

# PLATFORM



VOLUME IX



VOLUME IX

## Table of Contents

---

CONFESSIONS OF A NERDY BLACK GIRL	10
LET'S TALK ABOUT HARRY STYLES' VOGUE COVER	14
FRAME OF REFERENCE	16
THE LINES IN-BETWEEN	28
TO PROCRASTINATE OR NOT PROCRASTINATE?	32
THAT IS THE QUESTION	
DAYTIME DISSONANCE	34
FABRIC PEOPLE	44
RIDING ON THE VOGUE BANDWAGON	46
METALLIZED	50
ACTIVISM IN THE CORPORATE SPHERE	60
UNDERWEAR AS OUTERWEAR	64
THAT'S SO WES ANDERSON	66
TALKING MUSIC with Charlie MacMillan	72
IN BLOOM	76
BREAKING DOWN THE BREAK-UP BALLAD	86
PINTEREST: THE ANTI-SOCIAL MEDIA	90
D IS FOR DELPOZO	92

Editor-in-Chief	LILY O'BRIEN	Digital Content Staff	ANABEL RUSSO
Creative Director	SAMIA USMANI		JELANI SEARS
Writing Director	ISABELLE PRINGLE		MARY LOUISE SPRAGUE
Lead Stylists	MEGAN EARLY		ROSA STANCIL
	MACKENZIE PIERCE		
Lead Photographer	MADI LANGLEY		
Modeling Director	MAGGIE KIMMETT	Social Media Staff	AVA MCDONALD
Digital Content Director	NGOC NGUYEN		ANNA KUKHARETS
Social Media Director	ANASTASIA SHYMONYAK		MIRANDA OLSON
Set Design Director	MORGAN SNOW		
Design Staff	JAYMIE GOOGINS	Set Design Staff	CAROLINE DIAZ
	ANGEL HERNANDEZ		ERIN HARP
	IVY MCMILLAN		EMMA SUTICH
	SARAH QUINN		LIZ WINFREY
	ALLIE WILSON		JULIE ZHOU
Writing Staff	EMILY ARNHEITER	Models	EMILY BABB
	REBEKAH BARKER		SAAJANA BHAKTA
	LOR CAUDILLO		PEYTON BROWER
	KATALINA ELISE		BENNETT BUTLER
	DELANEY GALVIN		DOMINIC CELEMEN
	AMANDA GIROUX		OTHMAN FATFAT
	ANNA KATHRYN HAZLETT		MARY JAE FELIZARTA
	CAROLINE KOTTERER		ALEX FORD
	ERIC LA ROSEE		RICKEY HERRERA
	SUSANNAH RICHARDSON		RHEECE HILLIARD
	ROSA STANCIL		VERONICA HUMPHREY
	AMBER WINSTEAD		HANADI IBRAHIM
			GRACE LINCROFT
Photography Staff	DAVID CELEMEN		BAILEY LOBAN
	NATALIE FOLSOM		MAKAYLA MACK
	MADDY GRAVES		SAMUEL MCPHILLIPS
	SARAH JARRELL		DESTINI MORTON
	HARRISON KRATZER		MAYLA NGO
	CLIFFORD MASKE		BRIANNA PIERCE
	VIDISHA PURANDARE		
	MAKENZIE RINK		
	AUDREY ROH		
	MEGAN SINANIS		
	NAIMA SUTTON		
Stylists	LILLY BAROZZINI		
	VIRGINIA CARTER		
	DELANEY CAULDER		
	MADDY CHURCHILL		
	LYDIA FARRO		
	KATIE HOLMSTROM		
	MEREDITH HOWELL		
	ASHLEY IRWIN		
	JORDAN MURRAY		
	ALEXANDRA NEIGHBOUR		
	SUMMER PERKINS		
	MCKENZIE TIPPETT		

# Editor's Letter

---

As another academic year comes to a close and a summer of seemingly endless possibilities approaches, I am met with a bittersweet excitement about the newness of the future and the conclusion of an era.

Platform has changed, grown, and adapted in so many ways over the past year and our community along with it. I'm personally so proud of every single person who contributed big or small to our publication over the past year because life, within and outside of Platform, has been nothing short of challenging. Being a college student during a pandemic is a challenge. Prioritizing the health and safety of yourself and your peers is a challenge. Being creative is a challenge. Just coming to terms with the fact that life changes, sometimes so unexpectedly quickly and in so many different directions, is a challenge. But not all these challenges have bad outcomes; In fact, some challenges present solutions that are wonderful, lovely, and better than what existed before. For Platform, our challenges meant the addition of new teams, new members, new protocols, and new content, all of which were for the better.

Our next and newest challenge (or rather in this case change is the better word because challenge implies difficulty, apprehension, and defiance and this is not that) is that many of us, myself included, are moving on from Platform following our graduation from NC State. For many of those graduating this year, Platform has been a community we've grown with since freshman year (many of us before Platform technically even existed as it was called PackFashion back then). As much as I could spend paragraphs reminiscing about every wonderful thing the Platform community has accomplished over the years, I'd rather take this opportunity to thank the people who've contributed to our community over the years who will be graduating this year. So, seniors, this one's for you... Thank you:

Alex Neighbour  
Alyssa SaidiZand  
Amber Winstead  
Anastasia Shymonyak  
Bailey Loban  
Bryce Royal  
Caroline Kotterer  
David Celemen  
Delaney Galvin  
Destini Morton  
Emily Arnheiter  
Emma Sutich  
Erin Harp  
Eva Pontius  
Isabelle Pringle  
Ivy McMillan  
Jordan Murray  
Khaldiya Yassin  
Lydia Farro  
Mackenzie Pierce  
Maddy Graves  
Madi Langle  
Makayla Mack  
Mayla Ngo  
Megan Early  
Megan Sinanis  
Miranda Olson  
Ngoc Nguyen  
Othman Fatfat  
Samia Usmani  
SaraGrace Altabet  
Skylar Shuford  
Vy Bui

Thank you each and every one of you for being a part of Platform and while of course we didn't do it alone, I wanted to acknowledge the place that each of you have in the community and hope that even post graduation being a member of Platform means something to you.

But, as I mentioned, we didn't do it alone. We had members come before us, founding the very publication we work so hard on. We have our current peers, friends, and members who've supported the publication, passionately participated in the community, and shared the time here. And, for years to come I hope, there will be members continuing, expanding, and excelling in the space created throughout your time here. I know next year will bring new and wonderful things. How do I know, you may ask? Well, for starters, we have wonderful new directors stepping into a variety of roles next year; Morgan Snow will be stepping into the role of Editor-in-Chief, Maggie Kimmett will be continuing as modeling director, Cliff Maske will be starting as Director of Photography, Sarah Quinn will be taking over the Creative Team, Julie Zhou and Katie Holmstrom will be styling co-leads, Digital Team will be lead by Jelani Sears and Mary Louise Sprague, and our head writing Editors will be Rosa Stancil and Susannah Richardson. But beyond that, things will be changing again... not returning to the "normal" of the past per se, but finding a new normalcy. New members will join, current members will have new ideas, new techniques, new assignments, new vision. And, as much as I'll miss Platform, I can't wait to see what it becomes and who you become as part of it.

Yours Truly,  
A very sentimental, very grateful Editor-in-Chief.

A handwritten signature in black ink, reading "Lily O'Brien". The signature is fluid and cursive, with the first name "Lily" written in a large, sweeping script, and "O'Brien" following in a similar style.

Lily O'Brien  
Editor-in-Chief



4 5

**lily**  
editor-in-chief



**isabelle**  
writing director



**samia**  
creative director



**madi**  
lead photographer





mackenzie  
lead stylist



ngoc  
digital director



megan  
lead stylist



No. 6

anastasia  
social media director

# CONFESSIONS OF A NERDY BLACK GIRL

by Amber Winstead



**B**eing Black and a woman is an *experience* in itself, but just for fun's sake, let's add being awkward, quiet, and into nerdy/geeky hobbies into the mix. People acting like you don't exist can suck. People acting like you *aren't* allowed to exist can suck double. This is the odd circumstance many young Black girls and women find themselves facing out in the world, from both society at large, which is tailored to Eurocentric standards, and from their own communities with other Black people. Stereotypes of Black women are pervasive in the media and oft times used as punchlines to demean black women in looks, disposition, and unfortunate circumstances. These are tropes we're all familiar with, such as the Jezebel, the Angry Black Woman, the Welfare Queen/Baby Mama, the Warrior/Strong Black Woman, and many more. For Black women who fit under some definitions of this mold but are misunderstood in intention, life can be hard navigating through because people are constantly waiting for you to reinforce said stereotypes to justify harming you socially and sometimes physically. What happens when you fit into none of these stereotypes in any form or fashion? In fact, due to the implicit harm, they cause Black women in the media and society, you end up distancing yourself away from anything remotely resembling them? Here's what it's like....

## People don't think you're a *real* Black person (The Oreo Stereotype)

This one should be common sense, but unfortunately, common sense has been running out in the world lately. It's actually disturbing the number of times I've had my Blackness questioned because of my speech pattern or the tenor of my voice or the fact that throughout most of the day, I'm a quiet, introverted person, just focusing on accomplishing my goals so I can back to my room and waste five hours on YouTube. This is an offense both Black and non-Black people I've come across have committed. For other races, my 'type' of Black girl is seen as "safe and docile, not like those threatening Black people over there." This also can lead some into thinking I'll let casual racism slide simply because of my demeanor, and when I don't, I am looked at as if *I* have offended them. Their refusal to see Black women in a light outside of the current media and societal standards causes people to perpetuate the same negative stereotypes they say are "for those people." I am here to say I am one of "those people," and no, I'm not some rainbow unicorn you can separate from the collective of Black people as a whole. I am Black, female, introverted, nerdy, and many other things and they can exist in the same package. I'd be slightly more understanding if we didn't live in the age of the internet and the only exposure one has to Black people is through TV and people interacted

within everyday life, but since Google is alive and well, it's up to you to challenge your prejudices and stop projecting them onto others. I don't need tolerance. I'd prefer acceptance of all the parts that make up who I am.

There's also the issue of other Black people questioning my Blackness because of my personality and hobbies. This used to be the most hurtful since while I may not like someone's hobbies or use the same lingo, I try to make others feel comfortable and not judge them. This is also counterproductive to the collective image of Black Americans as, for years, many have been decrying the reinforcement of negative cultural stereotypes of Black people in the American media only to then try to reinforce those same stereotypes when confronted with another Black person who has a different lifestyle. As a Black woman, it's a shame that it needs to be said, but most Black people with different dialects, hobbies, lifestyles, etc., are not trying to be white, Asian, or any other race! We are a people spread out throughout the Black diaspora and have variations of different childhoods, exposures, and general interests. This is a strength— as any entrepreneur can tell you, having a team with various skill sets makes the business stronger because each person can perform a specific job to the best of their ability. Unlike my friends of other races, Black girls and women are not seen as three-dimensional human beings with a range of emotions, interests, or experiences that venture outside three adjectives: strong, sassy, and salacious. These three adjectives confine Black women and girls to a caricature and not a person. It is our responsibility (myself included) to avoid making others feel like they are an inferior Black person simply because they are different. Having a difference of opinion and taste is natural. Denying someone of a foundational part of their identity because of who they are is tragic.

### **Lack of positive media representation**

Going back to Black women and girls not being seen as having depth, growing up, I feel I had more representations I could relate to that became more scarce as I became older. In the early 2000s, shows represented Black women and Black girlhood in a more dimensional way, such as Penny Proud from *the Proud Family*, Number 5 from *Codename Kids Next Door*, Raven from *That's So Raven*, and Spirit from *One on One*. The hit show *Girlfriends* had a huge impact on how I perceived what a Black woman could be. The show follows four Black identifying women through their comedic ups and downs in work, love, and managing their lives living in Los Angeles. Each character was vastly different from the other but formed a sisterhood through their cultural and personal identity. They also tackle many stereotypes and issues Black women have in their day-to-day lives without resorting to and reinforcing harmful notions. After elementary school, though, these representations began to dwindle as sitcoms, and heavily-funded cartoons lost favor with the public.

After seeing a rise in the degradation of Black women in other types of popular media and not identifying with it, I gravitated towards watching and reading more fantasy-based books and movies and discovering my love for anime. By the age of thirteen, I'd become less interested in the public perception of

Black women because I felt like I could no longer find someone to relate to. A surprising outlier in this situation, though, was rapper Nicki Minaj. While her style is more conventional now, in the early days of her career, she personified herself as the Harajuku Barbie and dressed in bright-colored clothing, wigs, and had entertaining music videos along with sub-personalities. Due to this identity, Nicki Minaj had built around herself, many in her industry did not take seriously, but for the thirteen-year-old Black girl sitting at home watching her spit verses from *Moment 4 Life*, she represented hope. Her music wasn't exactly child-friendly, but her persona was one of the first times I'd seen Black women break the mold and truly be the Other. She was creative, fun and embraced her eccentric side, using it to fuel her star power. While this era of her career has been long gone, it still sticks with me to this day as one point in time where I could point to someone in popular media (hip hop at that) and say, "she's just like me."

As I grow older, I'm finding it more important to invest in the positive female promotion of Black women, including the nerdy/alternative sector of Black women who have a lack of acknowledgment in the current scope. In order to combat current structures such as colorism, tokenism, and cultural appropriation, it's important for Black women to invest in spaces dedicated to their empowerment and restoring the idea of individuality to each and every one of us. I do see some promising change in the promotion of Black women, but ultimately I want Black female voices with a different narrative to have their day in the sun unapologetically. Until then, I will proudly support more projects such as the Adorned by Chi manga and work to make my own dreams come true.

### **Finding your tribe**

In school, my friendship requirements were pretty simple: don't bully me or make fun of others, we share some common interests, and you don't mind playing on our Nintendo DS after lunch. Did I mention don't be a asshole? It's a very important stipulation. The people I befriended varied in race, religion, and background, but in retrospect, we all came together because we were kind of weird. When some from my family inquired about why my friends weren't all Black, I'd just shrug and say, "I don't know; we like the same things and treat me well. Isn't that enough?" Their observations of my friend group weren't completely with ill intent. I understood they came from a different generation where Black people stuck together in most social circles. Most don't want their children to grow up feeling like they're missing out on the Black experience or, even worse, have self-hatred issues.

However, for myself and some other Black women I've talked to, this wasn't the case. Seeking specific ethnicities to befriend wasn't a conscious choice, but one more so about lifestyle and similar hobbies. You like Cardcaptor Sakura and live in the same neighborhood as me? Cool, I'll see you after school. You failed the last Trigonometry test too? Awesome, let's form a study group in the library and spend most of our time whining about how the teacher is nuts. You're Black too? Even better! Let's joke about our childhood trauma of using hot combs and dying a little on the inside whenever it got towards our kitchen playing Smash Bros. My advice for nerdy Black women and girls



struggling to fit in is to find people who you relate to and treat you first and foremost. If they happen to be different races, use it as an opportunity to learn about another culture and share parts of your culture with them. It's also important to find other Black people who have similar interests to you to keep from feeling isolated from the Black culture and relate to someone on a cultural level. My best friends are the same people I formed relationships with in middle school, and I hope it stays that way for years to come. Forming friendships is like forming a tribe of sorts, a small community with a certain bond reinforced by mutual respect and love for one another. Your tribe's most important characteristic is not if everyone is homogeneous or heterogeneous in cultural background, but their willingness to be there for you through your triumphs and lows.

### So what now?

So with all these uncomfortable situations being Black, female, and a nerd has brought you, should you change yourself to be what those around say is the only palatable idea of a Black woman? Hell no. Being a Black woman is what you are, not something you have to aspire to be. No matter the words you use or how you speak them, the pastels or Black you rock out in the street, or the questionable taste in the anime you watch religiously. You are authentically you while being a Black woman, and no one can take that away from you. You have moments of vulnerability, happiness, and melancholy just like any other woman, and you shouldn't feel beholden from expressing them in fear people won't take you seriously. To my fellow overlooked

and undervalued Black nerdy girls and women, listen: You are enough, your kindness is enough, your quirks are enough, your willingness to follow your dreams despite the roadblocks in your way is enough. However, it feels like the only option sometimes, don't shrink yourself down or avoid telling people your passions out of fear of being ridiculed. You can't control what happens to you, but you can control how you react to it, and my advice is to smile, give them a mental finger, and move about your day. Today's weird Black girls running around Naruto style with a furry tail attached to their belt are tomorrow's innovators, educators, and trailblazers.

On that note, as a Black woman coming into my own in the world, I plan to make spaces for Black women who are different from the social norm to thrive and feel at home. One of my ideas being owning a company for Black female illustrators, artists, and creators to display their work out into the public and correct the negative promotion given to us. I couldn't feel quite right jotting down this article without being the change I want to see in the world so the next generation of young black girls who like Three Days Grace or Morgan Wallen, draw chibis during class, play Minecraft, or dress in J-fashion like fairy-kei and Lolita don't feel alone. As Black women, we are sometimes tasked with the unfair expectation to be strong, or the savior's of others as we drown, though I'm glad to see this is changing within my generation. Instead of trying to be valued by others through acts of altruism, use your knowledge and inner resilience for yourself, making a brighter future for other Black female nerds coming behind you. I had to find my tribe (and am still adding new members all the time), and you shall find yours. For right now, embrace being called weird or crazy because, as far as I'm concerned, Melanie Martinez summed it up right that all the best people usually are.



LET'S  
TALK  
ABOUT

by Rosa Stancil



HARRY  
STYLES'

VOGUE

COVER

A man on the cover of **Vogue**... and in a dress...who would've thought. I would like to preface that I do think this cover is a great step forward for the fashion industry regarding inclusion and the embrace of non-binary fashion. However, what I think needs to be discussed is all that the industry still has to do to improve in these areas.

Unless you live under a rock, you were probably already aware that Harry Styles was the cover star of *Vogue*'s December 2020 issue, making him the first gentleman to cover this edition of *Vogue* solo in its 127-year history. This is without a doubt something to applaud. However, I would like to point out that there is something wrong with this picture. No, not at all in the way that Candace Owens would suggest, but in a way that someone who sees the flaws within the fashion industry and hopes to see growth in the future would suggest. I'm a bit hesitant to write this, as I know some Harry fans won't like what I have to say. But like it or not, no matter how much you love watching him perform at the Grammys in a full leather suit or singing your heart out to "Watermelon Sugar," there's no denying that Harry Styles is a wealthy white man with loads of privilege.

So while many are celebrating this victory of seeing a man on the cover of *Vogue* in a dress, I, for one, am not satisfied. It is not enough for *Vogue* or the fashion industry, in general, to put a famous white superstar with loads of privilege on the cover of *Vogue* and brand him the face of nonbinary fashion while everyone applauds their progress. Sure Harry Styles is helping de-genderize fashion by constantly embracing "feminine" fashions such as pearls, fun and colorful prints, feather scarfs, and

more. In fact, he could even be considered a "trendsetter" in this regard, as other celebrities seem to follow suit and explore these fashions as well. But what about the people that sport and embrace nonbinary fashion daily and who may have to face the consequences of doing so in their environments? To them, nonbinary and genderfluid fashions are not a trend but rather a conscious way of living their lives. I think it's these people, that live it, that should be representing nonbinary fashion on the cover of *Vogue*. People like Kenny Ethan Jones, a model, activist, and writer, who's best known for his historical appearance in Pink Parcel's IM ON campaign —as the first trans man to front a period campaign. He's written for the likes of *Metro*, *Self*, *Polyester*, and more about gender, sexuality, and menstruation. Or perhaps Alok Vaid-Menon would be a fitting cover star. Alok is an internationally acclaimed gender non-conforming writer, performer, and public speaker. As a mixed-media artist, Alok's work explores themes of trauma, belonging, and the human condition. Alok is the creator of #DeGenderFashion which is a movement to degender fashion and beauty industries and have been honored as one of NBC's Pride 50, *Out Magazine*'s OUT 100, and *Business Insider*'s 25 Doers. They are living nonbinary fashion and they are actively doing things to help the industry move towards a place where others can live it too. And what about all the designers that have yet to create nonbinary collections? Why not choose to highlight ones that do on the cover like One DNA, Eckhaus Latta, Rich Mnisi, Wilde Vertigga, etc. ?

These are the questions that we, as people, consumers, fans, and future fashion industry leaders, need to be asking ourselves and others. Sure. I'll give it to you that this is a step in the right direction. But I hope that everyone can see that there is still a long way to go for big names and brands, like *Vogue*, as well as the industry as a whole, in paving the way for inclusion within the industry.

# Frame Referer

A hand wearing a red sleeve is pointing towards the text 'Frame Referer'.



MODEL: Destini Morton  
PHOTOGRAPHY: David Celemen  
STYLING: Meredith Howell  
SET DESIGN: Morgan Snow, Caroline Diaz, Erin Harp,  
Emma Sutch, Liz Winfrey, Julie Zhou

of  
nce



MODEL: Alex Ford  
PHOTOGRAPHY: Natalie Folsom  
STYLING: Jordan Murray



MODEL: Othman Fafat  
PHOTOGRAPHY: Maya Mitchall  
STYLING: Virginia Carter



MODEL: Emily Babb  
PHOTOGRAPHY: Natalie Folsom  
STYLING: Summer Perkins





MODEL: Saajana Bhakta  
PHOTOGRAPHY: Maya Mitchall  
STYLING: Virginia Carter



MODEL: Samuel McPhillips  
PHOTOGRAPHY: David Celemen  
STYLING: Lydia Farro















# The Lines In-Between

by Amanda Giroux

PHOTOGRAPHY: Sarah Jarrell

**W**hat is gender-neutral? What does that term mean? A standard definition of gender-neutral can be defined as applicable to both male and female sexes. With that being said, what immediately comes to your mind when that term is said? Could you visualize parents picking out gender-neutral colors, such as yellow or green, to paint a new nursery instead of blue specifically for a boy and pink specifically for a girl? If so, why are these colors automatically associated with genders? These same associations could easily be applied to apparel.

Clothing pieces in fashion such as skirts and pants or dresses and suits are tailored specifically to gender. A more modern definition of gender-neutral is the avoidance of societal labels to distinguish roles according to a person's sex.

The feeling of being trapped is like being restricted by a tight sweater—uncomfortable and suffocating. Gender-neutral clothing helps push the removal of gender-specific labels from fashion with the possibility that anyone can wear it to create equality.

Fashion is a form of self-expression. “It’s sort of comical how you think you’ve made a choice that exempts you from the fashion industry when in fact you’re wearing a sweater that was selected for you... from a pile of *stuff*,” as was learned so iconically from Meryl Streep as Miranda Priestly in *The Devil Wears Prada*.

Some people personally choose to dress based on my gender. For example, some people identify as female or male and wear clothing based on their own body image. On confident days, female dressers want to wear apparel that accentuates their curves, but on other days, they want to cover up in a t-shirt and leggings. Not everyone wants to dress in such a blatant fashion. Some people want to dress in gender-neutral clothing but there are liberations and limitations that come with it. What are these liberations *and* limitations? Personal interviews have been conducted to get raw information about it and have decided to share it here.

The first interviewee is a twenty-one-year-old who identifies as female, and the second interviewee is a twenty-one-year-old whose gender fluctuates with the identification of he/they pronouns.

### 1. Does body image affect the way you dress?

“I’d say yes, to some degree. But if there is something that I really want to wear or a specific style that I really want to wear, I will wear it despite the notions I have about dressing differently due to my body image.”

“My body image absolutely affects the way I dress, even on a day-to-day basis. Sometimes my own negative self-talk prohibits me from wearing what I really want to wear, so I opt for the “safe” option instead.”

### 2. Do you tend to dress more feminine, masculine, or both?

“I’d say I tend to dress more on the masculine side, although there are feminine elements to my style. I am interested in wearing gender-neutral clothing.”

“Usually I go for somewhere in between. I like to pair skirts with baggy t-shirts and crop tops with dad jeans.”

### 3. What are your biggest issues with current gender-neutral styles and fit?

“The quality and costs. If I’m searching for it and I want it to be reasonably priced, I have concerns about comfort and fit because a lot of clothing, formal wear specifically, is very tailored sharp lines. How I dress between genders, if there is formal wear, there are typically tailor issues. If I’m making a formal outfit that’s composed of masculine and feminine pieces because they’re made separately, meaning they are meant for different pieces to be worn on different body types, it is hard to make them work together. Fit is just different. I think a newer gender-neutral formal wear line would help in terms of fit. Finding something that is closer to the average of the two genders, if you were to take the garment pieces and average them, it would be easier to make the pieces cohesive.”

**“This issue is part of a larger conversation about oppressive beauty standards that have been around long before you or I.”**

“Current styles and fit are not inclusive enough for not only trans and gender-nonconforming bodies, but cis bodies as well. But I think this issue is part of a larger conversation about oppressive beauty standards that have been around long before you or I.”

**4. What type of garments would you like to see included in new gender-neutral lines?**

“I often feel that when looking into gender-neutral lines that come out, they are very plain with neutral tones. I feel like it’s harder to find things that are more outside of the box because pattern color and texture are plain with those lines. I know that in business settings, less color is not as distracting, but I think the plainness comes from the stigma that clothes with more personality are considered too feminine. I think something with more character is something I’d really like to see. Fit wise; I would like to see pieces that have a more feminine touch that would appeal to men, specifically, making more feminine clothes lean toward masculinity because sometimes, pieces like skirts and dresses are not traditional to the male silhouette.”

“Skirts! I think it’s strange that we live in a culture in which skirts are reserved only for women, when men have historically worn them for quite some time. Why gatekeep them at all?”

Some may never have considered the freedom gender-neutral clothing provides along with the restraints that come with it until recently. Wear issues that come with gender-neutral clothing are that not every piece of apparel fits people of all different gender orientations the same way. This reminds me of how gender labels do not fit all people the same way. Not everyone wants to identify as he or she, him or her, just as they may not want to wear clothes specifically made for *men* or *women*. The idea that modern, gender-neutral clothing, despite its fit issues, brings its wearers feelings of comfort and impartiality is essential moving forward, along with the equality that gender-neutral clothing brings to the table for the fashion industry as well as us as humans overall.



**H**ow productive are you, *really*? As a college student, I ask myself this almost every day. Simply put, productivity is the ratio of output divided by input. It is an umbrella term used to determine how you make the most of your day, with the primary goal being to work smarter, not harder. We often don't have the time to think about the impact our daily routine has on our overall well-being. That was until the COVID-19 pandemic placed the whole world on pause for a moment. To the naked eye, the pandemic has had an overall negative effect on our economy as we know it. Not only did businesses suffer, but universities were also at a significant financial disadvantage as well.

A large sector of revenue is generated from tuition (both in-state and out-of-state). However, since college already can carry a heavy financial burden on students, now more than ever, students are more likely to allocate their funds in different ways. Many people lost their jobs and had to file for unemployment, making it difficult for some students to stay enrolled at their university or make ends meet in their daily lives. In efforts to support their students, colleges and universities have given out grants and emergency funds. For example, here at N.C State University the CARES grant allocated \$8.9 million for student aid allowing students of the university to apply. These grants helped many students but still had little impact on the overall productivity of students. As the economy struggled, overall motivation did as well. The stress of online learning became a burden for many students causing their focus to shift and their anxiety to rise.

The pandemic took away a lot of resources for students very suddenly. Online learning has made it harder to form relationships, seek out opportunities, and ask for the help you need, whether academic or mental. Many of us lost our outlets. For example, a common outlet for people is exercise and going to the gym, which helps them maintain a clear mind and be more productive in other areas of their lives. Having an outlet is extremely important to recharge and enrich your energy to focus on the present and distract from the stressful nuances in our daily lives. Not having the ability to attend your favorite sporting events, concerts, travel to see family and friends took a toll on people's mental wellbeing.

It is no surprise that people were getting more sleep before the pandemic than after, according to the National Heart, Lung, and Blood Institute. This is most likely due to an increase in screen time and less physical activity overall. These factors coupled together caused mental health awareness to greatly increase once COVID hit, which was encouraging to see how many resources were readily available for people. Depending on the person, it may be easier to seek mental help through a virtual meet, but for others who already have a hard time seeking out help, it had a negative effect. More time in quarantine and isolation meant more time to self-reflect. As mentioned earlier, we had more time to sit with our thoughts without the distractions of

our busy daily lives. Those who used distractions to fill voids in their lives struggled with this spare time, which directly affected their productivity. Productivity and mental health have a symbiotic relationship in most regards. Although this is a subjective statement dependent upon the type of person you are, it is still applicable to a population of young adults. If you or a friend is in need of help, visit the National Institute of Mental Health website for valid resources. Their website is also a great tool for educating yourself on mental disorders: <https://www.nimh.nih.gov/health/find-help/index.shtml>.

Even though we still have many unknowns about what our "post-COVID" society will look like, there are a lot of positives that came out of the pandemic. Less traveling reduced carbon emissions to help mitigate climate change, people picked up new hobbies, better safety/hygiene precautions, more efficient working habits, and community-mindedness has increased. These are just a few of the silver-linings aside from three different vaccines now becoming readily available.



Illustrations by Allie Wilson

TO PROCRASTINATE OR NOT PROCRASTINATE?  
THAT IS THE QUESTION.

by Caroline Kotterer



MODEL: Dominic Coleman  
PHOTOGRAPHY: Mackenzie Rink  
STYLING: Delaney Caulder  
SET DESIGN: Morgan Snow, Caroline Diaz,  
Erin Harp, Emma Sutch, Liz Winfrey, Julie  
Zhou

daytime dissonance





MODEL: Hanadi Ibrahim  
PHOTOGRAPHY: Makenzie Rink  
STYLING: Lilly Barozzini



MODEL: Rheece Hilliard  
PHOTOGRAPHY: Vy Bui  
STYLING: Mckenzie Tippett



MODEL: Becky Zhang  
PHOTOGRAPHY: Vy Bui  
STYLING: Ashley Irwin



MODEL: Veronica Humphrey  
PHOTOGRAPHY: Naima Sutton  
STYLING: Megan Early





MODEL: Brianna Pierce  
PHOTOGRAPHY: Naima Sutton  
STYLING: Katie Holmstrom









## fabric people

by Eric La Rosee

**T**hey teach our children, tell our stories, take part in our political uprisings. They can live for a day, giving their swan song on their very first performance, or for centuries, lying dormant as they wait for their next. They're on our televisions and in our basements and can take any form we imagine for them. They're as old as culture and yet as current as social media. In every corner of the globe, they live, die, and live again each day—sacred, loved, feared, ephemeral, timeless.

Puppets.

If you grew up in the United States, it's likely your first exposure to these artistic beings was through the Jim Henson Company's Muppets—Kermit singing “The Rainbow Connection,” for example, or Elmo offering someone a hug. They're lively and colorful. For many of us, they represent not only childhood comfort but also genuine, unironic celebrity; multiple established actors have admitted in interviews to being starstruck by them.

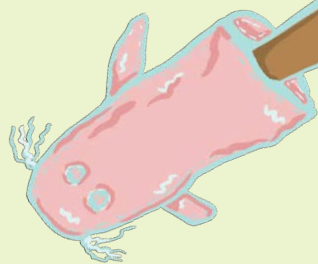
At the same time, many of my peers express discomfort with puppets—they find them uncanny and recall their presence in works of horror such as *Goosebumps* or the *Saw* franchise. They

note that they seem haunted or even possessed, and in some sense, they're correct: puppetry is defined, as an art form, by our ability to simulate life in handmade objects.

It's this facet of the art, the transformation of an inanimate object to a social actor, that I believe allows them to evoke such powerful reactions from us. Be it love, fear, hatred, empathy, or even simple annoyance; basically, everyone feels *strongly* towards puppets. Humans are social beings before almost anything else, and our capacity to form relationships extends to manmade objects with ease—just ask anyone who's named their car.

Though puppets are often relegated to children's media and edgy subversions of childhood comfort in the American popular consciousness, people around the world have recognized this power for millennia and have given them significant, serious roles within their cultures.

The *wayang kulit* of Indonesia is just one example of this. Operated by shamans called *dalang*, these articulated shadow puppets retell narratives from the Hindu epics of the Ramayana and



ILLUSTRATIONS by Jaymie Googins

the Mahabharata. Community members of all ages attend these performances, which can last from dusk until dawn, and though these occasions are meant to be entertaining, they are also legitimately *sacred*. This style of performance was recognized in 2003 by the UN agency UNESCO as a piece of *intangible cultural heritage*, important to preserve for future generations.

Puppets are also often political actors. Because they can be made quickly of almost any available material and therefore not represent too severe of a material loss if confiscated or destroyed by police, puppets are often employed in political theatre and protest, recounting the actions of oppressors and giving voice to the outcry of the oppressed. The Bread and Puppet Theatre is one group known for this type of performance, most often using giant figures constructed of papier-mâché and fabric, and has been operating since the early 1960s.

Perhaps another quality that gives puppets their magnetism is their ability to do things which a human actor cannot; bursting into flames, only to return moments later in an unscathed, identical body would be a magic or video editing trick of epic proportion for a human being but can be done with ease, and

in real-time, by a miniature person made of repurposed paper and hot glue.

At once human and superhuman, inanimate and very much *alive*, puppets and their creation have as much potential as we have time to explore it; if you've never made one, or if it's been a long while since you have, it can be a fantastically fun weekend project to do so.

Materials found around the house are already more than you could need, and there's something delightfully transformative in seeing life where there had previously been no more than a few cents of fabric, paper, aluminum foil, or wood. There's no way to do it *wrong*, and hundreds of tutorials online if you need inspiration, so it's a terrifically accessible artform for those of us who don't consider ourselves artistic.

If you're *very* intrigued by this art form, NC State also offers classes that touch on it, among them ARS 410, ADN 273, ARS 257, and ADN 470.

# RIDING ON THE VOGUE BANDWAGON

by Anna-Kathryn Hazlett



PHOTOGRAPHY: Makenzie Rink  
MODEL: Bennett Butler

**I**n an ever-so-changing world, trends are constantly shifting in and out of style. From poodle skirts to mini skirts, perms to curtain bangs, and Converse to Air Force 1's, it's hard to keep up with current fads or old crazes that have come full circle. New trends typically stem from celebrities or social influencers, and oftentimes the decision to take part in a specific trend is coined "jumping on the bandwagon."

This phrase first appeared in American politics in 1848 when Dan Rice, a famous circus clown, used his bandwagon and its music to draw attention to his political campaign. Since then, the phrase has evolved into the bandwagon effect: An individual's tendency to acquire a particular style, behavior, or attitude because everyone else is doing it. With social media one tap away, it has become almost impossible to miss out on the newest trends. Despite the crucial role social media plays in modern movements, the bandwagon effect has been prevalent for centuries, especially in the beauty and fashion worlds.

One of the most universal examples follows the transition from the 1960s to the 1970s. This transformation saw one of the most influential art and music festivals of all time: Woodstock. Providing three days of peace and music in 1969, Woodstock is the most famous of 1960s rock festivals, held on a farm property in Bethel, New York. People from all over the country attended the music festival, decked out in long floral dresses, bell bottoms, flower crowns, tie-dye, and fringed shirts.

The "hippy" style of the 1960s rejected modern America's traditional values and embraced multicultural and old-fashioned clothing. The musicians of this era, such as Jimi Hendrix and the Grateful Dead, had a significant influence on fashion trends as people dressed according to the style of music and of the musician that they rejoiced in. The impact of music on fashion continued into the 1970s with inspiration from fashion icons such as Rolling Stones frontman Mick Jagger and wife Bianca. The bright colors, bold prints, sleek suits, and disco fits circulating around enticed people of this era. Soon enough, everyone was jumping on the bandwagon in style.

Looking back at clothing movements, it is evident that trends we see today have been in orbit for a long time. Considering styles such as printed silk scarves, slip dresses, mom jeans, scrunchies, Loafers, Birkenstocks, vintage crewnecks; the list goes on. Such trends that have recently taken over fashion culture have already been in demand at another point in time. So, how did these trends become popular again? Who starts the bandwagon?

In the 21st century, we have social media to thank for the cyclic nature of fashion. Social media provides influencers and celebrities with a platform to showcase their current style and newest obsessions to millions of people. One of the biggest trendsetters currently for young people is Emma Chamberlain.

Emma is a 19-year-old Internet personality who began her YouTube career in 2017. With over 10 million subscribers and 12 million Instagram followers, Emma has been able to influence an entire aesthetic and start various trends over the years. A particular item that Emma popularized is the infamous Dr. Martens. These shoes have become a necessity to outfits in both E-wear and indie fashion. Whether they are tall, short, or platforms, Dr. Martens has become a worldwide craze. Emma is also accredited for the tennis skirt and crewneck combo trend that is so often replicated and showcased. Because Chamberlain serves up laid-back, simplistic styles, her iconic wardrobe is easy to recreate.

Aside from fashion, Emma has always expressed her obsession with iced coffee. In almost every YouTube video, Chamberlain has a cup in hand. This arguably sparked the recent obsession that everyone on TikTok and Instagram has with iced coffee and its “aesthetic.” People have become addicted to daily iced coffee, seemingly as a way to be trendy. Not to mention the whipped coffee trend that began at the beginning of the COVID-19 quarantine. Coffee has been a whole bandwagon within itself, and people are continuing to jump on.

What stays on the bandwagon and what jumps off the bandwagon is up to us. What do we keep in style and what do we decide needs to go? Men are currently experiencing a rapid-spread trend that is the manicure. Men’s nail art has become increasingly popular with celebrities such as A\$AP Rocky, Pete Davidson, Harry Styles, and Post Malone, all contributing to the exponential growth of the polish trend.

This particular craze crushes the gender roles assigned to fashion and beauty and opens up all aspects of the industry to all people, regardless of gender. Though many young men are sticking to black polish, we may see the shift to brighter colors in the future. It is important to consider that there was a time when men would never even think to wear nail polish. This contrast between past and present displays how the bandwagon encourages people to join it through the desire to stay fashionable and up-to-date with trends.

From the greaser 50s, hippy 60s, disco 70s, retro 80s, and vintage 90s, we can still find touches of each style in today’s fashion crazes. All it takes is one influencer or celebrity to decide that something is cool again, and suddenly everyone else does too. The bandwagon isn’t a bad thing to be on, just make sure you keep up.



MODEL: Grace Lincroft  
PHOTOGRAPHY: Makenzie Rink



# METALLIZ

MODEL: Bailey Loban  
PHOTOGRAPHY: Cliff Maske  
STYLING: Lydia Farro  
HAIR: Maha Rehman  
MAKEUP: Sahar Rehman  
SET DESIGN: Morgan Snow, Caroline Diaz, Erin Harp, Emma Sutch, Liz Winfrey, Julie Zhou



ED



MODEL: Alyssa Saidizan  
PHOTOGRAPHY: Vy Bui  
STYLING: Delaney Caulder  
HAIR: Maha Rehman  
MAKEUP: Sahar Rehman

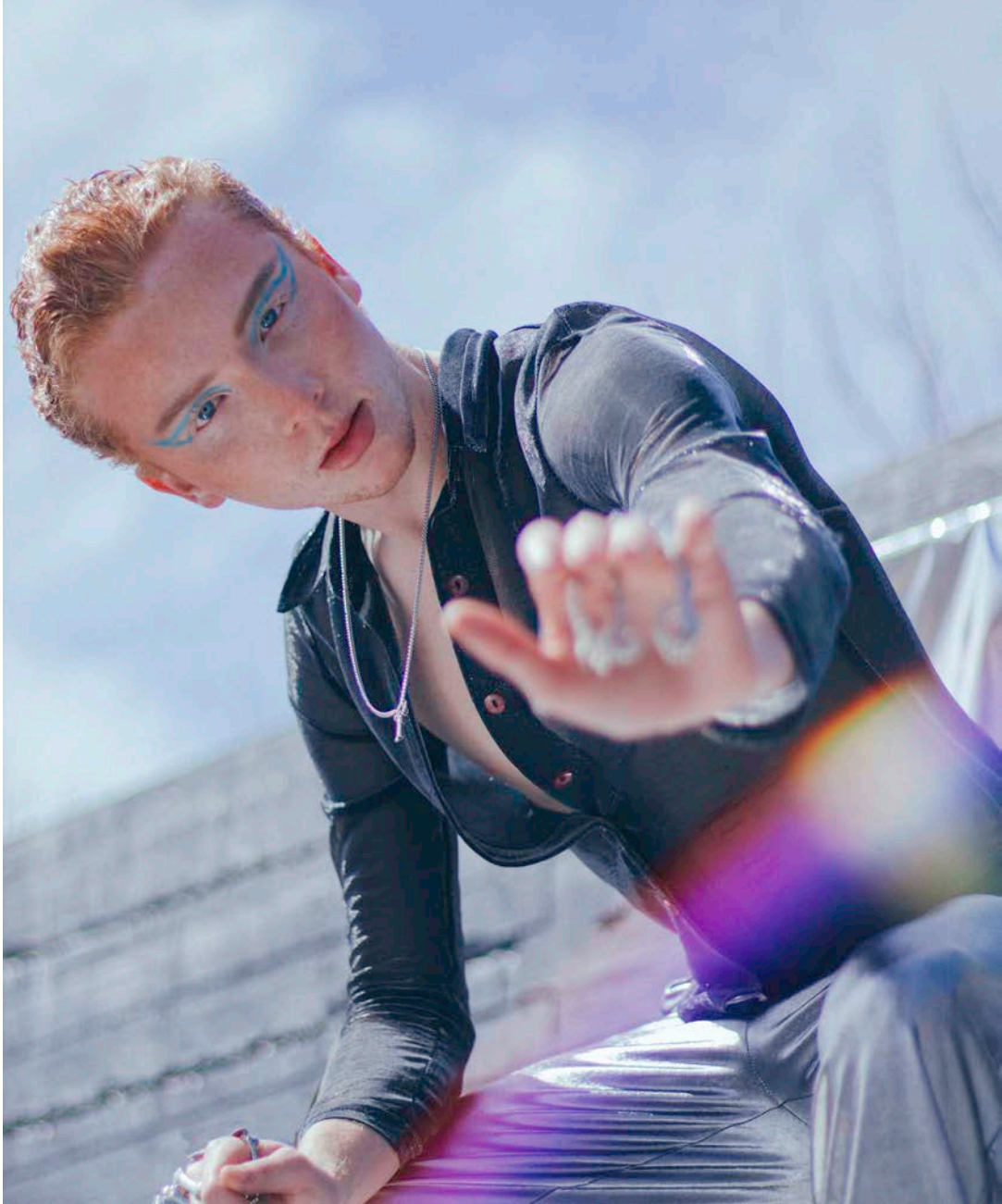




MODEL: Bennett Butler  
PHOTOGRAPHY: Vidisha Purandare  
STYLING: Katie Holmstrom  
HAIR: Maha Rehman  
MAKEUP: Sahar Rehman

MODEL: Eva Pontius  
PHOTOGRAPHY: Vidisha Purandare  
STYLING: Summer Perkins  
HAIR: Maha Rehman  
MAKEUP: Sahar Rehman





MODEL: Mayla Ngo  
PHOTOGRAPHY: Cliff Maske  
STYLING: Jordan Murray  
HAIR: Maha Rehman  
MAKEUP: Sahar Rehman





MODEL: Ricky Herrera  
PHOTOGRAPHY: Vy Bui  
STYLING: Virginia Carter  
HAIR: Maha Rehman  
MAKEUP: Sahar Rehman







# Activism in the Corporate Sphere: Two Sides of the Same Coin



**W**e're all familiar with those certain times of year when companies try to make an extra buck off activism and relevant social issues. February, for Black History Month, marks the release of t-shirts with slogans like "Black is Beautiful" plastered across the front in tacky fonts, while June, otherwise known as Pride Month, ushers in the pride flag and "Love is Love" merch. Without fail, companies will try to appeal to the ever-growing young activist demographic for their own financial and social gain. This is known as "corporate activism," and what's important is that there is both a right and wrong way to do it.

Let's start with why this can sometimes be a problem. When giant corporations are brainstorming ways to make more money, they will often seek to appeal to a more inclusive audience. By appealing to this audience, they essentially take out two birds with one stone. They make more money by selling merchandise to the mostly young, ally community, and they create the façade that they care about the communities they are selling to. They are able to do this all without actually giving back to those communities that they are exploiting for profit, thus making a net positive gain for themselves.

For example, one of the leading offenders of this is Urban Outfitters. Despite their very young, liberal image, UO has a reputation of being problematic. According to CNN, one of their more recent scandals included a store shoplifting policy that repeatedly targeted people of color. Once this was brought to light, the policy was scrapped, and mandatory diver-

sity training was implemented for all employees. In 2011, UO created a full line of clothing and accessories which were labeled as "Navajo." This caused an uproar in the Native American community for a few reasons. First of all, it's just plain offensive. UO didn't consult with any Native groups in order to create this line, nor did they support any Native businesses in the creation of this line, they just picked a trendy pattern and labeled it "Navajo." Second of all, it's possible that this is illegal. The Federal Indian Arts and Crafts Act of 1990 prohibits false implications that an item is Native American made when it is not. It was unclear whether this is what UO was implying or if they were simply describing the patterns and types of clothing, but either way it is extremely exploitative for UO to do this without doing anything to help these communities. This same issue has occurred with many other large, fast fashion corporations such as Forever 21, Romwe, Shein and more. This is a very prominent trend in the world of fast fashion as companies are just trying to make a quick buck and will exploit any social movement to do it.

There is, however, a good and genuine form of corporate activism that can be observed in companies like Nike. Despite its previous scandals, Nike has stepped up to the plate when it comes to diversity and actually making an impact on the issues it says it cares about. Everyone is familiar with Nike's partnership with football player Colin Kaepernick, but this story's specifics are surprising.

Nike originally signed a deal with Kaepernick before he parted ways with the N.F.L., but once he was no longer an employed professional athlete, Nike wasn't sure what to do with him. Kaepernick didn't have the best relationship with the N.F.L. after he led the movement of kneeling during the



# TWO SIDES OF THE SAME COIN TWO THE S

national anthem, and Nike was afraid that using him in an ad campaign would hurt their relationship with the N.F.L., whom they had deals with to provide equipment and gear. Instead of letting him go, though, they took an enormous financial risk and launched their campaign with Kaepernick. The campaign centered Kaepernick as the face an activist movement which encouraged young people to take a stand and make their mark on the world. As expected, though, there was backlash. According to *The New Yorker*, Nike stock fell three percent, and no one will forget the social media trend of burning Nike shoes. This was somewhat short lived though, as Nike bounced back quickly and experienced record engagement along with their stock increasing to a high of \$85 per share, according to *The New York Times*.

Overall, Nike made a move that no one expected and has continued to promote diversity and pledge their allegiance to the Black community. According to Nike's Black Community Commitment, "in 2020, Nike, Converse, Jordan Brand, and Michael Jordan committed a combined \$140 million over ten years to invest in, and support organizations focused on

economic empowerment, education and social justice to address racial inequality for Black Americans."

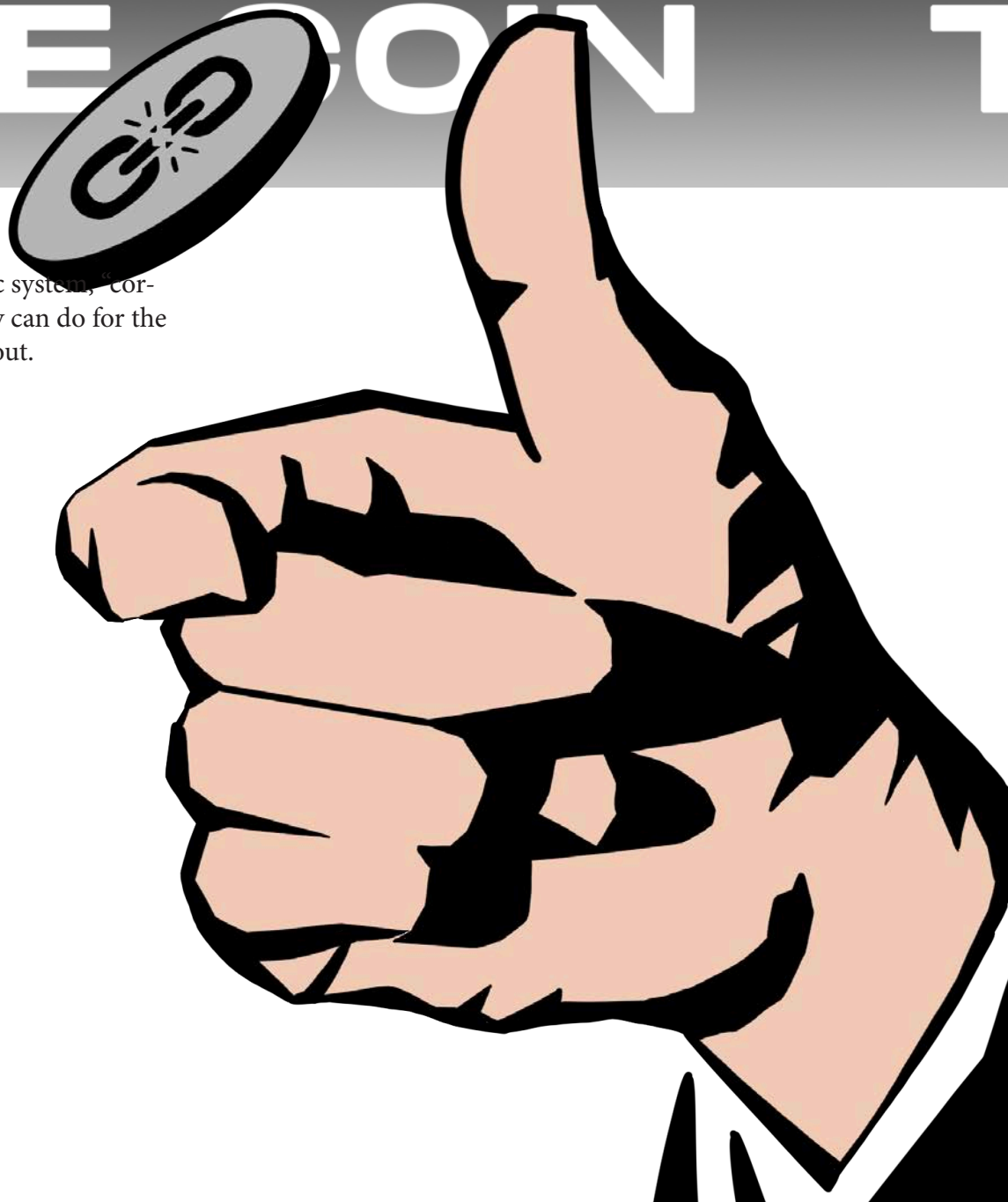
On Nike's website, you can see specific national and international organizations and cities to which they are directing their money; they have been extremely transparent about where their money is going and how they keep their promise to the Black community. You can even look at their 2020-2025 impact reports which detail their goals and exactly how they met or plan to meet them in the future.

This is a highly complex issue and, even though two drastically different forms of corporate activism have been lined out, it's worth wondering if there's really any way that anything labeled "corporate" can also be labeled "Activist?"

Giant corporations like Urban Outfitters or Nike both feed into the same capitalistic system that sets up inequality and oppression in our society. So, while billion-dollar companies can pledge their allegiance and donate money to the causes of oppressed groups, they are still, just by existing, the reason that these groups need that support in the first place. Until fundamental

# TWO SIDES IN THE SAME SIDES OF THE SAME COIN

changes are made to our capitalistic system, "corporate activism" is not the best they can do for the communities they say they care about.







# underwear as OUTERWEAR

By Emily Arnheiter

The line between lingerie and outerwear has become increasingly blurry this year as more individuals dare to show off their undergarments. Underwear as outerwear trend is not a new concept, however. Women throughout history have been redefining undergarment rules since before the 16th century. Catherine de Medici, queen of France, has been credited with influencing the trend of undergarments in the 1500s.

The queen required the use of a corset to cinch the waists of women in court. The rigid structure, composed of boning and a tight lacing system, was used to shape women's waists. Early corsets were made of whalebone and steel and were designed to be seen.

Since then, corsets and bustiers have not disappeared from fashion over all these centuries—just reinvented. Underwear as outerwear resurfaced into popular fashion in the 1980s and 90s in the form of slip dresses, visible bra straps, satin camisoles, and lace bodysuits. Madonna's pink cone bra corset by Jean Paul Gaultier turned heads as she performed during her *Blond Ambition* Tour in 1990. The iconic look inspired other artists, such as Miley Cyrus and Lady Gaga, to wear similar costumes in their careers, in addition to setting a trend for popular culture.

Presently, the lingerie trend has appeared on the runways as designers agree that corsets and lace bras should be worn over—not under—your clothes. Alexander Wang, Charlotte Knowles, and Dolce & Gabbana all incorporated exposed intimates in their lines, including structured corsets and balconette bras layered under sheer blouses.

For those daring to style their own lingerie pieces, try pairing a lacy bodysuit under an oversized blazer. The blazer balances out the outfit and provides some coverage. Some denim jeans and street-style sneakers can complete the outfit for a business casual look.

But for those looking to stay a little more on the modest side, a corset belt pairs beautifully with a slip dress or button-down shirt, instantly elevating an outfit. A bold option is to wear a

statement bra underneath a sheer blouse. Choosing a monochrome palette like all-white or black is another way to create a statement outfit. Wearing a bodysuit, corset, or sheer top is perfect for a night out with friends, a date, or running around town.

Though corsets have a controversial history due to their use as a tool to deform the female body, women now embrace these historical undergarments to show their confidence in their femininity.

MODELS: Veronica Humphrey and Caroline Diaz  
PHOTOGRAPHY: Natalie Folsom

# THAT'S SO WES ANDERSON

by Rebekah Barker



MODEL: Saajana Bhakta  
PHOTOGRAPHY: Vy Bui  
STYLING: Megan Early  
Dress by Lydia Farro



What's your favorite Wes Anderson film?

Between the nostalgia of *Moonrise Kingdom*, the humor of *Rushmore*, and the kooky perfection that is *The Royal Tenenbaums* (not to mention Anderson's seven other critically acclaimed motion pictures), it can feel impossible to choose.

Every Wes Anderson film is its own masterpiece—the vibrant colors, quirky costumes, and picturesque images work together to tell a unique story, leaving viewers with new insight into the human experience.

Of all the artistic choices that go into Wes Anderson's films, though, his color symbolism is among the most fascinating. As Joseph Addison so perfectly put it: "Colors speak all languages." The universal human emotions that lie beneath each of Wes Anderson's vibrant hues make his films fantastic specimens for analysis.

With this in mind, I decided to take a deep dive into Wes Anderson color symbolism as seen in stills from his most popular (and most anticipated!) films.

Interested to learn more about the symbolism behind Wes Anderson's iconic color schemes? Want to see our photography team's reimagined versions of your favorite Wes Anderson stills? Read on!

### *The Grand Budapest Hotel*

*The Grand Budapest Hotel* is one of Anderson's most characteristically exaggerated films. As Los Angeles-based screenwriter, Mike Bedard, puts it, the film's over-the-top color palette "allows Anderson to exaggerate other aspects of the film." Bedard adds: "When we see a silly prison escape occur where the prisoners climb a rope over the guards, we accept it more readily. After all, this is the same universe where an entirely pink room exists, and no one bats an eye."

Of all of *The Grand Budapest Hotel's* vibrantly exaggerated scenes, though, this particular shot of Saoirse Ronan as Agatha is among the most striking. This is, in large part, due to the highly saturated red backdrop. Given that Anderson is known for using harsh reds—like Chas' red jumpsuit in *The Royal Tenenbaums*—to communicate harsher emotions, like pain or sorrow, it only makes sense that this theme would continue in *The Grand Budapest Hotel*.

## *Moonrise Kingdom*

It's no secret that Wes Anderson holds a special place in his heart for orange. (Rumor has it he's been known to show up to set in orange corduroy suits!) So it's no surprise to see *Moonrise Kingdom's* Suzie donning an orange mini-dress in what has become one of Wes Anderson's most iconic stills.

Given that *Moonrise Kingdom* is all about youthful adventure (read as mischief), dressing the film's protagonist in orange—the color of energy, enthusiasm, and hot-headedness—is only fitting.

The sepia-toned blue skies seem to work together with Suzie's darling orange gingham fit to evoke a sense of childish nostalgia among viewers. Because the truth is: wherever Suzie is going, we want to go, too!

From the iconic shot of Natalie Portman in an entirely lemony Parisian hotel room (Hotel Chevalier) to the saffron scenes sprinkled throughout *The Fantastic Mr. Fox*, Wes Anderson has mastered the art of the yellow scene. That's why, when the trailer of *The French Dispatch* was released in February 2020, we weren't surprised that Anderson, true to form, followed the yellow brick road—or hallway, rather. But what does yellow symbolize here?

In the past, Anderson has used yellow to convey character contentment, as was the case in *The Fantastic Mr. Fox*. Similarly, in *Moonrise Kingdom*, Anderson relies on yellow tones to convey a sense of warmth, stability, and security—something the young lead, Sam, seems to seek for much of the film.

Though the jury is still out about the details of this yellow hallway scene in *The French Dispatch*—the film's release has been postponed due to COVID—I can't help but wonder if Anderson seeks to convey contentment here, too?

While yellow is, generally speaking, associated with more extreme emotions—like happiness or joy—Anderson's take on yellow in this *French Dispatch* scene is moodier and more subdued than many of his past yellow-toned scenes. Could this represent contemplation? Or, perhaps, enlightenment?

We'll have to wait until the film's release to know for sure.

Now that you're au courant on all-things Wes Anderson color symbolism, why not put your new-found knowledge to use? After all, there's no better time than the present to binge all your Wes Anderson favorites with a fresh set of eyes.

The orange tones of *The Fantastic Mr. Fox*, the reds of *The Royal Tenenbaums*, and the blues of *The Life Aquatic* are waiting to be dissected.

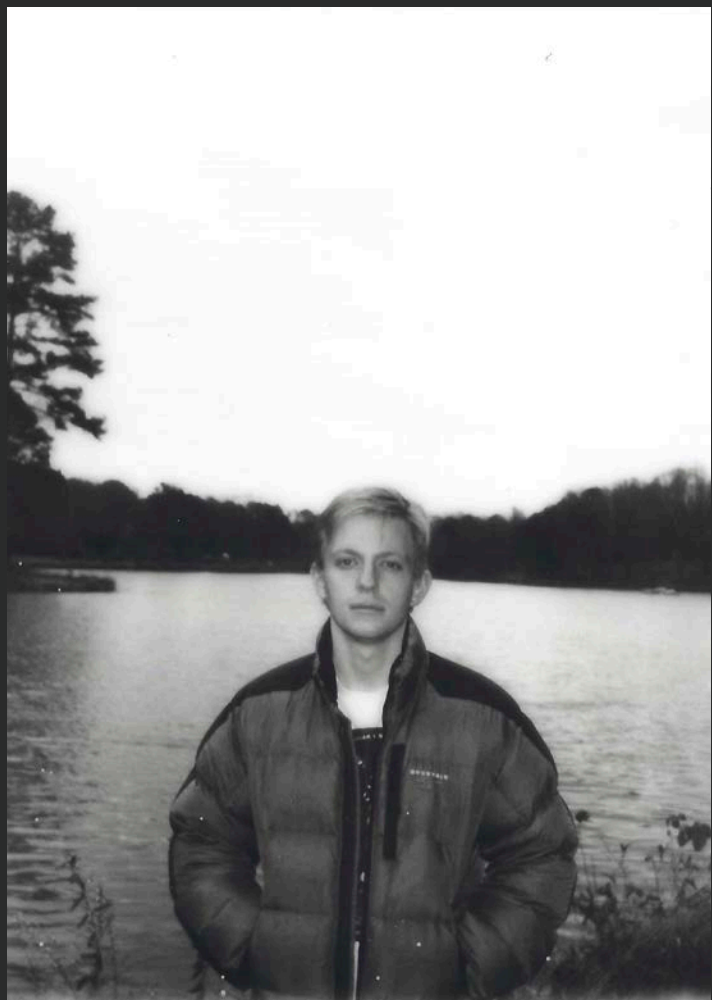
Who knows? Maybe you'll find some inspiration for your summer mood board along the way? I know I did.



# talking music

## An interview with singer-songwriter Charlie MacMillan

by Lor Caudillo



**T**his Spring, for the second time in his life, Charlie MacMillan is going to release music. The singer-songwriter-producer is an NC State alumnus; he majored in political science and graduated in three years. I'm a fan of Charlie's music out right now and hoped to understand more of the range of his artistic expression. Luckily for me, through his wry humor and thoughtful pauses in speech, Charlie is a perspicuous interviewee. We spoke through Zoom from his home in Raleigh.

**Caudillo:** Why political science?

**MacMillan:** I was much more politically active going into college, but then I became more apolitical; that's how I've changed after being in political science. Now I'm much more focused on certain issues like voting, as opposed to other kinds of activism or online activism, trying to be more politically effective. I'm not as obsessed with the news as I was before. I think political science is generally a good major, with good professors at State and a crossover with history, which I'm also interested in.

**Caudillo:** The research someone could do about Charlie MacMillan is very limited. You have one picture of yourself which shows up on your Apple Music artist picture, on both your songs, and on your only Instagram post. Your presence on the internet is kind of cryptic, and I'm curious. I know when people have music out that they've made, they don't always expect or hope or even want to become just a musician.

**MacMillan:** As I was becoming less politically involved, I have kind of become anti-social media. I obviously agree with the people who don't like social media because of the political bub-

ble ideas, but I also just think it's a waste of time. People are invested in it because everyone is invested in it. I stopped using pretty much everything and felt like I wasn't missing anything. I came back to start promoting my music, but I don't really want to be making TikToks dancing to my songs. I'm more interested in doing something like this [interview] that's based on long-term substance, like someone reading something for 10-15 minutes, rather than just watching short videos. I'm kind of focused on trying to finish my album, and then I think I would start posting more. I have a friend that runs a music blog, and he wants to do an interview with me for YouTube, so I'll probably do that sometime soon. It's kind of a philosophy of not wanting to be on social media and also just not wanting to be promoting stuff until I feel like I have a finished product. I would prefer to just have a website and not even use Instagram, but unless you're big enough, it's kind of a necessity.

**Caudillo:** What does being an artist mean to you?

**MacMillan:** Generally, just the idea of expressing yourself, I think, is a part of it, but I'm also not always thinking about that when I work on a song. For me, I'm trying to grow more as a musician and make songs that I enjoy. I try to make something that I'd hope other people would enjoy and work at the craft of songwriting. I think the artist side of it would materialize in the lyrics. When I'm writing something musically, I feel like I'm discovering chords and melodies that fit together rather than actively creating them. But with the lyrics, I'm actively writing

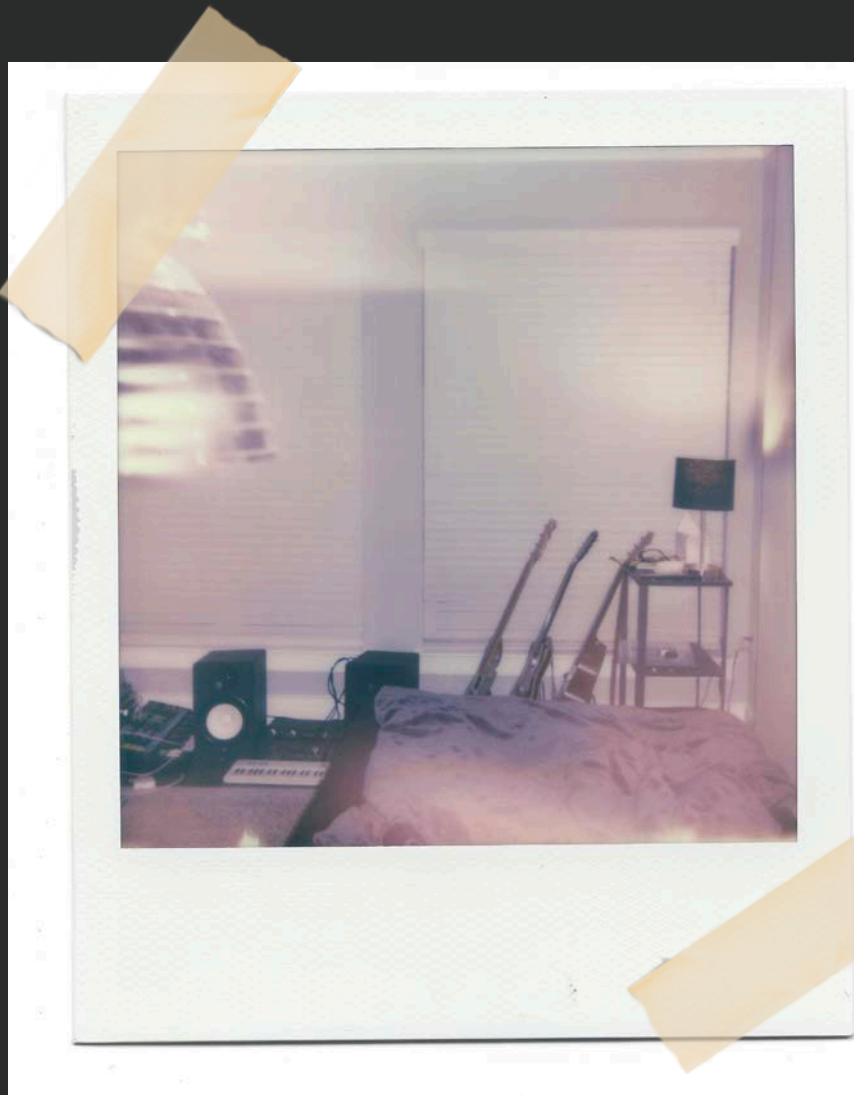
and trying to express something emotionally that fits with the tone of the music. And that's why it'd be more likely for me to be self-conscious about lyrics rather than melody.

**Caudillo:** Did you first start playing an instrument, and did that lead up to making songs?

**MacMillan:** My dad is a musician; he's in this band, The Connells. They're pretty big in Europe and around North Carolina for people my parents' age. He's been singing and playing guitar for 30 years, so music has always been important to me. There's kind of a timeline of the first music I ever made-- not really-- but when I was 3, he had this children's music band, and it was just him playing guitar, and I would just shout out like, whatever toy I was into, *dump truck* or *bulldozer*, and he'd actually write the songs. That's my first musical experience, if you can count that. I've always loved music and always wanted to sing. I knew a little piano, and I fully got back into learning instruments in my senior year of high school. That all started as just doing instrumentals, but by my sophomore year of college, I was writing full songs. The past two years, I've been writing songs that will be the first album.

**Caudillo:** Did your dad teach you guitar?

**MacMillan:** I think I got a really cheap guitar for Christmas when I was ten or something, and he started teaching me, but I didn't stick with it. I taught myself more recently. My friend Nick [Chilman], who is my co-producer, he's an extremely



good guitar player. He would play guitar in any of my first few songs that had guitar. He's taught me some things, and I've also just learned on my own, so I'd say he's the influence on me getting back into guitar recently.

**Caudillo:** Have you always sung, or did you need a confidence boost before deciding to have your voice in your music?

**MacMillan:** I didn't really need it as a singer. I would've been more comfortable just doing covers because I am pretty comfortable with my voice, but for some reason, I had never done that before. It's more about having a song and a recording that I was happy with. A lot of times, I'll do a demo take just to get the lyric or melody recorded and really like that take even though it has some kind of problem, and then I can't match it later when I'm actively trying. Then it's an issue because it's impossible to replicate that earlier sound.

**Caudillo:** You mentioned your co-producer. I want to know about your production company, Analog Spring.

**MacMillan:** Yeah, though we haven't really done anything with that, but we might start a label based around that, I don't know. There's this artist, Aaron Annan, from Japan, he's a really great musician and songwriter. We hardly work together because of the time difference. With him, we want to mix his songs and add stuff to them. The way Nick and I work is I'll produce some songs, and Nick and I will mix it together. For "Cooped Up," I had the chorus for over a year and a few other parts I did: synth chords, bass, drums, and vocals. I wrote the guitar chords for the whole middle section, and Nick replayed them and added a few different solo parts over that. That's one way that we'll work on stuff together, or sometimes Nick will play most of the parts; it just depends. Most of the stuff I've done more recently has all been mostly recorded by myself because I'm able to properly play guitar now. "Cooped Up" feels like it's a joint effort from both of us. I had the main chorus section but with no guitar chords over it for probably a year. And then last summer we finished the whole song in a few days.

**Caudillo:** You had most of "Cooped Up" before COVID happened?

**MacMillan:** Yeah, we were always talking about how we needed to finish it quicker because of that. I had never heard the phrase "cooped up" used so many times until COVID. I don't even know where I got it from. Nick was in this music class at UNC, and he kept saying that all these people are saying they had songs about feeling trapped that they wrote before COVID, so maybe it's not all that interesting.

**Caudillo:** That blows my mind because I thought it was about COVID.

**MacMillan:** I was in Chicago in May of 2019 visiting my friend who goes to Northwestern. We were just doing nothing this one day. My friend was in class, and I was sitting by Starbucks in the Northwestern student center when I made the first part of the instrumental. I got home and wrote the first version of the chorus and then didn't do anything with it for a while.

**Caudillo:** So it's about feeling cooped up in Starbucks?

**MacMillan:** Maybe, subconsciously.

**Caudillo:** I think "Anymore" and "Cooped Up" sound so crisp and clean. Would you say they're minimalist? Is there a theme these songs are leading into?

**MacMillan:** I think "Anymore" is 100% minimalist. "Anymore" originally didn't have the guitar part in the bridge, so it was super minimalist because it just had a loop of the same three chords for the entire song. But Nick came up with the guitar chords to make it more harmonically interesting. "Cooped Up" is minimalist in each part. I think it builds up to way more of a musical climax point than "Anymore" does. But both of them don't have a ton of tracks. "Cooped Up" has more, just with a bunch of different guitar tracks; I don't even remember all the chords in that song, but there's probably 10 of them. I kept trying to put new chords under the same vocals because I couldn't write lyrics for so long, and that's how it ended up. I usually have a hard time doing chord changes from a verse to the chorus. I'd usually have a loop, but just because of the fact that I was working on it for so long without lyrics, I was exploring more musically than lyrically.

"Anymore" was pretty inspired by 808's & Heartbreak [by Kanye West]. As far as a theme, musically, the theme is going from "Anymore," which is digital synth and all software sounds in Logic, and then "Cooped Up" is a mix of both: it has a couple digital synths, and then it has all the guitar stuff. My more recent songs are all live instruments, except for drums, because we don't have a really good way of recording drums right now. There definitely is a progression in the way that "Anymore" was much more digital, and then "Cooped Up" was more of a blend. Everything else that I'm working on has more layers than that. The production suits that song, "Anymore." But it's kind of gonna be an outlier on the album, depending on how I sequence it.

**Caudillo:** When I was in France last year I listened to "Anymore" a lot because I felt excited and cool all the time. I think "Anymore" has some undertones of celebration, but the best adjective I could come up with for that song is cool. Did you sit and think, "I'm going to make a song about this relationship not happening anymore?" Or was it just something that came to you?

**MacMillan:** It was totally stream of consciousness. It wasn't even really based on a real experience. Other than Nick adding the guitar, mixing it, and weeks and weeks of not doing anything with it, the whole song was pretty much done within 24 hours of starting it. I was in here, and I played the chords. I think the first day; I had recorded the first version of everything except the phone part ("Oh/You can't get off your phone/Why would I be with you if I feel like I'm alone"). Then the next day, I was walking back to my car from some class at State, and then I came up with that line. Ironically, I sat down on my phone to write it down. I wrote the lyrics so quickly, so I didn't have time to overthink them.

**Caudillo:** Are you super happy with "Anymore" and "Cooped Up?"

**MacMillan:** Yeah, I am; they're the first songs I've ever actually wanted to put out, really. The biggest limitation for me right now is mixing stuff and trying to get it to sound as good on any other speakers as it does on my studio-level speakers. They sound really bad on my car speakers. But I've gotten a lot bet-







ter at mixing and engineering, especially since “Anymore.” I’m looking forward to remixing stuff to sound a little better when the full album is done, but I don’t want to change it too much. I obviously don’t have a ton of listeners, so it’s not like tons of people are attached to the old version, but I just want to enhance it, so it sounds better in more listening environments.

**Caudillo:** Are you interested in fashion?

**MacMillan:** A little bit. The only things I’ve bought from the past couple years are these plain white t-shirts made of recycled cotton from EVERYBODY.WORLD©. I heard about them because they made merch for André 3000 based on the jumpsuits that he wears on tour. That company supposedly pays workers a living wage, and it’s all made in the US. I could see myself getting back into fashion after COVID. I definitely care about being well-dressed to an extent. But I’ve just been wearing the same stuff for a couple years.

**Caudillo:** That’s a political choice of yours. Other arts?

**MacMillan:** I’m really interested in filmmaking, so that’s something I would want to do at some point. A friend of mine and I, we were writing a young adult novel, but we haven’t been working on it for a while. I mainly read fiction, so I like a lot of classics, but I also really like young-adult novels like *His Dark Materials* by Philip Pullman. I’d also want to write scripts for a movie or a show.

**Caudillo:** Rapid fire questions, favorite book?

**MacMillan:** I’ll just say two trilogies: *His Dark Materials* by Philip Pullman and *The Wind on Fire* by William Nicholson.

**Caudillo:** Favorite movie growing up and favorite movie now?

**MacMillan:** Maybe one of the original *Star Wars* [1977; 1980; 1983] movies, or *Shrek 2* [2004], I don’t know, something in that vein. There wasn’t something I would watch over and over. And now I’ve been watching all the Studio Ghibli movies; I really liked *Spirited Away* [2001] and *Princess Mononoke* [1997]. *The Girl With the Dragon Tattoo* [2011, 2012, 2013] trilogy was amazing; I should’ve said that for my favorite book. The movie was really, really good, but I was so disappointed the sequels weren’t made with the same actors.

**Caudillo:** What’s a song you can’t get tired of?

**MacMillan:** “Paranoid” by Kanye West, and anything on *Abbey Road* by the Beatles.

**Caudillo:** Favorite or most-played album?

**MacMillan:** I already mentioned 808s & Heartbreak, that was my first CD, and it was played in our car when I was 8 or 9 almost every day for so long. I’m definitely not tired of that. My most listened-to album from the past three years is *Twenty Twenty* by Djo.

**Caudillo:** Describe your studio, or wherever it is, you create stuff.

**MacMillan:** I do most of it in my bedroom. Also, some at Nick’s house where we record. I’ve recorded on vacation a few times near Asheville. Look, here’s my guitar and guitar amp, and then I just got a bass recently. So, I’m working on more live instru-

mental stuff.

**Caudillo:** Who are your most-played artists right now?

**MacMillan:** I listen to a ton of the Beatles, David Bowie, Kanye, Weyes Blood. This rapper Little Simz from the UK; she had an album called *GREY Area* that I love. I stopped listening to as much music regularly as I would’ve in, like, high school, cause I listen to a lot of podcasts and a ton of audiobooks. The past few years, I’ve been going super deep in the Beatles’ entire catalog and then Paul McCartney’s solo stuff. With older stuff, you sometimes kinda don’t wanna listen to it cause you assume that it’s overrated, so I went into listening to more of the Beatles’ full albums rather than the hits that I already knew, with the mindset that they have to live up to the hype that they have. I definitely think that they did for me.

**Caudillo:** Lastly, what are your upcoming plans with your music?

**MacMillan:** I have two more songs that are basically finished right now that I am planning to release in the next couple of weeks once final mixing and mastering is completed. After that, I will be working on finishing my album, which will be around 12 songs, about half of which are finished now, and the rest are about 75% done, so I plan to have that out this summer. I’m also mixing some songs for Aaron Annan to hopefully make an EP out of some of his recordings from the past few years, and then we will get to work on recording some new songs as well that will be his debut album. In the longer term, I am looking forward to doing some live performance stuff which will probably start out as videos of performances and then eventually turn into actual concerts once those become possible again.

*Find Charlie MacMillan’s music:*

*Instagram: @charlie.macmillan*

*Spotify: Charlie MacMillan*

*Apple Music: Charlie MacMillan*

MODEL: Makayla Mack  
PHOTOGRAPHY: Megan Sinanis  
STYLING: Mckenzie Tippet  
SET DESIGN: Morgan Snow, Caroline Diaz, Erin Harp,  
Emma Sutch, Liz Winfrey, Julie Zhou

in bloom



MODEL: Khaldiya Yassin  
PHOTOGRAPHY: Cliff Maske  
STYLING: Maddy Churchill





MODEL: Samuel McPhillips  
PHOTOGRAPHY: Maya Mitchall  
STYLING: Mackenzie Pierce







MODEL: Skylar Shuford  
PHOTOGRAPHY: Cliff Maske  
STYLING: Alex Neighbour







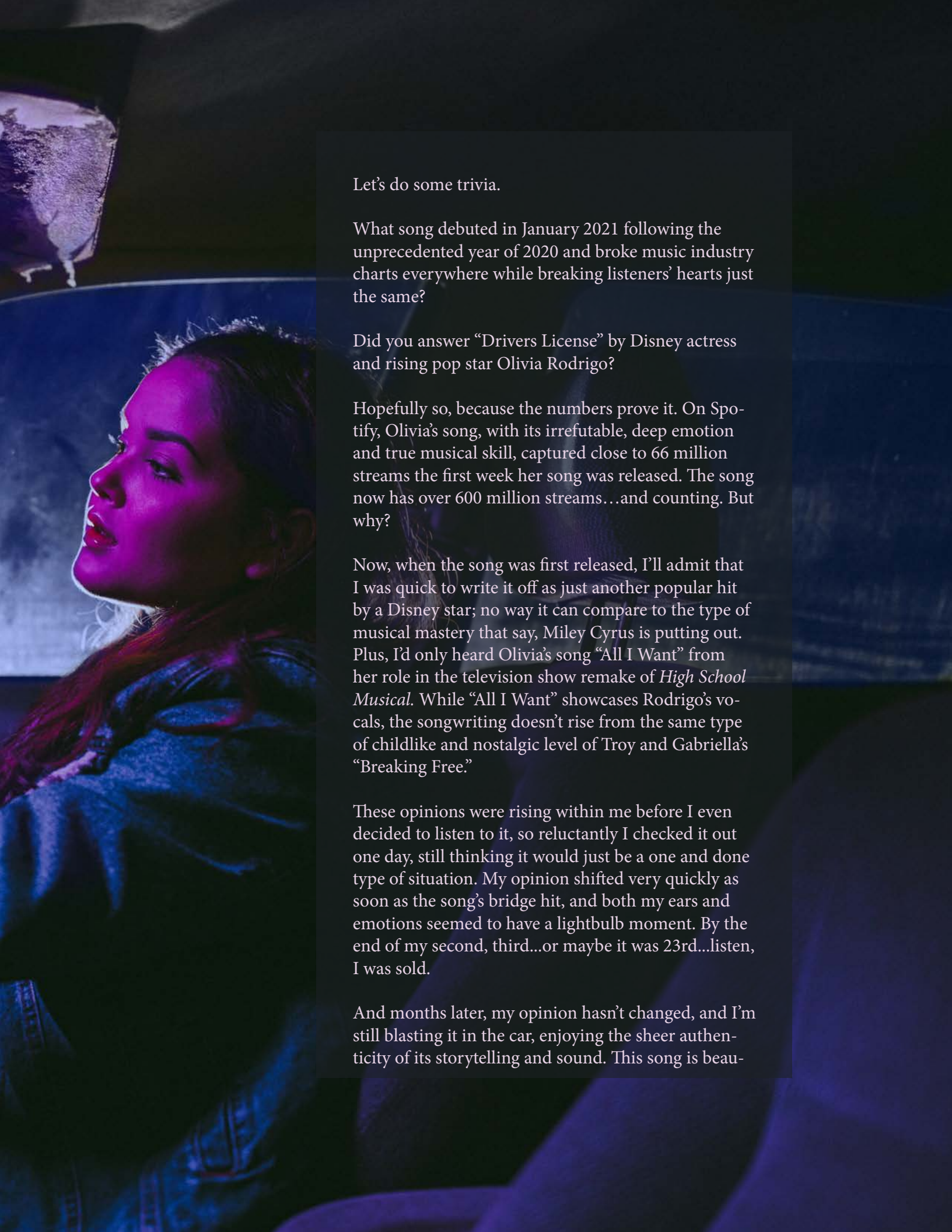
MODEL: Peyton Brower  
PHOTOGRAPHY: Maya Mitchall  
STYLING: Mackenzie Pierce



A close-up, low-angle shot of a person driving a car at night. The driver's face is partially visible in the upper right, looking forward. Their hands are on the steering wheel, which is illuminated by a bright purple light. The driver is wearing a blue denim jacket and a plaid shirt. The car's interior, including the dashboard and steering wheel, is visible. The background outside the car is dark and blurry, suggesting motion. The overall mood is somber and reflective.

breaking down  
**the break-up ballad**

by Susannah Richardson



Let's do some trivia.

What song debuted in January 2021 following the unprecedented year of 2020 and broke music industry charts everywhere while breaking listeners' hearts just the same?

Did you answer "Drivers License" by Disney actress and rising pop star Olivia Rodrigo?

Hopefully so, because the numbers prove it. On Spotify, Olivia's song, with its irrefutable, deep emotion and true musical skill, captured close to 66 million streams the first week her song was released. The song now has over 600 million streams...and counting. But why?

Now, when the song was first released, I'll admit that I was quick to write it off as just another popular hit by a Disney star; no way it can compare to the type of musical mastery that say, Miley Cyrus is putting out. Plus, I'd only heard Olivia's song "All I Want" from her role in the television show remake of *High School Musical*. While "All I Want" showcases Rodrigo's vocals, the songwriting doesn't rise from the same type of childlike and nostalgic level of Troy and Gabriella's "Breaking Free."

These opinions were rising within me before I even decided to listen to it, so reluctantly I checked it out one day, still thinking it would just be a one and done type of situation. My opinion shifted very quickly as soon as the song's bridge hit, and both my ears and emotions seemed to have a lightbulb moment. By the end of my second, third...or maybe it was 23rd...listen, I was sold.

And months later, my opinion hasn't changed, and I'm still blasting it in the car, enjoying the sheer authenticity of its storytelling and sound. This song is beau-

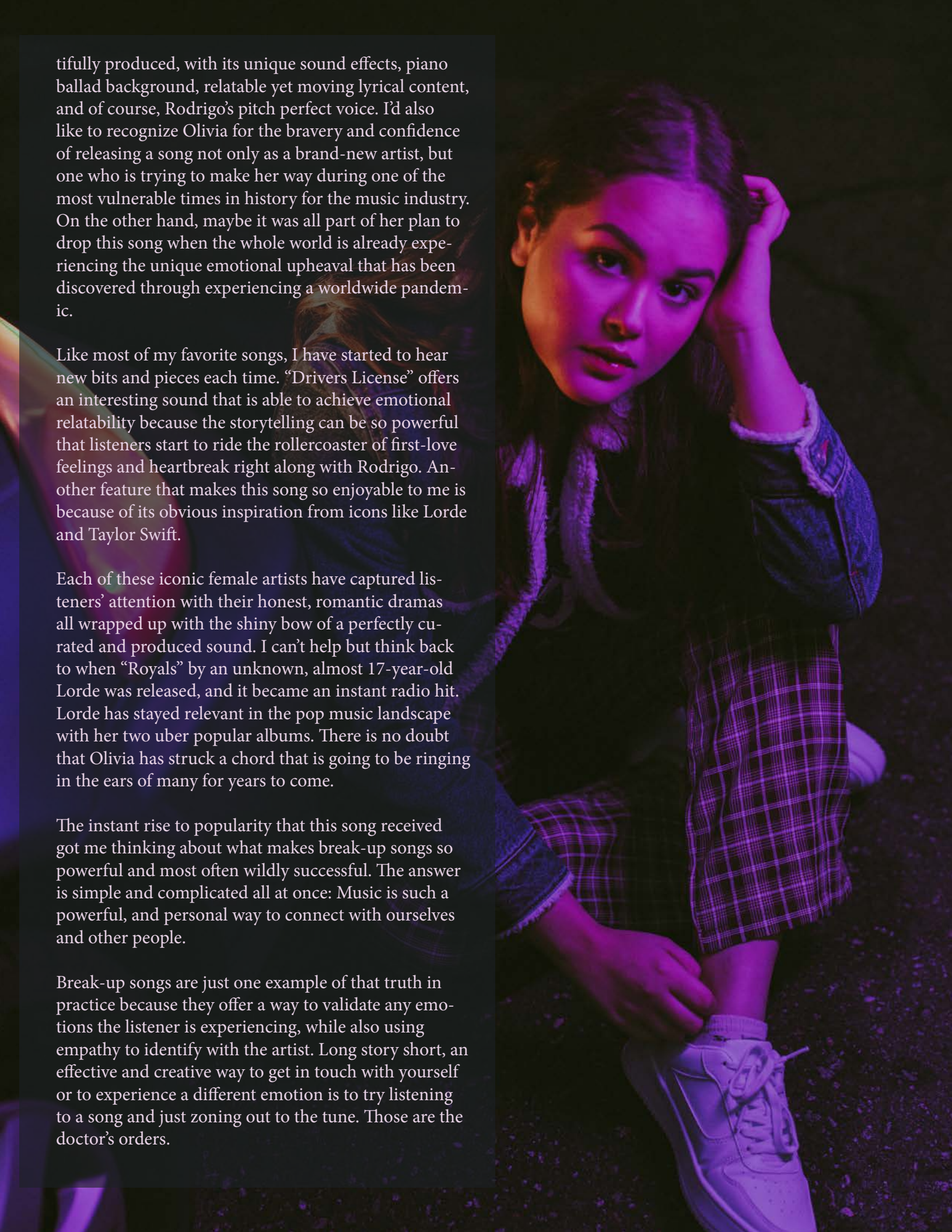
tifully produced, with its unique sound effects, piano ballad background, relatable yet moving lyrical content, and of course, Rodrigo's pitch perfect voice. I'd also like to recognize Olivia for the bravery and confidence of releasing a song not only as a brand-new artist, but one who is trying to make her way during one of the most vulnerable times in history for the music industry. On the other hand, maybe it was all part of her plan to drop this song when the whole world is already experiencing the unique emotional upheaval that has been discovered through experiencing a worldwide pandemic.

Like most of my favorite songs, I have started to hear new bits and pieces each time. "Drivers License" offers an interesting sound that is able to achieve emotional relatability because the storytelling can be so powerful that listeners start to ride the rollercoaster of first-love feelings and heartbreak right along with Rodrigo. Another feature that makes this song so enjoyable to me is because of its obvious inspiration from icons like Lorde and Taylor Swift.

Each of these iconic female artists have captured listeners' attention with their honest, romantic dramas all wrapped up with the shiny bow of a perfectly curated and produced sound. I can't help but think back to when "Royals" by an unknown, almost 17-year-old Lorde was released, and it became an instant radio hit. Lorde has stayed relevant in the pop music landscape with her two uber popular albums. There is no doubt that Olivia has struck a chord that is going to be ringing in the ears of many for years to come.

The instant rise to popularity that this song received got me thinking about what makes break-up songs so powerful and most often wildly successful. The answer is simple and complicated all at once: Music is such a powerful, and personal way to connect with ourselves and other people.

Break-up songs are just one example of that truth in practice because they offer a way to validate any emotions the listener is experiencing, while also using empathy to identify with the artist. Long story short, an effective and creative way to get in touch with yourself or to experience a different emotion is to try listening to a song and just zoning out to the tune. Those are the doctor's orders.





'Drivers License' is a shiny and new gem amongst many tried and true emotional songs. Music isn't one-size fits all, so you should browse and of course find your favorite and most impactful choices. I've chosen several of my go-to emotion filled songs and listed them below.

Overnight: Maggie Rogers  
*pop, hoppy sorta vibe. makes you wanna dance!*

Weight of Love: The Black Keys  
*reflective guitar solos creating a blues and rock sound.*

Nobody's Stopping You Now: Lake Street Dive  
*timeless and piano driven with a hint of soul and R+B.*

Back to Black: Amy Winehouse  
*soulful, jazzy, and honest.*

Freeway: Briston Maroney  
*indie/rock with intense vocals and personal lyrics. feels like reading a journal!*

Tights on My Boat: The Chicks  
*country. girl. power.*

It Wasn't Easy To Be Happy For You: The Lumineers  
*folksy to embrace your granola side. perfect for a drive in the rain.*

Never My Love: The Association  
*smooth harmonies from the 60s. warm and fuzzy.*

If TikTok is the chaotic, sugar-fueled toddler zooming around at full speed, Pinterest is the unbothered rich aunt in the corner of the room sipping her wine.

In the age of paid promotions and influencer marketing, Pinterest has stubbornly remained untouched by the urge to influence—a concept that so many social media platforms have become a part of. Follower growth obsessions, influencer marketing, and advertised content don't have a place on a platform like Pinterest, and the co-founder/CEO of Pinterest, Ben Silbermann, has made sure of that.

Silbermann has talked all about his approach to making sure that Pinterest remains connected to his vision for it when he co-founded the company. And that vision means that Pinterest is, and always will be, an anti-social media app.

Pinterest has made it to where there's no way for one person to get famous on their platform or for brands to sponsor influencer-type celebrities. And while you can still follow people, it doesn't hold the same social pressure that other platforms give off.

At first glance, Pinterest can be lumped in with other social media platforms; it works to put itself on the opposite side of the social media spectrum. Not only that, but Pinterest focuses on being a retreat from the social overload that other apps are known for.

That's why when you're scrolling through Pinterest, it has a different energy than scrolling through any other social media apps, and there's a reason for it. Instead of viewing all the things that other people you may or may not know are doing, all you have is yourself. You're not dealing with the paid promotions or the photoshopped pictures. You just have the privacy and enjoyment of your inspirations and ideas. While Pinterest does have advertisements like other social media apps, it ensures that those advertisements are related to things you have on your Pinterest boards.

Because Pinterest, at its very core, is about you. Not who you're following or what you're posting; it's just

solely about what you want and who you are. While other social media apps work overtime to connect you with as many people and brands as possible, Pinterest takes a different approach by connecting you with things that inspire you.

There's no audience to cater to besides yourself. Just scrolling through the endless possibilities of inspiration and aesthetics and quotes that tether themselves to what you want your life to become. It's easy to get caught up in the performance of social media, you want people to think you're happy and that your life is enjoyable, but Pinterest is the place where that performance doesn't matter.

On other apps, it seems like everything has to be a production of entertainment and social connection. There's a compulsion to feed into it and even become a part of the demand of social media. Whether we're conscious of it or not, who we are on social media is a saturated version of our best selves, but Pinterest never asks us to be our best selves. It allows us to work on becoming our best selves without keeping score of how many likes or views, or comments we get.

Whether it's making a Pinterest board about food recipes we may never try but hope one day we will or saving dresses that we hope to wear at our weddings, the basis of what Pinterest does is present you an opportunity to hope. Not cataloging what you're doing or who you're with, but a digital space where you can aspire to change and grow into not just the type of person you want to be but the kind of life you want to have.

# Pinterest: the anti-social media

by Katalina Elise



# DISFOR DELPOZO

By Isabelle Pringle



**L**ike many children in one phase of adolescence, I wanted to be an actor. I truly convinced myself that I had the talent, gumption, and conviction to make it in the fickle world of Hollywood. I envied Dakota Fanning and Lindsey Lohan for getting parts in incredible movies, attending premieres, and working with some of the best actors in the biz.

Around the time I was plotting my plans for LA, the show *Mad Men* hit the silver screen. Though I was far too young to really comprehend and watch the series, one character always stuck out to me: Sally Draper. The daughter of leading man Don Draper, Sally, always wearing the prettiest costumes and stealing scenes, was my dream role. To say I was jealous and obsessed all at once was an understatement. The only way to cope was to do my research on how I could become the next Sally Draper.

It started with needing to know who was the little girl playing Sally Draper. And who is she, you may wonder? Kiernan Shipka. Now known for various roles, such as Sabrina Spellman from the *Chilling Adventures of Sabrina*, my introduction to Shipka was simply a blonde, brown-eyed girl, someone roughly the same age me. After discovering our closeness in age, I became completely enthralled with tracking her career, thinking my potential one would have the exact same trajectory. My research also included following her red-carpet style (as it would be vital for me to be aware of her fashion choices for when I started to attend my own premieres. Naturally, I needed to learn from the best).

During one of my usual perusals of *InStyle.com* for Shipka's style moments, a certain look stopped in my tracks.

Picture this: It's the 2013 Emmy Awards. *Mad Men* is nominated for a plethora of awards, and Kiernan Shipka is walking the red carpet in the most glorious confection of a look. A creamy white tea-length dress with a sheer organza overlay, delicately muting the zippy floral pattern underneath. The bodice: cream and textured with coral, teal, and canary yellow flowers dotted throughout. And don't forget the shiny, embellished flowers atop the silk organza.

I was in fashion heaven, but what brought me down to earth was my need to figure out the designer of this gown so that I could procure it for myself. After much research, a designer whose name was new to me was the answer I'd been searching for.

Delpozo. But what is, Delpozo?

In 1974, Delpozo was founded by Jesús del Pozo in Madrid, Spain. Originally dubbed Del Pozo after founder Jesús, the fashion brand initially focused on menswear but found great success after transitioning to womenswear. After receiving the Cristóbal Balenciaga National Award for Best Designer in 1989, Delpozo quickly became a household name in Spain. Del Pozo created jewelry, perfume, lingerie, scarf collections and even introduced bridal gowns due to the additional success. Delpozo

was also tasked to create costumes for theatre, ballet, and opera performances, as well.

Unfortunately, the label was not well-known outside of Spain and Del Pozo passed away in August 2011 before seeing the international breakout Delpozo was soon to find.

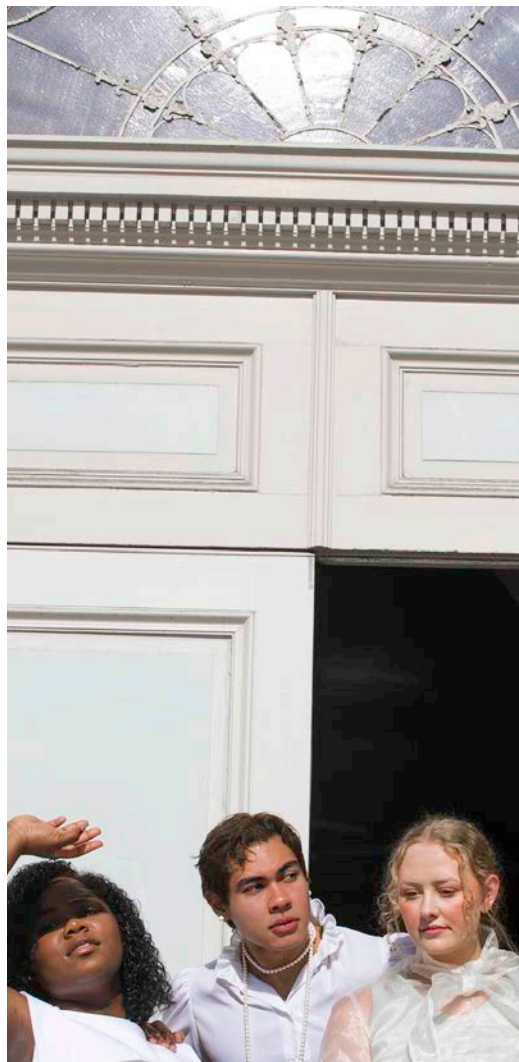
After Del Pozo's passing, Josep Font took over Delpozo and revitalized the label with a new sense of freedom and creativity. Font fought extremely hard to get Delpozo a spot at New York Fashion Week for Fall/Winter 2013, which was a feat itself, especially because no one had heard of the brand before. It was a smash hit.

Delpozo specializes in demi-couture, meaning that while the collections are not bespoke, the craftsmanship is very similar to couture. With collections characterized by ornate embellishments, neon colors (with ruffles and pleats), Delpozo has a long-standing history of being completely novel and original. Delpozo found success with Hollywood stars for events such as the Emmy's (Ahem, Kiernan Shipka), Cannes Film Festival, the Met Gala, and even one of actress Gwyneth Paltrow's Goop events. With always noticeable and intriguing garments, Delpozo grew a flock of fans for its feminine allure, in addition to its euphoria-inducing designs.

After bringing the brand to London in 2017, Font left the brand in 2018. The most recent development from Delpozo is that designer Lutz Huelle is the new creative director as of 2019.

Now with all that history at your fingertips, I hope you, too, can find a new fascination by revisiting one of your fleeting childhood aspirations. Though acting didn't quite exactly pan out for me, it led me to pursue fashion, and that I know is my true calling.











MODELS: Skylar Shuford, Destini Morton, Othman Fafat  
PHOTOGRAPHY: Madi Langley  
STYLING: Megan Early and Mackenzie Pierce  
DESIGN: Skylar (Samia Usmani) & Destini (Lydia Farro)



