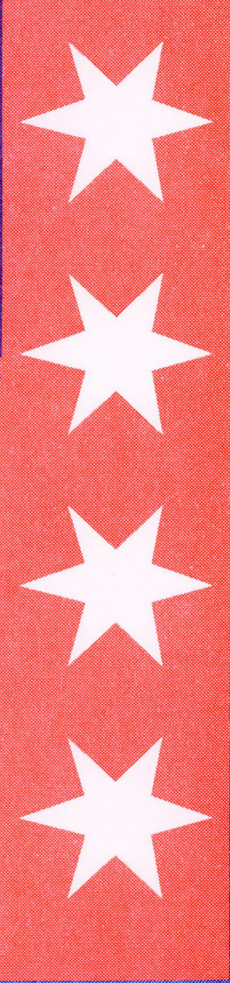
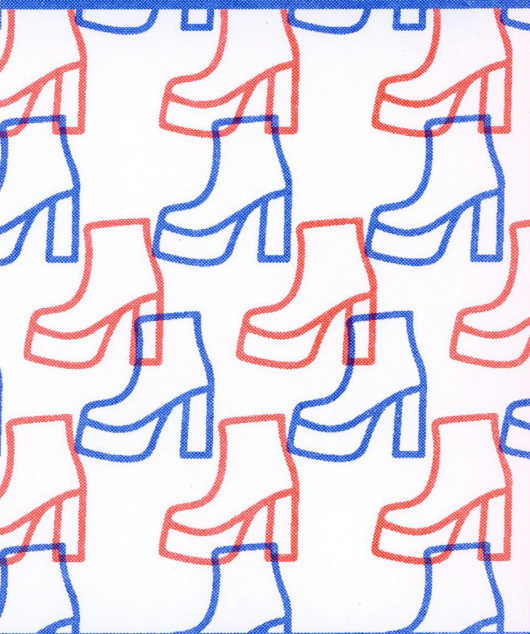
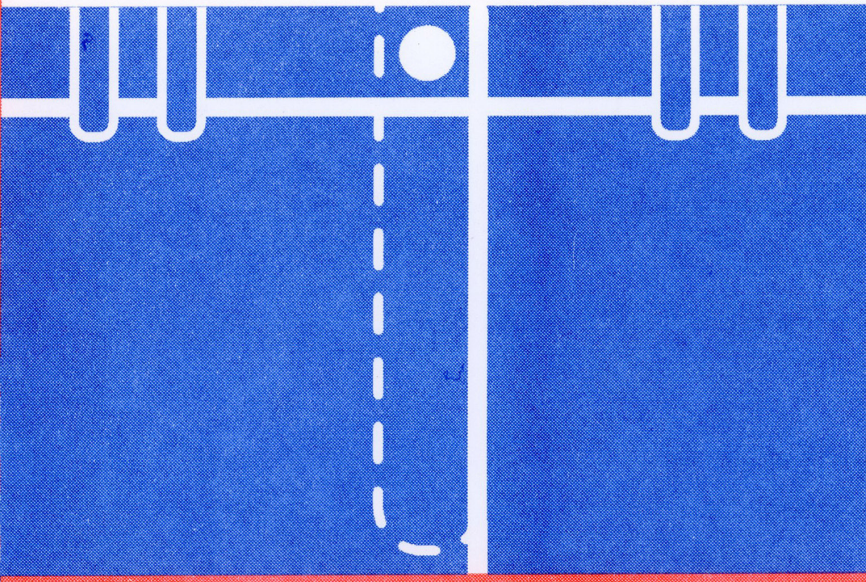
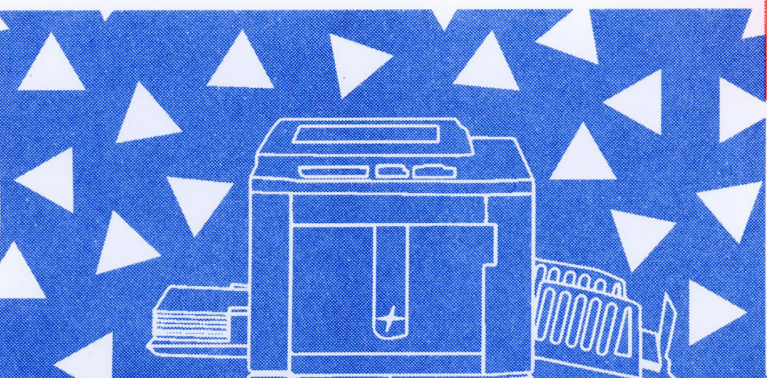
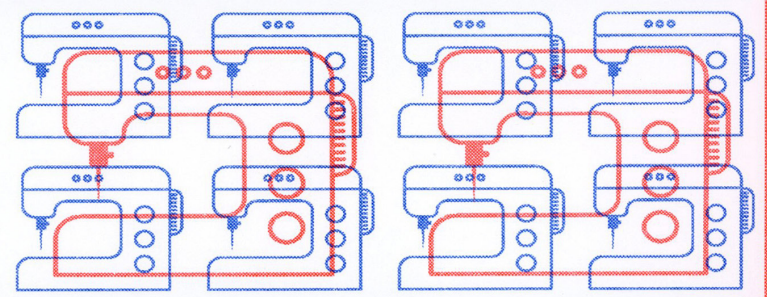


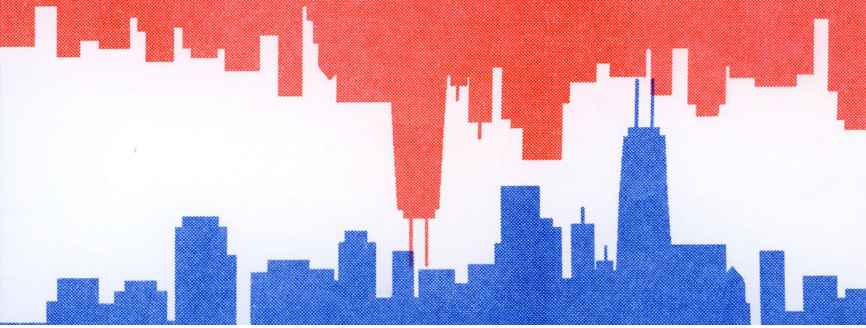
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VINTAGE
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FASHION ISSUE
FEB 2023



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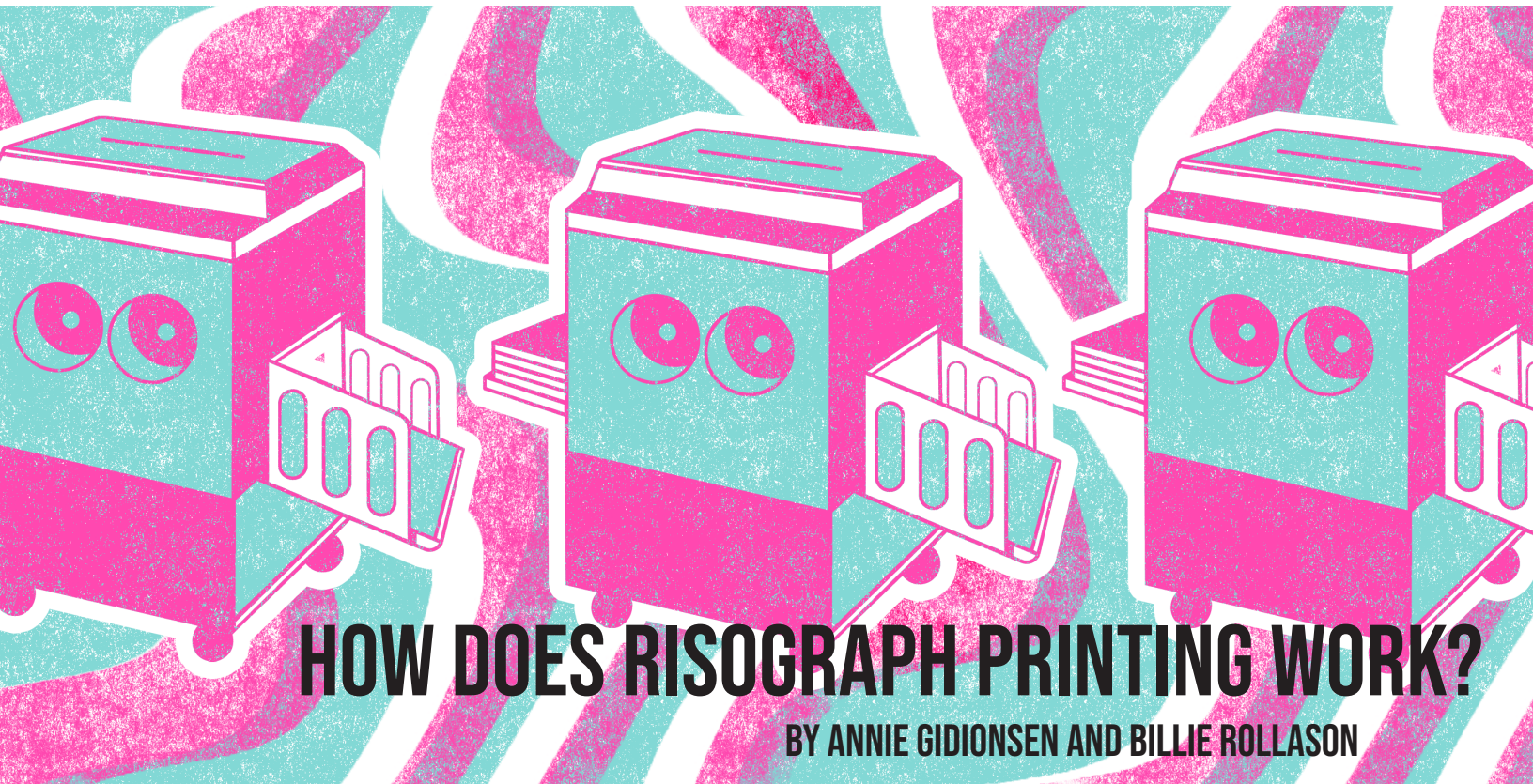
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HOW DOES RISOGRAPH PRINTING WORK?

BY ANNIE GIDIONSEN AND BILLIE ROLLASON

Our cover was risograph printed, but you might find yourself asking —what does that really mean? Let us explain...

RISO printers create internal stencils that lie on an ink drum. The ink drum spins at high speeds with the stencil on it, and pushes ink out of the ink drum through the stencil onto the paper. Each print copy made through the risograph printing process is one-of-a-kind due to the ink drum's rapid speed, making the process more unpredictable, resulting in unique textures print-to-print.

Risograph printing was designed to take advantage of spot colors. Spot colors are solid colors made with a specific premixed ink and are usually based on colors from the Pantone Matching System (PMS). Pantone colors are standardized, each with an assigned name and number, in order to make it easier to use and print on a global level.

Unlike digital printing, there is no standard option to print in ink colors like CMYK* because there are only two ink drums in the printer (meaning there are only two colors rather than four). Spot color makes the process of going from computer to printer easier and cheaper for printing, and it offers creative liberty for mixing colors by overlapping them within a design.

Although RISO printers only have two ink drums, this does not limit your print to only two colors. If you want a wider variety of colors, you can run the print through the machine multiple times to overlay new colors onto your design.

The RISO printer is a much more affordable option than traditional screen or offset printing methods. This is because the emulsion ink used for risograph printing is cheaper to produce, and there is no heat involved in the printing process.

* CMYK: The four ink plates used in certain color printing processes — cyan, magenta, yellow and key (black)

**“ART AND FASHION GO HAND IN HAND.”
— ANNIE GIDIONSEN**

The artist behind our cover — Annie Gidionsen
At the beginning of the winter quarter, I was introduced to risograph printing by DePaul associate professor Jessica Larva. The Art School at DePaul has a risograph printer, and after learning how to work it, I came up with the idea to use it for the fashion issue. Art and fashion go hand in hand, so I thought having a print issue with all risograph-style headers would be a bold choice that would make our fashion issue absolutely spectacular.



A DePaul student keeping her family's clothes in fashion

Sustainable fashion is a phrase that trendy, in-the-know people throw around, but no one wants to be the weirdo asking for a definition. Can you define it? Really. Without a thesaurus or Google search. Is it worth the bother when it all ends up in landfills anyway? But we must do something, says your conscience. So, what can you do? And why is it your job?

Mac Detert, a documentary film and animation student at DePaul University with a flair for repurposing vintage clothing, acts on her concern for the planet by wearing her late grandmother's clothing.

"I've seen so many videos of rag houses, like basically where clothes go to die," Detert said. "It's like if stores can't sell them, they'll send them there and they get repurposed into industrial rags, and you see these images and it's just like more clothing than you could ever fathom existing."

Her contribution to reducing planetary impact is to use what "already exists." She combines her nana's outfits with other items found while thrifting or received from friends. She is concerned about the "kind of world we're going to inherit." Detert's fear of the planet's future prompts her to think that it's a "moral obligation to be as sustainable as you can."



Detert poses in a floral cardigan, timeless black turtleneck, and long skirt showcasing some of her favorite clothing pieces. Photo by Andrew Cato, 14 East.

Adila Cokar, founder of The Good Tee, an organic fairtrade company, shares Detert's concern for the planet, but extends it to the people who make what we wear. She explains that when we speak of sustainability, "the term is used very loosely."

"It is more than planetary impact," Cokar said. "It is to do with

ethics, like how are the people being treated when they're making the product, and how can you give it back to society?"

Cokar's interpretation of sustainability is values-based. It is focused on doing good for all concerned- the people who produce what we wear as well as our planet.

**“MY MISSION IS REALLY TO EDUCATE PEOPLE THAT CLOTHING IS MADE BY HUMANS AND NOT MACHINES.”
– ADILA COKAR**

“My mission is really to educate people that clothing is made by humans and not machines,” she said.

Cokar also responsibility for responsible use of fashion to consumers rather than the garment industry alone.

She explains that some “environmental impact actually happens after you take [a garment] home. How do you wash it? Are you drying it in a dryer? In this way, Cokar illustrates that “sustainable fashion doesn't have to just do with the manufacturer. It's everybody.”

One fashionable Chicago lady who shops at main street stores admires the use of sustainable fashion but find it too costly. Detert counters that thrifting is sustainable because it is repurposing the discarded clothes.

“On one hand I can see where they're coming from because they break down the price and kind of show like this is for labor and this is like shipping so they can treat everyone fairly and I respect that,” Detert said.

Detert thinks cost reduction can only happen if more people focus on brands with a track record of sustainability rather than fast fashion.

Detert did not have contact with her maternal grandmother in her early childhood, but she was instinctively drawn to vintage style and old band music. Her mother would comment that her grandmother had similar interests. She met her nana during her teenage years. To connect with her granddaughter, Detert says she would give her old pieces of clothing, which fueled Detert's interest in vintage wear.

“She was a hoarder, so she never threw anything away,” Detert said.

“She'd be like, ‘This was mine when I was your age’ and would give it to me. So, it was kind of a mix between previous lack of interaction and stuff that I was starting to get into that made me really latch onto the clothes that she gave me.”

Detert combines her nana's black velvet, embroidered waistcoat with a white lace-trimmed blouse that gives a hint of ‘the Artist



Detert displays her grandmother's intricate embroidered vest. Photo by Andrea Cato, 14 East.

Formerly Known as Prince,’ and completes the look with a long, chic, 1920-esque khaki colored skirt that is perfect for Chicago in February, all sustainably sourced.

Her sustainability values are evident in luxury brands such as Net-a-Porter. Vogue Business quotes Layla Sargent, founder of The Seam, a UK start-up and Net-a-Porter's repairs and alterations initiative partner as saying, “This partnership will enable The Seam and our network specialist makers to deliver sustainable solutions to people at scale.” According to Vogue Business, “Net-a-Porter says it hopes to reduce waste, increase garment longevity and promote sustainable consumption.”

Cokar also advises that, “You don't need to keep buying things over and over again. It's not necessary” She even explains that you can contribute to sustainability efforts by taking care of your clothing.

“Just because you wore it once doesn't mean it has to go in the wash. You can spot clean something.” She suggests that, “When you do need to buy, you should research your companies, try to support people who have a transparent supply chain. But you don't need to buy anything new in order to be sustainable. There's so much clothes out there.”

Cokar gives a cost-efficient way of obtaining clothing without spending money. “I'm sure so many companies would be so willing to share, like the samples with people. They don't even need to buy it, right?” she said.

Detert's nana died in 2020. She was tasked with helping her mother and uncle sort her grandmother's things.



Photo by Andrea Cato, 14 East.

“Sometimes if I have a dress or a skirt, I hem it or just cut it. I like the raw hem. But most of the time I leave it as is. I always try and sit with something before I make a change to it because I know it’s irreversible,” says Detert.

She says of her passion for vintage wear, “It brings me so much joy doing it that I can’t see how it wouldn’t bring other people joy. It’s like you walk in somewhere and you see something and it’s like the Marie Kondo question, ‘does it spark joy?’ And it sparks joy, you know? And like it’s something you need.”

Illustration by Magda Wilhelm, Graphic Designer



COSTUMING: AUTHENTIC FASHION THAT TELLS A STORY

BY BRIDGET KILLIAN, MANAGING EDITOR

A deep dive inside the creators of these theatrical looks

Spectators fill the seats waiting anxiously for a dazzling performance. The lights are set and the actors are behind the curtain preparing to take the stage. The cast and crew work for weeks on end to put on a show at The Theatre School at DePaul (TTS), but some behind the scenes have been preparing for this moment for months.

“My show is about to open on Friday [February 3] and I’ve been working on it since probably April or May of last year,” said Naomi Arroyo, a third-year costume design major at TTS. “We break over summer, but it is a really long, long process for the designers.”

The lengthy production process begins with paperwork, budget meetings, choosing fabrics and preliminary designs. Then designers have six weeks to work in the costume shop with costume technicians and bring the designs to life. TTS is a unique conservatory because they offer both costume design and costume technology majors for students. Riley Trzeciak, a second-year costume technology major, said this is what drew her to DePaul.

“I was interested in technology because I really like making things, but I don’t think my design is a strong aspect of my creativity,” Trzeciak said. “[The program] is really specific, but

I think it’s great to develop what I want to do moving forward.”

Trzeciak, along with the other costume technology majors, works on multiple shows per quarter putting together costumes. Everything from sewing garments together to hat making to distressing and aging clothes, costume technology and costume design students are constructing the wardrobe for productions in the costume shop throughout the year. Several people work together on each piece for every show.

For one of TTS’s Chicago Playworks shows, *Las Wavys*, Trzeciak worked alongside her peers in the department to create elaborate costumes for one of the alien characters.

“That was a total collaboration effort, so it’s not like I did all of it,” Trzeciak said. “Mostly everybody in the shop worked on that costume.”

Trzeciak works as a stitcher in the costume shop, meaning she sews everything together with large industrial machines. She and the other stitchers also sew things by hand like buttons, lace and other embellishments to costumes.

Trzeciak said she is fascinated at what she is able to do in the shop and how much she has been able to learn with the hands-on experience.

“My hands can do this? It’s amazing,” she said. “It’s crazy to see my improvements. In other classes it’s hard to see my physical

improvements, but standing right in front of me I can see a garment that I created. It's such a spiritual experience."

Trzeciak said she didn't know until she came to DePaul what it took to be in costuming or how intentional each design decision was. Arroyo said people going to see the shows and even those within the theater community underestimate how much work goes into making costumes.

"Often directors or other people will say, 'Well, can't you just change it?'" Arroyo said. "Well, there's a lot to get to the point where we can change what you want. It is challenging, even within theater, to be recognized. We put a lot of work into what we do as well."

The professional world is similar, Costume Design Department Head Sally Dolemba said. She said people who have been working in theater for decades still don't quite understand the hours that costume designers put in. For the students in the program, they put in 20 hours a week in costuming on top of classes and outside jobs. During the run of the show, it's an even larger commitment.



Fourth-year costume design student Madeleine Shows works diligently on a mannequin wearing an in-progress costume. Photo by Emily Soto, 14 East.

"It's a pretty intense schedule for them," Dolemba said.

The Theatre School's costume design department is a small program with a rigorous application process. Every applicant must submit a portfolio of previous work including any photos from productions they've worked on, and any progress information such as sketches or research they've done for designs. Finally, a TTS faculty member conducts an interview with individual applicants. The program typically admits four students per year.

Dolemba said she wants to see prospective students' experience as an artist and to hear them talking about their work in a confident way.

"A huge part of being a costume designer is being able to communicate and collaborate and be a leader," Dolemba said.

Costume designer majors like second-year Anna Finerty, work in the shop and as assistant designers before becoming one of the lead designers for a show in their third year. Finerty is currently working as an assistant costume designer and previously worked

as an assistant wardrobe supervisor last quarter.

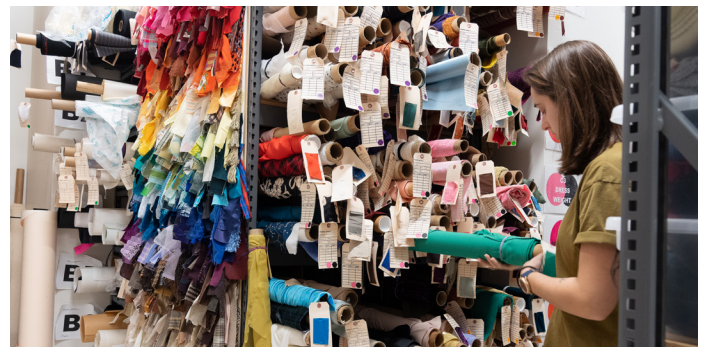
"The program will have you work on the shows to get credit but also show you the different inner workings of wardrobe and costume design in the tech process and design process in general," Finerty said. "I'm working my way up to being a lead designer."



Senior stage manager Kate Petralia sifts through one of multiple bins of fabric in the costume shop. Photo by Emily Soto, 14 East.

For Finerty, storytelling and character analysis of costume design are what drew her in. She knew since middle school that she wanted to do something in fashion design, but was concerned about being able to continuously come up with unique designs. After getting costume design experience at a summer camp, she realized she could still work in fashion but have the scripts and characters to guide her creativity.

"I still have a great appreciation for [fashion design], and actually, I'm finding now I return to that spot in my life and I return to high fashion for my designs," Finerty said. "I'm kind of merging them together now."



Petralia contemplates which fabric to choose for the project at hand. Photo by Emily Soto, 14 East.

Trzeciak said it is rewarding to see the work she helped create on stage. During the spring quarter of her first year, she worked on costumes for "Much Ado About Nothing," sewing diamonds onto a cowboy hat, and she recalled feeling pride in her work as the actor sporting it took the stage.

"Even though I didn't design it or anything, it was still fun because I held it and now someone is acting in it," Trzeciak said. "I don't know how to describe the feeling, it is just really nice. It's fun to see something that you did that is so small, but it is incorporated into this huge scheme of things."

Illustration by Dayna Teemer, Illustrator



VINTAGE VALUES

BY HAILEY BOSEK, SENIOR ASSOCIATE EDITOR

Vintage curators and pop-up shops around the city have been producing a more ethical way to consume fashion, while providing community and sustainability to Chicago.

In a venue space normally reserved for Whim, an immersive cocktail bar, a busy scene unfolded on a snowy January day. Inside, people in creased and weathered leather jackets wandered around as long skirts grazed the floor. Patrons with chunky sweaters reminiscent of the 80's chatted with those who wore patterned blouses. The site was full of colored lighting while rock music blasted on the speakers. People of all ages filled the Vintage House Chicago pop-up shop to try to find new pieces to add to their collection.



Rows of unique vintage clothing line the racks at the Vintage House Chicago pop-up. Photo by Hailey Bosek, 14 East

Pop-Ups and Defining Vintage

When you enter a Vintage House Chicago pop-up, you'll see all types of vendors. People selling lacy slip dresses, or those who specialize in leather coats and jackets, old World Series t-shirts, and even vintage boots. These eclectic pieces scattered throughout the venue are certainly interesting to look at, but what makes these things vintage?

It's generally agreed upon by people like Maddie Rodgers, head of Vintage House Chicago, or Shayne Kelly, founder of Illinois Vintage Fest, that vintage is anything 20 years or older.



Rodgers poses outside of the Whim venue the day of the event.

Photo by Hailey Bosek, 14 East

Vintage House operates a bimonthly pop-up shop in different locations around the city. These pop-ups host a number of Midwestern vendors who sell their curated products. Rodgers also runs her own curated shop, Primary Vintage. She collects vintage items through various means “This job prior to participating in markets was a very isolating one, because you do everything alone,” Rodgers said. “When I started doing markets in 2020, I suddenly got to talk to people about clothes and share this mutual interest and love with people, and it really changed the game.

There are a number of ways to participate in the buying of vintage, but the growing trend of pop-up shops have allowed for vendors and curators from all over to gather in one place. Each pop-up varies in vendors and venue space. Sunday’s event included extra vendors like soap makers and those who took advantage of the venue’s full-service bar with specialty cocktails for guests over 21.

Community in Vintage and the Appeal

At the center of the venue was the vendor Alma at the Party, a Bloomington, Illinois-based curator specializing in bold prints and colors. The owner, Texas native Sydney Snedeker, who was decked in a vintage plaid and polka-dot frock and braided pigtails, named her shop after her late grandmother, Alma.

“She was the type of person that always dressed for the occasion. She loved a theme and loved a party. And she liked to save everything, so I inherited her whole life’s collection of her stuff,” Snedeker said.

Armed with her passions for fashion and faith in sustainability, Snedeker has not bought a new item since 2018. She has been to many pop-ups over the years, with over 15 in 2022 alone. Snedeker said it is these events that fuel her passion for vintage even further.

“I always go home and tell my partner, these are definitely my people,” Snedeker said.



*Snedeker poses in front of her collection for Alma at the Party.
Photo by Hailey Bosek, 14 East*

Community can be a hard thing to define in the digital age. In what feels like only one of the thousands of lessons we have learned from the pandemic, it is clear that a community can thrive, even when separated from each other. However, in a return to what feels like normalcy, operating under the same roof can foster a strong sense of community.

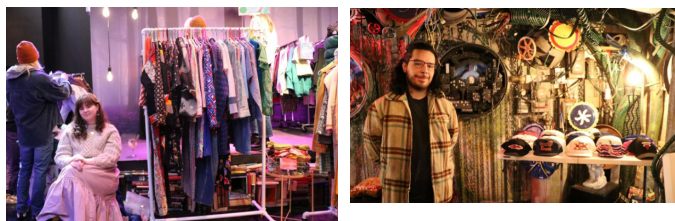
Grace Kellison was browsing the pop-up shop on Sunday. She buys most of her clothes secondhand, as do most of the people she interacts with.

“I’m also in the art community and feel like a lot of my peers are very into secondhand but also events like this, pop-ups and stuff, reaffirm community and grow it,” Kellison said.

This reaffirmation of the vintage community keeps vendors, curators and patrons alike interacting with each other.

Kelly, who founded Illinois Vintage Fest, believes that the vintage community is more than just friends meeting up.

“When you love something so much, and I love vintage a lot—it saved my life, pretty much—you can’t help but connect to other people with it,” Kelly said.



*Vendors sell their unique collections at the pop-up shop.
Photo by Hailey Bosek, 14 East*

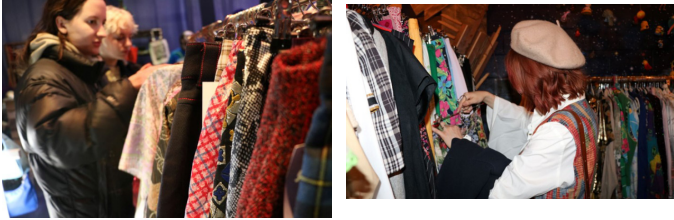
He explained how fostering a love for vintage in the community has allowed him to do some of the most gratifying work, like reconnecting pieces of clothing that previous family members had worn once in the distant past. The service of providing memories and nostalgia through apparel is one of the things that can make vintage more than just old clothes, but a look into the past.

The Values Behind Vintage

Consumers and curators alike are drawn to vintage for a variety of reasons. The vintage market has exploded over the past five years, which has increased the secondhand market. According to OfferUp’s 2022 recommerce report, recommerce has grown by 15% in 2021, which is twice as fast as the normal consumer market. It seems that through the conversations at the pop-up, the appeal for most vintage connoisseurs is placed in a value system. There is an ethical and aesthetic appeal to vintage that allows many people to participate within fashion in a new way.

The aversion to fast fashion is a positive reflection of the increased awareness of the environmental strain the fast-fashion industry has on the environment. The decrease of price and quality has made the want and need for consumption even more widespread. According to Earth.Org, the fashion industry comprises 10% of the entire global carbon emissions. When shopping, Kellison admitted that she feels like she has a moral obligation to not consume too much fast fashion.

“I feel guilty if I buy stuff that’s fast fashion, and I know I’m not gonna be wearing it all the time,” Kellison said. She feels that buying secondhand and vintage relieves her conscience when buying something new.



*Patrons browse all the apparel the curators have to offer.
Photo by Hailey Bosek, 14 East*

Nonetheless, there are still ethical concerns when shopping vintage. Rodgers confided how the community was affected by things like price gouging, or the practice of purposely pricing vintage things at incredibly high rates. This can end up isolating people with lower incomes from engaging in vintage. The vendors all explained how critiques of curators are abundant. Many feel that curators pick out things that people who need them more would want, and then sell them for a huge profit. Rodgers explained that this is a huge contention concerning people in the vintage community. However, vendors feel that they spend their time picking out hidden gems that might have been thrown away had they not been there. They feel that the hours spent picking through the bins to find items that matched their niches have value.

“It also gets tricky because assigning worth/value to an item is really difficult. How much do you pay yourself for your expertise in sorting? For your knowledge that you should select that item because it’s valuable? How much does age add value to an item?” Rodgers said.

“Resellers are curators and I think it’s a valuable service, because so many clothes end up in the landfill. I think the concept that resellers should leave something behind because someone who would use it might find it is just too vague and finicky. What if they don’t and that piece just ends up in the trash?” Rodgers said.

Snedeker also expressed that she felt her job as a reseller and the time spent curating and selling has fiscal value. She expressed that there are enough clothes in the world; you just have to find the ones right for you.

“Being in this industry, you realize that fashion is cyclical. Trends always come around. Everything you want, it already exists in the world. It takes some time to find it occasionally,” Snedeker said.

Snedeker feels that the time she saves people from finding the perfect item is where the value of her work lies.

EVERYTHING YOU WANT, IT ALREADY EXISTS IN THE WORLD. IT TAKES SOME TIME TO FIND IT OCCASIONALLY” – SYNDEY SNEDECKER

“That’s where I kind of squeezed myself in. Not everybody has the time to, like, thrift through every rack ever. So I tried to pick out things that I think are special or that people will like,” Snedeker said.

While the price gouging debate can be heated, Sunday’s vendors had unique and interesting pieces that were priced as low as \$5. Despite many vendors trying their best to keep pop-up shops an ethical place to consume vintage, problems will always occur.

“While doing resale is a nontraditional job, it still ultimately functions under capitalism and is not without its flaws,” Rodgers said.



*The main room at the Whim venue space is bustling with patrons and vendors.
Photo by Hailey Bosek, 14 East*

Just Browsing

The choice to sift through the racks of Goodwill, or buy a curated and approved vintage item is up to you. However you pursue vintage, it doesn’t seem like people in this community would judge. Every style imaginable filled the Whim venue space. It didn’t matter if you were wearing your approved vintage Tom Ford, or a brand new North Face coat. Everyone was welcomed to stop in and appreciate the eccentric and captivating collections.

Illustration by Magda Wilhelm, Graphic Designer



FASHION DOS AND DON'TS FROM THE 14 EAST STAFF

BY 14 EAST STAFF

Fashion advice from the trendiest newsroom at DePaul

Let's take a journey back in time, a time when many of us were taking fashion advice from a teen magazine. Those fashion "do's and don't's" articles kept everyone up to date with the latest trend cycles. Today, the trend cycles change faster than ever. It's created a variety of new trends for people to develop their own personal style, but it has also perpetuated overconsumption.

The 14 East and Pueblo staff live by a variety of trends. Some are new, some bring us back in time and many we disagree on. In honor of the fashion issue, here are our fashion dos and don'ts.

Kate Linderman, Special Projects Editor

Hailey Bosek, Senior Associate Editor

I have loved the ever-so-controversial low-rise jeans lately. I think that we have come so far in our understanding of body positivity since the last time low-rise jeans were popular. I also love my long skirts. I feel like I am so witchy and feminine in them. When picking out fits, I love bouncing back and forth between dresses and baggy jeans with boxers. I also try to mix older trends with new ones. However, I never want to see chevron return. I am sorry to all the Southern mothers who have not seemed to let it go, but it is just too gaudy for me.

Chinyere Ibeh, Social Media Editor

One returning fashion trend is the flared jean, and I'm here for it. The other day, I wore these flared jeans with slits in them and a ripped black shirt along with a pair of Converse I hadn't worn since high school. It was giving 2003 Avril Lavigne, and I lived for it. However, jeans cropped three to five inches above the ankle is something I'm still wrapping my head around. I remember the days where people wouldn't dare to walk out of the house with their jeans or pants more than half an inch above their ankles. It was either you're wearing a pair of capris or full length pants — no in between. Speaking of capris, biker shorts remind me so much of them. The Y2K trend seems to be making its comeback in the form of athleisure.

Bridget Killian, Managing Editor

One piece of fashion that I swear by is a good old-fashioned knit sweater. Over the years, I've collected thirty sweaters from thrift stores, and they have become a staple in my wardrobe. A good ugly sweater goes with just about anything and is a timeless piece for any closet. I feel most comfortable, but also cute, in a good sweater. And, of course, this piece is great for Chicago weather. Stay cozy and fashionable with a thrifty sweater.

Anna Retzlaff, Associate Editor

My personal do is the black-and-white combo. These two non-colors might be lurking in your closet, begging to be matched with their opposites. Black or white alone may be used for an understated outfit or as a foundation to showcase more eye-catching

pieces. However, together, their potential is finally unveiled. Timeless and versatile, this combination can be added to anyone's outfit rotation. My personal don't is no-show socks. There are no pros, all cons.

Kate Linderman, Special Projects Editor

I am all about comfort and am therefore all about the wide-leg trousers. They are by far the comfiest non-sweatpant pants I've ever worn, trend or not. You can't beat feeling comfortable and put together all in one pair of pants. On the other hand, you won't ever catch me in low-rise pants whatsoever. I won't have it. While I love the outfits that have come from the return of low-rise, I personally find the style so terribly uncomfortable. They just don't feel right. I'll stick with my high-waist trousers until the end of time.

Citlali Perez, Community Engagement Editor

My fashion don't involves the overall fast-fashion culture that has predominated as of late. Overconsumption in the fashion industry is definitely an issue that is contributing to the deterioration of the environment. I am a huge advocate for buying secondhand, not only because it's more environmentally friendly but also because it's a cheaper option — although there are concerns surrounding thrift stores becoming more expensive. I'd rather invest in a timeless, high-quality item of clothing than try to keep up with ever-changing fashion trends. With that, my fashion dos are durability, versatility and sustainability. However, building a closet out of thrifted clothing involves a lot of time and energy but is definitely worth it. Don't have the time? Meet your local personal thrift shopper and stylist, Izzy Jackson.



Cottonbro Studio, Pexels

Emily Figueroa, Creative Editor at Pueblo

The start of my twenties revolved around one thing — a black miniskirt. I knew I would need some stability in a time full of change, so I put my trust in a skirt and she hasn't failed me.

She has become my best friend, paired against sheer black tights and sleek leather boots. She's a staple but makes a statement, because who doesn't feel in charge in a flattering skirt? Its style matches brown and earthy tones in the fall, but can make a quick switch to a sultry evening in the winter. You can dress it down with a plain long-sleeve and oversized jacket on the way to brunch in Wicker Park, or pair it with heels and an off-shoulder top when you're headed to an art gallery. Either way, you'll look and feel great, so there's no hesitation when it comes to the classic miniskirt.

Monique Mulima, Editor-in-Chief

I know they're not considered as fashionable anymore as they used to be, but one of my fashion dos is skinny jeans. You can dress them up or dress them down, and they fit nicely with any pair of shoes or boots. Skinny jeans also don't need to be uncomfortable; there are now so many options made from jean material with a bit of stretch so that you can still move freely in style. Although the trends may have shifted to wide-leg pants, I'll be sticking with my skinny-jean collection for now.

**“I’LL BE STICKING
WITH MY SKINNY-JEAN
COLLECTION FOR NOW.”
– MONIQUE MULIMA**

Eiman Navaid, Senior Associate Editor

I love the sweatsuit trend, but I have a strong dislike for how the prices have gone up — paying nearly \$80 for a sweater is beyond anything my mind can comprehend. On the contrary, I'm so glad that skinny jeans are out of style. Baggy jeans feel so much more comfortable and have a much better fit.

Cary Robbins, Staff Writer

My fashion do: Accessorize. Accessories are everything. Whenever I go out, I always wear as much jewelry as possible. My friends and family have given me earrings, necklaces, rings and wristbands throughout my life, and if I go anywhere, I always make sure to wear the jewelry they gave me. I feel more confident knowing that no matter where I go, I always have my family and friends with me. My fashion don't: don't overconsume trends. Make your own style and buy what speaks to you. You are the only one who knows what feels good, and you will always look beautiful in the clothes you love.

Lily Lowndes, Business Manager

If you have seen me around campus, you already know what my fashion do is. If you don't know who I am, just look for the student wearing a purple coat, purple gloves, purple fleece and a purple backpack, because I love a solid monochrome moment. I think it's so accessible and easy to try, yet you come across as very classy and put together.

My personal fashion don't is anything uncomfortable. In my case, beauty never equals pain. I think the best look is something that you feel comfortable and confident in.

Sam Freeman, Staff Writer

I will always be a maxi skirt stan. On a day full of back-to-back classes, I will wear a long, floral maxi skirt with a graphic t-shirt and platform Converse for a casual, yet put-together look. For a dinner date with girl friends, I opt for a floor-length black skirt with a corset top and chunky boots. Maxi skirts are timeless, classy, and versatile, so go to your local thrift store and treat yourself to what will be your next staple piece.

“SO GO TO YOUR LOCAL THRIFT STORE AND TREAT YOURSELF TO WHAT WILL BE YOUR NEXT STAPLE PIECE..”
– SAM FREEMAN

Emily Soto, Multimedia Editor

I have a question. Is athleisure still in style? Because if not, you're witnessing my realization that I am not and have never been “on trend.” But at this point, I'm just here for what makes me feel comfortable and effortless (and maybe trying to relive my days as an athlete). For me, that means stretchy pants, a warm hoodie and a cool jacket to tie it all together, all while looking ready for yoga class — even though I don't take yoga class. The day will come when I can no longer wear leggings and a sweater to work. I'll actually have to start planning my outfits. Until then, I think I'll stick to being comfy.

“I'M JUST HERE FOR WHAT MAKES ME FEEL COMFORTABLE AND EFFORTLESS.”
– EMILY SOTO

Maddy Maes, Assistant Multimedia Editor

I've never considered myself very fashionable or stylish, but my biggest fashion do is to wear whatever makes you happy. For me, that could mean a cardigan covered in beaded hearts, a pair of embroidered jeans, or a t-shirt with a fat cat that reads, “I'm in debt.” I love a statement piece that catches my eye and makes me smile or laugh. I am going to be a high school teacher when I graduate, and my goal is to make sure that even though I have to dress professionally, I'll still express myself in what I wear. I think my only fashion don't is not being confident in your style choices!



Azraq al Rezoan, Pexels



Spencer Cooper, Pexels

Illustration by Bridget Killian, Managing Editor