

measure



The Fashion Magazine at Marist

letter from



Olivia Kuttelma

the editor

Welcome to Volume XIII,

Putting this issue together has been nothing short of an immense amount of creativity, collaboration and passion. What makes this magazine special is that it reflects not only the talent of our team, but showcases what Marist measures up to. Every page in this labor of love represents the voices, ideas and artistry of people who believe fashion is more than just clothing. It's about storytelling, identity, culture and self-expression.

Measure has taken a new perspective on the importance of fashion media this year and has transitioned to a multimedia digest covering content across social media, website, Substack, Spotify, and print. Relating everything back to Marist and student experiences has been one of the most rewarding parts of creating this issue. Hearing a variety of stories from a sophomore entrepreneur to all the senior designers' collections, to our cover star Alice who is not only the senior firm director of North Road Communications, but is also navigating life as an Armenian American.

This magazine celebrates fashion's ever-changing nature, not just as an industry but as a reflection of who we are and where we are going. We ask our readers to question what is effortless (page 60)? Do you embody the word chic (page 10)? Are you a performative male (page 40)? As we were putting this volume together, a common theme we saw within articles was the theory of performativity. The concept that language and repeated actions create the reality they describe rather than just describing an existing reality. The unconscious way people are dressing, their gestures, and speech have all started to become a much bigger, real illusion that is affecting our society.

Within these pages, you will find stories that challenge conventions, highlight emerging voices, explore trends with a critical eye, and showcase the innovation that defines our generation's relationship with style. More

than anything, I hope this issue inspires you to create boldly, dress unapologetically, think critically, and embrace the individuality that fashion allows us to express.

As Student Editor-in-Chief, I feel honored to have helped shape this edition and work with some of Marist's most talented writers, photographers, creatives, stylists and students. Their dedication inspires me every day. What you have in your hands is a result of countless late nights, brainstorming sessions, a shared commitment to creating something meaningful, beautiful and authentic.

To all those who have come before me, I want to thank you for the foundation you've created, which has given Measure a platform of continuous growth and change. In today's chaotic and evolving world, Measure is no different. As a senior getting ready to take on the corporate world, this magazine has given me a glimpse of what it is like to live out my Devil Wears Prada dreams. I will always be indebted to Measure for the skills I will bring with me as I enter this next chapter in my life.

There are no words to express the gratitude I have for my fellow student directors and contributors and especially, our faculty advisor Professor Bradley Erickson. Measure has taken great steps this year to make a meaningful change and set up future students for success. Thank you to everyone who dedicated their talent, time, and heart to this volume. Lastly, thank you to our readers for continuing to support Measure and the creative platform it has become.

As you make your way through these pages, we ask you to question, how do you Measure up?

Student Editor in Chief,
Olivia Kittleman

TABLE OF CONTENTS

10 THE APATHETIC EPIDEMIC



12 LIFE IS YOUR OISRÍ



21 FROM LEGGINGS TO LIFESTYLE



22 FASHION'S BODY WAR



28 FASHION IS POLITICAL



30 BANGS



32 THE JFK JR. EDIT



34 ARE YOU A PERFORMATIVE MALE?



36 THE TROUBLE WITH TURNING CHINESE





THE FUTURE OF FOOTWEAR 48



INTO THE ARCHIVE 50



IS IT EFFORTLESS? 58



AI IN FASHION DESIGN 60



IN THE HV | DARKSIDE RECORDS 65



COACH AND AFFORDABLE LUXURY 68



THE WORLD IN A WARDROBE 74



IN MEMORY 84





SOLEIL

Photographer | Benson Delaney
Designers | Gabriella Garcia, Silka Senna-Akoto
Models | Sydney Scheels, April Hoge





Photographer | Benson Delaney

Designers | Antonia Garces, Gabriella Garcia, Olivia McBride,
Sika Sena-Akoto

Models | Gabrielle Lloyd, Izabella Hottentot, Sydney Scheels,
Sarah Homlar, Legna Encarnacion,
Gabrielle Henriques, Ana Domenici, April Hoge



Photographer | Benson Delaney
Designers | Antonia Garces, Gabriella Garcia,
Olivia McBride, and Sika Senda-Akoto
Models | Izabella Hottentot, Sydney Scheels,
Sarah Homlar, Legna Encarnacion,
Gabrielle Henriques, Ana Domenici



Photographer | Benson Delaney
Designers | Antonia Garces, Olivia McBride
Models | Gabrielle Lloyd, Ana Domenici



SO

the apathetic epidemic

Like most things, fashion remains a subjective force that experiences constant change. It is not only true of dress, but also the semantic habits used within the industry. As a society, we are quick to take various forms of visual storytelling, such as fashion, and grant it the written word in hopes of disseminating some deeper meaning. The inspiration felt as a surveyor of fashion, art, or culture is often frenetic and untamable; it simply must make itself known! That universal experience is powerful, and with that comes great danger.

Subjective fields often treat language haphazardly, relying on the speaker's confidence, previous context, or essence. What might seem like an intelligent description can very quickly become a cacophony of adjectives, diluting their impact. Buzzwords such as *avant-garde*, *urbane*, as well as *chic* can be wildly overlooked and therefore taken at face value, but they, too, hold their own stories, begging to be read, but more importantly, *understood*.

Apathy and cynicism are upon us. Masked in an illusion of supposed inner peace, this carelessness has a destructive nature. With our phones functioning as pocket dictionaries, the desire to acutely curate our own mental libraries is declining. In turbulent times, it is not enough to use words in the correct context; we have a responsibility to embody transparency and to endure the humility of admitting our ignorance. Intention is a responsibility, one that thrives on curiosity.

The good news is that curiosity is something we can exercise. So, let's start right now. Have you ever considered what *chic* really means? Interrogated its origins? Wondered how to embody it?

If you have, then you're one step ahead of the game, and you can stop reading. If you haven't, then let's pause and give *chic* a moment in the spotlight.

For a while now, *chic* has only been defined after imagination takes physical form. According to Etymonline, in 1888, the Pall Mall Gazette described *chic* as an "untranslatable word, denoting an indispensable quality." As of 2026, the Oxford English Dictionary merely describes *chic* as a French word borrowed to signify stylish elegance and sophistication, "especially in dress, taste, or manner."

But this will not suffice; it cannot possibly end there! The etymology extends beyond iterations of the word and instead traces its ancestry. Adopted by the French, *chic* comes from the German word *schick*, which translates to skill and tact.

At last, some clarity. Known for sartorial expertise and particularity, it's only natural that the French acquired the adjective.

With all this in mind, consider how the word is used in everyday life. Is the Olsen twin hair tuck indispensable?

C

H

HC

Does it take skill to throw a blazer over a sweat set? Are you tactful when you put on a white tee and jeans?

Certainly, this effortless effect has an appeal, and we've established that *chic* is difficult to pin down until it takes shape, so we may have re-signified what it means in this context.

However, the adjective's origins offer some direction in its usage. The history of most words provide a framework—that's why there's an abundance of descriptors. So perhaps it's time we push our encyclopedic limits now and again to avoid extinguishing the impact of our words.

If up until this point you've only been considering how to describe your wardrobe, then you've missed the mark entirely. Having the resources to easily obtain knowledge is a huge privilege and should not be taken for granted. Here at Marist, we're "inspired to do more," but consider what it means to epitomize that. Don't merely stop at what you see in the mirror; consider how you show up in the world. Your voice does matter but knowing what you're saying and why you're saying it matters more. Slow down, embrace precision, and cultivate new skills. Engage with conversations that go beyond your realm of interest, continuously consider your opinions and what backs them up.

Voraciously defeat the apathetic epidemic before it consumes you. When your time at Marist comes to a close, step into the world ready to challenge what you know to be true. Only then will you truly be *chic*.

By Kelly Behr

!

Life is Your Oisrí



Photographers | Sofia Sarzosa and Benson Delaney
Designers | Carleigh and Rachel Gewirtz
Model | Jessica Hernandez

Carleigh Gewirtz, co-owner of Oisrí, always felt a sense of creativity, saying art class was consistently her favorite. Gewirtz's inspiration was fueled whenever she visited her grandmother in New York, here she would witness her grandmother making a lot of her own clothing, including swimwear. Her sister, Rachel, now business partner, was designing clothing, going to design school, using Carleigh as a model for Rachel's creations. Gewirtz and her sister were unknowingly sowing the seeds for their future careers.

As college approached, Carleigh was unsure of what she wanted to pursue in her career. "My parents were encouraging me to do something business because that is where you will make the money," she said. Like many Marist students, the feeling of belonging clicked once she learned more about the fashion program and fell in love with the campus. Upon her arrival, she formed genuine connections with her professors while still being close to the city.

During Gewirtz's enrollment, Donnelly was where the fashion program was housed before Steel Plant began its construction.

"When they started building the Steel Plant, it just completely changed everything. It was just such an open, creative, and encouraging space," she said. Steel Plant had now centralized the fashion program, making it even stronger, Gewirtz felt.

Instead of going abroad, Gewirtz chose to participate in Marist in Manhattan, which happened to coincide with her sister's arrival at the Fashion Institute of Technology. While in Manhattan, Gewirtz worked in the garment district in a small showroom. It was this job that she learned the grit it takes to work in the fashion industry, "I would be driving all day from 5 am to 9 pm, going to all these boutiques selling her lines, even calling them to schedule times of when we should come, shipping and steaming samples," she said.

Gewirtz expressed that this experience was a bit discouraging. The days were long, and the work was nonstop—common for first-time fashion industry experience. She was able to overcome the realities of working in fashion when she realized she could become her own boss and set a different precedent with her own brand.



**“Do not
wait to
start your
brand.”**

Carleigh Gewirtz '21

By Lauren Uliana

Gewirtz was able to secure a job working as a retailer for Gucci through a Marist Alumnus. In between her shifts helping customers find the perfect loafer, she was able to obtain a master's degree from the Parsons New School. Her master's degree program was project-based; she was able to express creative freedom while still doing the business side of the industry, like coming up with businesses and making fake manufacturing plans for the garment district. Gewirtz remarked that her senior capstone project at Marist aided her greatly in these projects.

When Rachel graduated from FIT, the Gewirtz sisters were taking on the fashion industry in New York together. However, both were not satisfied with their careers, so the girls took a weekend trip to Miami that changed everything. Carleigh described this as the “light bulb” moment for them to start their brand. “We were wondering how we could come back here for our career, let's just start the swim line,” she said.

From watching their grandmother create swimwear as children, to Rachel sewing their own Triangl suits in middle school, swimwear made the most sense.

The Gewirtz sisters wanted to design practical swimwear. Making sure their suits have clean lines, avoiding unwanted tan lines, ensuring the suits are adjustable to make them last and even making them versatile for whatever beach you go to.

The style of beachwear is different throughout the country. If you are in New Jersey with family, a more conservative bikini would be appropriate; however, in Miami, the attire is freer. The girls' solution to this problem was by creating attachable jewelry, “you can invest in a really perfect fitting bathing suit while dressing it up and down,” Carleigh stated.

The sister duo is redefining the swimwear market, creating fresh concepts while reimagining the classic bikini. When asked what Carleigh's biggest piece of advice would be to fashion students, “do not wait to start your brand,” she did not hesitate to say. She was able to draft a business plan with the knowledge she gained at Marist while her sister was coming up with bathing suit designs. The brand has grown tremendously over time, and they are not slowing down anytime soon.



Photographer | Grace Gavin
Designer | Wyatt Walloga
Model | Gianna Leonardi





Photographer | Grace Gavin
Designer | Cat Salazar
Model | Sarah Loughlin



Photographer | Grace Gavin
Designer | Stephania Bendek
Model | Caroline Lacey



Photographer | Grace Gavin
Designer | Sara Martin
Model | Maria Belfakih



Photographer | Grace Gavin
Designer | Ogheneyoma Anighoro
Model | Kimaya Jones



Photographer | Grace Gavin
Designer | Sara Martin
Model | Awuraa Esi Adu-Asah

From Leggings to Lifestyle

The Truth About BPA in Clothing

By Kaitlyn Orzol

It's past midnight on a weeknight; my friend and I have managed to stumble into a mind-opening, multi-hour conversation.

From food to wellness, we discussed which companies offer healthier and simpler alternatives. Then my friend brought up an interesting topic, something I had never thought of before: BPA in clothes. Bisphenol A, BPA, is a chemical commonly used in hard plastics such as water bottles and food containers but is occasionally found in clothing. Wearing clothes made of synthetic fibers, which contain BPA, can be harmful to the body's reproductive and metabolic processes, since the chemical can seep into your bloodstream.

We often overlook how the chemicals in our fabrics potentially affect our long-term health. A startling fact about BPA in clothes is that particularly for women, the release of BPA into the skin creates irregularities with the body's hormonal system.

For young girls, BPA affects the way their body is supposed to regulate during puberty and can have lifelong effects. Athleisure garments that are designed to be sweat in, like leggings and sports bras, often contain BPA. Wearing such garments increases the chances of BPA being released into the skin.

As an environmental science major, sophomore Heather Sherman has always been passionate about living sustainably. Knowing what products are made of is a huge part of maintaining this eco-conscious lifestyle. Sherman explains, "when you're sweating, BPA can be pulled more easily from the fabric through your skin, which is especially a concern with undergarments since they go directly on your body."

"Think, for example, of tie dye. When you tie dye a shirt, the dye leaks, similarly to what is happening with the chemical's interaction with your body, especially when working out."

As the issue of the presence of BPA in synthetic textiles is emerging, Sherman believes, "If we're trying to live the most healthy and natural lifestyle we can, our clothes shouldn't be made of plastic and petroleum-based fibers. It just makes sense that clothes should be made of a natural material." As an advocate for using sustainably and ethically sourced products, Sherman doesn't just talk the talk.

She goes to great lengths to live up to the sustainable standards she believes in, despite frequently struggling to find the products she wants. She discusses some of the road blocks she faces while trying to live this lifestyle, "the cost...for example, I want to try the full cotton leggings, but being a college student it's not necessarily financially feasible to live the ultimate healthy lifestyle I want to." She also expresses frustration with trying to explain these harmful chemicals and their effects with her cohorts.

As consumers, we can be more attentive to what we buy, demanding to know what garments are made of, so we can be confident what we are wearing is safe for our bodies.

As future designers and product developers, we can be more intentional about choosing fabrics for the appropriate end use, decreasing the chance of causing unnecessary harm to our bodies. As future marketers, we can promote brands demonstrating honest transparency.

Every person touches the fashion industry in some way, from working at the heart of it to shopping casually. BPA has already begun to disrupt our bodies' systems, and the issue is not something that is going to disappear. By investing more interest and time in understanding the negative effects of taking the cheap or easy route to making clothes, we can begin to innovate a future where our fashion choices help us live healthier lives.

FASHION'S



Photographer | Sofia Sarzosa
Models | Madeleine Reardon
Designer | Ogheneyoma Anighoro

BODY WAR

** Contains Mention of Eating Disorders*

By Madeleine Reardon

With body image weighing more than just a number on a scale, fashion trends often reach further than just the fabric itself. Thinness, or a lack thereof, is a career-breaking attribute, with eating disorders being an open secret in the fashion industry. This is nothing new. As thinness as a beauty standard, it has been repackaged over and over again, whether it's skinny teas, cigarettes, or plastic surgery.

However, recent red-carpet events show that this celebrity body competition is in full effect. With protruding collarbones, stick-thin arms, and the teeniest little waist you've ever seen. With modern medicine and technology, the body standards of the 2000s have returned to plague the next generation's culture with unhealthy eating habits, extreme body dysmorphia, and pressure to undergo dangerous medical procedures—just to be skinny.

The body inclusivity movement has regressed dramatically across the internet but specifically in the fashion industry. With celebrities to professional athletes showing off their new 'look' across all media platforms. The culprit of this may be obvious from the constant advertising shoved down our throats... Ozempic. Everyone gets to be thin with GLP-1s, like Ozempic being readily available. In an ironic twist, what was once meant to treat diabetes turned out to be a breakthrough on the pseudoscientific march to skinniness.

Unhealthy thinness ideals plague every part of our society, our relationships, our self-esteem and even our morality, where we are wrongfully taught that being thin is everything.

"Looksmaxxing" and excessive protein trends are symptoms of a larger, healthier movement brewing beneath the surface, with eating disorder culture continuing to be normalized despite increased societal awareness. With the rise of social media, predatory plastic surgeries, some of which can be fatal, are pushed upon young people so that they can fit the standard of hyperfemininity.

To be clear: Being skinny is not a bad thing, and everyone's natural, healthy weight is different. People should be accepted for who they are, regardless of weight or any other physical features. The problem lies in losing weight in unhealthy or dangerous ways or losing weight to appease others and fit a toxic beauty standard. Suppressing our weight suppresses our strength, energy, uniqueness, and freedom.

We should just be thinking more deeply and critically about why we're suddenly getting more and more repackaged pro-ED content everywhere we turn and who really sets those standards for us. Because, right now, it is subversive to be thick, to have muscle, and look like an actual adult woman.

TREND

CYCLE



"Teen Grandma is an ode to my teenage years...I always loved hot water and tea in the morning, preferred to read and pursue artistic hobbies instead of going out, and had a weird love for shabby chic home decor. Because of this, I created a collection with **young silhouettes that feel "old at heart"**, and it's truly a reflection of my soul... Everything always flows very well when I'm designing into something I love."

Collection Inspiration
Sydney Trager '27

"I want my designs to make people sit and think...The closer you look, the more there is to see. Whether that's through detail or the story that narrates my work. I wish to bring art and intent back to fashion, in hopes for people to realize we need to slow down as an industry. To see fashion as more than just a product, but as a lifestyle. **Versatile garments with conceptual ideas that border activism.** Garments that are a celebration of life and art, using my personal views on the world and fashion to inspire."

Contribution to the Industry
Madison Valenta '27

"My work is mainly focused on just experimenting with ideas and contemplating what can change to impact people and help them to express themselves more creatively with fashion. As someone who works hard to create sustainable collections, I don't like to design with any trends in mind, but rather **designing for people who need to be represented**, giving a voice to the masses."

Design for People Not Trends
Maya Balias '27



Photographer | Quinn Crowley
Designers | Maya Bidas, Sydney Trager, and Madison Valenta
Models | Kristin Erhardt, Madison Valenta, and Caitlyn Morales
Hair | Marina Bellizzi
Makeup | Kate Varleque



FASHION IS POLITICAL

By Lauren Uliana



Clothing is a nonverbal language that affects every human life, for the most basic act when getting ready for the day is getting dressed. Fashion is unavoidable. Throughout history, fashion has found itself at the center of political and social change. Clothing is used as a signifier, whether it be wearing black during periods of mourning, or wearing that red hat that has become synonymous with the current administration. Both are examples of many when fashion begins to obtain certain connotations, thus making the choices to wear these certain items as political. Furthermore, fashion is inherently political.

This concept is trackable to ancient Rome with the Phrygian cap. You might recognize it as the mascot



of the 2024 Paris Olympics. However, it was originally seen in ancient Rome as a signifier of free slaves, eventually adopted by French freedom fighters during the revolution to symbolize their mission of freedom.

In the latter half of the twentieth century, the Black Panther Party utilized fashion to dispel previous negative narratives around Black Americans. Women began wearing their natural hair embracing their afros instead of conforming to white beauty standards. Most recognizable, the black beret became the symbol of the party. The parties' leaders, Huey P. Newton and Bobby Seale, took note of berets worn by the French army of World War I and applied it to their cause.

Recontextualizing the black beret as a mark of the Black Panther Party.

The t-shirt has now become one of the most forceful uses of fashion communication, acting as a sponge for whatever political or social change movement is using it.

Luxury brands have tuned into this form of messaging. Maison Margiela is one of the major fashion houses that have pioneered the protest shirt. Margiela during the 1994 A/W season sent down a v-neck t-shirt with this lining on the collar "There is more action to be done to fight AIDS than wear this t-shirt but it's a good start." This quote on the collar is intentionally hard to read to represent the isolation one feels when they are diagnosed with this disease.

British designer Connor Ives has created the most recent form of the protest shirt, the iconic "Protect the

in the fashion industry, despite being a predominantly woman-centric industry.

Fashion has the ability to become a microcosm. It becomes susceptible to whatever implications you give to it. Gen Z is in tune with this through aesthetics as now dressing within a particular style is linked to certain political ideologies. The "trad-wife" look is the first that comes to mind.

A "trad-wife" is a shortened version of a traditional wife. The clothing that goes along are long dresses, lots of lace trim, and floral patterns. The fear of this aesthetic trending is the idea that it reflects the rise in conservatism within the US. It is not abnormal for where the country is leaning politically to affect fashion. In 1926, an economist coined the widely debated term "hemline index" which essentially means that when the economy is well, the hemline goes up and as the



Dolls" shirt. The shirt has been seen on celebrities like Lisa Rinna and Pedro Pascal. Funds from the shirt are all directly donated to Trans Lifeline which is a US based trans led organization that provides crisis support for the LGBTQ+ community.

A stir of conversation occurred at Dior in 2017 when Maria Grazia took the helm and became the first female creative director at the house. Grazia found inspiration in these inquiries and at her debut show, a t-shirt that simply had "We should all be feminist" on it was sent down the runway. She was directly commenting on the misogyny that women experience

economy goes down so does the hemline. Again, this theory is a theory. However, looking at the economy as of early 2026 and then cross-referencing it with what is trending. You see the long flowing skirts on your neighborhood trad wife billow in the wind as the job market drops.

All these forces have used fashion to further their messages and enact unity within their movements. It is ignorant to deduce fashion down to a frivolous inconsequential commodity because the reality is fashion is political.

B

After spending hours within the panoptical prison of the Dyson Center, witnessing friends and acquaintances float through as part of their morning routine, it's hard not to notice the familiar patterns of their style choices, and which trends have stayed alive through the never-ending cycle of 'in' and 'out'. Every day, we question the very essence of our identity and whether or not that persona we allow others to see represents the one we desire to be. The college atmosphere is polluted in the noise of buzzwords that pressure us into purchasing what others have, or into knowing a common reference that will keep the conversation with your peers going for just a little bit longer.

When so many aspects of our lives can be shared with only one tap, how can we form our own sense of self when we're all walking around as copies of each other? After all, how do you become the person that embodies the mainstream without at all seeming like you're trying too hard? I learned, through my own rebellion, that maybe it's through cutting your own bangs.

Feeling unsettled in my own skin, I craved a new change. It's no secret that bangs are simply a hairstyle,

ANGS

By Aileen McGovern



!nice bangs

but hair speaks its own language. A language that has the power to shape our identities. So I wanted them to be perfect.

'Micro', 'Curtain', and 'Side-Swept' are some of the few most viral styles making rounds across social media right now. A simple fringe is a seemingly low-risk, low-budget way to reimagine yourself as the carefree, cool girl archetype.

So, after asking my friends no less than 500 times if they could see me with bangs and then receiving 500 more positive reviews to my edited Picsart selfies, I decided to be brave and pull the trigger. I managed to bring my own idealist version of me to fruition, and the proof now sits above my eyebrows. But despite feeling good about them, I had experienced what all girls felt after any semblance of change—incredible self-doubt.

Bangs, consequently, represent a variety of different female identities, and are obligatory characteristics of iconic women like Jane Birkin, Dakota Johnson, Audrey Hepburn—and now... me?

Being a "bangs girl" can ultimately act as a double-edged sword. On one end, you're joining an array of women who have been applauded for their ability to 'pull off' the fringe-look, but on the other hand you become enmeshed within the chaotic politics of

bangs, including all of their coded meanings—and you develop a need to be applauded.

It seems that when you decide on bangs as part of your new look, you not only take on the identity of a "girl with bangs," but you also invite all kinds of discourse on what led you to make such a semi-permanent decision. A bad breakup, a manic episode—a loss of control? While none of those at all can be true, it doesn't stop anyone from thinking *what happened?* as they compliment what now defines the brand-new you.

As I'm in the debut phase of my bangs, I often question whether or not people actually mean it. When they say they like it, I wonder if that's something everyone says to girls who try to step out of their comfort zones. I wondered if *I* was still cool enough to pull them off.

Bangs are never as simple as they're described. They need a spray bottle, lots of pins, and at least 15 different heat and hair products. But as I've gotten used to them, so have the people around me.

Suddenly, I realized it wasn't about seeking validation, but something that I just simply *wanted* to do. The coolest part about fringe is deciding if they're good enough for you. I learned that taking a risk is the coolest thing anyone could do.

THE JFK JR. EDIT

By Elizabeth Beggan and Hanna Brick

In recent years, men's fashion has developed a habit of looking backward. The past arrives not as history but as images: grainy photographs, film stills, a man walking down a busy Manhattan street in a navy blazer with sleeves pushed back. Few figures appear more often than John F. Kennedy Jr. Decades later, he remains one of the most photographed men of the 1990s, yet the photos rarely look staged. He bikes through traffic, walks his dog, leans against a railing along the Hudson.

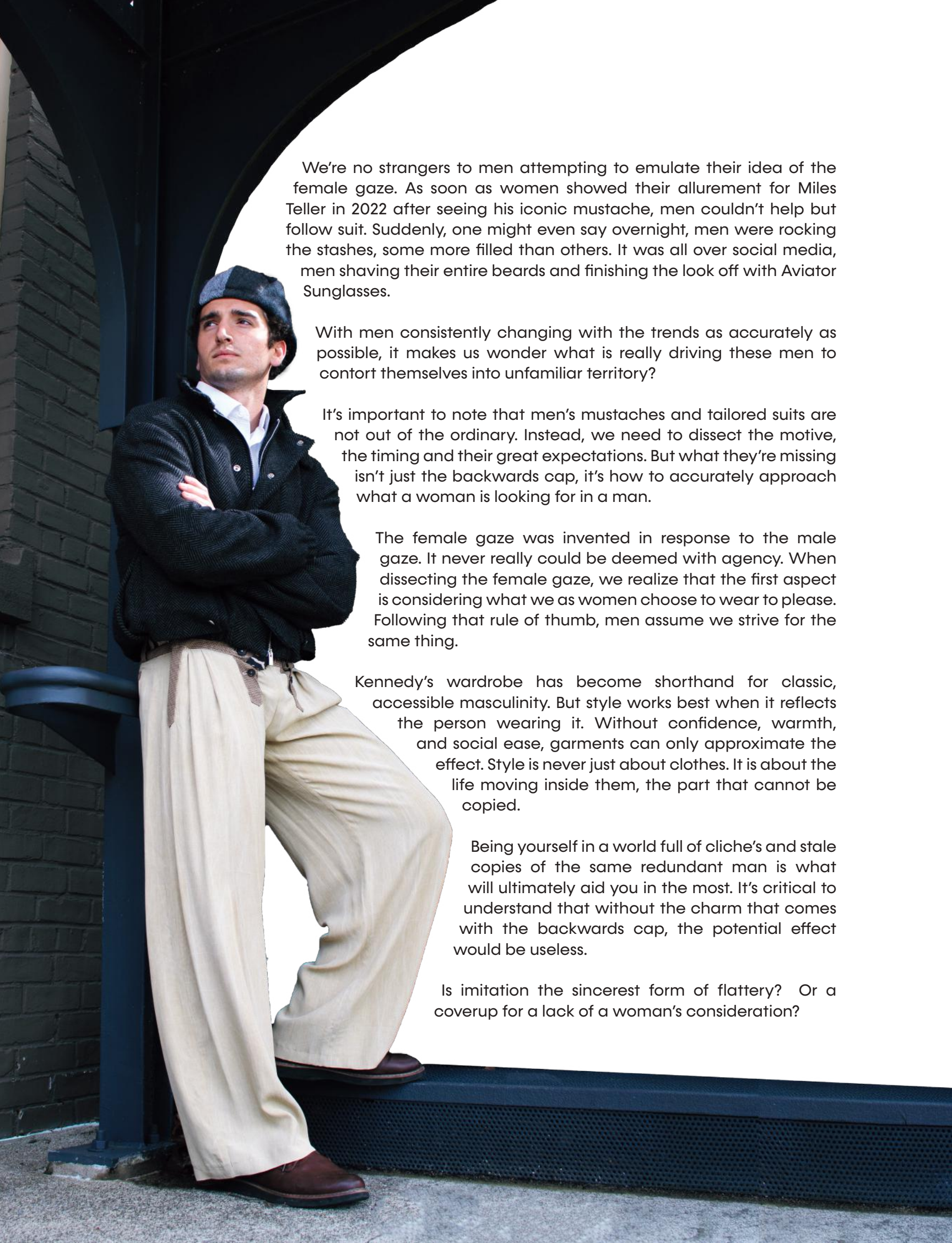
His wardrobe is familiar: white oxford shirt, dark denim, aviator sunglasses, a blazer worn casually. Nothing remarkable, yet these images circulate online as a style template. But the fascination goes beyond nostalgia. These guides sell the idea of attractiveness, or more precisely, dressing for the female gaze.

Kennedy's appeal lay in simplicity. Unlike contemporary celebrity fashion, his wardrobe relied on staples. He balanced polish with ease, looking prepared without seeming deliberate. This effortless masculinity is hard to replicate. Online communities map out precise instructions: buy pleated trousers, find a vintage watch, and add aviators. Yet the effect itself remains elusive.

Women cite Kennedy as an example of grounded, authentic male attractiveness. The focus is less on extravagance than on restraint: clothes that fit, fabrics that look lived in, the sense that the wearer has other concerns beyond the outfit. The internet flattens this into checklists: blazer, white T-shirt, loafers, sunglasses. Assemble it, yet something is missing. What cannot be purchased: posture, humor, social ease.

Without it, the outfit becomes aesthetic cosplay. Yet when women reference Kennedy's style, they respond to the life implied: a slightly rumpled sweater, sleeves casually rolled, a suit worn without effort. Reproducing that deliberately risks losing the spontaneity that made the original images compelling.

Photographer | Alexis Ucci
Designer | Matteo DeVito
Model | Dan O'Doughtry

A man with dark hair and a light beard is leaning against a dark brick wall. He is wearing a dark, textured jacket over a white shirt, light-colored pleated trousers, and a dark flat cap. He is looking upwards and to the left with a thoughtful expression. His arms are crossed.

We're no strangers to men attempting to emulate their idea of the female gaze. As soon as women showed their allurements for Miles Teller in 2022 after seeing his iconic mustache, men couldn't help but follow suit. Suddenly, one might even say overnight, men were rocking the stashes, some more filled than others. It was all over social media, men shaving their entire beards and finishing the look off with Aviator Sunglasses.

With men consistently changing with the trends as accurately as possible, it makes us wonder what is really driving these men to comfort themselves into unfamiliar territory?

It's important to note that men's mustaches and tailored suits are not out of the ordinary. Instead, we need to dissect the motive, the timing and their great expectations. But what they're missing isn't just the backwards cap, it's how to accurately approach what a woman is looking for in a man.

The female gaze was invented in response to the male gaze. It never really could be deemed with agency. When dissecting the female gaze, we realize that the first aspect is considering what we as women choose to wear to please. Following that rule of thumb, men assume we strive for the same thing.

Kennedy's wardrobe has become shorthand for classic, accessible masculinity. But style works best when it reflects the person wearing it. Without confidence, warmth, and social ease, garments can only approximate the effect. Style is never just about clothes. It is about the life moving inside them, the part that cannot be copied.

Being yourself in a world full of clichés and stale copies of the same redundant man is what will ultimately aid you in the most. It's critical to understand that without the charm that comes with the backwards cap, the potential effect would be useless.

Is imitation the sincerest form of flattery? Or a coverup for a lack of a woman's consideration?

ARE YOU A PERFORMATIVE MALE?

Over the past year a cultural phenomenon has swept the nation. The term “performative male” has become all too familiar since the summer of 2025, but what does it mean? Measure dug deep to answer this question and now has a foolproof quiz to find out — are you a performative male?

TAKE THE QUIZ!

What is your go to way to carry your belongings?

- 1 pt I just shove everything into my pockets
- 2 pts A backpack
- 3 pts A purse
- 4 pts A satchel
- 5 pts A tote bag



What is your usual order at a coffee shop?

- 1 pt I don't frequent coffee shops
- 2 pts Hot Chocolate
- 3 pts Whatever has the most caffeine
- 4 pts Chai Latte
- 5 pts Iced Coffee
- 6 pts Matcha Latte



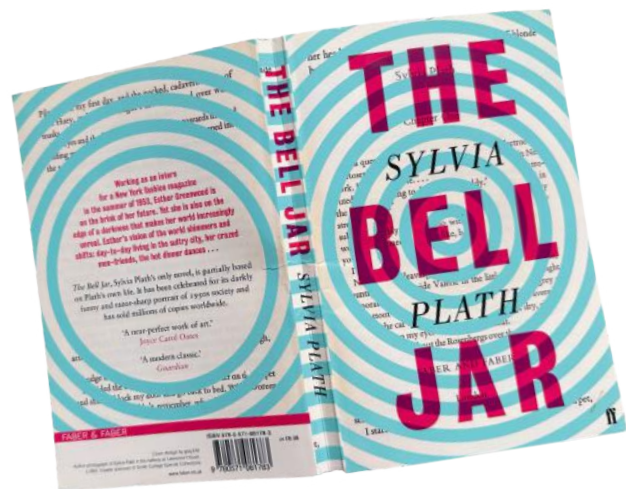
Artist most likely to be caught listening to:

- 1 pt Taylor Swift
- 2 pts Bad Bunny
- 3 pts Bruno Mars
- 4 pts Fleetwood Mac
- 5 pts Lana Del Rey
- 6 pts Clairo



What of these books have you read? Add for each.

- 1 pt I don't read
- 2 pts "Pride and Prejudice" by Jane Austin
- 3 pts "The Handmaid's Tale" by Margaret Atwood
- 4 pts "The Bell Jar" by Sylvia Plath
- 5 pts "The Second Sex" by Simone de Beauvoir
- 6 pts "All about Love" by Bell Hooks



MOMENT OF TRUTH!

Now add up the numbers for each response you chose, it's time to find out if you are measure certified as a performative male.

What blind bag items are you most likely to have?

- 1 pt I don't do blind boxes
- 2 pts Skullpanda
- 3 pts Smiski
- 4 pts Sonny angel
- 5 pts Labubu

What way do you prefer to consume nicotine?

- 1 pts Zyns
- 2 pts Cigs
- 3 pts Vape
- 4 pts Do not smoke

What is your preferred way to listen to music?

- 1 pt I don't listen to music
- 2 pts Bluetooth earbuds
- 3 pts Headphones
- 4 pts Wired earbuds

What item do you never forget to take with you?

- 1 pt Lip balm or gloss
- 2 pts Sunglasses
- 3 pts AirPods
- 4 pts Digi Cam

37+

How are you enjoying your life as a performative male?

27 - 36

You'd be hard to pick out in a crowd of performative men

16 - 26

Not quite a performative male, you probably just have a genuine swag

7 - 15

A performative man would tell you're not trying hard enough!

THE TROUBLE WITH TURNING CHINESE

By Hannah Sung



Artist | Sophia Vallario

A new trend has been circulating on TikTok: Becoming Chinese. Users are adopting Chinese habits, most notably drinking hot water, eating congee, wearing traditional Chinese fashion styles, and celebrating the recent new year. Crediting TikTok influencer Sherry Xii Ruii with sharing various cultural practices using ethnically identifying language, such as “You are Chinese” and “You are turning Chinese,” people are associating eating Chinese food/trying out Chinese habits with being the Chinese ethnic identity. While Sherry shared her culture with the intent of educating others and encouraging cultural appreciation, the trend has attracted an influx of Westerners wearing Chinese culture as a fad.

Upon this trend’s emergence, some Chinese Americans initially welcomed the positive promotion of their culture. In a time when ice machines are considered home essentials, the widespread encouragement to drink warm water felt like a validation of Chinese voices that had been shunned into silence during the COVID-19 pandemic. Instead of facing denigration, Chinese habits were being normalized and popularized by both Chinese and non-Chinese influencers.

However, posting a video of drinking hot water with “First day being Chinese” slapped on it reduces the Chinese identity to a social media trend. Marketing deeply ingrained cultural habits as the current fad diminishes the value and the nuance of Chinese culture. People are cherry-picking aspects of the culture that appeal to them, deeming the adoption of said aspects as all there is to being Chinese. This action alone wipes out decades of history for the sake of surface-level media engagement.

Using the phrases “I’m at a Chinese time,” “I’m becoming Chinese,” or “first day being Chinese” connotes an easy discarding of the culture. This language makes this cultural affectation all but a temporary fascination; it’s performative.

Zeroing in on a physical commodification of Chinese culture, the trending “Mandarin Jacket” aesthetic ensued from this cultural craze. The Western-derived name “Mandarin Jacket” refers to the traditional

Tang Jacket, Tángzhuāng (唐装), which originated during the Qing Dynasty fashion. Characterized by the high collar and front-closing frog-knot buttons, Tángzhuāng-inspired tops are circulating in fast fashion and being popularized by German sportswear brand Adidas. The high collar was a modern addition to the original style, which featured a flat neckline.

There’s nothing wrong with wearing traditional Chinese styles as a non-Chinese person. The issue is rooted in fast-fashion brands like SHEIN and Cider, which profit from traditional wear without paying respect to or crediting its history and value.

Inaccurate clothing production and labeling from these brands misrepresents Chinese culture. Easy access to Tángzhuāng-inspired clothing propels cultural appropriation. People can unknowingly purchase disrespectful and inaccurate versions of the clothing, wearing heritage as a costume. The Tángzhuāng is not a trend to be forgotten like the galaxy print of the 2010s. It holds cultural significance and deserves to be called by its historical name, not the one coined by Westerners.

Wearing another culture’s important clothing is comparable to borrowing a friend’s heirloom jewelry. Taking good care of that jewelry is customary. Taking good care of traditional wear is also customary. To take good care means to support Chinese-owned brands when purchasing a Tángzhuāng. It means to acknowledge the origins of the design. It means to treat the garment as a constant of culture, not a fashion trend.

If you’d like to try Chinese fashion, some Chinese or Singaporean clothing brands worth checking out include: Modparade, Papi Lav, The Tinsel Rack, and Dear Samfu.

You don’t have to be in just a “Chinese time” of your life. Chinese culture deserves to be celebrated in the long term and spoken about with the permanence that resides in every culture. Its representation rests in our hands, but its value transcends all trends.



THE ART OF

Deconstructing Alice Tirakian



By Elizabeth Beggan

BECOMING

Photographer | Benson Delaney
Designer | Jules Madey



Facing Page
Model | Alice Tirakian
Designer | Carlie Marcus
Photographer | Benson Delaney



Photographer | Benson Delaney
Designer | Sagar Nirala

Marist senior Alice Tirakian starts every morning with an iced matcha in hand with soft French jazz playing in the background. Wearing her black trim-laced pajamas, she flips through Vogue France and plans her very busy day. Her room, four walls painted eggshell white, are accented with French sketches and notes from friends and family. She takes her time doing her makeup and packing her bag for the day. Tirakian leaves, shutting the door knowing she won't return until after the sun sets.

As a communications major with concentrations in public relations and advertising along with minors in French and fashion merchandising, her interests are particular to creativity and interpersonal relationships. Marist has always been Tirakian's first choice for higher education. After she was initially waitlisted, she emailed and emailed... and emailed her way into Champagnat Hall freshman year. "I loved the small, tight-knit community that Marist offered," Tirakian said.

Tirakian made herself say yes to every opportunity on campus once clubs began to meet. She attended North Road Communications, Dance Ensemble and Student Ministry—at all of which have stuck. She advanced steadily within NRC. Starting as an account representative, she rose to director of media relations, to global firm director when she took a semester in Paris the fall of her junior year, and now, to senior firm director.

NRC has given Tirakian the space to collaborate with other like-minded students regarding the communications industry. As global director, she managed teams from all over the world. From Florence, London and Costa Rica, Tirakian worked with an Italian non-profit to help those with disabilities move around the city more seamlessly. "I even visited Florence and attended one of their events—it was a tactile museum experience for blind visitors. It was amazing to be part of that," she said.

Her approach to leading a team has been a culmination of those before her. "I've learned that leadership requires understanding," Tirakian said. "I've also learned that being kind and respectful is way more effective than being authoritative. You can be assertive without being mean."

She makes sure to allocate time for one-on-one time with new projects to help new members feel at ease. "I didn't want a hierarchy, I wanted a collaboration," Tirakian said. "PR is collaborative. My favorite moments were brainstorming with my team—everyone contributing ideas together. That's when the best work happens."

Dance has always been a strong part in Tirakians' life. Dancing since she was a little girl, it was inevitable that she would find comfort in the ever-so welcoming dance ensemble that Marist offers. She found that through the late nights of dancing and finding a rhythm with the other students, it would turn into her escape from a packed schedule.

After many semesters of learning other routines, Tirakian sought after her dream of choreographing her own. With her choreographing partner, senior Alyssa Puentes, they chose to use the song "Maria," by Justin Bieber. Students ranging from freshmen to seniors put their creative trust in Tirakian and Puentes for an outstanding routine. "She truly has made dance ensemble a place I can go to feel good and has created an environment where all her dancers are comfortable showing up, asking for help, and laughing through the struggles," said freshman dance member Lila Laub.

Tirakian resides in Great Neck Long Island where her parents, Hasmik and Khajak raised her. Growing up, she and her older brother, Serop, were brought up in a traditional Armenian household. Both parents trekked their own journey from Armenia in order to live out the American Dream before having a chance meeting at a wedding in Boston.

Hasmik arrived in Boston in 1997 to help her sister with her newborn baby. While juggling three jobs and nannying her niece, Hasmik attended English classes. Khajak, who's also known as John in America, started waiting tables along with a dozen other odd jobs in Astoria, Queens to save enough money for starting his own company. The drive is generational, and it's clear in Tirakians.

Khajak, after one might say, a moment of inspiration, found closure in building a wine cellar. The cellar is crammed, top to bottom, red to white.

But soon after discovering his irrevocable love for pizza making, the cellar has now transformed strictly into a space for card games. "He calls himself 'pizza yolo' when he's making pizza, he's super focused, you can't even talk to him," Tirakian said.

He takes it so seriously, during trips to Naples, Italy he often found himself behind the pizza oven, learning new ways and improvements on the art.

The Tirakian family constantly travels to Armenia when given the opportunity. Alice herself has been almost 10 times, and without fail, as soon as the 19-hour travel day is coming to a close, tears of joy flood down her face. "Every time I land, I cry, and so does my mom. It just feels like home," Alice said. "Even strangers get emotional, it's powerful."

Her Armenian roots are what keeps Tirakian ambitious, tenacious and determined. The trips surrounded by caring and warm people remind her of what she's working so hard for at Marist. The country of Armenia, through years and years of conflict against other nations for more than one hundred years, finds salvation in each other. "We have to take care of each other and ourselves," Tirakian said.

"Armenians are known for being resilient. We've gone through a lot—constant persecution. Armenia is in a tough geographic position, always under threat as a small nation dependent on larger allies."

Armenian culture revolves around art and family. "The people there are so full of life, it's refreshing compared to here," Tirakian said. Amidst her busy schedule, she often turns back to her moments in the Armenian countryside with the tranquility and placidity it offers.

In the midst of her creative pursuits, Tirakian credits her Armenian upbringing for her dedication. "Armenians' form of resilience is joy: being happy, working hard, pursuing passions like art and music. That mindset shapes my work ethic. I know how much my family sacrificed. I'm a descendant of survivors, I'm not going to waste that," Tirakian said. She's meticulous in all of the work she produces and pushes herself to a rigorous standard and never settles for less. The pressure to succeed is there, and when it comes to confronting

"I believe everything meant for me will find me."



Photographer | Benson Delaney
Designer | Sagar Nirala

the demanding schedule, she turns to her heritage for support. "Education is huge in Armenian culture. My parents didn't go to university, so for me and my siblings, it wasn't optional—we had to go," Tirakian said.

Tirakian is no stranger to creative burnout, in fact, she even has curated a list of options to help her out of it. "I love being busy, but balance is everything," she said. When she enters her dance rehearsal space wearing a Knicks jersey, mismatched socks and a high bun on her head, the rest of her responsibilities stay at the door. "Dance is what recharges me, when I'm in the studio I forget everything else."

What motivates her to keep going isn't just receiving the best job out of college or switching her red tassel the day of graduation—it's awareness of how lucky she is. With seeing things through an international lens, Tirakian has a deep understanding of her privilege of being at Marist. "There are people with the same ability who don't have my opportunities. That pushes me to set high standards."

When she finally returns to her fluffy white bed with a Degas painting hanging over it, she takes a moment to reflect. Tirakian is a believer that self-reflection is the catalyst for growing, and in doing so she has. Self-reflection while giving herself grace and without negativity or impatience is how she gained confidence in herself. "I believe everything meant for me will find me. I trust God's plan, and I know I have the tools, I just have to go get it," Tirakian said.

A movie that she often falls back on is "Rio," relating to the character "Blu." Through dozens of rewatches and dissections, she concludes that the Blu Bird Sanctuary is what Armenia means to her. The film ends with "Blu" finally returning back home to the sanctuary with the other blu birds, allowing for an exhale moment and celebration. "That is what I feel, that is mine, that is my country and those are my people," Tirakian said.

Armenia is her oasis and although she can't return for a ways away, purchasing Armenian cuisine from the local Poughkeepsie market, reading poems by Armenian authors, and of course, surrounding herself with her family making *lavash*, those little moments bring her just a little bit closer to her Blu Bird Sanctuary.



TIME



Photographer | Dan Shea
Designer | Ethan Mone
Models | Trevion Adcox and Santino Correa



OUT



Photographer | Dan Shea
Designer | Ethan Mone
Model | Santino Correa





If you've spent any time at Marist's Steel Plant, you're guaranteed to have been in the presence of some of the most creative and artistic individuals on campus. Coming from all over the world to pursue their passion for the arts, the students that fill the halls each have their own unique and intriguing story to tell.

Like many fashion majors, Adams loved the arts from a young age. Growing up in Southern California he was surrounded by every form of artistic expression imaginable. But it was during the Covid pandemic that he began uncovering his passion for footwear. "I've always been a sneaker-head," he prefaced, and with little to do from home, he turned to the market of reselling shoes.

THE FUTURE

By Eloryn Fall

After some time, Adams realized he began to develop a deep familiarity with the shoes he was selling. Eventually he noticed he could recognize shoe styles from a glance—this was more than just an interest; it was something he could take to new levels.

In late 2022 to 2023, Adams started visiting shoe conventions to get his foot in the door. One convention he recounts attending was Complex-Con, an annual convention and festival highlighting art, streetwear, and music. Here he met the CEO of Zellerfeld, a company known for its 3D printed footwear and collaborations with independent designers. Eventually becoming an employee for the brand himself, this moment became a catalyst event for Adams.

During this time in early 2023, he began creating the first concept designs of his own. Inspired by Zellerfeld and designers like Virgil Abloh, Adams began brainstorming how he could bring his visions to life. After some rather amusing and frustrating attempts at getting help with 3D modeling on Fiverr—and much needed mentoring and connections at Zellerfeld—he finally made headway.

In June of 2024 Adams released his first pair of Zellerfeld shoes. As part of a special launch with only 20 designers, this was a huge step for him. The shoes, named Supernova, are a 3D printed boot which retails for \$239.00 USD.



Model | Bryce Adams
Designer | Bryce Adams
Photographer | Sofia Sarzosa

OF FOOTWEAR

Today, Adams is working on a new design—the Azalea loafer. This design meshes not only his love for the arts and passion for shoes but also pulls inspiration from some of his other interests as well. With a love for architecture and minimalist designs, the shoes have a distinct look that is uniquely Adams.

“In order for a design to be flowy you need open space and a push and pull design.” Adams described when asked to detail his creation process. Heavily inspired by the Japanese philosophical perspective “Wabi-Sabi” his designs capture the essence of imperfect perfection.

Each line of his sketches follow feeling, coming together to create simple yet sleek modern designs with versatility and comfort in mind. Finally, when the shoe is converted to a 3D model, Adams has his initials etched into the sole so a little piece of him lives on in every pair.



INTO THE ARCHIVE

THE WHITE DRESS

By Nicola Midiri

New stages in life are exciting and uplifting as people develop their new tomorrow. A white dress symbolizes hope for those new beginnings. Religion often comes to the forefront of the mind when thinking of a white dress occasion. From birth to marriage, the white dress is used as a symbol of purity. Marist University Professor Mario Roman adds on this idea, "we associate white with innocence, chasteness, purity, or new beginnings, which we do not often want to communicate sartorially in our everyday lives." These traditions within Christianity keep these connotations alive and represent the influence that sacred contemporary fashion in the church has on secular culture.

These monumental occasions symbolize the important milestones in someone's life. Many people graduate middle school, high school, and college wearing white furthering this color as a marker of new beginnings.

Suffragettes wore white when they were protesting at marches and rallies. The hopeful white outfit symbolized power as they stood up and advocated for the rights of women.



The decades of protest and organization of demonstrations ensure that any citizen of any sex has the right to vote preserved.

Most recently, the Democratic Women of Congress have adopted this color. Using white as the chosen color to stand for reproductive rights, and a call back to the origins of women's voting rights.

The delicate white dress is not only pleasing but soft to the eye. The power of this softness within the Suffragette Movement and in the modern era represent this type of vulnerability that comes with standing up for what is just. The gentle nature that glides through the wearer of the dress leaves an outstanding mark on society. It should not be mistaken for weakness but instead be amplified as powerful and breath-taking.

The white dress gives light to new chapters, whether it be entering the church through baptism or ushering modernity with women's suffrage movement, the white dress at the center.

Dress | Marist Fashion Archive
Photographer | Alexis Ucci
Designer | Rogers

Black juxtaposes white. The color black is synonymous with mourning, a tradition that arose with the Romans. When a family member passed away, the relatives wore a dark toga as a sign of their grief. This toga is traditionally called a "toga pulla." In modern times, we have taken on a reinterpretation of the black dress into one that can be worn every day and is empowering.

French designer, Coco Chanel claims to have created the little black dress. Before, the black dress was not an uncommon occurrence, especially when it came to social functions. A prominent example is *Portrait of Madame X* by Singer Sargent; the painting features Virginie Amélie Avegno Gautreau, a famous Paris socialite. With that historical reference it can be inferred that a black dress was worn by the party girls of the day pre-Chanel. However, Chanel brought the black dress into modernity by shortening the garment. In 1926, *Vogue* introduced Chanel's look on its cover. They described it as "The Ford" as it was compared to the Model T due to its modern feel. It's intended to be worn by more than wealthy women but also those from every class.

The black dress turns heads and leaves a bold impression behind. When you walk by someone on a night out in a black dress, do you feel a strong level of confidence and power? A confidence that resonates with so many people from so many different generations. It's not just one age that the little black dress targets; it suits multiple demographics. Black dresses are worn for a night out or even a wake.

The kind of look became so important because of its versatility as it has a lasting impression.



It's not a micro trend that's coming and going in a fast-paced motion.

It remains in style after all these decades, as the design relies on clean lines with a light amount of detail. It can be styled in many ways, whether it's with accessories, shoes, or other adornments.

This outfit has adaptability that not all looks do: it's reliable and stays happily on trend, instead of a one-time outfit. Think of this dress as your stable best friend, always there for you, creating memories.

Professor Roman, agrees with this point of view, stating that "the little black dress mixes ideas of refinement, sex appeal, versatility, and practicality into a single garment." It has an energy that can liven up a mood and room. The versatility of this dress is how it appeals to so many people and remains popular today. The little black dress has influenced designers to gravitate towards simpler silhouettes that showcase the beauty of the person wearing it. It encourages practical clothing that can elevate and be functional at the same time.

The little black dress has class but also sass. This dress, once associated with the darkest periods in life, now gives power and embodies feminine elegance.

THE BLACK DRESS

Dress | Gift of Sylvia R. Karasu, M.D. from the
Geoffrey Beene Collection of Dr. Karasu
Photographer | Alexis Ucci
Designer | Geoffrey Beene

B O R N I N

Photographer | Dan Shea

Designers | Matteo DeVito, Caroline Lacey, Erin Black,
Laura Orazco Vaquero, Lena Alibrio,
Oskar Villasenor, Rainiero Diaz

Models | Lila Laub, Jessica Baekmann, Grace Phelps,
Megan Ball, Olivia Papanicolaou



TO THE



STILLHOUSE THE

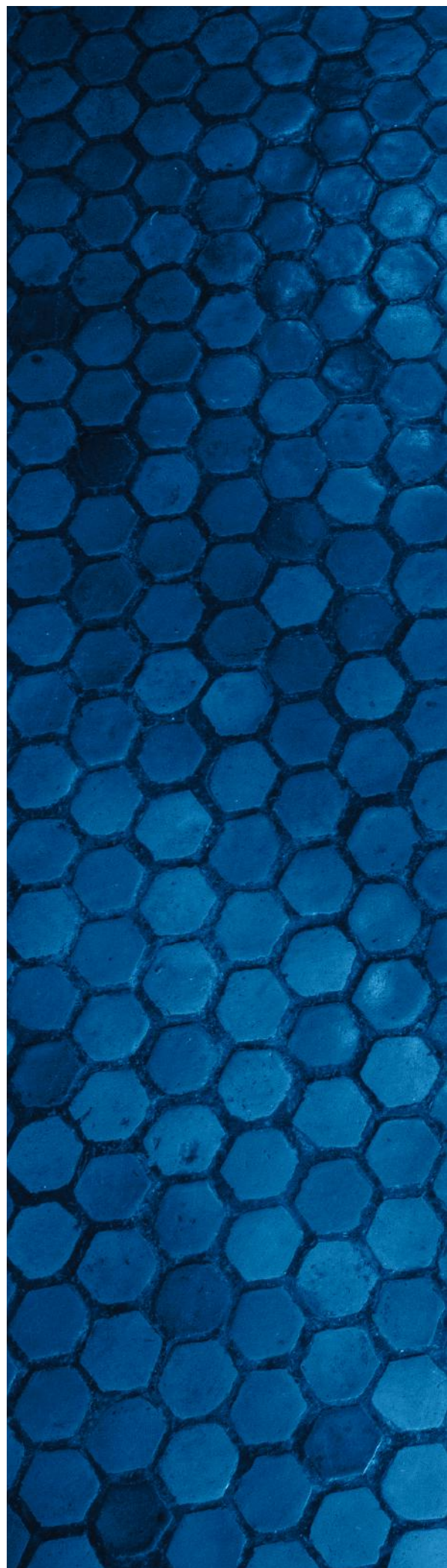


Photographer | Dan Shea
Designer | Laura Orozco Vaquero
Models | Jaime Mathew, Jackie Barry



Photographer | Dan Shea
Designer | Matteo DeVito
Models | Lila Laub

Photographer | Dan Shea
Designer | Erin Black
Model | Kyra Campbell



Photographer | Dan Shea
Designer | Caroline Lacey
Model | Megan Ball



IS IT EFFORTLESS?

By Hanna Brick

There is a certain fatigue in the way style is discussed today, as though it were a moral imperative rather than a matter of taste. We speak of “effortless” beauty, “casual” elegance, “undone” hair, and it is always, somehow, a performance. The effortlessness is never the absence of effort but its concealment. This is the secret that no one will admit aloud: the illusion of being unstudied is in fact the product of constant attention.

To look undone without consequence is a class signal. It is not merely a matter of fashion but of circumstances. The luxury of casualness is available only to those whose lives are buffered against scrutiny, whose errors do not immediately translate into social or professional judgment. The woman who lets her hair grow long and wavy because she can pay someone to trim it into the perfect imperfection is not penalized for her appearance - she is admired. But the person who lacks resources, whose sloppiness is not curated, whose casualness is interpreted as carelessness, is punished. There is a cruelty in the way effortless style becomes moral currency, a quiet sorting mechanism that labels some people competent and others careless, some people elegant and others desperate.

Effortlessness implies that time has been spent in the right ways and in the right quantities. It is the ability to rehearse the unrehearsed. One can see it in the wardrobe, in the way a jacket slips off one shoulder in a manner that feels unconscious but is in fact repeated until it becomes second nature. It is not that these gestures are trivial; it is that they demand attention to detail that only those with time, patience, or money can afford. The rest of us call it carelessness or laziness, never recognizing the subtle labor beneath the surface.

To be undone is to risk interpretation. The social eye is vigilant. If the undone look is curated, it is read as charm, as indifference, as the mark of someone who has transcended need. If the undone look is accidental, it is read as a failure. The undone is an audacious claim.

There is a kind of envy in this. Not the envy of wanting the clothes, exactly, or the hairstyle, but the envy of the freedom implied.

Photographer | Dan Shea
Designer | Dylan O'Connor
Model | Carter McDavitt

To move through the world appearing undone without consequence is to possess a rare immunity. The risk of misjudgment, the risk of censure, has been mitigated by a constellation of advantages: financial, social, and cultural.

To attempt the same without these advantages is to court embarrassment. This is why, for many, the effortlessness we admire is inaccessible. We are taught to internalize the moral of the aesthetic: that what appears easy must in some way be earned, but that only certain people are permitted to earn it visibly.

Perhaps it is this contradiction that keeps the myth alive. Effortlessness is supposed to be liberating, yet it is oppressive. It tells us that beauty, taste, and style are innate qualities, that some people possess them naturally and others do not. It operates as a kind of silent surveillance, a moral measuring stick. And the more we admire it, the more we participate in a system that punishes the unstudied and rewards the curated.

Effortless style has become a form of social storytelling. It narrates wealth, leisure, and confidence, even when it claims to narrate nothing at all. It is a fiction, but one with consequences. Those who can afford to appear undone do so without threat. Those who cannot are read as careless or deficient. And yet we continue to valorize the myth, continuously treating it as a universal ideal rather than what it always has been: a subtle signifier of who belongs and who does not.

In the end, the myth of effortlessness is simultaneously emotionally seductive and cruel. It promises a kind of liberation while demanding a labor that most cannot perform without penalty. To look undone without consequence is not merely an aesthetic choice; it is a moral one, and it is one that has never been evenly distributed. We admire it, we envy it, and we police it, forgetting that the real lesson is not in the ease itself but in the labor that makes ease possible, and in the quiet, often invisible ways that society decides who may rest comfortably in their undone state, and who must carry the weight of appearing ever diligent, ever composed, ever studied.





Photographer | Dan Shea
Designer | Matteo DeVito
Models | Lila Laub

AI IN FASHION DESIGN

By Elizabeth Beggan

Ever since the first stitch was sewed, fashion design has always been fueled by human creativity. With technology bleeding into jobs that were once reserved for stylists, photographers and advertising—creatives are being pushed to prove the value of human ingenuity. Designers are known for their new and innovative approaches to clothing and with technology on the rise, we ask ourselves, is it a friend or foe?

Fashion design, like many other creative-based industries, cherishes diligent skill and practice. Decades of training can be involved in just one garment but with AI, it can be done in seconds. It challenges consumers about what we value the most—timely constructed garments or authenticity in production?

Barriers to enter the design industry are now being diluted by the access of AI. With anyone being able to download applications like The New Black or Raspberry AI, faux designers can generate a garment within seconds. Having a base knowledge of design through education is something that will eventually separate faux designers from the real ones. And things like proofing the work and asking the right questions to guide the machine is critical.

Design, like many art-forms, manifests itself through passion and emotion—something that AI just cannot replace but perhaps work with.

What *consumers* tend to forget is how much creative authenticity has to do with the fashion pendulum that just keeps swinging. Fashion is a deeply dynamic and influential form of self-expression garnered by experiences. It is an opportunity for designers to illustrate cultural representation, media, social interactions, and societal standards. We, as cultural observers, are now recognizing what we think is considered human experience through art and expression.

The emerging relationship between designers and AI is changing rapidly. Not only is it being heavily used on the consumer side of things, but also leaking into the designing process.

FRIEND OR FOE?

Inspiration is what drives design and AI only pulls from what already exists. In design, many of the responsibilities include tech pack, emails, meetings, and the actual amount of time spent designing is minimal. “I can see people leaning on AI to fill that because they’re maxed out,” Professor Bradley Erickson said. “It’s disappointing that one bit of actual creativity you hand off to AI.”

Matteo DeVito, a senior designer, takes a different approach to the technology. Instead of looking at it as the enemy, he and other designers have embraced the helping hand that it offers. “It’s not the boogie man for creativity,” he said.

“Everybody knows if something is AI generated, you can feel it if it’s not,” DeVito said. “There’s a lack of care and a lack of thought that goes into AI generated things.” Undermining the consumers ability to recognize if a garment was made by a machine is a mistake that many companies shrink.

“The only time I actually land on something is through trial and error.” DeVito said. “AI doesn’t know what failure is, it doesn’t criticize and it can’t have an opinion that’s real.”

The routine of fashion design has been an ever-evolving entity. Higher power technology is nothing new, the introduction of platforms such as Adobe have minimized the steps taken to design garments, is AI just another step?

So, is it a question of technology, evolution, or just pure indolence? “Time is going to tell how we end up perceiving things,” Erickson said. Design technology, like many things that evolve, shifts in the landscape that it drives.

But it raises a deeper thought, why do we feel such an urge to disintegrate human work with machines? What makes design and other mediums of art so remarkable is that it *is* challenging to make and gives humans a sense of purpose in this now technological cinderblock of a world. Any garment that is made in a small studio is a collection of thousands of year’s worth of dedication, research and curiosity.

BURN



Photographer | Torie Palumbo
Designer | Coryn Rebimbas
Model | Kataleya





Photographer | Torie Palumbo
Designer | Coryn Rebimbas
Model | Kataleya

IN THE HUDSON VALLEY |

By Kate Yarleque

For Gen Z, music is one of the most important freedoms in life for one to escape the turmoil and pressures of society, with many having access to all types of forms of music at our fingertips to stream, swipe, and shuffle. But for many, music is more than just background noise; it's a sense of identity and belonging.

Despite living in an era of digital media, the younger generation has been drawn to what feels tangible and real. Gen Z's love for sustainability, second-hand products and collecting physical media has become a new movement that feels authentic and unskippable.

Hidden within the center of Poughkeepsie, New York and minutes away from Marist campus, Darkside Records has become more than just a retail space but a local community for collectors and music lovers.

Being in business for 15 years, founded in 2011 by a group of friends that were passionate about making music, opening the business with the belief that physical media is not dead and wanting to create a space that reinvents what it means to be a record store.

| DARKSIDE RECORDS

Spanning with never-ending rows of music of all genres from indie to metal and jazz to electronic, their curated selection invites guests to get lost in rows of music memorabilia, CDs, vinyl and cassettes.

Darkside Records places an emphasis on the idea that music should be a form of connection and community. A space where one does not just buy music but has a chance to experience it. Music fans can listen with others to their favorite artists' new album before it comes out, as the store holds listening parties with special prizes, free film showings with trivia games, and even in-store signings. This coming September, Derek Riggs, a British artist and collaborator with Iron Maiden, is coming to Darkside Records. Giving fans an opportunity to meet the artists behind their favorite albums and music genres.

Independent record stores stand as cultural anchors in keeping a sense of community alive within the music scene, but their role now is more important than ever to keep music a shared experience for the younger generation in a world of digital overload. Spaces like Darkside Records remind local creatives, such as Marist students, that music is much more than just consumption but an engagement with each other.



Photographer | Torie Palumbo
Designer | Coryn Rebimbas
Model | Kataleya

Coach and Affordable Luxury: How Much Do Brands Matter?

By Ruby McMahon

A

Gucci belt. A sequin Carrie Bradshaw Fendi Baguette. A Birkin. These items mean so much more than their materials: they are the ultimate, lifetime wishlist goods. They are the deities to which fashion enthusiasts pray. With fashion weeks coming and going, we are reminded each season of just how far out of reach such luxury is, from our budgets and lifestyles.

For many of us, wide-eyed window shopping is the closest we can get to experiencing designer items.

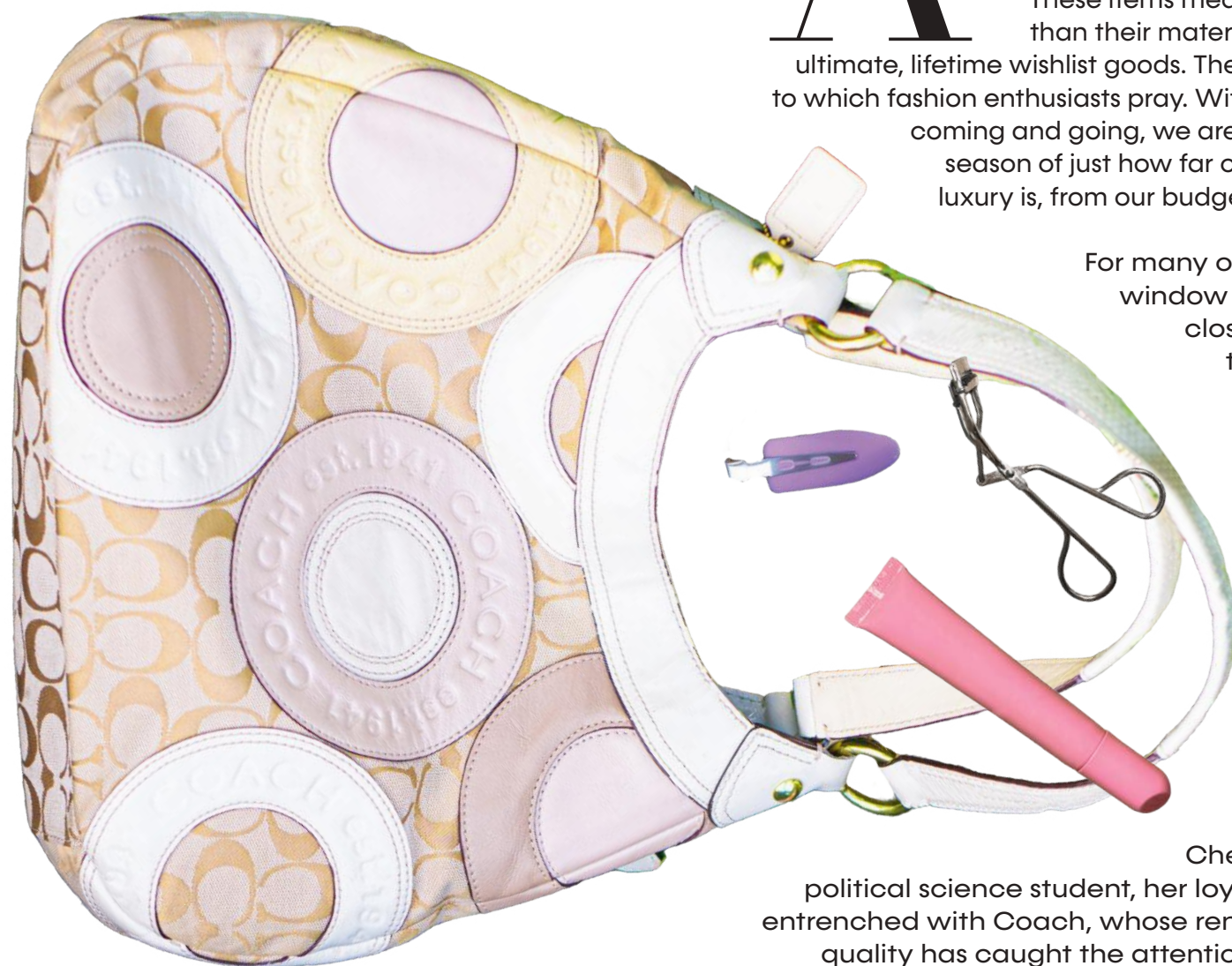
Some are considered affordable luxury, like Marc Jacobs, Tory Burch, and Ralph Lauren,

within closer grasp than the highest end. For junior

Chella Calcagni, a

political science student, her loyalty lies deeply entrenched with Coach, whose renowned leather quality has caught the attention and praise of Gen Z. Such consistent excellence makes larger expenses a treat, but well-worth it.

Couture is a completely different world than accessible designer. It is one that revolves around craftsmanship, exclusivity, and leisure. Our way into such frivolity and glamour is dreaming. Pinterest boards and duping—the attempts of achieving the



look of wealth and superiority without any.

Some can justify splurging to enjoy a Miss Dior perfume or a pair of Celine sunglasses within reason. To smell expensive, to be shaded from the less well-dressed passerby, to hold a presence of self-possession is power.

As 18 to 20-something-year-olds, we are at the cusp of gaining financial independence. We await well-paying professions, the maturing of our personal styles, and the buying power to support it. What is the look that our generation will take on? What luxury houses do we most love and relate to? Which fashion houses will benefit off our dollar?

Affordable luxury is the gateway to a lifetime of brand devotion. Coach is a brand many have come to admire for their celebrated leather quality, style options and comparative inexpensiveness. Calcagni dons Coach accessories, becoming her signature. Her initials—as well as everyone in her family—are CC, the very letters of the Coach logo. This detail has created a life-long emotional connection for Calcagni.

“My relationship with Coach started as a small tradition. I would get most of my Coach from Canada, because I would go up every so often because my family lives up there. They have such clean clothes, and because I had always gone there, when I started buying clothes, it was familiar to me, and it’s what inspired me to have the style I have now,” Calcagni said.

Calcagni currently interns at a local Congressional district and is a member of the SGA at Marist. In her roles, she is expected to dress business-professional, which higher-end and designer brands specialize in. To be taken seriously, to present your best professional self, even in an age that glorifies athleisure, there continues to be the requirement of stiff, tailored and freshly-pressed workwear.

“Especially in my field—political science—in a lot of diplomatic rooms, you are supposed to look sophisticated, you are supposed to look clean. It’s a Western standard of clean, and a Western standard of business casual, like suits, etc. It plays a role in my field of how you are perceived,” said Calcagni.



As she looks to her future as a career woman, Calcagni aspires to one day have a wardrobe with Chanel pieces. To her, it feels like the rightful next steps from Coach C’s, as well as in elegance and maturity.

Yet, in such a volatile time, many Gen Z realize the uncertainty of their respective job markets, of their abilities to own homes, or to even consider a time where designer shopping will be within reason.

Perhaps luxury houses will always dominate what is perceived as high fashion and true design beauty.

However, with purchasing limitations, there is a greater ethical responsibility to use one’s dollar as a voice, to support one’s values in their consumption, and to give everyone consideration despite their clothing appearances.

“There is a component to the first look at somebody. What they’re wearing is eye-catching and a variable to what we think. But it is more about how you wear something than what you are actually wearing. A personality can shine through clothes better than clothes can be shining themselves. Personality and how you perceive yourself are way more important than how others perceive you,” said Calcagni.

Love.

Model | Grace Gavin

Designer | Liznelly Pina Hernandez



Photographer | Sofia Sarzosa
Makeup Artist | Kate Yarleque

Models | Nyla Gonzalez, Beatrice Damasceno

Designers | Claire Galli, Tate Cough



Model | Elizabeth Saucier

Designer | Dimitri Rios



Sick

Model | Grace Englis



Model | McKenna Sweeney



Model | Isabella McKnight



Model | Justin Obiol



"Till death do us part"

A longing I once dreamed, a
devotion I once promised

Vows never fulfilled, nothing but a
phantom rings

Nothing but an endless thorn,
growing in my mind

My love once cherished

For now...only the void shall I marry...
in sickness and in health.

By Jillian Antretter

Photographer | Sofia Sarzosa
Designers | Liznelly Pina Hernandez
Model | Grace Gavin
Makeup | Lexi O'Brien, Kate Yarleque

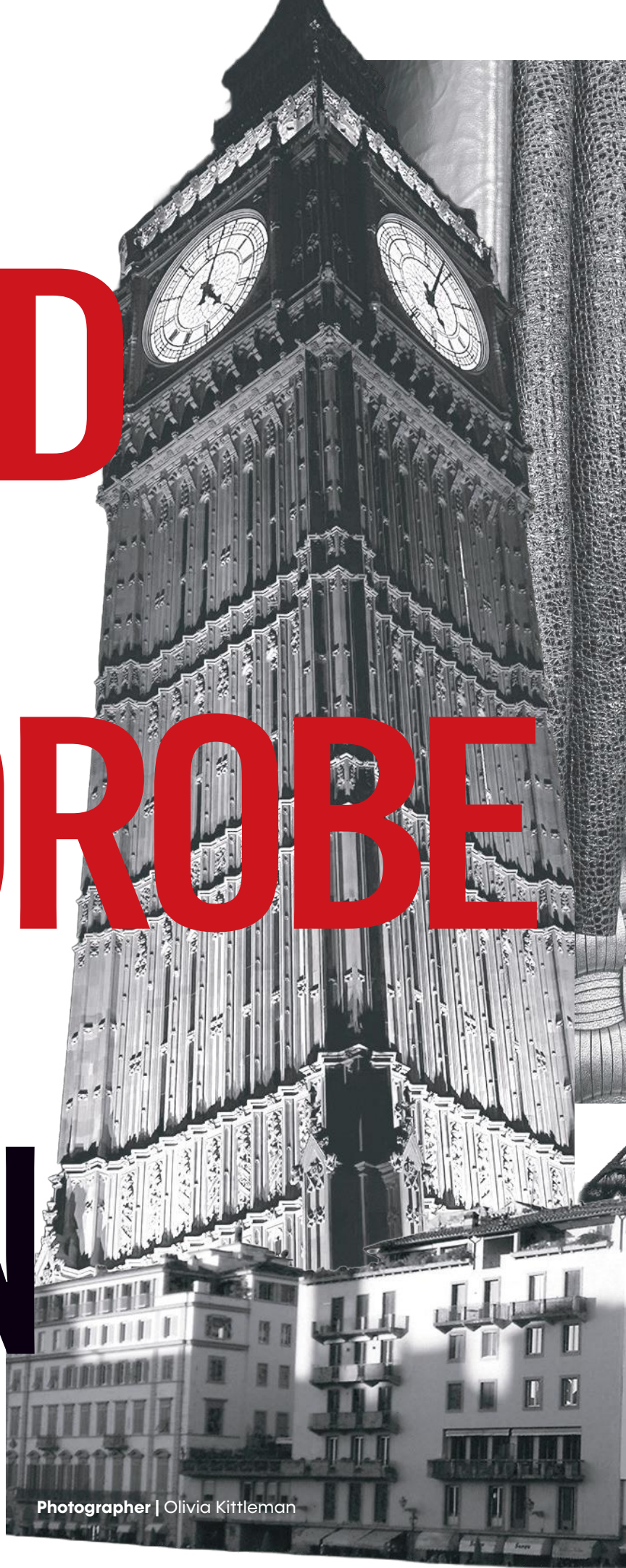


Photographer | Sofia Sarzosa
Designers | Dimitri Rios, Claire Galli
Models | Nyla Gonzalez, Elizabeth Saucier
Makeup | Lexi O'Brien, Kate Yarleque



THE WORLD IN A WARDROBE

BY
ELORYN
FALL



Photographer | Olivia Kittleman



The truest portrait of a person can be found just behind the doors of their wardrobe. The fabrics hanging there act as brushstrokes in creating a curated portrayal of one's identity. They represent where we have been and where we want to go. Memories cling to the garments from the moment you take them home. Thus, it is no wonder why they can act as such powerful mementos for Marist students who recount their time abroad.

"I stumbled upon the thrift store Melrose Vintage Ginori when I was wandering around Florence my first week abroad. I walked in and was instantly drawn to this ruched, multicolored, fur coat... This soft jacket has become a staple in my wardrobe during my studies here!" said Sylvia Ferris.

As is human nature, we long to keep our memories in physical form. This is why fashion items can be such a powerful vessel. Whether you bought a leather bag in the heart of Florence or grabbed one of the scarves sold on every London street corner, these items become important mementos without second thought.

Unlike other items—knick knacks if you will—clothes and accessories experience life with you. Quickly these items come to represent moments of your life in a way nothing else quite does. From a trip to the market to a night on the town, these garments carry the stories of every step you take within them.

"In the first two weeks [in London] I bought this Penny Lane esque coat from a vintage store called "Beyond Retro Soho" in Soho. I wear the coat like almost every day now, it's one of my favorite thrifted pieces." Arianna LeCruise described.

Collecting pieces during time abroad not only creates physical manifestations of memories, but also acts as a map of where you have been. Each piece holds the spirit of its home country, whether in style or silhouette. Sometimes it isn't even obvious at first glance, but to you, the wearer, it is felt. As if the memories and emotions are sewn into the garment itself.

Upon returning home, these items are full of life. Vibrant memories of the times you laughed your way through foreign streets stain the fabric. The pieces, even hung between other garments, simply stand out amongst the rest. When you put these garment on they serve as reminders of the world beyond, the world you were lucky enough to discover. Now you get to keep a little piece of that world in your wardrobe forever. How beautiful is it to have the world in your wardrobe?



Photographer | Grace Gavin

Models | Ruby McMahon, Angelina O'Shea, Ana Lattanzio,
Nikki Patton, Ana Julia Martinez Souza,

Designers | Mia Karol, Lauren Olmstead, Alana Wherry,
Emma Mathes, Sophia Vallario

Makeup Artist | Lexi O'Brien



Fade to Black



MISS RUNNER UP
MISS MISLABELED
MISS EXTRA TIME
MISS RUNNER UP
MISS MISLABELED
MISS EXTRA TIME
MISS RUNNER UP
MISS MISLABELED
MISS EXTRA TIME
MISS RUNNER UP
MISS MISLABELED





Photographer | Grace Gavin
Designers | Emma Mathes, Alana Wherry
Models | Nikki Patton and Cecilia Potter
Makeup Artist | Lexi O'Brien

Photographer | Grace Gavin

Models | Ana Julia Martinez Souza, Angelina
O'Shea, Ruby McMahon

Designers | Sophia Vallario, Lauren Olmstead,
Mia Karol

Makeup Artist | Lexi O'Brien





Measure Unmuted

Measure Unmuted is a student-run podcast where Marist voices are given the space to speak freely. Now in its sixth season, hosts Jill Antretter and Olivia Kittleman have grown the platform into a creative and relatable outlet that connects students through shared experiences. While rooted in fashion, the podcast has expanded to cover topics that resonate with all college students, from campus trends and dating to career advice and managing stress. This past year, Measure Unmuted made a strong effort to include diverse perspectives by featuring students, campus organizations, and industry voices, creating conversations that feel both insightful and authentic. What sets the podcast apart is its balance of fun and honesty. Whether discussing pop culture, fashion, or the realities of college life, each episode feels unfiltered and genuine. Using fashion as a microphone encourages students to dive into their creativity and individuality, which reflects the evolving college experience.

Season 5 Episodes:

S5:E1 Unmuting Summer 2025

S5:E2 Unmuting Marist University

S5:E3 Unmuting Campus Trends

S5:E4 Unmuting Dating

S5:E5 Unmuting Halloween

S5:E6 Unmuting Malinda Behrens

S5:E7 Unmuting College Stress

S5:E8 Unmuting Brady Connors

S5:E9 Unmuting The Holiday Season

Season 6 Episodes:

S6:E1 Unmuting Galentine's Day

S6:E2 Unmuting the Winter Games

S6:E3 Unmuting MPorium

S6:E4 Unmuting Runway of Dreams

S6:E5 Unmuting Fashion Media

S6:E6 Unmuting EFI

S6:E7 Unmuting Atletica

S6:E8 Unmuting Volume XIII

S6:E9 Unmuting SNR: Burn

S6:E10 Unmuting Post-Grad

Scan the Spotify Code to Listen Now!







2006 - 2026

In Memory of Arianna LeCruise

There are some people whose work speaks for itself, and others whose presence elevates everything around them. At Measure, Arianna was both.

As a part of Measure, Arianna played an integral role as part of the fashion team along with occasionally writing articles and modeling in photoshoots. Most notably, she contributed to McKenna Sweeney's *'Everyday Icon'* photoshoot, directed her very own *'Hudson Valley Vintage'* Photoshoot, and wrote the article *'A Look into a Showroom'* bringing a distinct perspective that was both fresh and thought-provoking. Her work didn't just follow trends—it helped define them, shaping the voice and vision of the fashion digest in ways that will continue to resonate.

But beyond her professional contributions, it was Arianna's presence that left the deepest impression. She was known for being bold, creative, and considerate, someone who lit up every room she walked into. To work alongside her was to experience an environment that was both creatively inspiring and genuinely uplifting.

Outside of her role at Measure, Arianna was sassy, funny, and driven. She had a way of making people laugh, and her fashion sense was unmistakably her own. In an industry driven by change, she remained confident and fearless, reminding those around her of what truly matters in both fashion and life.

While studying abroad in London, Arianna was especially excited to contribute to the article *'The London Look,'* approaching the piece with both curiosity and intention. She took great care in crafting thoughtful, detailed responses to the interview questions, eager to capture the nuances of style and perspective that defined the city. Her enthusiasm for the project reflected her larger passion for storytelling through fashion. Arianna loved being a part of the Marist community, especially Measure, and consistently sought out opportunities to get involved, collaborate, and contribute wherever she could.

Arianna leaves behind a legacy that extends far beyond the pages of Measure. Her influence can be seen in not only the team's work, but the people she impacted, and felt in the community she helped build. She will be remembered not only for what she created, but for how she made others feel—seen, inspired, and supported. As we continue forward, we carry her vision, her voice, and her spirit with us forever.

THANK

This year's Student Directors of Measure would like to extend our deepest gratitude to everyone who helped make Volume XIII possible. First and foremost, thank you to Bradley Erickson for going above and beyond in every way imaginable. Meeting with us at all hours of the day and night, offering endless guidance, and helping shape the future of Measure for years to come. None of this would have been possible without your support. Despite teaching a five class course load, being a recent puppy owner, and maintaining your work as an incredible designer, you continuously prioritized Measure and your dedication and hard work will never go unnoticed. To Rebecca Brown, Chair of the Fashion Department, thank you for your unwavering support. After stepping in as one of our faculty advisors in Spring 2025 for Volume XII, your continued encouragement and leadership as chair have meant so much to us. To Malinda Behrens, Interim Director for Fashion Career Development, Internships, and External Partnerships, thank you for so generously connecting us with your network and helping us invite alumni and industry professionals to our first-ever Industry Launch and connecting us with Carleigh Gewirtz for our alumni feature article on the brand Oisri. Your support and enthusiasm for Measure have made a lasting impact. To Samantha Wiley, thank you for your guidance as we navigated sponsorships this semester. It was a learning process, but we are so grateful we took the leap and explored this opportunity. We look forward to continuing to build on this work in the future. To Mario Roman, thank you for granting us access to the Marist Fashion Archive and allowing us to photograph two archival pieces for our "White Dress, Black Dress" article. Your insight and generosity helped bring this story to life. To our community partners throughout the Mid-Hudson Region: Darkside Records, Adams Fairacre Farms, Tony Sills from Payne Mansion, and Poughkeepsie Laundromat. Thank you for welcoming us into your spaces and supporting our creative vision. A special shoutout to our student photographers, videographers, hair and makeup artists, and most importantly, our student designers: this magazine would not be possible without your talent, passion, and creativity. We are endlessly grateful to showcase your incredible work. To the Marist Media Center and Dan Meyerson, thank you for your continued assistance with our podcast, photoshoots, and every question in between. Your support year after year means so much to us, and we are grateful for all that you do. And finally, our biggest thank you to Meridian Printing. Truly, none of this would be possible without your constant guidance, collaboration, and support throughout this entire process. As Student Directors, we are endlessly grateful to the faculty, students, alumni, partners, and businesses who helped bring this publication to life. From the bottom of our hearts, thank you. We hope you enjoyed flipping through Volume XIII as much as we enjoyed creating it.

YOU

VOL XIII TEAMS

FASHION

Student Directors | Samantha Swidler, Libby Hale Clark

Members | Carlie Gates, Abby Maree, Cecilia Potter, Celina Ruiz, Emily Wagner, Kate Yarleque

DIGITAL MEDIA

Student Director | Jillian Antretter

Members | Julia Brown, Sydney Driscoll, Faun Realmuto, Hailey Wirth

WEBSITE

Student Director | Victoria Tzorbatzoglou

Members | Camryn Aprilante, Hannah Bell, Julia Kuffa

PRODUCTION

Student Director | Kelly Behr

Members | Grace Gavin, Milena Lyons, Julia Mascolo

SOCIAL

Student Director | Sofia Sarzosa

Members | Ximena Carabjal Bailon, Callie Farman

EDITORIAL

Student Director | Lauren Uliana

Members | Elizabeth Beggan, Hanna Brick, Eloryn Fall, Nicola Midiri

CREATIVE

Student Director | McKenna Sweeney

Member | Ruby McMahon

PR

Student Director | Mary Rosenstein

Members | Kaitlyn Dalaker, Lexi Moreira, Maria Plioutas

how do we

measure

sur

er

up?

More than just a magazine, Measure is a multimedia fashion digest devoted to embracing individuality within the industry's rhythm. Created *for* students *by* students, Measure amplifies the voices of Marist University students through various forms of written and visual storytelling across multiple platforms. Using fashion as a microphone, Measure is dedicated to weaving our community together.

PHOTOGRAPHY + VIDEOGRAPHY

Benson Delaney
Grace Gavin
Torie Palumbo
Scarlett Richartz
Sofia Sarzosa
Dan Shea
Alexis Ucci

HAIR + MAKE UP

Lexi O'Brien
Allie Lesser
Kate Yarleque

FACULTY ADVISOR

Bradley Erickson

SUPPORT

Malinda Behrens
Rebecca Brown
Kristina Daddona
Steven Lee
Samantha Wiley

PUBLISHER

Marist University
3399 North Road
Poughkeepsie NY 12601

PRINTER

Meridian Printing
1538 S County Tri
East Greenwich RI 02818

CONTENT + EDITORIAL POLICIES

All content produced between the managing teams has been generated in the brains of students at Marist University unless otherwise noted. Under the guidance of the academic advisor, Bradley Erickson, the students in the **measure** course manifest a concept and bring it to fruition. Any found images have been edited for personal artistic use.

COPYRIGHT

All content included in **measure** is subject to copyright. No part of this magazine may be reproduced without the consent of the Marist Fashion Department.

MODELS

Trevion Adcox
Jessica Baeckmann
Megan Ball
Jackie Barry
Maria Belfakih
Kyra Campbell
Santino Correa
Beatrice Damasceno
Ana Domenici
Legna Encarnacion
Grace Englis
Awuraa Esi Adu-Asah
Grace Gavin
Nyla Gonzalez
Gabrielle Henriques
April Hoge
Sarah Homlar
Izabella Hottentot
Knud Jenson
Kimaya Jones
Caroline Lacey
Ana Lattanzio
Lila Laub
Gianna Leonardi
Gabrielle Lloyd
Sarah Loughlin
Dreama Manganiello
Ana Julia Martinez Souza
Kataleya Mayorga
Carter McDavitt
Ruby McMahon
Angelina O'Shea
Olivia Papanicolaou
Nikki Patton
Grace Phelps
Cecilia Potter
Elizabeth Saucier
Sydney Scheels
Jessica Scott
Victoria Stout
McKenna Sweeney
Kate Yarleque

2026

