

measure

2025

Vol. XII

How Do We
Measure Up?

The Fashion Magazine at Marist





Dear Reader,

Over the last 3 months, the creating and collecting of the content to be featured in this year's Measure Magazine, has been steadily underway. The very one you are reading, right now in fact. It all started last spring, as production for Volume 11 was ending, the magazine was off to print so the focus shifted to the curation of the website and our social media content. Additionally, the planning started for this year, Volume 12. For the first time ever, Measure Magazine would become a year long class with the fall semester dedicated to the digital production and social media, and the spring bringing in content from the fall and building upon that, for the physical copy. This has made the process for this edition, especially wonderful. It was like watching a baby grow over the course of a year, the cradle, crawl, walk trajectory.

The first step, the cradle stage, was to decide the story we were going to tell. The tales of Synergy and coming together, or Transparency and going beyond, had already been told. As brainstorming began and we took time to look to our past to see what we might find, we realized that, as a group, we had yet to figure out the answer to the question: How Do We Measure Up? We had some kind of idea as we felt our DNA was reflective of what it meant to Measure Up. Doing our part by remaining Authentic, Empowering, Sustainable and Vital. But what did this look like on a bigger scale? How did the community around us Measure their lives and choices? The search for the answer was only uncovered beyond the walls of Steel Plant and the fashion department. It was in Dyson amongst business students and in LT with film students. Beyond that, people from outside of Marist with strong community ties and influence within the world they operate in, like Ostomy awareness.

And so, we had our crawl, and knew how to approach the content collected. It was decided human nature and fashion are best measured by beauty, identity, and success, and the many forms they take on. On the Marist campus, beauty is all around. It lives in the sunsets, the greenest grass on Earth, and the Greystone building of course. But it also lives in the people who's tenacity and creativity make Marist what it is. Identity is more complicated, but it's what makes each of us who we are; to hone in on that, you must discover the truth within people. Find out what makes a person tick and then introduce other people to how wonderful they are. And success, well, success is found in honesty, which is rooted in authenticity and so on. Entrepreneurs, designers, bodybuilders, and filmmakers make up just a few of the success stories in the pages of Measure Magazine this year, their dreams and accomplishments defining How We Measure Up.

By the time spring break rolled around, Measure was walking, and things were suddenly changing. It was like being at the beach on a gorgeous sunny day, when suddenly, thunderclaps and lightning strikes. The stakes were high, there was a deadline to be met, and there were too many unknowns to be comfortable. Pagination had entered the chat. As each story, and image, and graphic was placed on each of the one hundred and twelve pages, they were printed and pinned with a thumbtack onto a large, folding board on wheels. Doing this allows each page and spread lined up in order of appearance, so the overall flow of the story can be analyzed. And it allows for the revelation of if we were successful in our mission of Measuring Up, or not. Luckily, the further it progressed, the more Measure Magazine showed its true self. With Measure Volume 13 just around the corner, one cannot help but ask themselves, what the future will hold. And while the answer is not yet known, it lies within the creative minds of future production teams, and feature alike, to come.

So How Do We Measure Up, right now? By lifting up the voices of those around us. By celebrating the wins, the failures, and the things in between. By waking up each day, and trying our best. By using sustainable ink. By collaborating and asking questions and working hard, even when it's nearly impossible. How do you?

Olyvia Renae Young
Student Editor in Chief

Model: Olyvia Renae Young
Photo By: Melina Hess

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the Real Cost of Microtrends

By. Natalie Kalman

Mermaidcore, western-core, Barbiecore, balletcore, sound familiar? Just a few months ago, these trends dominated TikTok feeds and shopping carts. I'd say I'm still wearing them, but let's be real- I'm not. Not because I don't like them, but because they've already been replaced by something newer, shinier, and just as fleeting. That's the reality of micro trends: they come in fast and disappear even faster.

But while we cycle through aesthetics at lightning speed, there's one thing that sticks around... waste.

For every viral trend, there's a wave of mass production, overconsumption, and inevitable disposal. The clothes we once had to have are now sitting in donation bins (or worse, landfills), replaced by the next "must-have" look. This cycle isn't just a consumer habit, it's a business model, perfectly designed to keep us buying more and wearing less. Enter ultra-fast fashion, the reason behind this seemingly endless cycle.

Shein, the leader of micro-trends, releases anywhere from 2,000 to 10,000 new products daily more than most fashion brands release in an entire year. It's not about seasons or timeless style anymore; it's about speed. Micro trends are born, produced, and shipped to our doorsteps before we've even had time to think about whether we actually like them. And just as quickly, they're gone.

When something costs less than a cup of coffee, there's no pressure to wear it more than once. But while we might forget about these trends the moment they leave our feeds, their impact lingers.

The fashion industry is already one of the world's largest polluters, and micro trends only make it worse. From textile waste to excess carbon emissions and harmful labor practices, the environmental and ethical cost of our obsession with newness is staggering.

It's hard to picture the broader consequences when you're scrolling through a site like Shein and seeing a dress for under \$10. The immediate appeal of cheap, trendy items can be irresistible. However, the hidden cost of these seemingly inexpensive purchases is where the environmental harm begins.

To create these low-cost garments, fast fashion brands exploit cheap materials (often synthetics like polyester), poor working conditions, and unsustainable manufacturing processes. On average, the fashion industry is responsible for 10% of global carbon emissions (more than international flights and shipping combined). Microtrends, with their rapid turnover and insatiable demand, exacerbate this problem.

The fashion industry is also responsible for one of the most toxic environmental impacts: microplastics. Many of the cheap synthetic fibers used in fast fashion are made of plastic. Every time we wash them, microplastics are released into our water systems, polluting oceans and harming marine life. This isn't just an environmental issue, it's a health issue.

What's even more concerning is the lifetime of these garments. The average American discards 81 pounds of clothing annually.

Fast fashion promotes disposability, designing pieces for short-term wear. Take Barbiecore: the flood of pink outfits was fun while it lasted, but where did all that "pink stuff" go? Likely into landfills. Timeless staples like leather jackets, trench coats, and plaid remain wardrobe essentials for years.

The difference between fashion and a micro trend is longevity. Fashion evolves, but true style lasts. Some pieces have stood the test of time for decades, not just weeks. Think about it, leather, trench coats, plaid, stripes, etc. These staples have been reinvented over

and over without losing their relevance. They aren't just trends, but the foundation of wardrobes across generations. Meanwhile, the latest trending aesthetic is already halfway to being outdated.

It's worth noting that investing in these long-lasting pieces can also reduce our carbon footprint. The fashion industry's environmental toll is largely due to the overproduction of short-lived garments. If we buy fewer items but choose them more wisely, the impact can be profound.

To lower your carbon footprint, you need to wear a single garment at least six times. That's it. Six times. Less than a week's worth of wear over your entire lifetime. Sounds easy, right? And yet, many people don't even reach that number before discarding an item. This is the mindset fast fashion has created, a culture where clothes are seen as disposable, rather than something to be valued. If every consumer committed to wearing each piece six times before discarding it, the number of garments in landfills would dramatically decrease, and the demand for fast, wasteful production would begin to slow down.

It can be overwhelming to think about the impact of micro trends and fast fashion. But we have the power to change the narrative. I'm not saying all of this to instill guilt. I've fallen victim to this system and continue to. It's nearly impossible not to when brands make it so easy,

so cheap, so addicting. What we can do is educate ourselves and those around us. Buy less, choose well, and invest in ethical purchases that promise longevity. By supporting companies that prioritize sustainability, you're contributing to a shift in the fashion industry. And that doesn't mean you have to completely abandon trends. Rather, it means being mindful of how, when, and why you buy.

The next time you're scrolling through a sale or browsing new arrivals, ask yourself:

- Do I really need this?
- Will I wear it more than six times?
- Is this a trend, or is it something I can see myself wearing for years to come?

These are small but powerful questions that can help guide your decision-making process. In addition to making these mindful choices, we can also support the growing community of sustainable brands. More and more companies are opting for ethical production methods, sustainable materials, and fair labor practices. Every step toward sustainability matters.

At the end of the day, your dollar is your voice... So, what are we saying?



Inside the Marist

By. Libby Clark

Many students at Marist pass by Steel Plant Studios unaware of the valuable resource housed within. The Marist Fashion Archive, tucked away in the corner of Steel Plant, is a carefully curated collection of nearly 500 garments and 100 accessories from various eras, designers, and countries, preserving the rich history of fashion. The archive provides students the opportunity to study these pieces up close and see firsthand how fashion has evolved. By doing so, they gain insight into the design techniques, historical influences, and cultural shifts that have shaped different styles and trends throughout time.

The archive features works from some of fashion history's most influential names, including Coco Chanel, Giorgio Armani, Issey Miyake, Bill Blass, and Mary McFadden. The collection showcases pieces across different market segments, from high-end brands to more accessible department store labels. Primarily focused on 20th-century fashion, around 95% of the pieces come from Western designers. A small selection of non-Western items, such as wartime kimonos, can be found in the archive, alongside historic U.S. military uniforms from the United States Military Academy at West Point and pre-1900s garments, showcasing the collection's breadth and diversity.

A recent and exciting addition to the archive is the acquisition of 68 Geoffrey Beene ensembles. This generous donation from Dr. Sylvia R. Karasu includes garments from the 1960s through the early 2000s. Beene, a renowned American designer, was known for his elegant yet practical approach to fashion. His designs were made to move with the body, often featuring coats without zippers or visible closures. By prioritizing clean lines and bold shapes, Beene demonstrated that creativity didn't need excessive decoration; the structure of the garment could speak for itself. His influence is evident in the work of prominent designers, including Issey Miyake, who studied under Beene early in his career. Both designers shared a deep interest in experimenting with fabric and structure to create sculptural, fluid designs that emphasized movement. Dr. Karasu's Geoffrey Beene collection includes pieces identical to those displayed in prestigious institutions such as the Metropolitan Museum of Art, the Smithsonian Institution, and the Philadelphia Museum of Art. Their presence at Marist offers the community a rare chance to engage with museum-quality pieces.

As a student worker in the archive, I am part of a small but dedicated team, working under the guidance of Professor Mario J. Roman. Our daily tasks revolve around cataloging and preserving the collection. Cataloging each garment involves recording detailed information such as the garment's color, silhouette, materials, creator, and country of origin. Though this may sound like a routine task, it is essential to understanding how each piece fits into the larger fashion landscape. Cataloging also helps maintain the integrity of the collection, ensuring that each item can be tracked and studied in the future. But it's not just about documenting facts, cataloging is an opportunity to analyze a garment's place in fashion history—whether it was created during a particular cultural moment or by a designer who left a lasting impact on the industry.



Fashion Archive

In addition to cataloging, we spend time researching the stories behind individual garments, which allows us to uncover the historical context and cultural impact of each item. Each garment has its own history and exploring it can offer new insights into the era in which it was created, the designer's intentions, and how the piece may have influenced trends or social norms. Another key task involves photographing the pieces in the archive. By capturing the garments and their details, we preserve their visual integrity, documenting how garments look and how they hang. This step is important for future reference, as it allows us to study the garments from all angles and better understand the way they fit and drape, which is essential in understanding their design and structure. Through these tasks, we gain a deeper appreciation for the historical significance of each garment, helping to maintain the archive's ongoing contribution to academic development.

The archive is a valuable resource for both students and professors, providing hands-on learning opportunities that extend beyond traditional textbooks. Fashion history courses make use of the garments, offering students the chance to study the historical context and cultural significance of fashion. The archive is also utilized by digital design students who study clothing shapes and translate these designs into flats. Additionally, some media studies courses have used the garments to explore how fashion is portrayed in film and television, enhancing students' understanding of visual storytelling and the role of fashion in media. In the future, the archive will be open to a broader range of courses, allowing students from various fields to explore garments, examine their construction, and deepen their understanding of fashion's cultural impact. This access will bridge the gap between theory and practice, enriching students' education and preparing them for careers in fashion and beyond.

As a merchandising major, my time at the archive has been invaluable. While my coursework focuses on consumer behavior, market trends, and the business side of fashion, working directly with historic garments has given me hands-on experience that has provided design insights and techniques not covered in class. I've learned how to measure garments accurately, identify fabrics, and analyze garment construction. This opportunity has also deepened my knowledge of design terminology, which is essential for effective communication in the fashion industry. Additionally, working at the archive has broadened my understanding of fashion history, showing me how trends evolve and reflect cultural shifts. By recognizing the connection between design and merchandising, I've come to understand that knowing these terms and techniques is crucial for predicting trends, consumer preferences, and market needs. It's also increased my appreciation for the craftsmanship and artistry behind each piece.

The Marist Fashion Archive stands as a testament to the importance of preserving fashion history. Through the careful documentation and preservation of each garment, the archive ensures that these irreplaceable pieces can make history tangible for future generations. As the archive continues to evolve and access to this valuable resource is expanded, it has the potential to become an integral part of education—enriching Marist students' understanding of design, culture, and innovation in fashion.



THE PSYCHOLOGY OF VISUAL MERCHANDISING

You walk into a favorite store, one you have been in several times and keep going back to. There's a certain feeling in this store, and maybe a really good smell too? You smile to yourself feeling a mix of excitement and comfort. What you're feeling here is coming from how you are feeling today, memories of your past experiences, and a vision for your future. This is a unique experience, right? This feeling hasn't been manufactured by thoughtful, experienced visual merchandisers, or has it?

The visual merchandising profession is more than finding a pretty way to decorate a store and get people to buy things, it's about tapping into consumer psychology to create environments that captivate, persuade, and inspire purchases. The goal is to increase sales by making the retail space stand out and engage shoppers. This process heavily relies on psychology, leveraging how the brain reacts to different stimuli in a retail environment. Elements such as colors, shapes, lighting, and scent collectively build the atmosphere of a store. Understanding these variables and their effect on purchasing decisions is crucial for creating successful merchandising displays.

Visual merchandising has been around since the early days of trading, however, the formal introduction of visual merchandising into retail is credited to Harry Gordon Selfridge in 1883.

He replaced traditional counters with tables and pioneered the first window displays, revolutionizing the shopping experience and inspiring nearby stores to do the same. This soon became known as "window shopping." By the 20th century, elements such as stands, shelves, racks, and mannequins became integral to in-store merchandising. Early visual merchandising focused primarily on aesthetic appeal and making a lasting impression. Today, however, it relies more on psychological principles to influence consumer behavior. The application of psychology has led to the rise of neuromarketing, a method studying how consumers' brains respond to advertising and brand-related messages. In retail, neuromarketing examines how sensory cues influence decision-making, helping retailers craft more engaging shopping experiences to drive sales.

One of the most significant sensory tools in retail is color and is also deeply embedded in all aspects of the fashion industry. Designers use a color wheel to select shades that evoke specific emotional responses which can influence the perception of a product, often subconsciously, and can play a crucial role in brand recognition.

Scent is another powerful sensory tool, closely tied to memory and emotion. Stores such as Abercrombie & Fitch and Home Depot have distinct scents to create familiarity and brand recognition. Luxury brands don't just design clothes; they design atmospheres. The scent of leather in the purse section?

Deliberate lighting also plays a critical role in enhancing ambiance, directing customer attention, and highlighting merchandise. Ever noticed how luxury stores have a soft, golden glow to make you feel like a million bucks? It's not a coincidence—strategic mood lighting is designed to make you say, 'Yes, I do need this cashmere coat'. Lighting design is essential for maximizing visual appeal. In other words, lighting sets the tone.

Beyond sensory elements, visual merchandising employs storytelling to create an emotional connection with customers. For instance, an outdoor gear store may design a display featuring a mountainous landscape, inspiring adventure and exploration in shoppers. When customers connect emotionally with a display, they are more likely to make a purchase. Understanding consumer psychology is key to driving purchasing behavior and fostering brand loyalty. By leveraging color, lighting, scent, and storytelling, retailers create an immersive shopping environment to align with the respective brand image. A positive shopping experience increases the likelihood of customer retention and repeat visits.

Different retail sectors approach visual merchandising differently based on their target demographic. Athleticwear stores feel like a modern gym—clean lines, minimalist racks, and just the right amount of motivational branding. Meanwhile, vintage shops feel like a treasure hunt—small cozy corners and racks packed to the brim. While leveraging psychology in visual merchandising is effective, ethics must be taken into account. Manipulative marketing tactics that exploit cognitive biases, social pressures, and memory-based associations can be problematic. Concerns include misleading advertising, data privacy violations, and overconsumption. While enhancing shopping experiences through sensory

elements is standard practice, retailers must maintain transparency and align their marketing strategies with ethical standards. Prioritizing honest communication and responsible merchandising fosters consumer trust and long-term brand success.

With technology advancing every day, it is also important for brands to be online and media literate. There is also a rise in popularity when it comes to using digital displays and augmented reality (AR), which is reshaping traditional visual merchandising. Forcing stores to test new ways of captivating the modern customer. Digital screens allow retailers to showcase promotions, product videos, and personalized recommendations in real time. Meanwhile, AR technology offers customers the ability to virtually try on clothing further bridging the gap between brick & mortar and digital retail. Fashion tech is giving us a real-life Barbie Dreamhouse closet upgrade—an AR powered dressing room where the 'What should I wear?' crisis is solved with a tap. Who needs a messy pile of discarded outfits when you can scroll through an endless wardrobe like Barbie herself.

Visual merchandising is a powerful psychological tool responsible for deeply influencing consumer's emotions, memories, and decision-making processes. As technology and consumer expectations continue to evolve, retailers must refine their merchandising strategies to maintain engagement and trust. The future of visual merchandising lies in its ability to harness psychological insights while balancing innovation and ethical responsibility, ensuring that the in-store experience remains impactful and consumer-friendly. So the next time you walk out of a store with a bag full of 'must-haves' you didn't know you needed... just know, the visual merchandisers got you, and they did it in style.

Try This Yourself

Think about the last time you made an impulse purchase—did visual merchandising play a role?

Consumer

Psychology -

The study of how individuals think, feel, and make decisions about products and brands

Stimuli -

External factors that trigger a response in the brain, such as colors, scents, and sounds

Psychological

Principles -

Scientific concepts about human thought and behavior used to influence decisions

Neuromarketing -

The study of how consumers' brains respond to advertising and brand-related messages

Olafactory -

Relating to the sense of smell

junior designer spotlight



Subject 1: Dimitri Rios



Subject 2: Laura Orozco



Subject 3: Oskar Villaseñor



Photographer: Sofia Sarzosa



Model: Madeline Mason
Designer: Oskar Villaseñor

Model: Victoria Palumbo
Designer: Dimitri Rios



Model: Gabrielle Lloyd
Designer: Laura Orozco





Fashion Apps: Programming the future of style

By Julia Tartaglia

Fashion and technology have always had a dynamic relationship, but in recent years, digital fashion applications have transformed the way people shop, style, and interact with clothing. From resale platforms like Depop and Poshmark to AI-driven personal styling services such as Stitch Fix, the industry has embraced digital solutions that cater to evolving consumer needs. However, the potential for innovation remains vast, and with the rise of artificial intelligence and automated development tools, the future of fashion apps is only beginning to take shape.

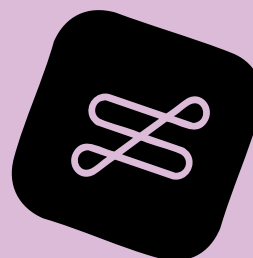
Several key players currently dominate the fashion app industry, each addressing a different aspect of the consumer experience. Resale platforms like Depop and Poshmark have revolutionized secondhand fashion by making it social, accessible, and community-driven. Users can buy and sell clothing, interact with sellers, and even build small businesses around their own inventories. However, they rely on user-generated content and manual curation. One app that is a pioneer in AI-assisted styling is Stitch Fix. Stitch Fix uses data science and human stylists to deliver personalized clothing selections to users. While innovative, its app model is largely based on subscription services, limiting its accessibility to users who prefer on-demand styling rather than curated boxes. The Vogue Runway app brings high-fashion collections directly to consumers, showcasing runway looks from top designers. While excellent for inspiration, it lacks interactive features that could bridge the gap between aspiring fashion and real-life styling. Each of these platforms has filled a niche, but none have fully integrated the latest advancements in AI and automation. This presents an exciting opportunity for new fashion apps that can leverage new cutting-edge technology to better serve modern consumers.

With AI now capable of writing code, generating designs, and analyzing vast amounts of data, the potential for next-generation fashion apps is immense. AI-driven solutions like styling apps and design recommendations could take fashion technology to the next level. Services like Stitch Fix offer personalized styling, but future AI models could create an even more dynamic experience. Instead of human stylists, advanced machine algorithms have the potential to scan a user's wardrobe, social media preferences, and past purchases to generate daily outfit suggestions, ensuring an automated styling experience.

There are similar opportunities that can sync with your existing wardrobe, suggest outfits based on weather, upcoming events, and personal preferences, and even connect with online stores to recommend complementary pieces. This would make shopping more intentional and reduce unnecessary spending. AI can also help uphold sustainable shopping by analyzing a user's purchasing habits and suggest more sustainable alternatives, helping consumers reduce waste and shop ethically. By integrating data on specific brands sustainability practices, and carbon footprints, AI could promote conscious consumption in an industry often criticized for wastefulness. Similar to AI in using to innovate fashion apps, is AR- augmented reality. Some brands have already experimented with AR fitting rooms, but future fashion apps could integrate AR into everyday shopping. Users could "try on" clothes virtually before purchasing, reducing return rates and enhancing the e-commerce experience. Taking it another step further, AI can now generate digital fashion and clothing designs as well. Future apps could allow users to create custom garments based on personal style preferences, body measurements, and current fashion trends, offering a fully personalized shopping experience without mass production waste.

While futuristic ideas sound promising, practicality remains key. The success of a fashion app hinges on its usability and relevance to consumers' daily lives. People want apps that save them time. AI-assisted wardrobe management, easy resale processes, and one-click outfit suggestions would be well-received. Additionally, more affordable options like apps that offer AI styling for free or at a lower cost than apps like Stitch Fix would attract a broader audience. Consumers, especially Gen Z and Millennials, are increasingly mindful of sustainability. An app that helps users shop secondhand, upcycle clothing, or track the longevity of their purchases would certainly gain popularity. With all the talk of technology, it is important to find a way to incorporate social and interactive features into these apps as well. The success of Depop and Poshmark proves that people enjoy social shopping experiences. Future apps should integrate live styling sessions, AI-driven trend predictions, and influencer collaborations to enhance engagement.

The next wave of fashion apps will go beyond simple resale platforms and styling services. AI-driven design, smart recommendations, and interactive digital closets will redefine how people shop and style themselves. With innovative AI tools that are now capable of coding apps, developers can build these platforms faster and more efficiently than ever before. As technology advances, so too will our expectations for what fashion apps can offer. The fashion industry is on the cusp of an era where personal styling, shopping, and sustainability seamlessly integrate into one digital ecosystem. The question is no longer whether fashion apps will evolve, but rather who will lead the charge in programming the future of style.



10

The Memories Hanging in my

By. Natasha Newman

Your closet isn't just a place to store your clothes—it's a personal collection, a museum of past versions of yourself, a time capsule, if you will, filled with fabrics and colors that hold special meaning. Every piece hanging inside has a story.

What if your closet could talk?

Does your favorite dress still carry the scent of the perfume you wore on your first date? Does your sweater still have the coffee stain from that afternoon at Starbucks with your friends—back when you were making memories without even realizing it?

Do we hold onto clothes, or do they hold onto us?

Then, there are the clothes that sit untouched—the ones you haven't worn in years but still can't bring yourself to let go of.

I still cherish the Katy Perry Prism Tour T-shirt from my first concert when I was 13. Now soft and worn, it still hums with the echoes of her music. The white, cozy sweater my grandma gifted to me in middle school kept me warm on many cold nights, and now, it keeps her close to me. The sparkly heels from junior prom—their sole scuffed from hours on the dance floor—are proof that for one night, I danced like I never wanted to stop.

Or the blue linen pants I bought at a boutique in Florence, the ones I wore as I wandered through unfamiliar streets. They still hold traces of that trip—the scent of espresso from a caffè, the warmth of the Italian sun, and the excitement of discovering someplace new.

And then there's my old cheerleading uniform—a piece of fabric that once meant everything. Even now, when I pull it off the hanger, it still smells faintly of my perfume, the same scent I sprayed before every game, every pep rally, every performance under the bright Friday night lights. It carries the weight of perfection—the constant need to smile, to be poised, to hit every stunt and motion flawlessly.

Closet

Not everything in my closet is about the past. Some pieces are about the future.

Before I left for college, my mom bought me a really nice pair of black pants. She told me they weren't just pants they were for the fashion career I'd be stepping into, the opportunities ahead, and the person I was becoming.

I folded them neatly in my closet. The tag, still on. They sit there, waiting. Every time I see them, they remind me of what the future holds—the career I'm working toward, the moments that will shape my life, the memories I haven't made yet. One day, I'll slip them on and step into a new chapter.

Not all clothes are tied to the past—some are holding space for the person I am still becoming.

My senior prom dress still hangs in my closet, worn only once. For one night, it was everything—twirling on the dance floor, capturing laughter in backyard photos with our dates, holding the music of a moment I will never forget, and carrying the bittersweet feeling of an ending.

Do I keep it as a reminder of that night, of who I was then? Or do I pass it on, letting someone else create their own special memory in it?

Some clothes stay with us forever, hoping to be worn again, while others are meant to be shared.

We think we hold onto clothes, but maybe they hold onto us. They remind us of who we are, who we were, and who we hope to be. Some pieces feel like home. Others feel like strangers. And some no matter how long they sit unworn - will always be a part of our story.

So, the next time you open your closet, don't just see clothes. See memories. See moments. See the sweater, the T-shirt, the shoes, the dress, the jacket, the uniform.

And ask yourself—are you holding onto them, or are they holding onto you?

DOLLED UP

Photographer: Sofia Hernandez

Step into a world where every detail matters and every doll is a masterpiece...



Model: Gavin Pelletier
Designer: T'Yahn Williams-Giles




All eyes on her – she was born to steal the show. Some dolls are dreamers, but none more than Fairy. With her head in the clouds, she floats through the world with wonder.

Model: Sarah Tanner
Designer: Grace Moulthrop




By the shore,
Beach Babe glows
– sunglasses in
tow, forever
chasing the
next wave.

Model: Daurice Dumay
Designer: Jayda Hakeem-Ali



When the curtains rise,
Marionette commands
attention. A true entertainer,
he moves with unmatched
precision, each step guided
by his strings.

Model: Quinn Delamere
Designer: Alexandria Shaw



And when the beat
drops, Retro Techno Girl
lights up the room –
her body pulsing with
electricity, as if music runs
through her veins.

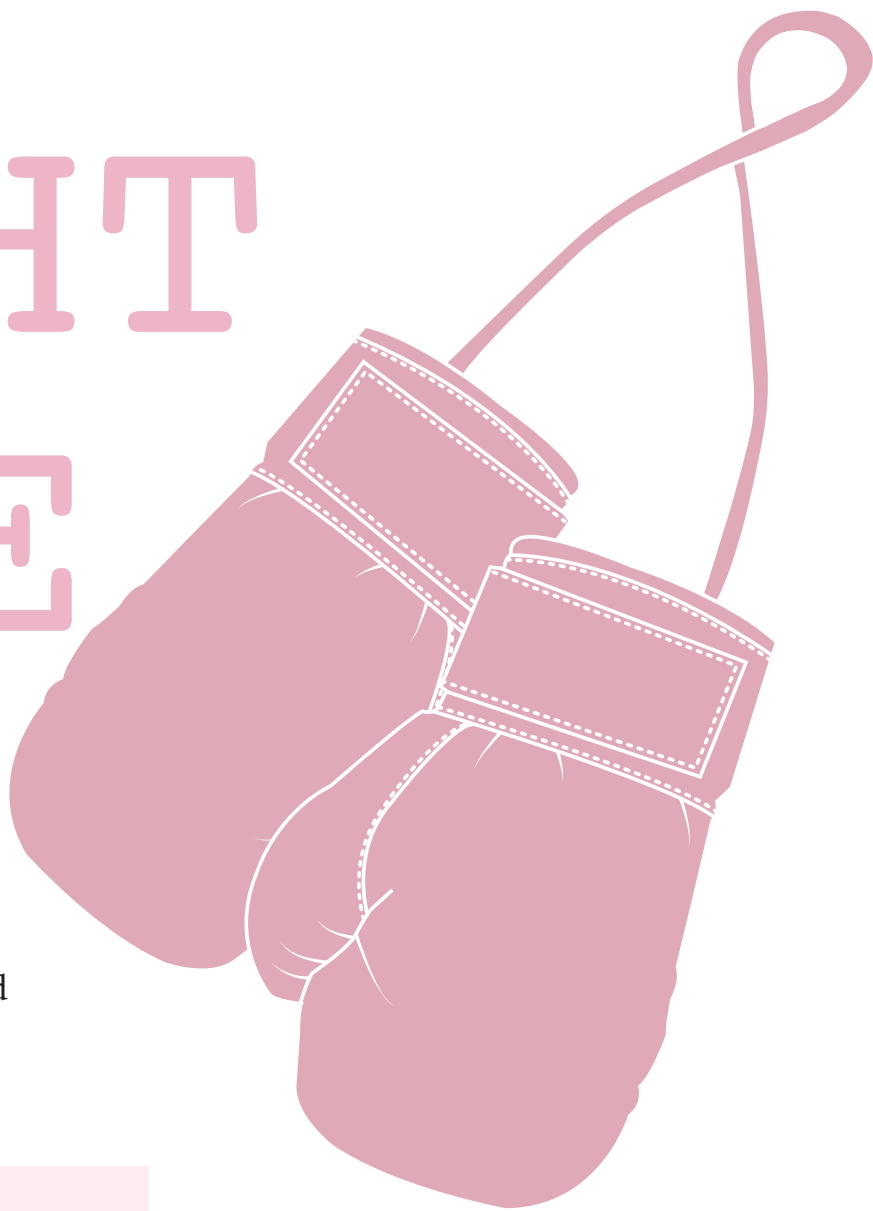
Model: Grace McKenna
Designer: Rory Woods

Pretty and poised,
Ballerina twirls at
center stage. They
may be plastic, but
their stories are alive.
Listen closely and let your
imagination follow.



Model: Jaime Mathew
Designer: Brielle Ohlsen

FIGHT LIKE HER



A Look into Brielle Ohlsen's CFDA Award Winning Collection.

By. **Samantha Faye Hirschhorn**

It was 3:25 p.m. on an ordinary late-summer Tuesday. Brielle Ohlsen was taking her usual 15-minute break between classes, planning to run to the bathroom and grab a quick bite to eat, when she received an email so powerful, it felt as though time momentarily stood still. Standing there, starstruck in her black flats and pleated leather skirt, in a bathroom with tiled walls that could have been mistaken for a flattened mirrorball, she tried to decipher whether the email was just her Grubhub receipt (had her order gone through?) or news powerful enough to change her life (the announcement was two weeks overdue). Although both were worthy of a double-take, it was in that glimmering disco-ball bathroom where Brielle discovered she had been hand-selected to be the Council of Fashion Designers of America's 2024 scholarship fund recipient — a recognition that would soon act as an amplifier for her voice in the movement for breast cancer awareness.

Two weeks later, on September 18th, Brielle was met with a whirlwind of congratulations as news broke publicly that she was chosen to win the CFDA's prestigious award.

She was awarded the design scholarship in the Diversity, Equity, and Inclusion (DEI) category for her Junior collection, Fight Like Her. The name is a spin-off of "Fight like Peggy" a phrase created to honor her mother, who passed away due to breast cancer in December 2023. September 19th, the day following the CFDA's official announcement, was her mother's first heavenly birthday. Suddenly, the overdue announcement felt more like divine timing than the result of a haphazard plan. Brielle took it as a sign of her mom looking down on her, "I feel like I have a light guiding me".

In the fog of grief following her mother's passing, one thing became clear to Brielle: moving forward, her voice in the fashion industry would be heard, and breast cancer awareness would be a central topic, honoring her mother's legacy. "The Fight Like Her collection is supporting the fighters, admiring the survivors, and honoring the taken." Says Brielle, "I wanted to create a collection that just embodies women and makes them feel confident. I imagined survivors wearing my collection on the runway, feeling powerful — feeling more than the disease because I know a lot of people feel defeated by it".



When conceptualizing her collection, Brielle's top priority was to showcase breast cancer in a way that was both beautiful and empowering, balancing femininity with strength. "There's only like the cliché t-shirts with the ribbon on it. I wanted to do more of a luxury awareness collection". Instead of simply putting an emblem on a jacket, Brielle focused on designing garments with unique silhouettes and geometric shapes. Paying homage to her mother by designing two stunning, powerfully pink looks.

Look number one features a hand-smocked organza silk skirt paired with a bralette embellished with pearls, rhinestones, and hand-made molded silicone beads. "Silicone is important because women who have mastectomies get silicone implants. It's an option for them to be more confident in themselves. I decided to make a really gorgeous bra and include the silicon beads just as a resemblance of the beauty of their new form and body." To complete the look, Brielle added a light pink shawl, elegantly draped into a criss-crossed train, subtly symbolizing the breast cancer ribbon.

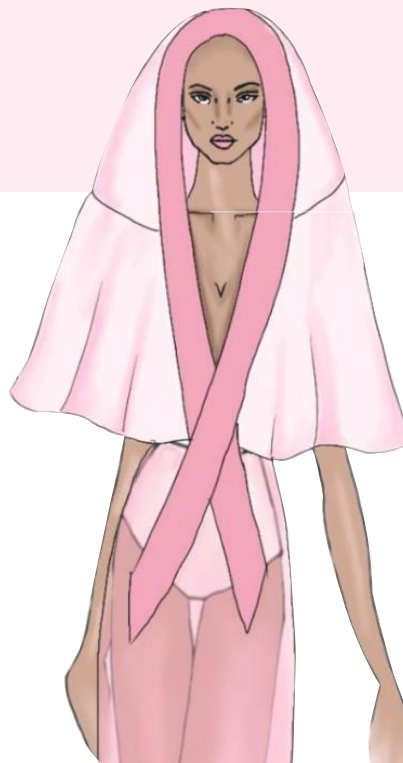
Look number two showcases a sheer, sparkly mauve-pink dress with puffed sleeves that exude elegance and boldness. Brielle intentionally incorporated the translucent element to inspire confidence, saying, "Instead of letting breast cancer bring her down, I wanted to create a dress that allows her to embrace her skin, rather than feel the need to hide."



To complement this dazzling dress, she designed a silver breastplate adorned with intricately 3D-printed breast cancer ribbons. This breastplate, symbolizing armor, can be viewed as a testament to women's resilience and strength – a look perfectly suited for a warrior.

In response to the CFDA's announcement, Brielle shared that receiving the award made her collection feel even more powerful. "I feel like I finally have a voice in the industry, and winning this award kind of solidified it. I'm so grateful for the committee and everyone who agrees that breast cancer awareness needs to be spoken about. I feel like I have a whole army behind me."

Looking ahead, Brielle remains committed to making her voice heard in the fashion industry, continuing her mission to honor and support women affected by breast cancer. You can find her in the studio, working on a research-based project to design post-breast cancer surgery bras. By incorporating AI and fit technology, her goal is to create the perfect bra — one that provides comfort and precision, while also empowering women to feel confident and beautiful in their new forms. In tribute to her mother, Brielle has broadened her focus to include not only visually stunning garments that raise awareness but also practical, wearable solutions that address the physical and emotional needs of survivors, ensuring her work has a real, lasting impact on their lives.



HAS SOCIAL MEDIA KILLED INDIVIDUALISM?

CECILIA FLOROS

Downtown girl. Tomato girl. Office siren. Gorpcore. Old money. Clean girl. Rockstar girlfriend. Coastal grandma. Just 10 years ago, this mish-mash of words would contain no meaning whatsoever, and to some people it's still gibberish. In 2025, many twenty-somethings and teenagers agree that these words describe deeply specific aesthetics that have all gone viral on various forms of social media, namely Tiktok, Instagram, and Pinterest. Having such niche concepts become well-known and distinctly named might seem like a cool side effect of social media's obsession with categorizing absolutely everything, giving us a more accessible way of describing ourselves and our general vibes. But what about the downsides?

Much of the time, it truly feels like social media has not only killed our individuality and stifled our uniqueness, but it's straight up dancing on their corpses. Every time somebody orders a bulk bag of charms and keychains from Temu to 'Birkin-ify' their purse, Jane Birkin rolls in her grave. Her namesake bag, the Hermès Birkin, was created for her by Jean-Louis Dumas after a chance encounter they'd had on a flight. Birkin, a woman constantly on the go, was tired of her usual wicker basket that she used to tote around, as it wasn't very practical. Dumas, then-chairman of Hermès, took it upon himself to design a large, sensible bag for Birkin, and the rest is history. Birkin personalized her own Birkin with pins, patches, stickers, keychains, beads, and anything else that brought her joy. She used it constantly. She allowed it to become a well-loved, beat up purse, very contrary to

how Birkins are treated today by those who get their hands on them. As a new generation discovers Jane Birkin and her iconic French ye-ye girl style, social media has let her strong sense of authenticity and originality become lost in translation. To put it Shakespearean-ly: putting crappy keychains on your purse does not a cool girl make. The entire point is to collect keepsakes and memories to decorate your bag, and more broadly, your life. There is no fast track to uniqueness; there is no 30-second video tutorial by any influencer that can imbue you with originality and eccentricity through your phone screen. An angel loses its wings every time a new microtrend pops up and hundreds of Shein hauls are posted by fashion-focused content creators, extolling how easy it is to 'get the look' when you use their code for 30% off. You can't so much as open Instagram without coming across a '-core' video edit. How did we get here? It's been a long time coming.

Some of the earliest social media and blogging sites on the Internet include LiveJournal, OpenDiary, Friendster, MySpace, Pinterest, Facebook, Youtube, and of course Tumblr. During the Internet's humble infancy, sites like these were used to talk to real-life friends, contact new people across the world, explore different subcultures, and write about anything you had the urge to. Your daily life, your fitness routine, your relationship with your kids, your dating life, what you're cooking, what books you're reading: for the first time, the Internet allowed for average people to create a public, deeply personal snapshot of their lives through blogging, and later on, images and videos.

The 'curation' of one's life and widespread and popular with the arrival of videos: Facebook, Youtube, MySpace, Tumblr, that summarized one's life and overall vibe became their dashboard to perfectly encapsulate their online identity, and celebrities they loved, all with specifically chosen seeping into the smartphone apps we use in the 2020s.

aesthetic became even more all of sites that allowed for images and Instagram, and Pinterest. Having a page came a must: Tumblr users spent hours setting up presence, displaying what shows, movies, music, fashion, graphics, and colors. This trajectory continued on,

As the web moved from desktop computers onto our smartphones in the early 2010s, apps like Instagram and Pinterest allowed for an even more acute 'vibe curation' craze. One's Instagram page described them as a person, utilizing carefully crafted combinations of selfies, filters, quotes, reposts, and whatever gaudy PicsArt collage your heart desired. Social media might only be a snapshot of a person's existence, but it is certainly a deliberately handpicked one meant to be a sort of table-of-contents guide for those viewing it from the outside.

When smartphones became ubiquitous, so did social media. The explosion in Tiktok's popularity over the last 5 years has led to people of all kinds flocking to the app, making for a diverse online ecosystem with sub-communities of its own. Many fashion micro-trends are incubated on Tiktok, with short-form videos rapidly spreading ideas about 'what hot girls are wearing this spring!' 'What shoe is a must-buy for summer?' and on and on and on.

Social media has allowed for '-cores' to proliferate in a way that no other medium has; unknown one day, and universally popular the next. People feel esoteric and different in their Adidas Sambas and low rise jeans, while simultaneously feeling included and part of the overall cultural trends that are constantly evolving on their screens. Our innate human desire to be part of the majority and the 'in-group' at any given time makes social media an insidious tool that companies can use to subtly (or no-so-subtly) plant ads or sponsorships for clothing that fits seamlessly with the most recent viral '-core.'

While it may seem on the surface that the Internet would expose us to all kinds of fashion from all types of people all around the globe, trends that are dictated by a small group still reign supreme. The time we spend on social media is constantly exposing us to hyper-specific styles that we immediately want to emulate, to show that we're 'in the know.' Feeling the need to distill your style and greater aesthetic into a few words with '-core' slapped on the end attempts to condense our humanity down into a single bite-sized point of data, which is impossible. What happened to personal style being just as multifaceted as the person it belongs to? To be human is to be ever changing, whether that be year to year, day to day, or minute to minute. The human urge to evolve isn't conducive to strict categorization.

Embracing different aesthetics based on what's speaking to you most in that moment allows us to actually actively engage with our individual sense of creativity, and that's a beautiful thing. You're more than the title of a Pinterest board or a hashtag on Instagram. While it might feel comforting and uncomplicated to allow yourself to sink into the murky depths of hyperspecificity so that you feel in control of your image, I urge you to delve into what brings you genuine joy - outside of the '-core' suffix.

beats to threads

how music influences your wardrobe

by. caitlin morales

The music we hear isn't just listened to- it's worn. From the beats of your favorite tune to the garments you wear, it all correlates with how you express yourself through fashion. There is a strong correlation of music and fashion being a key component for people to express themselves.


The concept of using your favorite artists as inspiration dates back to artists like Elvis Presley, Madonna, David Bowie, etc. Elvis Presley, or the King of Rock, was a cultural phenomenon during his time which led to his listeners becoming inspired by him. Elvis was known for his "rock" look, which included a slick back hairstyle with a leather jacket to give an edgy look. Elvis' fans began to copy his look as a form of flattery towards their legend. The same went for Madonna, with her rebellious fashion choices, and David Bowie fans dressing more androgynous similar to his style. This type of flattery is not the only connection between music and fashion, there are also the sub-genres that release a certain type of mood on their listeners.

Have you ever felt strange listening to a rap or rock song while wearing preppy clothing? I certainly have, and this is because music genres relay a certain mood to our brains. This is where the form of self expression comes into play. For example, when seeing a Taylor Swift concert versus a Tyler the Creator concert, the outfit choices would be very different. One would be more girly and colorful, whereas the Tyler the Creator fans would wear a more street style look. Both of these styles would be allowed at either con-

cert, but subconsciously when attending this type of event the fans' fashion choices cater to the aesthetic of the artist.

Diving into these sub-genres that you listen to can tell you a little bit about yourself. Depending on a person's favorite artist it can tell a lot about their overall vibe. Someone that consistently listens to Frank Ocean will have a more chilled energy around them, which is why oftentimes these listeners will wear more loosely fitted and thrifted garments. As opposed to someone that may mainly listen to Travis Scott. These types of listeners will often wear "hype beast" clothes or anything that resembles a sense of street style. In addition, people that mainly listen to pop-music, are known to follow fashion trends closely, have an up-beat fashion sense, and wear lots of colors.





Musicians also have a tendency to inspire fashion trends, not only with their fans but with the industry as a whole. With these musicians having such a high social status it is easy for their way of dress to influence many generations as well as fashion designers. Think of the artist Billie Eilish, during her rise to fame there was a direct increase in the amount of oversized clothes you would see on the younger generations. Then there are also artists that have entered the fashion industry like Rihanna with Savage X Fenty, Tyler the Creator with Golf Wang, and Pharell Williams being the current creative director of Louis Vuitton. These artists that have entered the fashion industry all share a passion for expressing themselves through their unique style, which ultimately became fuel for their future brands. As a fan of many artists that are also intertwined in the fashion community it makes the fan more inclined to purchase their clothing since it already resonates with them just like the music being produced. There is also a sense of loyalty through this.

The correlation between music and fashion can coincide with many different concepts but all leads back to the form of self-expression. From the clothes being put on your body to the music surrounding you, it can all impact the person you are. Next time you meet a new person I would take a look at their clothes and ask who their favorite artist is to test this theory.

LOST IN REAR

A woman with short brown hair is lying on her back on a black leather couch. She is wearing a light pink, off-the-shoulder top and a black and white striped scarf. She is looking directly at the camera with a slight smile. The couch has a ribbed texture. The title "LOST IN REAR" is overlaid in large white serif font, with a small white daisy icon replacing the letter 'E' in "REAR".

Photographer: Karissa Lattin



VIEW



Lost in Rearview channels the grit and glamour of '70s rock culture through a high-fashion lens. Set against the backdrop of a sun-bleached gas station, a glossy Lincoln Continental catches the light, its trunk packed with lived-in luggage from explorations on the road. This photoshoot is equal parts roadside nostalgia and cinematic edge, capturing a collective of groupies in a rare pause from the fast lane. They're modern muses of rebellion – tousled hair, smudged liner, and a cool that comes from living on their terms. The radio hums in the background, complimenting the mood's quiet restlessness. Untethered and on the move, they live for leaving – always chasing the thrill of what's next.

Model: Charlotte Farcy
Designer: Victoria Corrente



Model: Nikki Patton
Designer: Erin Mulroy





Models: Dreama Manganiello (Left) Charlotte Farcy (Right)
Designer: Hannah Winters (Left) Victoria Corrente (Right)

Model: Nikki Patton
Designer: Erin Mulroy



Models: Dreama Manganiello (Left) Charlotte Farcy (Right)
Designer: Hannah Winters (Left) Victoria Corrente (Right)

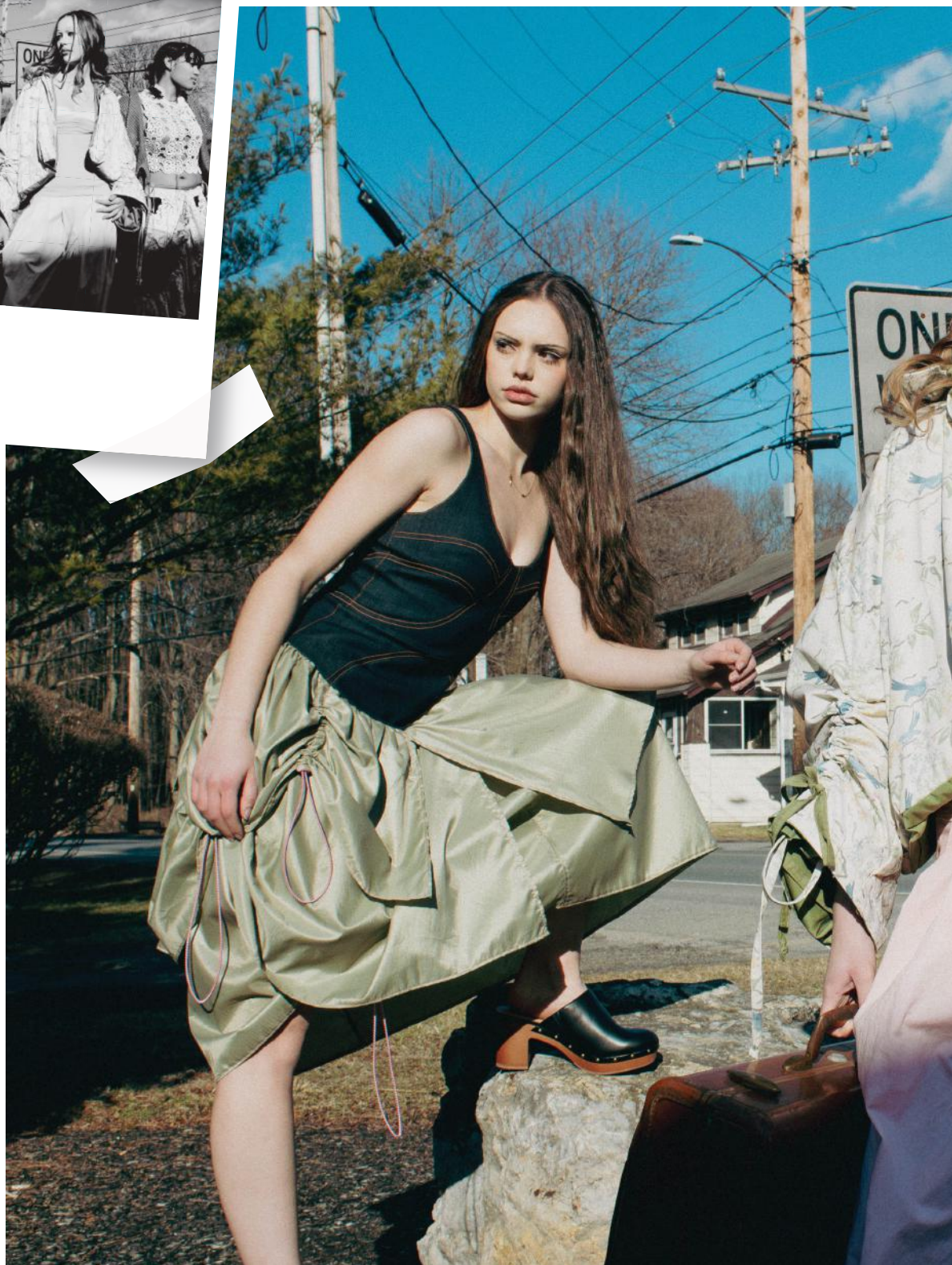


Model: Olivia Papanicolaou
Designer: Janessa Cajudoy

Model: Olivia Papanicolaou (Left) Kenzie Miller (Right)
Designer: Janessa Cajudoy (Left) Meg Knudsen (Right)







Model: Dreama Manganiello (Left) Nikki Patton (Middle) Kenzie Miller (Right)
 Designer: Hannah Winters (Left) Erin Mulroy (Middle) Meg Knudsen (Right)

Hair: Allie Lesser
Makeup: Lexi O'Brien & Haven Shoemaker





Everyone Isn't Made For Fashion

By. AVA KALOZ

I am 5'7½" but when people ask me for my height I always say 5'8".

I weigh 150 lbs but when people ask me for my weight I always say 140 lbs.

I am a 32B but when people ask me I tell them I wish I was a 32C.

I have a 27" waist but my hips curve out so I can't fit into regular pants and instead, I am "curvy".

I am a 4 or a 6 in women's, a small, medium, or large, and a 5, 7, or 9 in juniors.

Everyone is made for fashion, but do I measure up?

I am too short to be a model, though if I wear heels I'm just the right size.

I am too "heavy" to be societally "pretty" though I am underweight in the eyes of others.

I am not an overt hourglass, though my body swoops in and out at gentle angles.

I had to lose my ass, gain it back, lose, gain, lose, gain - STOP, now it's trendy.

I have been made to feel pretty, ugly, loved, and hated all because of a letter or number.

Everyone [but me] is made for fashion, will I measure up?

I have a curvy spine with angles of 17 and 29 degrees and decided bodies are made to move.

I have struggled with seeing pounds and decided bodies have numbers a tag can't measure.

I have stared and stared for hours, maybe days, and decided bodies aren't made for fashion.

I have changed year after year and decided bodies aren't made for trends.

I have felt so much and decided bodies are made to be loved, if only by the person who lives in it.

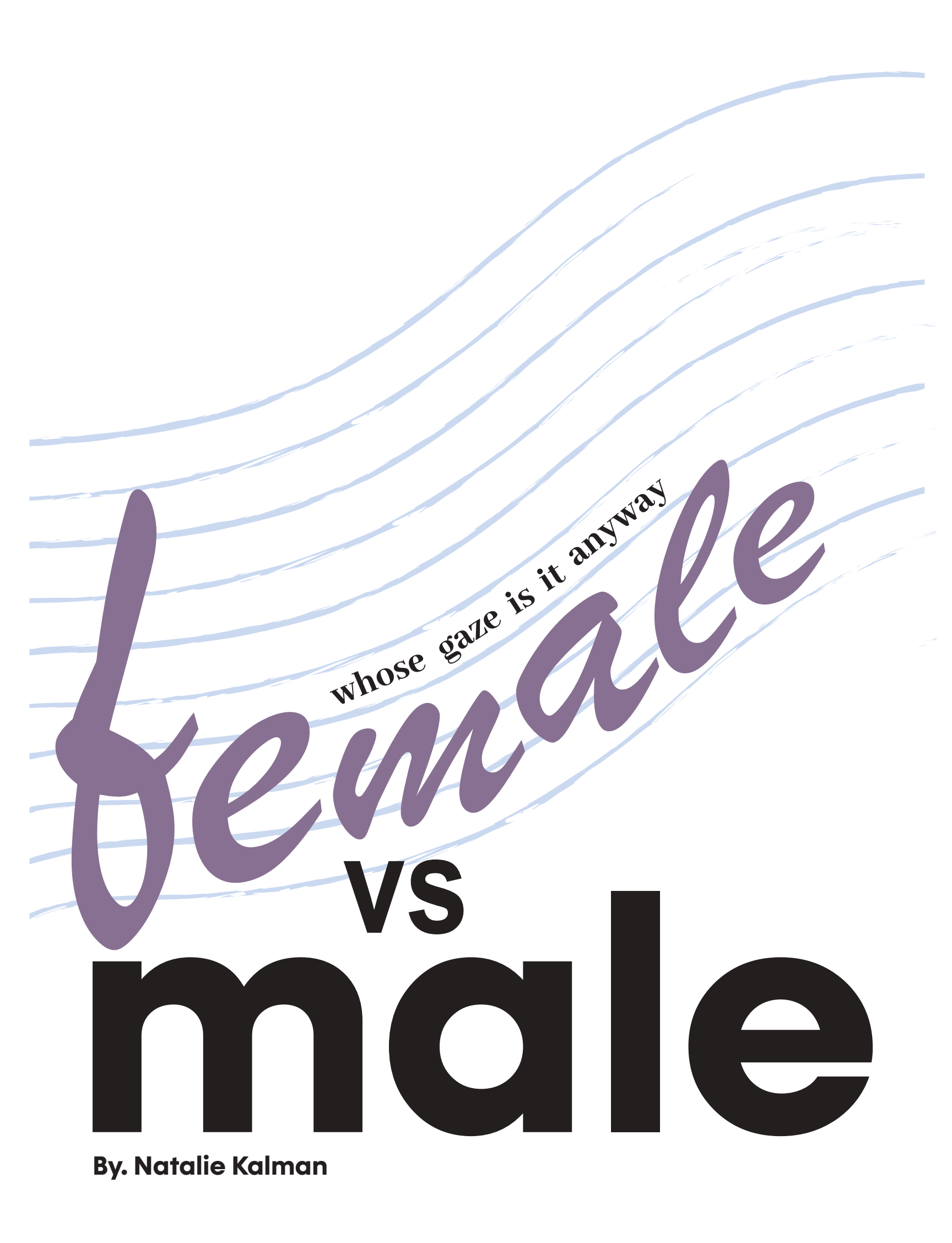
~~Everyone is made for fashion.~~

My body wasn't made for fashion, nor was it made for everyone. It was made for me.

Everyone isn't made for fashion, but everyone - every body, should have it made for them.



Photographer: Rose Mayer
Stylist: Haley Hartman
Model: Olyvia Renae Young

The background of the entire page is filled with several wavy, horizontal lines in a light blue color, creating a sense of movement or a stylized sky/water effect.

whose gaze is it anyway

fem

VS

male

By. Natalie Kalman

The concept of the male vs. female gaze has been widely discussed in media, film, and fashion. It's a theory that how we perceive beauty, style, and self-expression is influenced by societal norms, often shaped by heterosexual male perspectives. But what happens when you step outside of that lens? What happens when you choose to dress for yourself rather than for the approval of the male gaze?

The male gaze tends to focus on women through the lens of desirability, often prioritizing physical attraction over personal expression. For instance, many men do not notice subtle changes in a woman's appearance, such as a subtle change in a haircut or color. There is also a popular belief in 'natural beauty' being superior, yet many fail to recognize that the women they praise for wearing 'no makeup' are often still wearing natural-looking makeup. Highlighting a disconnect between perception and reality. What is seen as effortless beauty often involves intention and skill. This lack of awareness reinforces an unrealistic standard of beauty, where natural and enhanced features are easily confused.

The male gaze has also had a lasting impact on what is considered 'sexy' in women's fashion. Tight-fitting clothes, body-hugging silhouettes, and conventionally feminine outfits are often favored, while styles with looser cuts, less shape or made for comfort over style, are considered lazy or boyish. This perspective dominates much of media and pop culture. In movies, female characters are often dressed and framed to emphasize their physical appeal. Even strong female leads in action movies are often given impractical outfits like tight leather suits and high heels because they are designed to be appealing rather than functional.

On the other hand, the female gaze is rooted in self-awareness, creativity, and an appreciation of detail. Women frequently notice and acknowledge small changes in someone's style, whether it is a new pair of earrings, a fresh manicure, or a carefully chosen layering piece. Instead of dressing to cater to external validation, the female gaze values how an outfit feels and expresses individuality over simply looking attractive to others.

Dressing under the female gaze means embracing fashion as a form of self-expression and not just a tool for attraction. Instead of emphasizing body shape, styling choices such as baggy clothes, layering, and oversized fits are embraced for their aesthetic appeal rather than their ability to accentuate curves. Confidence and comfort play a significant role, as women often wear outfits that may not be conventionally 'flattering' in terms of cinching the waist or highlighting the bust but still feel powerful and stylish in their own right. Effort and creativity in fashion are appreciated, whether through bold color combinations, unique silhouettes, or a mix of textures creating visual interest.

Personally, I love styling baggy clothes, often shopping in the men's aisle or choosing unisex pieces to achieve a more masculine aesthetic. While these outfits may not be traditionally 'sexy' under the heterosexual male gaze, they make me feel confident, comfortable, and creatively free. I do not dress to accentuate my waist or highlight certain features. I dress because I love fashion and the way it allows me to express myself. Wearing oversized silhouettes, layering different textures, and playing with proportions is freeing. It shifts the focus from 'looking good for others' to 'feeling good for myself.' It's about an appreciation of fashion as an art form rather than just a means of attraction.

Recognizing the difference between the male and female gaze can be liberating because it allows us to rethink the way we view style and beauty, moving beyond narrow societal expectations. When you stop dressing for validation and start dressing for yourself, fashion becomes a space for creativity and confidence rather than restriction.

So whether it's wearing baggy clothes, rocking bold prints, or layering in a way not considered 'flattering' by traditional standards, the key is to embrace what makes YOU feel good. Because at the end of the day, the most powerful thing you can wear is confidence-and that doesn't need anyone else's approval.

MARIST SAXBYS

SHE-EO

How Mabel Aronson changed the game for Saxbys and Student CEOs

by Jayda Cockett

When Saxbys opened its doors at Marist College on September 24th, 2024, it wasn't just another coffee shop opening, it was the beginning of a new chapter led by Student CEO, Mabel.

Meet Mabel Aronson, a senior Fashion Merchandising student with a minor in Business, and the first ever Marist student CEO of Saxbys Coffee shop, the new cafe in the Dyson Center.

Mabel's role as student CEO is no small task. She oversees the daily operations of the café, including managing a team of 50 students, handling inventory, placing orders, overseeing payroll, and ensuring financial management stays on track. Mabel's demonstration of creativity, business acumen and her deep understanding for the Marist community is what has driven the Marist Saxbys to immense success; despite it only being open for a short time. "It's crazy, but awesome," she laughs. "We're a smaller school, but our Saxbys stands out. It's a testament to the team and the energy we've created here."

"I'm here every day," Mabel says. "Even when I'm not directly involved in the operations, I'm always offering support to the team. My job isn't just about making sure things run smoothly; it's about empowering my team to do their best even when I'm not around. They're amazing."

Despite the daily high demands Saxbys receives, Mabel seems to be handling the pressure amazingly, she credits her abilities to her prior experience working in the food industry. While discussing how her studies in Fashion Merchandising play a part in her new position she reveals that the classes she has taken at Marist have played a huge role in a lot of the work she is doing. Her major has taught her skills in sales, target consumer and retail management. Followed up with her minor which has taught her business acumen along with financial aspects of running a business that she now applies to

her real life scenario of running an entire cafe.

"Running a café is different, but the core principles of retail are the same: Scheduling, inventory, managing a team. It's all about understanding the business from top to bottom."

Mabel's brand awareness of what the students of Marist want from a cafe has caused sales to skyrocket.

She has cultivated an environment that feels welcoming, vibrant, and distinctly student-driven, which has made Saxbys stand out compared to the other cafes on campus.

"I think the fact that we're students serving students makes a huge difference," Mabel explains. "We know our audience because we are the audience. We understand what the students want, and we work hard to deliver that in everything we do."

With Mabel being the first ever student CEO of Marist's Saxbys, she has become the pioneer for many strategies being implemented into the cafe. She introduced the initiative of accepting credit cards at the in person register, along with being open on Saturdays. These strategies have proven to be effective and have really made Saxbys a hot spot for the student community.

Mabel's accomplishments don't end here, she plans to finish her senior year with her leadership involvement on the Silver Needle Runway fashion show production team. Throughout this interview Mabel expressed her love towards experiential and hands-on learning saying she accredits most of her confidence in her abilities and skills to the hands-on experiential courses she has taken throughout her time at Marist. Being a part of Silver Needle Runway in the past, along with her new CEO position, has allowed Mabel to show what she's made of.

"The most rewarding part has been learning real-world skills. I'm not a lecture learner, I need to do things hands-on. This role has given me the opportunity to do that, and it's been amazing."

Naturally when running a cafe there will be challenges. The cafe has faced higher demand than expected, yet, Mabel has taken this challenge head on enforcing new strategies to help decrease wait times. Mabel admits keeping up with the large demand for orders was tough at first, especially in a small space where storage and preparation areas are limited. But, Mabel made the necessary adjustments and Saxbys is right back on schedule with decreased wait times and higher levels of efficiency.

"Running Saxbys and being the student CEO has shown me that if I can do this then I can do anything."

With graduation right round the corner, Mabel intends on keeping her options open. While her love for fashion and the fashion education she has gained from her time at Marist remain strong, she also has a love for the food industry and business. Mabel remains eager to explore her options and see what the world has to offer. For now, Mabel's main focus is on running Saxbys, continuing their success, and paving the way for the next student CEO.

"The next CEO will have a much different experience because of the groundwork we've laid," she notes. "But I'm excited to see where they take it. It's been such a rewarding experience, and I hope they get as much out of it as I have."

As Saxbys continues to grow, so does Mabel, with every-day being a learning experience. Her leadership skills have been put to the test and she has repeatedly exceeded all expectations. Mabel's experience of starting the Marist Saxbys from the ground up has proven a student can run a successful business with some dedication, enthusiasm, and a smidge of coffee-fueled determination.





Cover Star **Tiffany Sung**

By. Olyvia Rende Young

Photographer: Madeline Mason
Designer: Mia Sisom



On February 12th, 2025, Measure Magazine and Silver Needle Runway (two experiential fashion classes at Marist University), had their annual student model casting. Tiffany Sung, a senior film and graphic design student, had been receiving encouragement from her friends during the days leading up, to at least show up and see what happens. They all seemed to be confident in the fact that she was surely to be chosen for at least one photo shoot or the fashion show finale. On the day of the casting, in a hasty moment of “f**k it” mentality, she decided to go.

Born and raised in a Korean household in Columbus, Georgia, which is about 2 hours away from Atlanta, Tiffany began to explore the world of media, at what most would consider, too young an age. The movie and television content she watched as a little kid was more mature than others may have been used to. She often watched sci-fi, horror, and war movies, in the company of her own parents no less, and began to fall in love with the world of art and film. En route to university, she decided graphic design and animation felt the best for her. But, as she watched more films and got to see the behind-the-scenes process of making a film, Tiffany realized she was made for this, so that major soon became her minor and film became her priority. This love for film dates back to the long-gone days of middle school, and her time as a theater kid. The doors to the theater world were opening as she was at the cusp of becoming a woman, something sparked in her igniting the path to here.

Tiffany told me, while in the makeup chair for her cover shoot, “I saw the players on the stage, and I thought, ‘I could pursue that. I could do that’, and so I did.” From there, theater became an integral part of her college career, securing roles in multiple plays and musicals, writing and performing for Marist Monologues, and even participating in the Annual Playwrights Festival. In 2023, Tiffany decided to submit an original script to the festival. With years’ worth of angst and political opinions bubbling just under the surface, there was no time like the present for Gym Gym Bang. Coming from the Korean word for sauna or bathhouse, the play was a not so indirect commentary on the Asian experience, during and after COVID.

The pent-up feelings were just at their boiling point when her Shakespearean perspective on a series of hate crimes against Asians during COVID, specifically a shooting in a nail salon, all came out in her dark dramedy.

Centered around a conversation between two generations of women, played by a male and nonbinary cast like that of plays before women were allowed in the theater, the story shines a light on the small group of people alienated by the time. And most importantly, her experiences as a Korean person in Atlanta.

"I got a lot of feedback and it made certain people uncomfortable," signaling those people had intended to receive an apology, "but that's sort of the point." Often times when space is created for a group of people who make the majority uncomfortable or scared there is a resistance to the inclusive space that is to unavoidably appear. It's as if this new small space begins to cramp their style and suddenly, if the space isn't inclusive to everyone, then it simply isn't at all. Shortly after the festival ended, a girl who had been in the audience, who also happened to be Asian, approached Tiffany and thanked her for what she did and the space she created. Simultaneously, Tiffany felt that for the first time in a long time someone saw her, heard her, understood her, "It was rewarding because, ultimately, it was for her." Media, sometimes, is not meant for the general public or a wide audience. Every once in a while, a piece of media may just be for a group of five people, hell even one person. "There are just some things you have to make space for," Tiff told me, "If only one or two people say it was touching to them, that's all I need." Alas the play touched far beyond just one or two people, she took home the first place and \$1000 cash prize for the 41st Annual Playwrights Festival.

During the same angst filled sophomore year, the silence from the few women within the male dominated graphic design program, was palpable. Additionally, Tiffany's tolerance of the silence was waning, and she was to the point of speaking just to fill the void. You know the type, the one to raise a hand in class, even if they don't need anything, just to make some kind of verbal contribution. This is where the wheels started turning, and the brainstorming with her co-founder and president of the Women in Media club, Elizabeth Baumgardner, took flight.

"Elizabeth and I shared this same feeling as women, if there is silence, we are speaking," she said with a smile, but it wasn't long before either of them realized, there was not yet a space where the silence could be broken in a comfortable and educational way. The goal was to create a community for women in a media studies program or with an interest in digital media, to come together and learn, collaborate, and inspire. The process was arduous, taking just over a year from the start of the process until their first meeting. But now, the club is thriving, there are game workshops, group activities, and discussions with the members of the clubs coming from majors related and unrelated to media studies, like environmental

science. It was like Gym Gym Bang all over again, they had been granted this beautiful privilege of creating another small space for those who may not be able to find it otherwise, in order for them to feel included and lifted up. In the time the club has been in operation, there has even been interest from men, especially when it comes to the gaming workshops. Tiffany started to get really serious, "I mean, it's kind of cool to see men show up, ready to learn about gaming from a woman leader. But we also have to make it clear that even though they're welcome, it is a space for women to shine," her tone steady, "it is their job to respect that. To respect them."

As the end of her tenure as President and the grand walk across the commencement stage falls within arm's reach, the future of the club is exciting to think about. "I hope they take it and run with it," she laughs, "I hope they make it their own." When I asked what the most fulfilling part of this community had been, I was met with an answer that reassured, yet again, Measure's choice to have Tiffany on our cover. "I love when I get to wave to more people on campus, and then I get to have more conversations with those people about their experiences." We both smile, "It's truly so special." During the spell check process, we were texting back and forth and she started to tell me about how the women in her life have truly taught her so much, and the overwhelming sense of gratitude she feels towards them. "They have shaped my perspective on the world and what it needs." By surrounding ourselves with people who teach us more about ourselves and the world and each other, than we thought they could, a kind of love is formed and sustained. I mean Tiffany said it best, "#liveloughlovesisters."

We got to the end of our interview, and I was ready to ask her the big question: How Do You Measure Up? It was like there was a window to her brain and you could actively see the gears turning as she thought of how to best answer. First, she reflected on failure, and having the courage to fail. Once one can accept, they might fail, this sudden urge and drive to push yourself more, emerges. "It's okay to fail, it should be exciting to," her tone almost educational, "it proves you are capable of more than you might have thought." This same fear of failure eventually carried Tiffany to the model casting. Her view of herself had been becoming skewed, not in line with the view others had of her. In the nominations we received during the cover star selection process, friends described her as passionate, empathetic, and "a light". A beauty surrounds her, inside and out, it's noticeable upon the first time you interact with her. She has this sort of goofy confidence, its contagious and impossible to not be impacted by it.









Photographer: Madeline Mason
Designer: Mia Sisom



Which is probably why she was cast in the Measure Volume 12 Promotional video. "It was a crazy experience because, it was so different from the other film projects I have been a part of. This one featured the real me, not a character."

Once college concludes and all the festivities that come with graduation are over, Tiffany plans on returning back home to Atlanta to spend time with family and reconnect. The thought of becoming a Monk for a year has also been on the table, seeing as she comes from a Buddhist family, it feels like something she could learn from. But for now, her focus lies on finishing her capping project; a twenty-minute short film she is creating with Elizabeth Baumgardner, "and my other amazing teammates Nat, Morgan, Facundo, and Steve," deep breath, "OH! And Kim, Jenna, Sydney, Ava and Professor Crawford." The story centers around two girls in a tarot card reading, who learn the world is ending, "it's been a lot, but we're pushing through." Her family doesn't know much about what happens in her life on campus, meaning the club and the shows, because they live down South, far away. A feeling I know too well. With this new cover star era, there is now physical evidence of how the work she has been doing is, impactful and important. Something to give her family and her sisters, blood and found, as an offering maybe, a thanks. "I feel like I need something to be like 'here, look what I did', you know showcase my accomplishments," we lock eyes as she continues, "I don't know, I just feel like this cover star moment, is that something."

BALANCING BOOKS

Students already have a hard time balancing work and play. Between studying for exams, finishing assignments, and preparing for presentations, it's hard to imagine squeezing in time for a social life—let alone building a business. Yet, Marist student Stephania Bendek has managed to turn her passion for design into a growing business. Mootts, her bag brand, reflects her creativity, dedication to sustainability, and commitment to supporting women in El Salvador, her family's home country. Here's a closer look at what it's like building a business while navigating the demands of college life:

Mootts began as a collaborative effort between Stephania, her mother, and her sister, all with the goal of creating something that would make a positive impact on their community. "My mom has always taught us the importance of feminism and supporting women," says Stephania, and this belief became a cornerstone of the brand's mission. Their commitment to women's rights and community support is interwoven with the very identity of Mootts. A significant influence on the brand is their connection to El Salvador, where Stephania's family is from and where she visits often. Weaving is a traditional craft in El Salvador, and Stephania was raised learning this art form, one that is reflected in the unique design and construction of Mootts bags.

In El Salvador, many women only earn around seven to ten dollars a day, often struggling to cover basic living expenses while raising families on their own. Rather than outsourcing production to factories in China, Stephania and her family keep the production local, involving these women in the process and ensuring they are paid fair American wages. This not only provides financial security but also improves their quality of life. The bags themselves are made from recycled plastic to help reduce waste. "We really care about creating a positive, happy work environment," Stephania shares. "For us, sustainability isn't just a trend—it's about doing things the right way. That means fair wages, safe working conditions, and taking great care in every part of the process."

"The word Mootts means roots, Stephania explains. "the name symbolizes the intertwinement of community and family." She believes that when someone carries a Mootts bag, they become part of this larger network of support and solidarity. It's a brand that's not just about style but about connection.

As a fashion design major, Stephania's schedule is filled with demanding projects and tight deadlines, leaving little time for anything else. The workload is intense, with

constant pressure to meet deadlines while producing high-quality work. "One of the biggest challenges is finding time for things like social media and attending shows, especially during finals or when I have a big midterm coming up," she explains. "There's always so much to do, and it's sometimes difficult to coordinate photoshoots with everyone's busy schedules. But I've learned to balance it, and I'm lucky to have a strong support system."

Stephania credits her family, especially her mom, for emotional support and guidance. "My mom always says, 'Everything works out, don't stress,' and that really helps me keep things in perspective," she says. "I'm really fortunate to have such amazing support from my family and the Marist community." Professors like DooRi Chung have provided invaluable business advice, even inviting Stephania to her Branding and Licensing class where students brainstormed growth strategies for Mootts. The experience not only gave the students real-world experience but also offered helpful insights for the brand. This mentorship has played a crucial role in Mootts' growth.

**"...I'M LUCKY TO
HAVE A STRONG
SUPPORT SYSTEM."**

Stephania's friends have also been a significant source of support. From modeling in photoshoots to helping with social media content, her peers have contributed their time and talents to the brand. Many of the brand's striking photos are shot right on the Marist campus, clever camera angles often disguise familiar locations like the library. This collaborative spirit captures the very essence of Mootts: community coming together to create something beautiful and meaningful.

"It's been challenging at times, but I feel beyond grateful. Mootts gives me the opportunity to channel my passion for fashion design into something meaningful—working with my family to help women who need support." It's definitely a balancing act, but one rooted in love, creativity, and a deep sense of purpose.

AND BUSINESS

BY. LIBBY CLARK

Recently, Mootts has expanded through exciting collaborations. This includes partnerships with hotels and boutiques in the Bahamas, bringing the brand's unique style to a global audience. Mootts has also teamed up with Terrain, a home and garden brand from the Anthropologie family known for its focus on seasonal living and sustainability. Stephania is thrilled about this growth and the new opportunities it brings. "It's so exciting to see the brand growing, and I've learned that it's important to never be scared. There are good days and bad days, but I feel so fortunate to be where we are today."

Looking ahead, Stephania is excited to keep growing Mootts, with plans to expand the product line to include towels and sundresses, staying true to the brand's coastal summer vibe. She also envisions branching out into denim, seeing jeans as a timeless, beloved staple. For her, promoting slow fashion and supporting the community will always be central to the brand's mission. The love and encouragement from her family and community inspire her as she moves forward. One of her major goals is to open a school in El Salvador, especially in areas with limited educational opportunities. She also

hopes to create scholarships for students, something that resonates deeply with her, given the importance of education in her own life.

Running a business in college comes with its challenges, but it's also an opportunity to make a real difference. Stephania's story is truly inspiring, showing that with passion and perseverance, students can turn their ideas into something meaningful. Her advice for anyone thinking about starting their own business? Don't be afraid to take risks, stay authentic to what you care about, and lean on your support system—it really can make all the difference.

To follow Mootts' journey and explore their latest designs check them out on Instagram: @mootts_style



Picture of: Stephania Bendek



Photographer: Sofia Sarzosa
Model: Grace Richard

How do you measure up?

What are we measuring?

What are we measuring up to?

Models: Madeline Mason (Left)
Thomas Vecciarelli (Right)



Models: Grace Richard (Left) Kiersten Buckley (Right)



The Measure Magazine Volume 12 promotional photoshoot unfolds like a series of moving fashion editorials, each scene a living table that explores the idea of measuring up—in beauty, success, and identity. Each shot is meticulously composed, like a magazine coming to life.



Models: Thomas Vecciarelli (Left) Madeline Mason (Right)

The photoshoot follows five individuals, each exploring their own interpretation of what it means to measure up. Divided into four scenes—The Question, The Conflict, The Breakthrough, and The Answer—the narrative flows like a visual essay, guiding viewers through the journey of self-reflection and measuring up, however that may be.

The photoshoot embraces retro visuals reminiscent of 1960 and 70s fashion editorials with a modern twist. With grainy textures, soft lighting, and bold, colored looks, it conveys a nostalgic yet avant-garde feel. Slow zoom-ins evoke the era's high-fashion editorials and television commercials, reinforcing the theme of societal standards and self-evaluation, capturing the zeitgeist of those eras. The blend of vintage aesthetics with current themes creates a visual experience that feels timeless.

Models: Tiffany Sung (Left) Kiersten Buckley (Middle) Grace Richard (Right)





Paula Sojo's Journey: FROM OSTOMY AWARENESS TO FASHION EMPOWERMENT

By. Allyson Mosser

Meet Paula Sojo—a social media star, entrepreneur, and ostomate. At just 22 years old, she has gained 328.1K TikTok followers while redefining what it means to live with an ostomy. “It’s really hard when you first get one and you’re learning to cope with a body you didn’t necessarily ask for, but ostomies aren’t gross. They’re an opportunity to live again, and they should be treated as such,” Paula shares. With this mindset, she created a brand that champions radical acceptance, representation, and a new, positive light for ostomies.

Diagnosed with Crohn’s Disease at 18, Paula endured a grueling six-month hospital stay, undergoing seventeen surgeries before receiving a permanent ostomy. An ostomy is a medical procedure that creates an external opening for the intestines, when a person’s digestive tract can no longer process waste. An ostomy bag is a prosthetic that collects waste through the surgically created opening. With two chronic illnesses and a life-changing surgery behind her, Paula faced not only immense physical challenges but also overwhelming mental battles. Surrounded by ostomates decades older than her, she felt isolated and as if her world had been turned upside down.

Then, on her 19th birthday, she came to a turning point—a package containing a handmade ostomy bag cover, from a family friend, Jennifer Bouma (she just so happens to be my grandmother). This simple gift flipped a switch for Paula... what was once a medical prosthetic suddenly transformed into a fashion accessory. Recognizing the lack of representation for young ostomates on social media, Paula decided to share her story on TikTok, “I started sharing my experience online because I felt alone and was searching for a community of people who truly understood me.” Her first video gained 20,000 views, reaching a community who shared her experience. Inspired, Paula continued posting, using fashion as a way to embrace her ostomy with confidence.

As her platform grew, so did her creativity. She began sewing ostomy bag covers by hand, matching them to her outfits and even designing entire looks around them. The demand for her covers quickly increased, and Paula knew she had found her niche—a stylish alternative to the standard covers on the market, which often featured unappealing slogans like “shit happens.” She sought out manufacturers, and her grandfather in Colombia stepped in to oversee production. Partnering with her brother, Daniel Sojo, a business student, she turned her vision into a reality. Ostome Fashion was officially born in 2023.

Today, the brand offers five unique collections: Satin, Cotton, Disco, Lace, and Swim. “Every collection holds a special place in my heart, as each one has played a role in shaping Ostome Fashion into what it is today,” Paula says. Her personal favorite? The Disco Collection— bold, vibrant, and unapologetically expressive. Paula takes a hands-on approach to product development, wearing the first samples herself to ensure they are not only stylish but also practical. These covers provide ostomates with a confidence boost for all occasions while also helping to destigmatize ostomy bags.

When Paula first underwent the ostomy, she longed to see someone like herself—young and embracing life, experiencing the same. When she couldn’t find that representation, she became it. “Representation in the ostomy community has meant everything to me. Having someone to look up to—someone who truly understood my experience—would have been transformative during my healing journey. That’s why I began sharing my story—to empower others to wear their bags loud and proud.” Through her advocacy, Paula has not only grown in confidence but also helped countless others feel seen and supported.



Paula's influence extends beyond social media. From walking the runway at an International Fashion Encounter show with her ostomy proudly on display to being featured in *Teen Vogue* and even gifting ostomy covers to public figures like Bella Thompson, her journey has been filled with milestones reinforcing her mission. "Every chance to educate and spread awareness is an opportunity to be the representation this community needs—and I am honored to use my voice to make a difference."

Of course, balancing chronic illness, social media, and running a small business doesn't come without challenges. Paula credits her success to the unwavering support of her family, friends, and fellow ostomates. "I feel incredibly lucky to have such an amazing family that has supported my dream from day one." Working alongside her brother and co-founder Daniel has strengthened their bond, and despite the inev-

itable challenges of a family business, she remains grounded in what matters most. "One of the most valuable lessons I've learned along the way is that, no matter what, family will always be the most important thing to me."

osto•me FASHION

So, what's next for Paula and Ostome Fashion? "Danny and I are incredibly excited to continue growing and expanding. We have some exciting new launches in the works and are actively developing new products that we can't wait to share. More than any-

thing, our goal is to reach and educate even more people, ensuring that our brand finds its way to those who need it most." For Paula, her ostomy bag gave her a second chance at life—a life beyond hospital walls, and an opportunity to make a real difference. Ostome Fashion isn't just about ostomy covers; it's about radical acceptance, representation, and rewriting the narrative around ostomies.

cherry on top



This photoshoot is a tribute to the carefree spirit of 1960s girlhood. Set in a lively ice cream parlor, it captures the joy of friendship, laughter, and indulgence. Big, bouncy curls, cat-eye liner, and glossy lips bring the era's signature glamour to life, while bold red picnic tables set the stage. Friends gather, whispering secrets, and sharing knowing glances. The heat of summer lingers in the air, they twirl their spoons in half-melted snow cones, toasting over glass-bottled soda pops. As the girls approach the counter to order, it quickly turns into a playful exchange of winks and giggles, their teasing sparking smiles all around them. The night continues with foosball and card games, the clatter of the ball and the shuffle of cards making every moment as sweet as a cherry on top.

Photographer: Emma Fantine



Model: Grace Richard
Designer: Hanna Beth Lee

Designer: Julia Earley
Model: Kiersten Buckley
Makeup: Lexi O'Brien
Hair: Allie Lesser & Hayleigh Sachs





Nana's
The Queen of Q

SNACKS

3.95	CH FRIES	4.95	MOZZARELLA STICKS
4.95	LY FRIES	4.95	MAC & CHEESE BITES
4.95	CKEN NUGGETS	4.95	NACHOS W/CHEESE
5.95	CKEN TENDERS	6.95	CHEESE QUESADILLA
	WINGS	6.95	FRIED OREOS (5)
	WINGS	4.95	PRETZEL BITES

WRAPS

4.95	JUMBO GRILL
7.95	BLT (Bacon, Lettuce)
7.95	TACOS (Hard Shell)
7.95	CHICKEN C
8.95	GYRO (Beef)
8.95	MEATBALL
8.95	CHICKEN P
8.95	CHOPPED CH

SANDWICHES - SALADS

Gluten Free Wrap/Roll Add \$2

	ED/CRISPY CHICKEN SANDWICH
	ED/CRISPY CHICKEN WRAP
	CHOPPED SALAD (Add Chicken \$2)
	SALAD (Add Chicken \$2)
	CHEESEBURGER WRAP
	CHEESE STEAK (Onions & Peppers)
	CHEESE STEAK (Onions & Peppers)
	IB (Chicken & Philly Steak Together)

BURGER HOT DOGS

4.95	BURGER
5.50	CHEESE
7.95	DOUBL
6.95	VEGG
10.99	THE

Doc
in-between

444 09

Coca-Cola

Model: Victoria Palumbo
Designer: Eryn Calabdan

Model: Clare Adams
Designer: Sydney Page





Models: Kiersten Buckley (Left) Marisa Alicandro (Right)
Designers: Julia Earley (Left) Mildred Miles (Right)



Model: Kiersten Buckley
Designer: Julia Earley







Model: Grace Richard
Designer: Hanna Beth Lee

Model: Clare Adams
Designer: Sydney Page

Nana's

Ice Cream & Cakes





Model: Victoria Palumbo
Designer: Eyen Calabdan

MORE THAN A NUMBERS GUY

By. Olyvia Renae Young

In July of this last Summer, I was working a relatively normal shift at Kelly's Bakery. We had been busy all day and it was nearing the end of our breakfast rush, when a young man and his parents came in to have brunch. As I was delivering their food to their table, my boss was standing there talking with the family. He introduced me and I learned he was a rising Sophomore Business student. The longer I stood there talking with him, the more I was struck by him. By his light.

Meet Nate Morse, a 19-year-old Sophomore Business major with a concentration in Finance. Nate's story is one that has struck me to the core and shown me there is light found in all of the darkness and unknown parts of life, if you're willing to look for it. He knows this better than anyone.

Born and raised in Poughkeepsie, Nate embodies what it means to live every day to the fullest. In 2019, during his freshman year at Arlington High School, Nate suffered a spinal cord injury leaving him quadriplegic. An accident that would leave most people depressed and dreading the rest of their life, became the beginning of the rest of his.

"I didn't know what was going to happen or what my life was going to be like, but I knew I had to keep pushing."

The next year and a half revolved around his recovery. This is where the Hudson Valley organization, Angels of Light, came into play in his life. The foundation was founded by Lori Decker and her Husband, and Marist Alum, George Decker. Their mission: to assist children and families with life threatening illness, or whose life has suddenly been altered by an accident or loss of life, living or receiving treatment in the Hudson Valley. Danielle Mollica, the President of the company, reached out to his mother and expressed interest in his case, offering to help his parents give Nate the most magical Christmas possible.

"They offered to get all of my Christmas presents." Said Nate, "I felt guilty because I didn't know who would be buying them, or what their situation was like."

Nate's selflessness was resistant to the idea of someone spending any more of their money on him, but in the end, he decided to send in a list. "I had an inground ce-

ment basketball court on there, and I got it... I got a lot more than that."

His gratitude practically shown out of him as he told me this story, along with his unwavering sense of humility. After that, he decided he wants to help someone else.

"I got matched with a 4-year-old girl, Emma, who was battling cancer." His family didn't know if she would be out of the hospital in time, but like a miracle, she was released from the hospital two days before Christmas, "Seeing her feel joy, brought me joy."

Angels of Light has done far more than just get his and Emma's Christmases sorted.

In 2021, Nate opened a fashion brand called 'Nate Dog Official'. He sells t-shirts and hats, with graphics designed by him, that are meant to encourage others to chase their dreams and think positively. Some of his profits go to Angels of Light, who also helped him kick-start the brand. His artistic abilities also seeped into his high school experience, when he and his scribe commissioned a mural. The mural depicted five individuals, all with different disabilities, holding hands and looking out to the sunset.

"I wanted people to look at it and realize that even though we're all different on the outside, our internal selves are all the same."

When I commented on Nate's versatility, his response was "I think of something and I'm going to do it." He likes to live his life with no limits, "who knows what the future holds; I could be parachuting next year."

Which leads to how he found his way to Marist. Pre-injury, Nate was an avid lacrosse player, even getting to train with the Marist team in 2016, so he is no stranger to the family here on campus. So, when it came time to consider college, choosing Marist felt like choosing home. However, it was a whirlwind.

"I didn't know I was going to go to college until 3 weeks before the applications were due. Two weeks later, I found out I got in." He tells me with a smile, "I went from fighting for my life and not knowing what I was going to do with my future; to going to college and trying to fulfill my dreams."

When I started to ask him why he wanted to go into business, he told me he wasn't really sure other than he felt it gave him the most opportunity, "And I guess I am just more of a numbers guy now."

This same thing could be said about his introduction to the world of body building. About a year or two after his accident, "There was this drive in me that just wanted to move weight." Soon, a return to the gym intended for improved mobility became an outlet for his competitiveness. Nate's trainer, Brittany, was the first to see this competitive drive in him, and was soon encouraging him to try competitive lifting, showing himself and the world, that a wheelchair can't stop him.

"My trainer Brittany saw I could win, she was the push I needed." He said, "Shout out Brittany."

On September 20th, 2023, Nate competed in his very first body building competition in the wheelchair division, where he took first place and won gold. When I asked him if he thinks he is competition to be feared, his answer was a simple, "Yes."

"I was the first one to come out," he told me, "So I set the tone and the bar at THE highest."

However, this past September, the competition didn't have enough promotion for the wheelchair division, so he was unable to compete. This wasn't just disappointing for him and other lifters in the division, but also a loss of publicity for the competition. "People love to see us (those with physical disabilities) kick ass." And when I asked him for other reasons why he wanted more sign-ups, he said, "I want competition. I want to prove I can win, again."

But the competition is not what keeps Nate going to the gym. Rather, it is the community he has made. For him, the gym is a place where people from all walks of life gather to strengthen their bodies and minds.

"In the gym, it doesn't matter what you look like, you'll be accepted." Nate tells me, "You can be any form of anyone." It's also one of the only places where any insecurity or anxiety about his appearance disappears, "I don't care what I look like, that's not why I go to the gym. I go to the gym because I could be in the worst mood ever, and come out with a smile."

As someone who is exponentially gym avoidant, it also made me realize that if he can do it, then I most certainly can. And by that, I mean, if he can go about life with such tenacity, then why can't I? Why don't I?

As we neared the end of our interview, I asked what he wanted the readers to take away from his story, other than he's a super strong, kick ass, numbers guy. He told me he wants people to just be happy to be alive. "To just keep going."

"If I am getting out of bed every day, going to class and doing what I have to do, than you have no excuses."


We young people are at a pivotal time where every second counts. We don't know what tomorrow holds, but we know we have our dreams, and we know we have today. So why not take a page from Nate's play-book and live each day, like it could be the last one. Like Nate said to me, "Whatever happens in your life, keep fighting. You will always come out on top," he continued on to say, "It might take years, it's not overnight. But as long as you stay true to yourself, you'll get there."

It was in this moment, sitting across from him in the Steel Plant, with my voice memos recording his words, I realized he explained what it meant to measure up. In my time

so far as Student Editor-in-Chief, I have been continuously asking myself and my team: Do We Measure Up? If this story tells me anything, we don't, not yet at least. But if we live in the way Nate has and will continue to, we might have a chance.

"That's it, that's all I got. The End. Be Happy."





Let's face it—life isn't always neat. Sometimes, things don't go as planned, and you find yourself in the middle of something a little messy. But that's what makes it interesting, right? It's in those messy moments that you discover who you are, what you want, and who you really want to spend your time with. And when you're navigating life's little messes, there's no better drink to have in hand than a cosmopolitan. It's a drink that says, "Yes, life's a little chaotic, but I'm still fabulous, and I'm making the most of it."

It's in these moments, surrounded by your closest friends, that the world feels like it's falling into place. Sometimes, you just need a drink that matches the moment's drama. A cosmopolitan always fits right into the scene, whether it's a night filled with laughter, heart-to-hearts, or spontaneous gossip. It's not just about the drink; it's about the moments it helps create—those evenings when you're surrounded by your best friends, the ones who make even the most ordinary moments feel extraordinary. It's a drink that fits perfectly into the moments when you're celebrating a small win, reflecting on a tough day, or just laughing about nothing at all.

There's something magical about the way a cosmopolitan brings people together. It's a drink that doesn't need to be over-explained—it's classic, bold, and a little bit dramatic. A little cocktail in hand, a room full of people who get you, and suddenly, everything seems a bit more glamorous.

Here's how to create the perfect cosmopolitan for those nights when the drama is high but the vibes are even higher.

The cosmopolitan isn't just a drink; it's a reminder that you can still find your sparkle even in the middle of life's messiest moments.

Whether it's the chaos of a busy week or the unplanned spontaneity of a night out, this drink is all about celebrating the journey, no matter how imperfect. So next time you're gathered with your friends, grab that shaker, pour the ingredients, and raise your glass to the fun, drama, and laughter that always comes with being surrounded by people who truly get you.

How To: Make the Perfect Cosmopolitan for When Life's a Little Messy, But You're Still Fabulous

By: Olivia Kittleman

Ingredients (Alcoholic Version):

- 2 oz vodka (your choice, but my go-to is Grey Goose)
- 1 oz Cointreau (or your preferred triple sec)
- 0.5 oz cranberry juice
- 0.25 oz fresh lime juice
- Ice
- Lime wheel or twist (for garnish)

Instructions:

- Start by filling your shaker with ice. Don't be shy with it—this drink deserves to be cold.
- For the alcoholic version, add vodka, Cointreau, cranberry juice, and lime juice to the shaker.
- Shake it like you've got somewhere fabulous to be. Let the ice rattle and the ingredients mix.
- Strain the mixture into a martini glass. Chilled glass? Even better.
- Garnish with a lime wheel or twist. A simple but stylish touch.

Ingredients (Non-Alcoholic Version):

- 2 oz cranberry juice
- 1 oz lime juice
- 0.5 oz simple syrup
- 1 oz orange juice (for that hint of tang)
- Ice
- Lime wheel or twist (for garnish)

Instructions:

- Start by filling your shaker with ice. Don't be shy with it—this drink deserves to be cold.
- Combine cranberry juice, lime juice, simple syrup, and orange juice.
- Shake it like you've got somewhere fabulous to be. Let the ice rattle and the ingredients mix.
- Strain the mixture into a martini glass. Chilled glass? Even better.
- Garnish with a lime wheel or twist. A simple but stylish touch.

do influencers stand

A social media influencer is an individual who has established a significant online presence on platforms like Instagram, TikTok, or YouTube, creating and sharing content within a specific niche to attract a large following. Ten years ago, could you have imagined that posting dance videos or daily vlogs could turn someone into a millionaire? Today, influencers shaping industries like beauty and fashion, partner with global brands, and launch their own businesses. Social media has transformed from a casual pastime into a profitable career path. But is being an influencer a sustainable, long-term career, or just a trend? While some influencers have built lasting brands, others struggle to stay relevant in an ever-changing digital landscape. Unlike traditional celebrities who rely on film, television, or music careers, influencers build their own platforms from the ground up, engaging directly with followers to maintain relevance. Given these uncertainties, it's important for aspiring influencers to examine the factors that drive long-term success, as well as the challenges that make sustaining an influencer career difficult.

Despite the fast-changing nature of social media, many influencers have built long-term careers. While brand deals and sponsored content are common starting points, successful influencers expand into businesses, podcasts, or product lines, creating financial stability beyond social media. This reduces their dependence on fluctuating social media algorithms, making their careers more sustainable. Those who evolve from content creators into entrepreneurs are better positioned to maintain relevance and income, even if their social media engagement declines.

However, financial stability alone is not enough—building a strong personal brand is key for long-term success. Authentic influencers build strong connections with their audience, sharing genuine content that expands their reach, secures brand partnerships, and ensures relevance as social media trends change. This trust-based relationship keeps audiences loyal despite algorithm shifts or platform changes. Influencers with strong personal brands can often pivot seamlessly between platforms without losing their core audience. Those who succeed long-term demonstrate that authenticity, expertise, and emotional connection are essential for creating a lasting, adaptable brand that endures in the evolving digital landscape.

Another critical factor in maintaining a long-term

career as an influencer is adaptability. Social media is constantly evolving, with new platforms, content formats, and audience behaviors emerging. Influencers who can recognize and embrace these shifts are more likely to stay relevant. For example, TikTok revolutionized short-form video, while YouTube continues to reward long-form content. Many YouTubers have adapted by repurposing content for TikTok, and Instagram influencers have incorporated Reels and interactive stories. This flexibility helps influencers remain relevant as algorithms and audience preferences shift. The most successful influencers are those who evolve, experiment, and embrace change. With diverse revenue streams, brand investment, and evolving platform features, content creation has become a sustainable career path for those who can evolve, experiment, and embrace change. However, as the influencer space becomes more competitive, standing out has become increasingly challenging.

The influencer industry has grown exponentially in recent years, making it harder for content creators to stand out. With millions of influencers across platforms like Instagram, TikTok, YouTube, and more, competition is strong, and breaking through requires more than just good content. Unlike the early days of influencer marketing, when a few creators dominated niche spaces, today's market is oversaturated with similar content, making differentiation a significant challenge. One consequence of this oversaturation is audience fatigue. Social media users are constantly bombarded from influencers promoting products, lifestyles, and trends, making it harder for any one influencer to capture and maintain engagement. Followers may grow tired of repetitive content, making it difficult for newer influencers to build loyal followings. Additionally, brands are becoming more selective, prioritizing influencers with high engagement, authentic connections and unique perspectives. Those who fail to establish a clear niche or bring fresh ideas may struggle to secure brand deals, limiting their long-term success. While some influencers break through with a unique brand or niche, most face an uphill battle to stay relevant in a constantly evolving and crowded industry. This fierce competition creates pressure to consistently produce content and stay in the spotlight.

a chance at

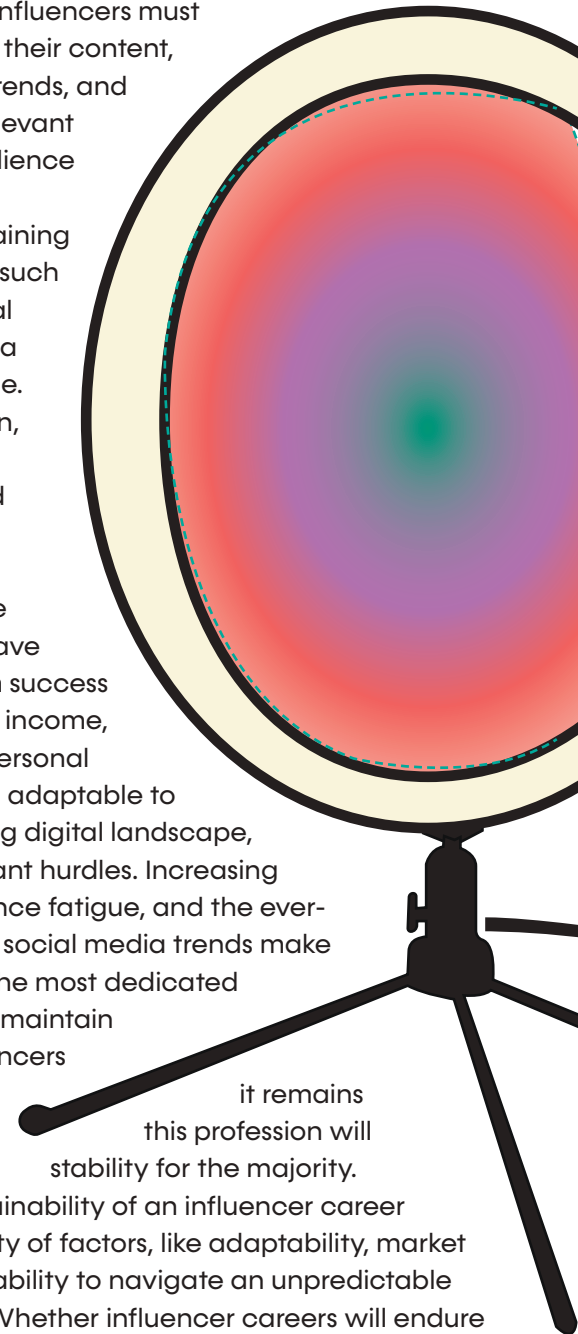
By Jenna Oliveri

Influencers often face intense pressure to constantly create new content and meet the ever-growing expectations of their audiences. Unlike traditional careers with clear working hours, the influencer profession is relentless, requiring constant engagement and a continuous stream of content. This pressure can lead to burnout, a state of emotional, physical, and mental exhaustion caused by excessive and prolonged stress. Influencers juggle responsibilities, such as creating videos, photos, writing captions, attending events, maintaining a personal brand, and collaborating with brands, all while under constant scrutiny. Many feel their personal lives are exposed, making it difficult to separate their online persona from their real selves. Influencers are expected to maintain a flawless appearance, stay on top of trends, and produce content that resonates with their followers. The constant need for validation, likes, comments, and followers can create a sense of dependency on external approval, further contributing to stress and anxiety. Social media algorithms further amplify the pressure, favoring frequent content uploads and engagement, making it difficult for influencers to take breaks without losing audience interest. This relentless hustle can lead to mental health struggles and raises questions about the long-term sustainability of influencer careers. Even those who endure the pressures face another challenge: the ever-changing nature of audience interests and trends.

One of the biggest obstacles influencers face in sustaining long-term careers is the ever-changing nature of audience interests and trends. Social media audiences are unpredictable, constantly shifting their attention to new platforms, content styles, and emerging influencers. What is popular today may be irrelevant tomorrow, making it difficult for influencers to maintain long-term relevance. Trends evolve rapidly, and influencers who gain popularity by capitalizing on a specific trend often struggle when that trend fades. For example, creators who rose to fame during the early days of Vine had to quickly pivot when the platform shut down, and many were unable to carry their audience over to other social media spaces. Similarly, influencers who build their brand around a specific aesthetic, challenge, or viral moment may find it difficult to adapt

when audience preferences shift toward new content formats or styles. If influencers fail to evolve with these changing tastes, their engagement can drop, making it harder to maintain a sustainable career. To sustain long-term careers, influencers must continuously adapt their content, engage with new trends, and find ways to stay relevant amid changing audience interests. Even with adaptability, maintaining audience loyalty in such a fast-moving digital landscape remains a significant challenge.

In conclusion, the career of an influencer is shaped by a unique set of challenges and opportunities. While many influencers have achieved long-term success by diversifying their income, cultivating strong personal brands, and staying adaptable to the rapidly changing digital landscape, others face significant hurdles. Increasing competition, audience fatigue, and the ever-changing nature of social media trends make it difficult for even the most dedicated content creators to maintain relevance. As influencers continue to evolve, it remains unclear whether this profession will offer long-term stability for the majority. Ultimately, the sustainability of an influencer career depends on a variety of factors, like adaptability, market demands, and the ability to navigate an unpredictable digital ecosystem. Whether influencer careers will endure as a viable, long-term path is a question that only time will answer.



long term careers?

Dreamscape

Model: Madeline Mason
Designer: Mia Sisom

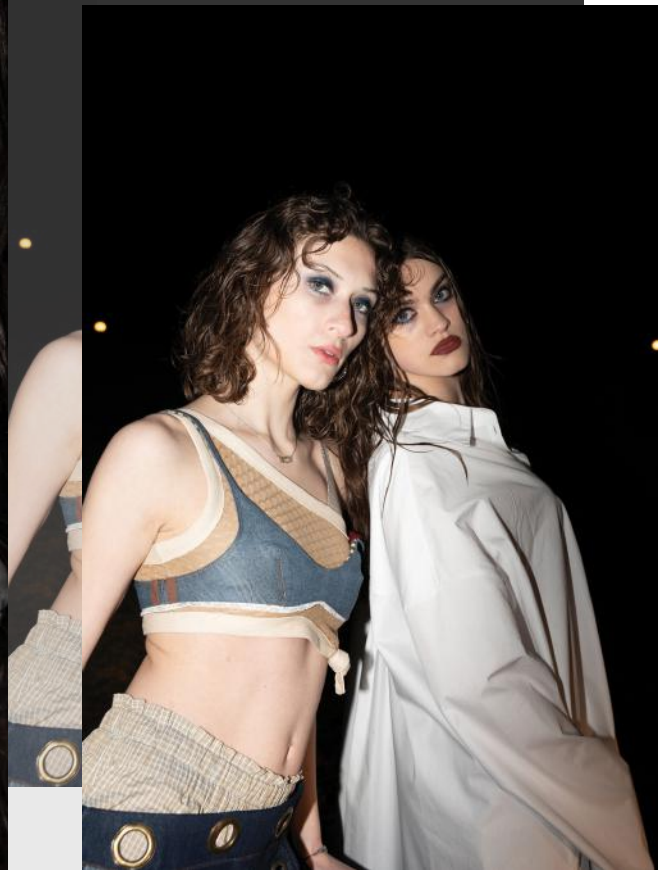


You wake up in a dreamlike haze as if pulled from another world. Something is stirring you can feel it. The night hums with energy, electric and undeniable. A flash of light, and suddenly you're there. Beneath the full moon's glow, a group has gathered, drawn together for one night only, moving as if under a spell. This photoshoot captures the mesmerizing pull of the night, using slow shutter-style photography to

Models: Madeline Mason (Left) Jordan Chirivas (Right)
Designers: Mia Sisom (Left) Daria Ezhkova (Right)

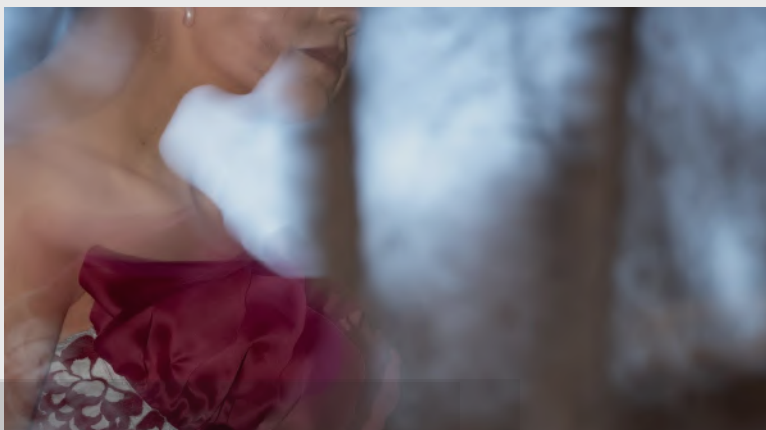


capture moments of motion. Inspired by the supernatural, the models are adorned in iridescent hues, their skin shimmering like stardust, their eyes glossed over as if touched by something otherworldly. Every flash of the camera traps them in this hypnosis.

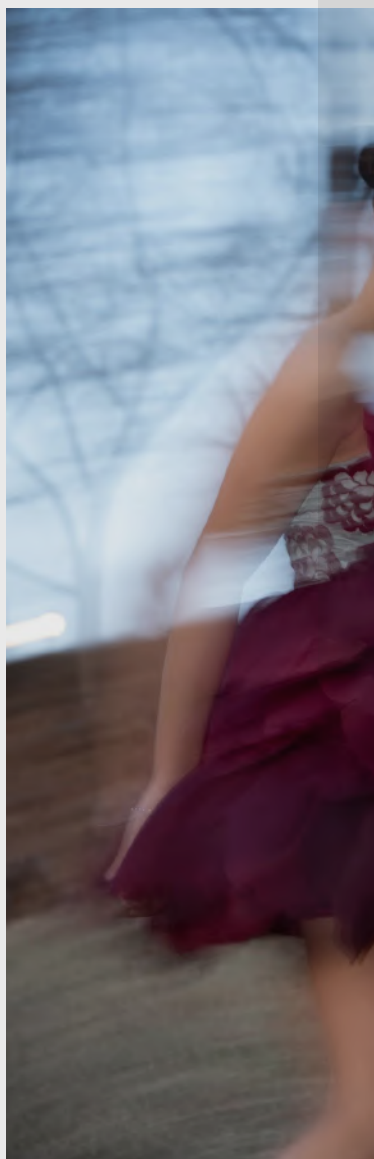


For this night alone, they exist beneath the stars bathed in moonlight, until dawn breaks and the spell lifts, leaving nothing but memories and the lingering feeling that for one moment, magic was real.

You wake up in a dreamlike
haze as if pulled from another
world.



Model: Sophia Vallario
Designer: Lila Mortensen



This photoshoot captures
the mesmerizing pull
of the night, using slow
shutter-style photography





Model: Jordan Chirivas
Designer: Daria Ezhkova



skin shimmering like stardust,
their eyes glossed over as if
touched by something otherworldly.



Every flash of the camera traps
them in this hypnosis.



Model: Jaiden Mendez
Designer: Loucka Vanderhaegen



Makeup: Lexi O'Brien
Hair: Hayleigh Sachs
Models: Madeline Mason (Left) Sophia Vallario (Right)
Designers: Mia Sisom (Left) Lila Mortensen (Right)

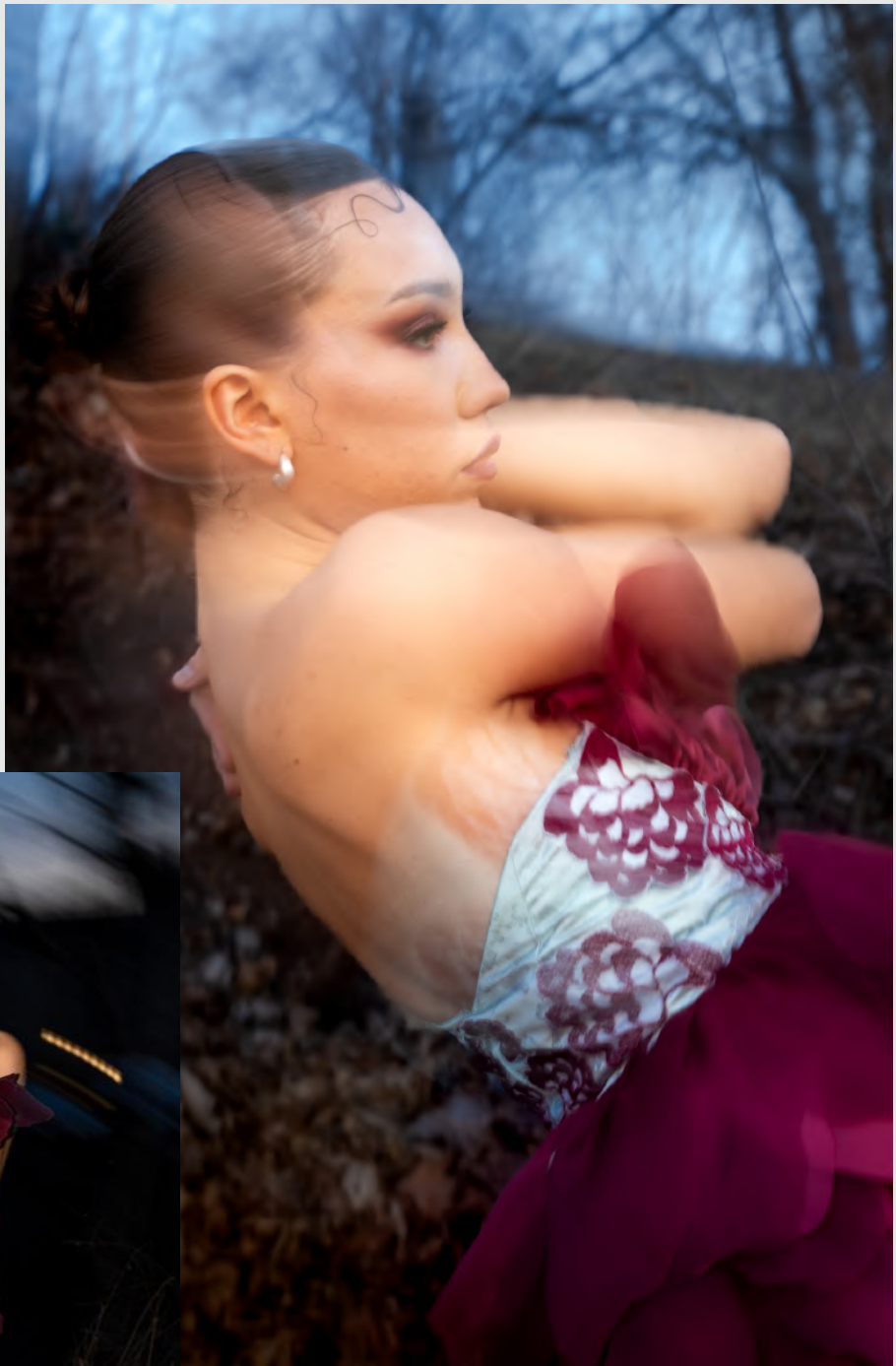


leaving nothing but memories and the lingering feeling that for one moment, magic was real.



Models: Jordan Chirivas (Left) Sophia Vallario (Middle) Jaiden Mendez (Right)
Designers: Daria Ezhkova (Left) Lila Mortensen (Middle) Loucka Vanderhaegen (Right)

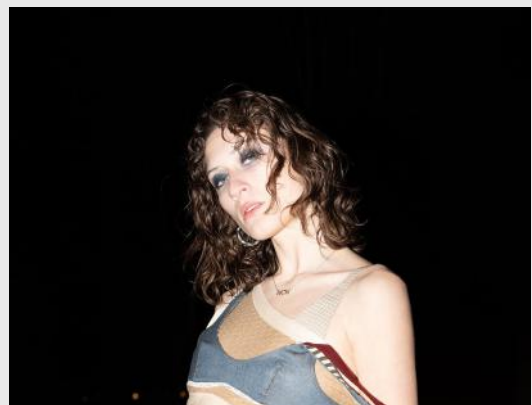
The night hums with
energy, electric and
undeniable.



Model: Sophia Vallario
Designer: Lila Mortensen



Model: Madeline Mason
Designer: Mia Sisom



Models: Legna Daykiris (Left) Jaiden Mendez (Right)
Designer: Claudia Taracido (Left) Loucka Vanderhaegen (Right)



Beneath the full moon's glow

LOST IN _____ TRANSLATION FOUND IN CONFIDENCE

BY. KRESHA KOIRALA

Stepping off the plane with a luggage full of dreams and a heart brimming with ambition, I thought I was ready for everything. As an individual who is growing every step of her way and the curator of @kstbykresha (shameless plug alert!), I've learned life's runway isn't always smooth, rather it's a path of highs, lows, and fabulous fashion moments.

Picture this: stepping into a new country, a new culture, and a heart full of ambition. But oh, the bumps along the way! It's exciting, sure, but also a rollercoaster of emotions. Fitting in was a different story. Missing the familiar, facing culture clashes, awkward social moments, and yes, the infamous Freshman 15 (because who can resist unlimited dining hall food?). From language hiccups to cultural nuances my journey felt less like a Hollywood coming-of-age movie and more like an indie film with questionable wardrobe choices. It felt like navigating a fashion show where every outfit was a surprise. Sometimes we strut, sometimes we stumble, and occasionally, we trip on our own shoelaces.

But, being an international student comes with what feels like having a superpower. You're given an opportunity to bring a unique perspective, a dash of foreign flair, and introduce a world some may have never encountered before. "So, where are you from?" they'd ask, "Nepal.", "Wait... where's that?", "Heard of Mount Everest?", "Ohhh!". Nepal is more than Everest... it's the only country with a non-quadrilateral flag, a land of breathtaking landscapes, ancient traditions, and hospitality that feels like a warm hug. It's home. And somehow, even when I was thousands of miles away, I carried it with me.

Along the way I have learned confidence is the ultimate accessory. Life isn't about blending in, it's about standing out in the most unapologetic, genuine, "this is me" kind of way. We shouldn't wait for the "right" moment to be ourselves. We are the moment. And, no one notices our insecurities as much as we think they do. Seriously. No one is zooming in on that one pimple we think is ruining our life. It's important we walk like we own the runway. Our body? It's our home, we treat it well, not for anyone else, but for ourselves. And happiness? It's not a grand destination with a flashing neon sign that says, "Congrats, You Made It!" Rather, it's the little wins; laughter over late-night snacks, friendships built over shared struggles and shared fries, the realization that we don't have to measure up to anything except the person we're becoming. Whether it's styling an outfit or navigating new experiences, I have realized the key is to embrace what makes you, YOU!

So, here's to individuality, to celebrating our stories, and strutting through life like it's our very own fashion show. If you've made it this far, thank you for officially reading through a TED Talk you never signed up for.

But hey, sometimes the best moments come from unexpected places.



Romanticism of Study Abroad

By. Meghan Weil

One of the best pieces of advice I've ever received is to live somewhere new in my twenties. It doesn't matter where or for how long – what matters is that you do it. Move somewhere you've never been, within a community of people you've never met, and see how you navigate the unknown. This will push you beyond your comfort zone, forcing you to rely on yourself more than ever. Although this sounds daunting, I can't think of anything more worthwhile.

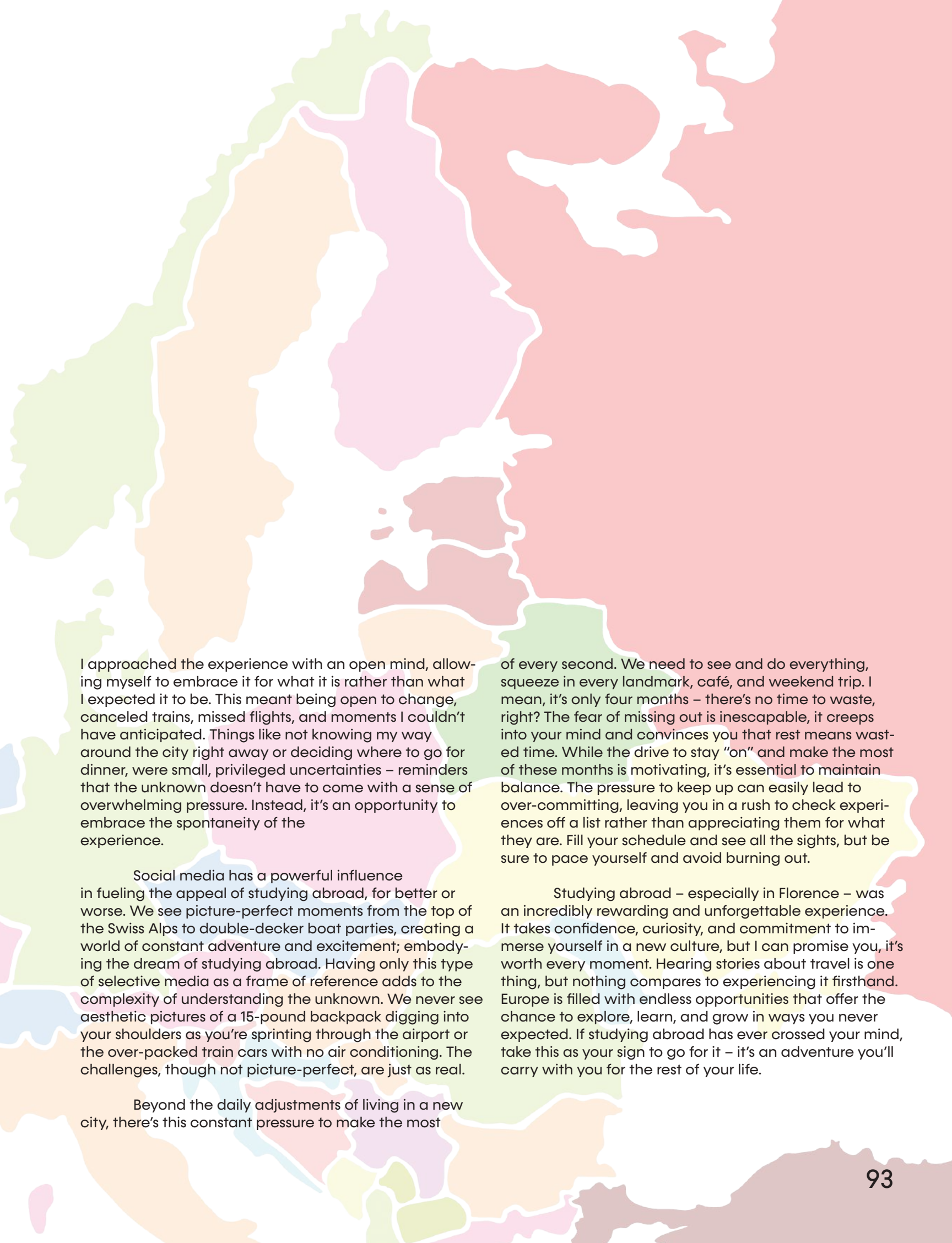
Taking this advice to heart, I, like many other college students in their twenties, decided to take the leap over an ocean and move to Europe for four months. I spent the 2024 fall semester in Florence, Italy, and it was undoubtedly the best four months of my life; every day felt like a once-in-a-lifetime moment. Study abroad is an endeavor unique from anything else you'll do in your college career and, quite possibly, your life.

If you're anything like me, the appeal of studying abroad has been sold to you since the moment you set foot on campus. The glossy brochures and carefully curated Instagram posts make it seem like an essential part of the college experience. It's a promise of personal growth, cultural immersion, and unforgettable adventures. Marist University prides itself on its overseas programs for students; according to the Open Doors Report,

Marist is the national leader for academic year programs abroad. An emphasis on global education is woven into the school's identity, making studying abroad feel like a rite of passage. When you hear students talk about their semesters in Florence or see alumni reflect on how those months shaped them, it reinforces the idea that this experience is not only worthwhile – it's transformative.

The allure of studying abroad lies in the mystery of possibility. I knew I wanted to go to Florence to experience its history, food, and fashion. I could count on those three things to exceed my expectations because of how deeply ingrained those elements are in Florence's identity. However, leading up to my departure, I couldn't count on what my day to day would look like; there was no way to truly grasp or envision the full scope of what my experience would entail. It was impossible to predict all the details of what lay ahead, and that's where the allure of mystery comes in. How would I adapt to culture shock and unfamiliar daily norms? How are my friends and I going to navigate new cities every weekend? The possibilities seemed endless, each one building up the anticipation.

While all of these unknowns could easily stir up nerves & anxiety, I found that the key was learning to shift all of that uncertainty into a sense of possibility.



I approached the experience with an open mind, allowing myself to embrace it for what it is rather than what I expected it to be. This meant being open to change, canceled trains, missed flights, and moments I couldn't have anticipated. Things like not knowing my way around the city right away or deciding where to go for dinner, were small, privileged uncertainties – reminders that the unknown doesn't have to come with a sense of overwhelming pressure. Instead, it's an opportunity to embrace the spontaneity of the experience.

Social media has a powerful influence in fueling the appeal of studying abroad, for better or worse. We see picture-perfect moments from the top of the Swiss Alps to double-decker boat parties, creating a world of constant adventure and excitement; embodying the dream of studying abroad. Having only this type of selective media as a frame of reference adds to the complexity of understanding the unknown. We never see aesthetic pictures of a 15-pound backpack digging into your shoulders as you're sprinting through the airport or the over-packed train cars with no air conditioning. The challenges, though not picture-perfect, are just as real.

Beyond the daily adjustments of living in a new city, there's this constant pressure to make the most

of every second. We need to see and do everything, squeeze in every landmark, café, and weekend trip. I mean, it's only four months – there's no time to waste, right? The fear of missing out is inescapable, it creeps into your mind and convinces you that rest means wasted time. While the drive to stay "on" and make the most of these months is motivating, it's essential to maintain balance. The pressure to keep up can easily lead to over-committing, leaving you in a rush to check experiences off a list rather than appreciating them for what they are. Fill your schedule and see all the sights, but be sure to pace yourself and avoid burning out.

Studying abroad – especially in Florence – was an incredibly rewarding and unforgettable experience. It takes confidence, curiosity, and commitment to immerse yourself in a new culture, but I can promise you, it's worth every moment. Hearing stories about travel is one thing, but nothing compares to experiencing it firsthand. Europe is filled with endless opportunities that offer the chance to explore, learn, and grow in ways you never expected. If studying abroad has ever crossed your mind, take this as your sign to go for it – it's an adventure you'll carry with you for the rest of your life.



MODEL: MALENA RUSSO
DESIGNER: SOPHIA BELL

PHOTOGRAPHER: DAN SHEA



OLYMPUS



MODEL: ANNA TALAMINI
DESIGNER: ALEX MURRAY

SET AT DAWN, THIS PHOTO-SHOOT TRANSPORTS YOU BACK TO THE ANCIENT GREEK ERA – WHEN POWERFUL GODS AND GODDESSES HELD POWER OVER LAND, SEA, AND SKY. MOUNT OLYMPUS, HOME TO THESE LEGENDARY FIGURES, WAS AN ETHEREAL PLACE WHERE THEY COULD RESIDE AND RULE OVER ALL. THE TOWERING COLUMNS AND STONE STEPS – BATHED IN SOFT MORNING LIGHT, HIGHLIGHT THE BALANCE BETWEEN FIERCENESS AND VULNERABILITY, A THEME DEEPLY ROOTED IN GREEK MYTHOLOGY.







MODEL: HANNA BETH LEE
DESIGNER: KRESHA KOIRALA





MODEL: GRACE PHELPS
DESIGNER: SAMANTHA MARSTON







A photograph of a stone balustrade in a park-like setting. The balustrade is made of dark stone with decorative balusters. In the background, there are trees and a grassy area. The lighting is soft, suggesting late afternoon or early morning.

MODEL: MALENA RUSSO
DESIGNER: SOPHIA BELL

THE MODELS, EMBODYING BOTH
RESILIENCE AND GRACE, CHANNEL
THE HEROINES OF THESE
ANCIENT TALES. THE FLOWING
FABRICS, PAIRED WITH STRUCTURED
DETAILS GIVE THE GARMENTS AN AR-
MOR-LIKE APPEARANCE. GOLD AND
SILVER ACCENTS WOVEN THROUGH
THEIR HAIR AND INTO THEIR EYE
MAKEUP FURTHER ENHANCE THEIR
MYTHICAL PRESENCE, ELEVATING
THEM TO SOMETHING BEYOND
MORTAL. WITH EACH FRAME, THIS
PHOTOSHOOT REVEALS THE TIME-
LESS CONNECTION BETWEEN POWER
AND BEAUTY – REMINDING US HOW
THESE QUALITIES ARE INTERTWINED,
EACH ENHANCING THE OTHER

Style Beyond The Steel

By. Alyssa Puentes

Clothes are a representation of us that can speak to our character before opening our mouth to introduce ourself.

When you wake up in the morning, do you dress for comfort? Or for what the weather will be like? Maybe you decide to throw on jeans instead of leggings knowing that you have a presentation in class today. Do you plan your outfit the night before, or are you brushing your teeth at the same time you're zipping up your hoodie because you've nearly overslept for class?

Regardless of your scenario, our clothes become the ambassador of our personalities before others can get the chance to know us.

Marist Fashion's scope is far beyond just the iron, brick walls of **Steel Plant**.

The idea to write this story struck me when I started thinking about the scope of fashion beyond Marist. As a Journalism student, I find myself tucked away in the first floor of **Steel Plant** every Monday night brainstorming ideas for a fashion magazine instead of the Layout and Design class that I was supposed to take, now canceled. Not a place I'd ever thought to take a class before, but one I'm grateful to be a piece of the Measure puzzle for this year's issue.

As someone who's had class in every building on campus, now in **Steel Plant** for the first time, I pondered the idea of a case study analyzing what students beyond just the Fashion Program are wearing. Considering that clothes are truly a fraction of how we present ourselves, why just limit it to those who are pursuing a degree in that field?

Marist's newest building, the Dyson Center, is home to an array of students taking classes and studying in the

large foyer in the center of the building. Because of this, one can find a collection of styles. From student athletes leaving together in matching red shorts, gray hoodies, Marist backpacks with their respective numbers and headphones around one's neck and a hat on the head of his friend, to professional business attire as students anticipate taking a Financial Analysis class at 2pm.

Or maybe you'll just find a group of friends dressed in anywhere from cozy MPorium hoodies to a simple fall sweater, some trying to productively get work done while others scroll on TikTok with a Saxbys drink on the table with their Longchamp purse taking up a seat. Or others in a similar style, wearing a light pink sweater with long gray leggings and Uggs, to combat the ever-changing weather variants of the Poughkeepsie temperatures while remaining stylish.

In the Hancock Center, it was common to find Finance or Business students dressed in suits preparing for a presentation of sorts or to attend a financial literacy class. Considering that most classes offered are Political Science and International Studies. Yet, due to the layout of the building, it offers a quiet spot on campus for students to relax.



Some students can be found tucked away in a corner, with a scarf wrapped around their neck, knitting a new accessory in honor of the winter approaching.

Lowell Thomas, commonly referred to as LT, matched a comfortable style similar to Dyson. Although it was far more common to see Student Athletes in this building than the others. Considering that the Sports Communication program is exceptional, with various classes and extracurriculars offered for students to take advantage of, it comes as no surprise to see students adorned in their team's merchandise. Even students beyond the athlete scale are often wearing their favorite NFL football team's shirt or any other team that they take pride in within this building amongst the others.

Steel Plant is where you can find the most eclectic and varying of styles. Whether it's baggy jeans paired with a baggy hoodie and silver earrings adorning ears, or low waisted jeans with a 2000s Ed Hardy blouse, it should be no surprise that the fashion in this building is one that students hold more closely to themselves. In 2024, it's more likely that you will find someone with leopard print jeans on or another student wearing a bright neon green shirt in homage to the color take-over by Charli XCX. Or if you keep up with fashion slang, students "sandwiching" their clothing - a red sweater on top, jeans, with fashionable red adidas sambas to tie the outfit all together.

Steel Plant somehow mirrors the 3 "factions" of milestones offered by the fashion program. It's as if the embodiment of Measure, MPorium, and Silver Needle Runway, can become nearly brought to life by students. Some students in **Steel Plant** dress in a casual, yet trendy way, exuding an effortless yet chic style that is similar

to the vibe that MPorium has. While others look runway ready, whether it be a monochrome-uniform like outfit or vintage pieces straight out of Vogue, similar to SNR's aesthetic. Or maybe there's a student who dedicated their outfit to layering patterns, textures, and styles, reminiscent of Measure Magazine - a magazine dedicated to layering current issues within the realm of fashion and the Marist community.

I can't help but wonder, and maybe this could be a bigger case study for Measure, if we closely examined the style of **Steel Plant** throughout the 4 years of one's college career, how much would style change as taken on through the form of the student body? If someone were to dedicate their four years to observances of the trends and styles they see in the building, how much would it reflect our generation's taste towards particular styles and acceptance of certain clothing? Would the cheetah print, and cowboy boots hold enough strength if we were too fast forward to 2026? Will it be a timeless look, or something that feels just so junior year? Baggy styles have become widely embraced by my generation, but will it take the simple turn of a few celebrity figures in something a bit tighter to change the wave through our youth?

Marist fashion is a collection of styles and expressions that vary far beyond the walls of the Marist Fashion Program. Although everyone wears clothes, why limit the ideas of fashion to a select group of students when the culture beyond style is so clearly shown throughout an entire student body of unique young adults?



thank,
you!



The production of this year's issue of Measure Magazine, was truly a beautiful example of a group effort and shared desire for excellence. While the semester was far from what we had initially thought it would be, we are filled with gratitude towards those who helped us see this process through. From the start of the year, with the introduction of the Digital Magazine class in the fall, to us going to print in the spring, you have all been crucial parts of this bigger machine. First and foremost, thank you to Jennifer Finn and Ellie Heinzinger for your guidance throughout this year. From the budget planning to email outreach, you were both there every step of the way to support us in any way we needed. A very special and warm thank you to DooRi Chung and Rebecca Brown for stepping up into this new role during a time of change. You both have provided us with the mentorship, support, and knowledge we needed to make Measure Vol. XII successful. We also want to give a huge thank you to all the Student Photographers, Models, Hair & Makeup Artists and Senior Fashion Designers for providing us with your creativity and aiding in our visions coming to life. None of this would have been possible without you. To the Marist Media Center, specifically Daniel Meyerson, thank you for all you have done and will hopefully continue to do for Measure, your contributions have been invaluable. We would also like to shout out our community members in the Mid-Hudson Region Antique Automobile Club of America and at Nana's Ice Cream & Grill for their generous participation. And possibly our biggest thank you of all, Meridian Printing, your collaboration and support is far from unnoticed. Finally, to Scott French and his love for Dairy Queen. We hope you enjoy and continue to find new ways to Measure Up.

Sincerely,

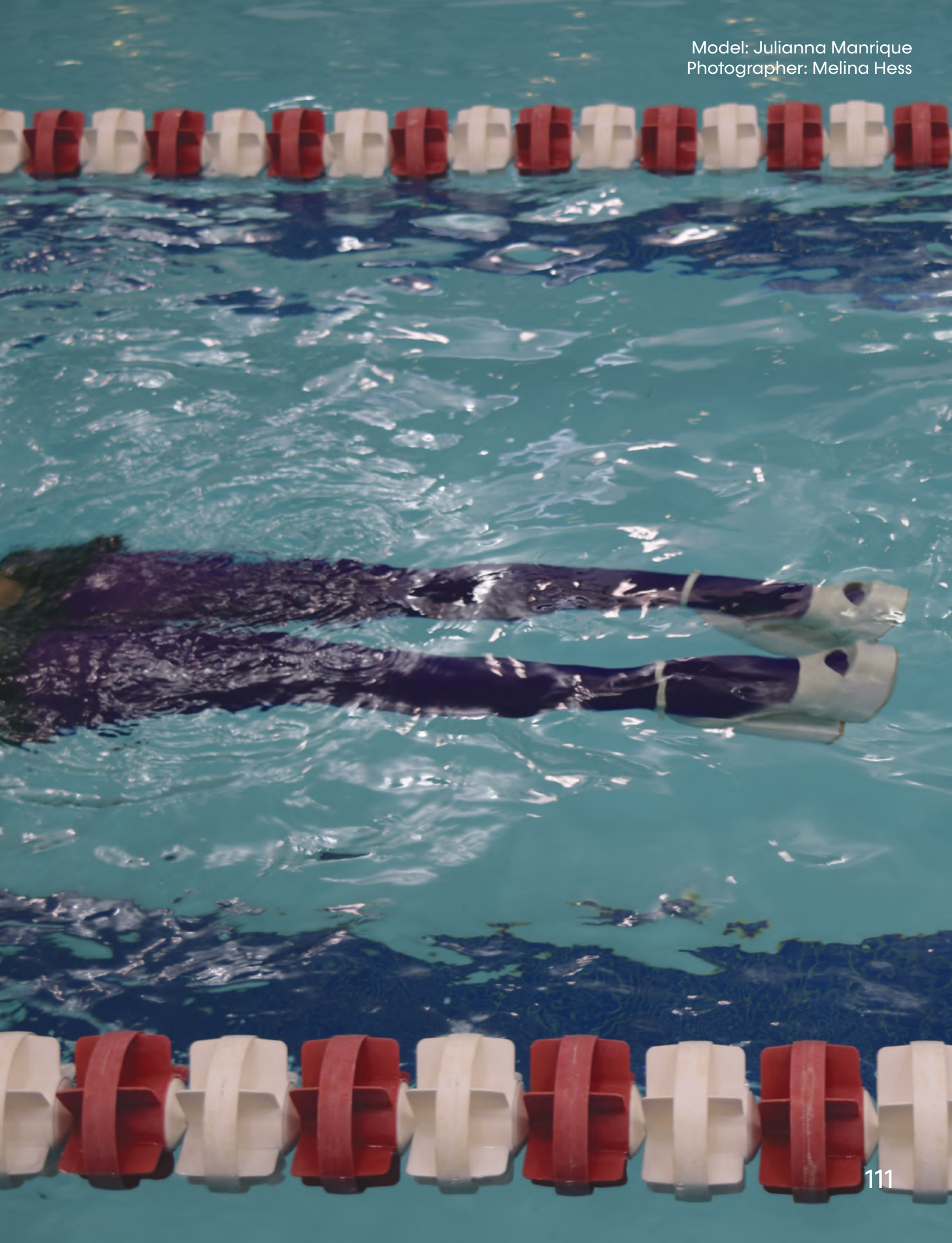
The Measure Magazine Vol. XII, Student Directors

measure Unmuted

'Measure Unmuted' is a podcast hosted by two of Measure's directors, Haley Hartman and Olyvia Renae Young. Discussing a range of topics from fashion to news on campus to their favorite color pairings. Olyvia & Haley bring their own perspectives to the mic, discussing their personal perspectives on many different topics. Follow along this semester as they unmute fashion, lifestyle, and culture on Measure Unmuted.

Scan to listen!





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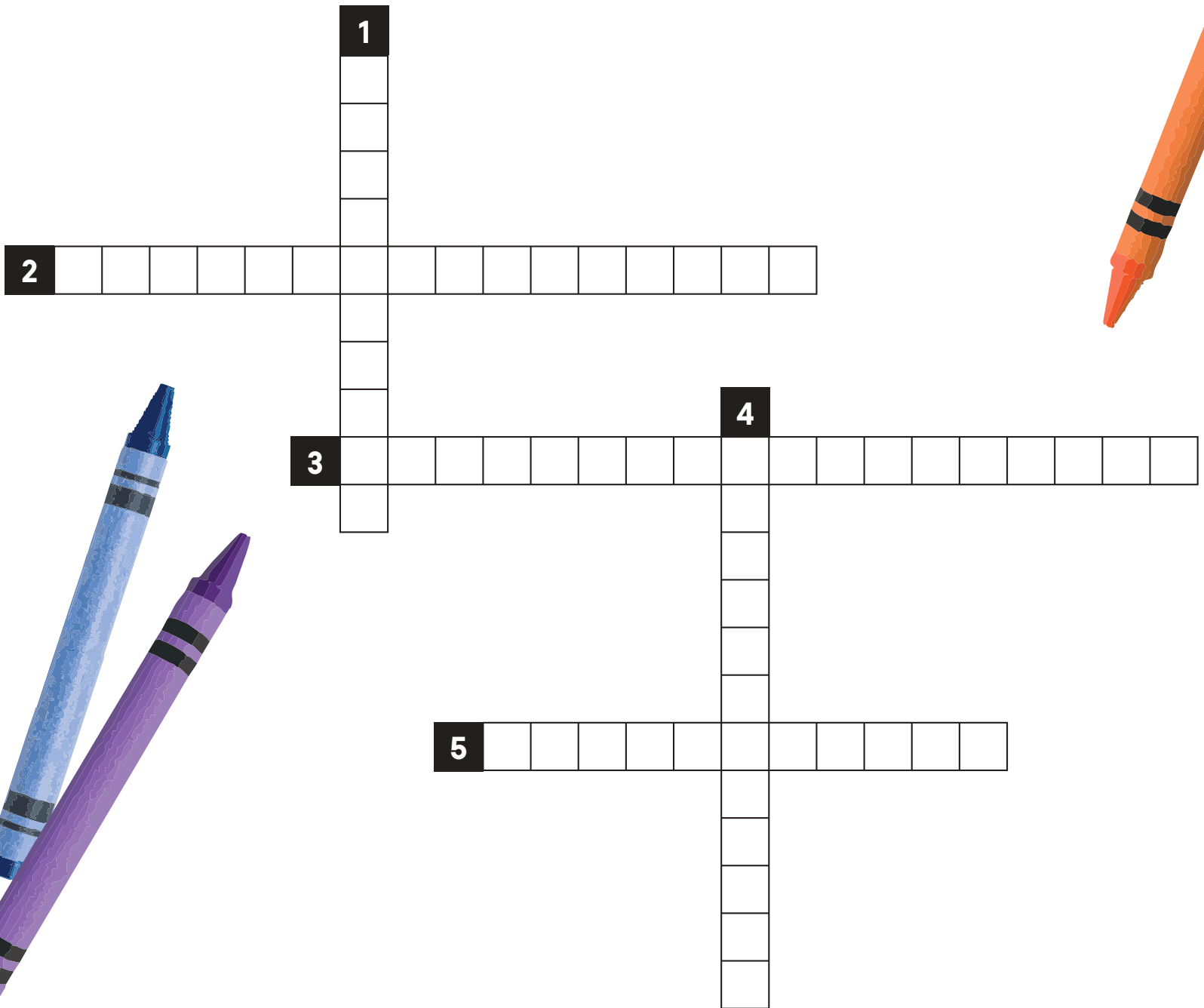
Julia Mabijs

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Contributors

Solve this crossword and find your directors!



Across

- 2. Layout and Design Student Director
- 3. Fashion Student Director
- 5. Student Editor in Chief

Down

- 1. Branding and Social Media Student Director
- 4. Digital Production Student Director

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Jaiden Mendez
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Topshop
measure vol. 12



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