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Dear Readers,

With great excitement, we present our 32nd Issue, Chrysalis. As our semblance of reality has been infused with twists, turns, falsehoods, and tragedies, Chrysalis offers an attempt to reclaim our power through hyperreality. In an artistic nod to our seemingly magical ability to adapt, this issue exists to push past our limiting perspective of what we can experience, embody and empower.

At Chrysalis' heart is change, transformation, transfiguration. Change is something that our generation has been deeply forced to reckon with. Every day, week, year, we have endured and accepted the immense shifts that have been pushed onto our laps. But as change terrifies, it also exhilarates. Once wrapped in the inevitability that things can and will never be the same, we get to confront the freedom that comes in tow.

With immense gratitude, we would like to thank everyone who has accompanied us on this transformative journey. Although our time with TREND has come to its conclusion, we are overjoyed that we have been so deeply fortunate to be trusted with this opportunity. To all of our directors, contributors, models, and supporters, this never could have been possible without you.

You'll find our labor of love at the heart of this issue. As a creative pair, we worked tirelessly to create a work that transports our readers to another plane of reality. In this world, our conventions fall away. In Chrysalis, we are left with nothing but a limitless drive to actualize ourselves in the image we desire. Our 32nd issue is a testament to tapping into our boundless potential, externalizing the internal. Finding the liberation to evolve, distort and mutate however you see fit. Battle the linear, the black and white, the binary. Cocoon yourself and grow without apology. We will be, and we hope you grow with us.

Gratefully,
Claire Corbin & Quinn Herbert

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Photo Paige Duckler



EMERGENCE



Photo Macey Miller



Photo Macey Miller



Photo Paige Duckler

DIRECTORS:
LARA MURRAY &
HARRY SMITH

If nature is lost, what will replace it? Here, we are taken into a world where machinery strives to mimic what is living essence. This is Emergence: “the evolution of what society sees as beauty,” says beauty co-director Harry Smith, a junior in industrial design. It’s the dawn of an era, a way of being and an entirely different reality. We shed layers in order to become new.

Digital fashion meets beauty, featuring “modern-industrial fashion and bold makeup accents” said Smith. “We focused on graphic liners on a natural base to contrast well with the digital accessories” to really emphasize the organic versus synthetic aspects. Accessories played a significant role in the artistic compositions, and the dripping details showcased in some of the looks along with the wet-looking Mercury were particularly cohesive with the digital pieces.

Beauty is truly a team, bringing ‘Emergence’ to life altogether. The whole process, start to finish, was exciting and smooth. Everyone was equally passionate, equally attentive to detail and equally creative in the best way. Many fond memories were made, and the shoot day had a quirky and fresh atmosphere.

The concept of ‘Emergence’ is very present within each of us as individuals as well as collectively. The events that play out before us and within us push us into different versions of ourselves, and in turn, new definitions for all sorts of things evolve and integrate into our society all the time. One can surely adapt and transform, even when traditional and perhaps familiar ways are stripped away. ‘Emergence’ captures just that.

by Olivia Perovic



Photo Paige Duckler Top Model owned Tights Sleeves Target
Pants Committee owned Shoes Model owned



Photo Paige Duckler Top Director owned Corset Director owned
Pants Committee owned Boots Committee owned



Photo Paige Duckler **Top** Director owned **Pants** Thrifted (Carhartt) **Belt** Thrifted
Jadon Max Boots Dr. Martens



Photo Macey Miller **Top** Director owned **Pants** Director owned
Shoes Model owned **Strap** Hobby Lobby



Photo Paige Duckler



Photo Paige Duckler



Photo: Macey Miller

Bodysuit Model owned **Tights Sleeves** Up-cycled secondhand, **Skirt** Thrifted



Photo Paige Duckler



Photo Paige Duckler

I am just as guilty as the next person for falling into beauty trends that last almost one second.

Less figuratively, about twice a year I find myself wanting to throw away all my beauty products to chase a new look that celebrities and influencers have begun promoting. To prove I am not alone in this, you can dissect the statistic that Kylie Jenner launched her beauty brand Kylie Cosmetics in 2015, and in just 18 months, did over \$420 million in sales.

The beauty industry is always changing, never fearing to stray from the status quo, it can be frankly difficult to keep pace with. In the last couple of years alone, these trends have gone from completely matte faces with beaming highlighter and deep contours to a more of a luminous, skin-like, “your face but better” type of look. Brands like Kylie Cosmetics have launched countless new products in order to keep up.

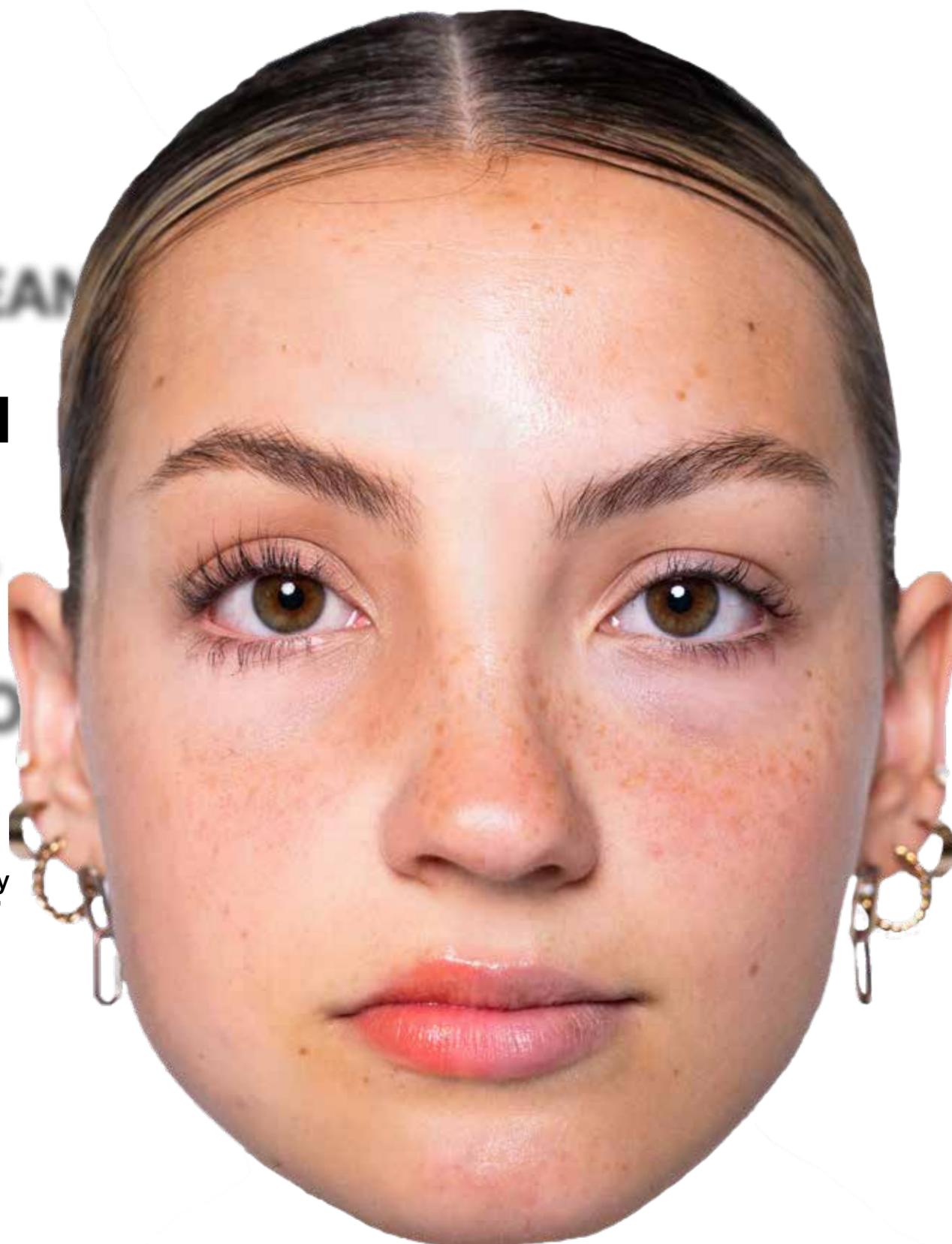
The look the beauty world is embracing today can be referred to as “the clean girl look.” While this trend’s popularity amongst people of all genders, demographics and ages is new, the aesthetic takes after other trends we’ve seen historically such as “model off duty,” “fresh-faced” and “no makeup makeup.” What makes “The Clean Girl Look” different? Just that— its name.

The “clean girl look” can be defined as the idea of having a clean face, clean hair, clean life. However, the media’s perception of what this looks like can seem demeaning to perfectly clean people who just don’t use the specifically trending products to achieve said look.

I have seen it in myself. I can leave the house with a clean face, clean hair and wearing clean clothes, yet still don’t feel as clean as I think I would if I had the viral Hollywood Flawless Filter foundation by Char-

THE THE CLEAN GIRL LOOK

How today’s makeup trends are making totally clean people feel “dirty”



lotte Tilbury making my face beam and the Laneige lip mask glossed over my lips.

Recently I’ve caught myself in that thought as it reaches the forefront of my mind. Am I letting these trends run my life? Am I thinking of myself as less beautiful just because I am not the proud owner of hundred-dollar makeup products promoted by Kylie Jenner?

The point I am trying to make is: Who is the world to say whether a person is “clean” or not based on whether they’re wearing overpriced, celebrity-promoted products and have a tan that looks oddly good during an unbearable Midwestern winter?

To think you are “dirty” because you aren’t following this temporary trend can be trapping. Because of the hold social media has on people today, we are overwhelmed with the pressure of presenting ourselves a certain way every day. Calling this trending image “the clean girl look” is a huge under sight to the extent of the lives people live. Since when has it become realistic in our minds to look picture-perfect after working a 12-hour shift? When did it become realistic to look picture-perfect at all?

Our differences are what make us, us. Fashion and beauty era designed as an art form to exemplify and encourage these differences to express ourselves. Think about some of the most famous works of art in history—they aren’t perfect. They are flawed in the most interesting ways that make them exciting to look at and evoke specific emotions. Trying to fit a trending mold would have made them far less impactful.

Some would say that because of the impact social media, influencers and celebrities have on society has made beauty less expressive and more of a mold to fit. What if we stopped trying to mask the beautiful chaos that is life and embraced the looks we serve on a real, raw, daily basis? Look at the nurse who just left an 18-hour shift. She doesn’t look like she could

immediately walk onto the red carpet, and that is beautiful. It showcases her dedication to the life she’s chosen. It shows the world the beauty that lies in the lives that are said to be ‘ordinary.’ On the flip side, wouldn’t it ruin the glamour of those fabulous events if everyone did look extraordinary all of the time?

In reality, the clean girl look is just as much of a highlight reel as social media itself. It’s painfully true that we aren’t going to look like Kendall Jenner and Hailey Bieber when we go and get groceries, because they have an entire staff dedicated to making sure they look their best when doing those small tasks. It isn’t fair to draw that comparison and can be so damaging to your mental health to do so.

You aren’t defined by a single look. That is part of the magic of life, in my opinion. It is a luxury to not only realize, but to live your life knowing that a single look, or thing for that matter, doesn’t define who you are; just as a single picture posted on your Instagram doesn’t. You are not dirty just because you do not look like a model off duty. Being clean has nothing to do with what products you’re using to achieve it, right? I think I’ll just keep telling myself that - for my wallet’s sake.

Words by: Willow Weber
Photo Josh McCunn

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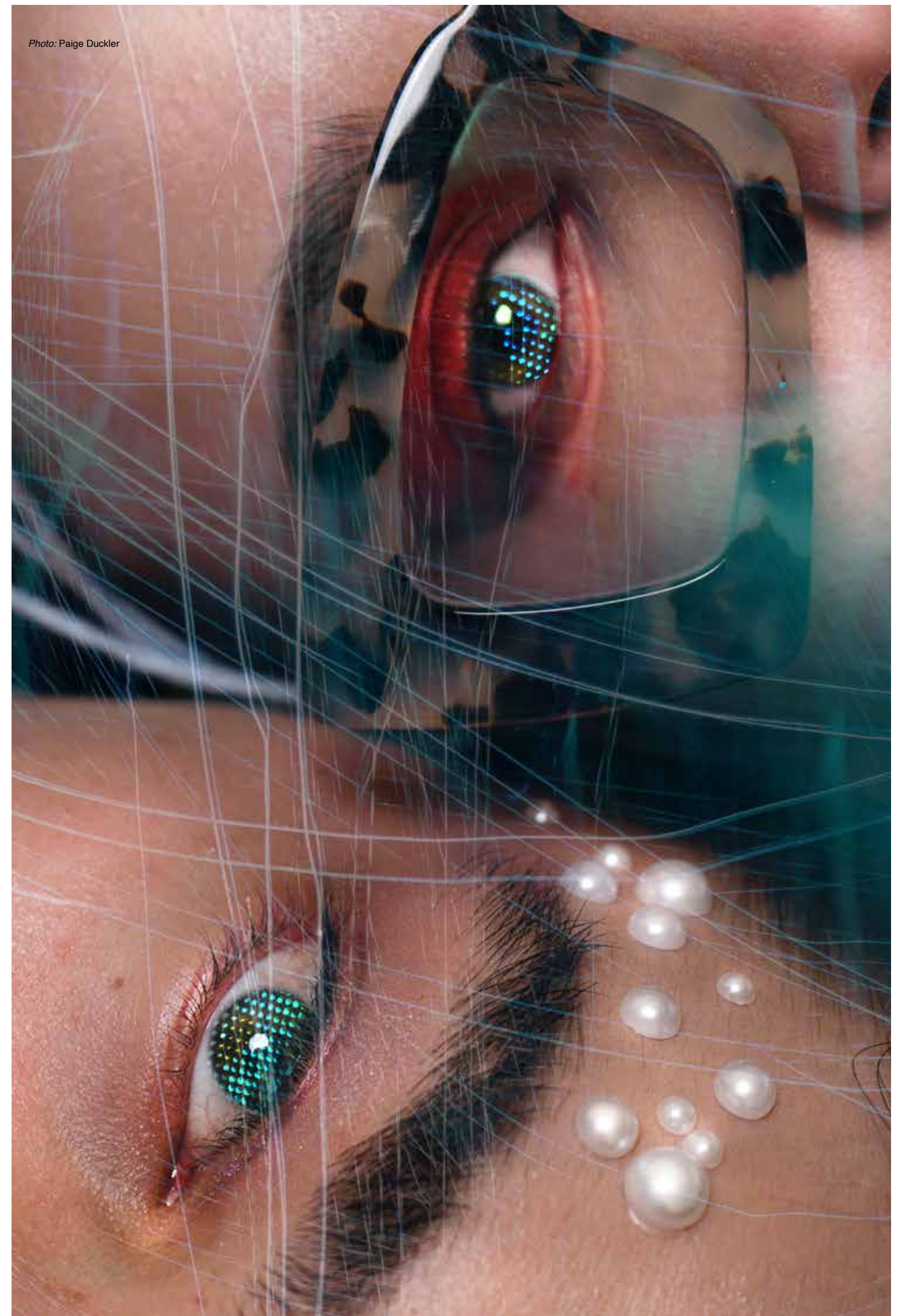
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HEALTHY BODIES ARE FASHIONABLE.

GET USED TO IT.

I use two pieces of wearable medical technology. If you see me wearing a T-shirt or pair of shorts, you probably will not notice that the shirt has stripes or that the shorts have a coffee stain. Your eyes may wander to my insulin pump and blood sugar monitoring device.

These two things have quickly become part of my identity since my diagnosis of Type I diabetes nearly three years ago. My little life-savers, however, change the way I dress and style myself.

Sometimes in fear of being deemed a robot, I will carefully conceal my pump with long and loose pants or the gentle drape of a baggy sweater. My pump and Dexcom (blood sugar monitoring device) travel to different spots on my body and I rotate them healthily. So, it is always strategic depending on my life's events.

Do I have a job interview coming up? Yes, I should put my pump on my leg this week so they cannot see it through my business casual uniform. Do I want to wear my low-waisted jeans? Nope, not until Saturday because the waistband will rip off my Dexcom.

You get the point.

However, my thoughts on my wearable technology have evolved over the years. I now care less about looks and more about functionality. That utilitarian way of style is not always the most fun for a girl who likes to look good, though.



I know I'm not alone in this conflict. Many people who use wearable medical technology know how fashion struggles don't cooperate with their health.

There are about 2.7 million wheelchair users in the United States, one in 500 Americans have ostomies, or an opening in the body used to aid in the flow of bodily discharge, about 350,000 Americans use insulin pumps, 28.8 million American adults use hearing aids and about 1.5 million Americans have used traveling oxygen tanks at one point in their life.

Wearable medical devices are not limited to these examples and can be obvious, hidden or unsuspecting. No matter the device, the users' health and lives are altered because of them.

The technology that keeps us safe can also feel like an attachment that is not ourselves or an extension we're not in complete control of. Being grateful for the

devices and yet coexisting with them is challenging.

This dichotomy is something that Delaney Golden said she notices in herself. Golden uses hearing aids and has since her hearing loss diagnosis when she was in high school.

"You know how you get those hearing test trucks to come to your elementary school? I've never really done great with those. When I was in high school, I got a really low grade on a hearing test," said Golden.

Her parents took her to get evaluated by a doctor, and they found that Golden had moderate to severe hearing loss in her left ear. They told Golden that she was bound to experience complete hearing loss at some point in her life, but multiple head injuries from playing sports as a child sped up the process.

Golden got her first hearing aid for her left ear when she was 16-years-old and just recently got one for her right ear. She said that her hearing aids are pretty fairly user-friendly; she charges them every night and puts them back on in the morning.



"I can't get certain ear piercings because of that, or they were worried about how my glasses would sit. But it's

not terrible. I got used to it really quickly. Sometimes if I have my hair down, I can hear it rustle within the implant but that's kind of all," said Golden.

Sydney Kelty is an elementary education major. She also used hearing aids in the past, but at age 13 received her first cochlear implant; she got another at age 17.

Cochlear implants are surgically implanted devices with both external and internal hardware. It simultaneously stimulates nerve endings in the auditory processing system while amplifying sound and clarifying it for the user.

I've never really been self-conscious about my implants being visible. Usually, I keep my hair down. Sometimes it's difficult to style because the magnet isn't super strong...it can be difficult wearing things in my hair like headbands and bobby pins because they just move out of place,"

— Sydney Kelty

Kelty also serves as Iowa State's Alliance for Disability Awareness chapter president. The ADA advocates for accessibility and community awareness of all different needs. She says that her implants have altered how she uplifts herself and her community.

"It does empower me because hearing loss is typically one of those invisible disabilities. But once you are wearing assistive technology, it becomes visible. So when I got them, I had to adjust to that visibility and people knowing about it," said Kelty. "My disability was becoming more visible, and now people are more aware and ask more questions."

This notion that Kelty pointed out particularly resonated with me. When people have a visualization of my diabetes, it empowers me and validates my experiences. Whether that validation is necessary or not, I'm still trying to figure out.

I used to work at a swimming pool, and one day when I was wearing my swimsuit I heard a quiet mumble come from behind me.

"I have one of those too," said a little girl, no more than five. She had her arm pointed out in my direction; she had the same kind of insulin pump as I do and conjured up all the courage in herself to connect with me about it. We chatted about the candy we ate when we were hypoglycemic (low blood sugar level), and she taught me that putting Peppa Pig stickers on your pump makes it look exorbitantly cooler.

This somewhat ordinary encounter reminded me that our medical devices are more than technology. They connect us with people of the same world.

Alyannah Buhman is a criminal science student at Iowa State and is a Type I diabetic who uses an insulin pump and a Dexcom blood sugar monitoring device. She was diagnosed about three years ago during her senior year of high school.

Buhman used needle injections for her insulin therapy routine at first. This is a common experience many Type I diabetics share; after a few months of using injections, many people choose to implement a continuous insulin system that pumps offer.

In the early days of her diagnosis, Buhman said that she would sometimes try to conceal her devices. "Not that I was embarrassed. I just thought it was unattractive and not conventional. I was still very raw from trying to figure out how to handle myself and how to make myself feel better." Within the past year, Buhman said she's been concealing her devices with clothing less and less. She said she's tired of

hiding her diabetes to make others more comfortable.

"I am diabetic," Buhman said.. "That is not changing. So I should just suck it up and let people look at it."

Buhman said that some clothing items are chronically problematic for her devices. Bodycon dresses, belts and certain sports bras always give her grief. Because Buhman's pump has the tubing connected to a remote, she must be aware of it snagging on clothing.

"Just a general tip for those who are interested in going into the fashion industry...There are people like us that need pockets or little extra things that make a world of difference," said Buhman. She said that

assistive clothing is inclusive clothing and hopes to see it more mainstream.

Melissa Murray is the mother of a fellow TREND director and recently started using an implantable cardioverter-defibrillator (ICD) and a Holter monitor before that.

"The ICD does affect what I can wear. I can't have anything magnetic near it. So watchbands, nametags, how I hold my cell phone," said Murray.

Murray said that since her ICD is an implant on her upper chest, she often dresses to make sure it doesn't hurt. Certain swimsuits are problematic and even seatbelts can cause pain.

"Some days are good days and some days suck. But I guess it's a relief that it's here to protect me," said Murray.

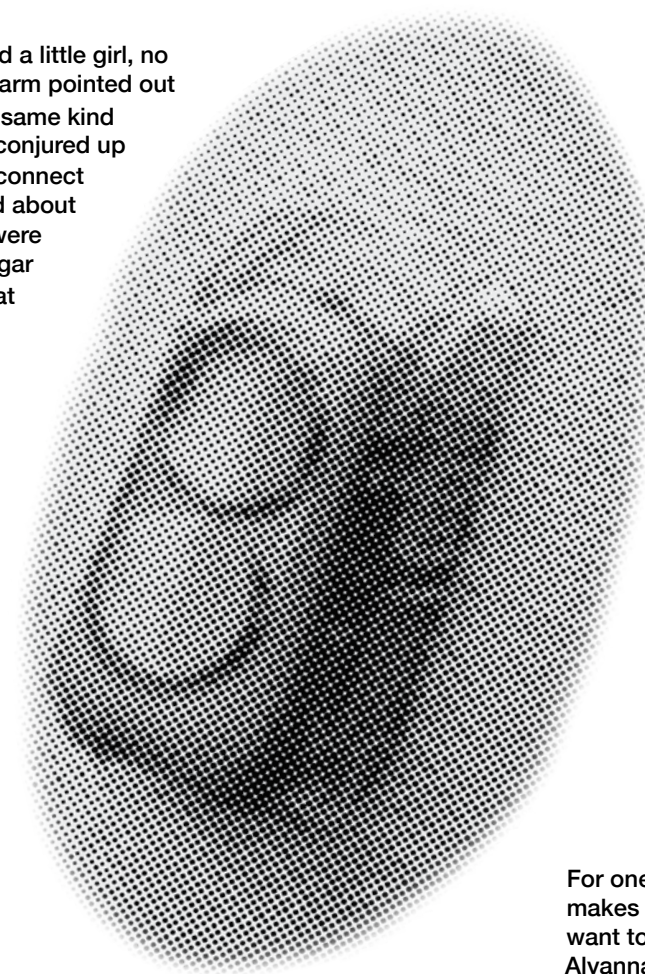
I agree with that sentiment. After reporting on this story, I have realized that medical devices and assistive technology create some pretty fascinating dynamics for users.

For one, we're so grateful for this technology. It makes our lives better, but sometimes we just want to rip it off and wear a dress, in the words of Alyannah Buhman.

We also tiptoe around what we wear for a variety of reasons. Sometimes certain garments just are not functional, other times we want to cover up our technology and sometimes clothing can ruin the device itself.

Keep in mind that everyone has their own narratives regarding clothing and assistive technology. But for those who don't worry about the problems the users of assistive technology face: we are healthier because of our devices, we are deserving of consideration and respect and, screw it. We are fashionable.

Words by: Elenanor Chalstrom



UNCANNY VALLEY

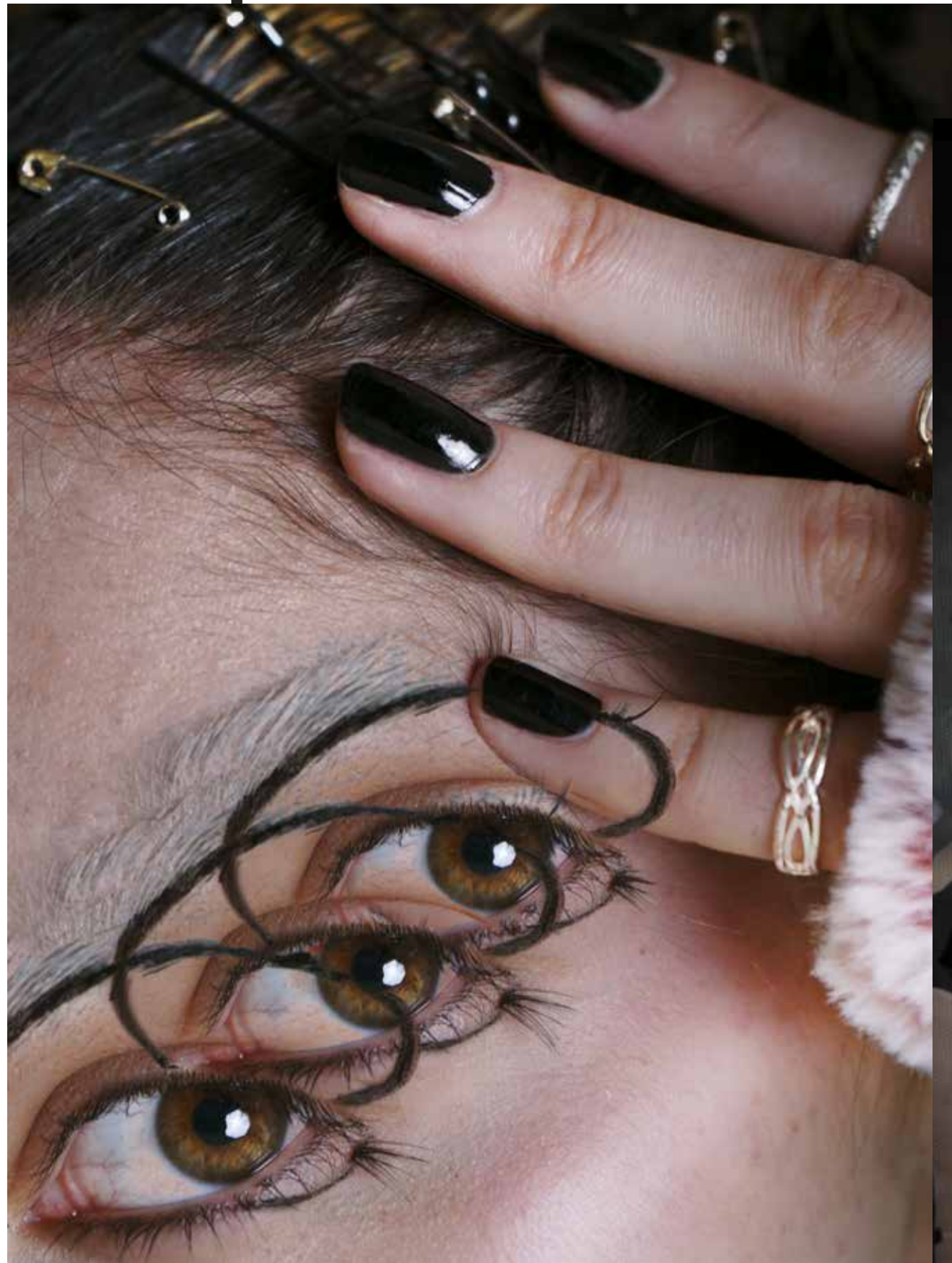


Photo Paige Duckler

DIRECTORS
EMMA CARREL &
ASHTYNN LOHRER

The pressure to be perfect constantly surrounds us. It pushes and pulls on us until we find ourselves transformed into something less than human. In an age of photoshop, computer generated models, celebrities and influencers, Femme Accessories directors Emma Carrel and Ashtynn Lohrer, both juniors majoring in apparel merchandising and design, embrace the imperfections of the human body.

"Uncanny Valley shows how humans are not perfect," Carrel said. "We have asymmetrical features and imperfect bodies. I wanted to touch on that subject and show that we don't need to live up to those standards."

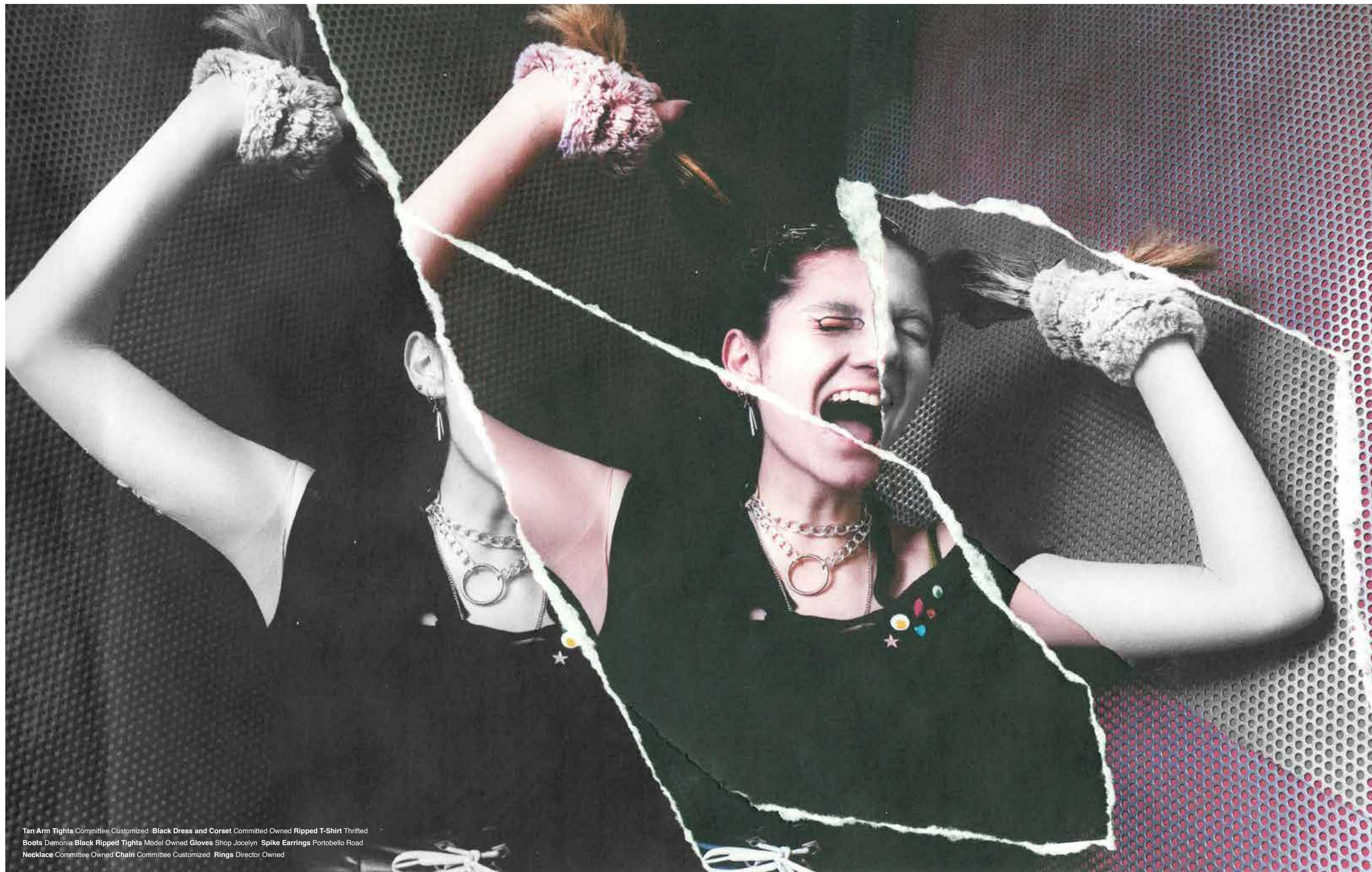
The directors used chunky silver pieces with chains and sparkles to emphasize the feeling of the unexpected and uncomfortable. Their models also don neutral colors with elements of mesh, lace and hanging strings.

"Being thrown into a world of unrealistic beauty standards and face-tune, it's hard to love your own body and skin," Carrel said. "We wanted to push the boundaries of artificial realities."

Social media enchants us with unattainable standards, but as we forge the future and step into an age of rebirth, 'Uncanny Valley' awakens our transformation. Instead of wrapping ourselves in artificial appearances, we are reminded to evolve with organic imperfection.

By Katelyn Squiers





Tan Arm Tights Committee Customized Black Dress and Corset Committed Owned Ripped T-Shirt Thrifted
 Boots Demoniac Black Ripped Tights Model Owned Gloves Shop Jocelyn Spike Earrings Portobello Road
 Necklace Committee Owned Chain Committee Customized Rings Director Owned



Dress Thrifted **Lace Tank** Victoria's Secret **Blouse** Committee Owned
Shoes Mix No. 6 **Socks** Committed Owned **Belt** Kohl's **Belt Chain** Portobello Road
Hoop Earrings Portobello Road **Drop Earrings** Committee Owned **Necklace**
 Committee Owned **Glasses and Rings** Model Owned **String** Director Owned



LEFT **Mesh Top** Portobello Road **Shimmer Pink Top** Committed Owned **Cargo Pants** Model Owned
Doc Martens Model owned **Pearls** Tiffany and Co **Belt** Model Owned **Diamond Belt** Committee Owned **Crystal Rings** Committee Owned **Talon Ring** Committee
Owned **Ear Cuff** Committee Owned **Face Pearls** Walmart



SWEET DREAMS



DIRECTORS
TRINITY HEEREN &
OWEN ABRAHAMSEN

The pop culture shift in the '80s and the rise of MTV caused music videos to turn into art as they were broadcasted across the nation. This change in music and fashion lead to the '80s aesthetic we have come to know and love. A decade of eye-popping colors, exaggerated makeup looks and over-the-top styles....

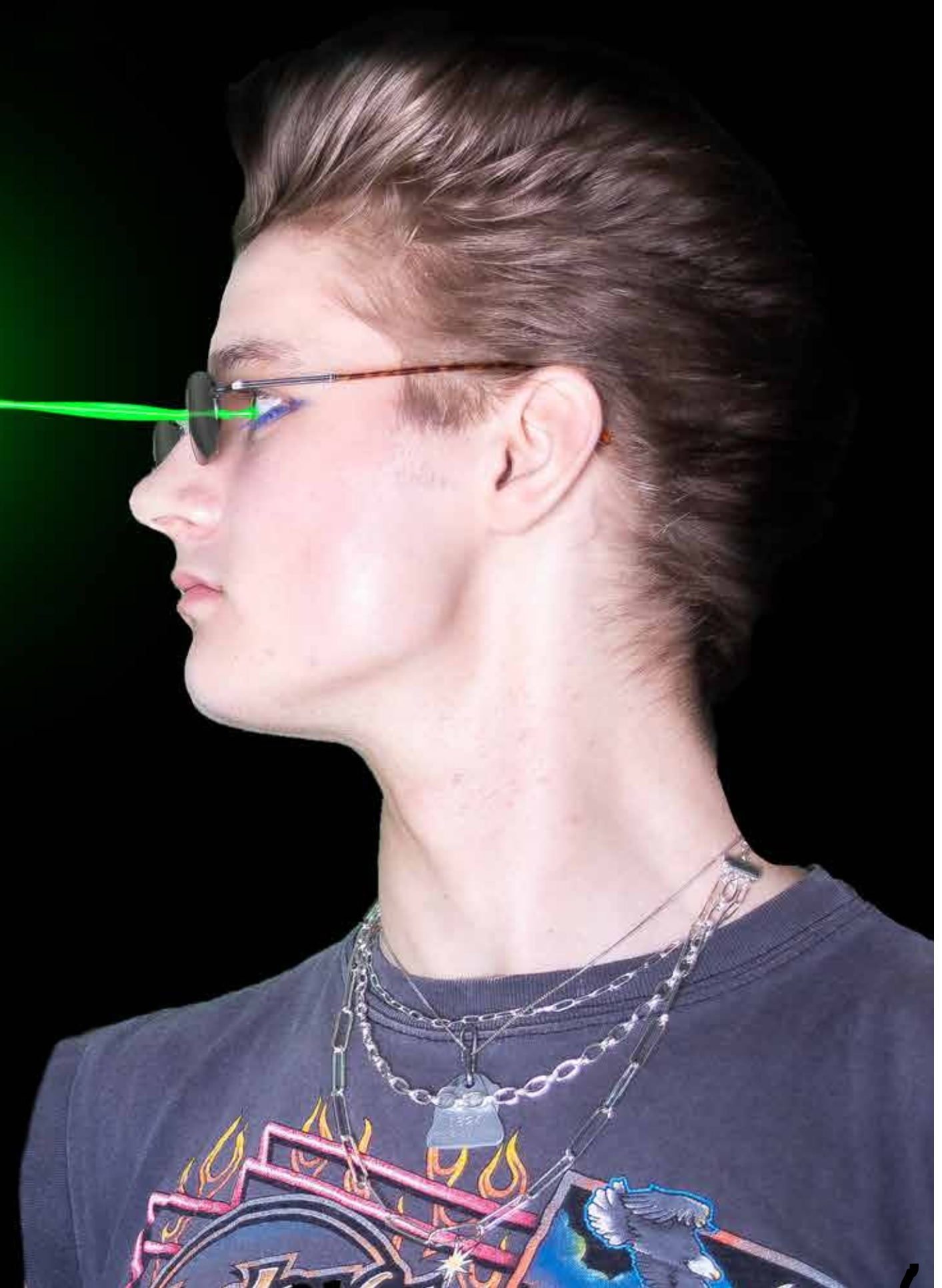
This is exactly what TREND co-directors Trinity Heeren, a senior in apparel merchandising and design, and Owen Abrahamsen, a freshman in apparel merchandising and design, wanted to focus on and bring back to life with their masculine accessories concept. The inspiration from Eurythmics' hit song, "Sweet Dreams" along with influences from David Bowie, Prince and other '80s icons, motivated the directors to focus on '80s streetwear and eccentric styles to portray the idea of retro fashion.

"It felt like shooting a movie with all of the models portraying different characters," Heeren. However, the directors decided to take it up a notch by adding futuristic aspects such as chrome wiring, silver metal and royal aspects to emphasize a futuristic and fairytale spin. "Think Narnia and Lord of the Rings meet Tron and Blade Runner," Abrahamsen said.

These different ideas portrayed within the concept by using lots of graphics and background effects made this retro-futuristic shoot titled "Sweet Dreams" come to life.

By Sam Brown

Photos Siddhant Kothadiya

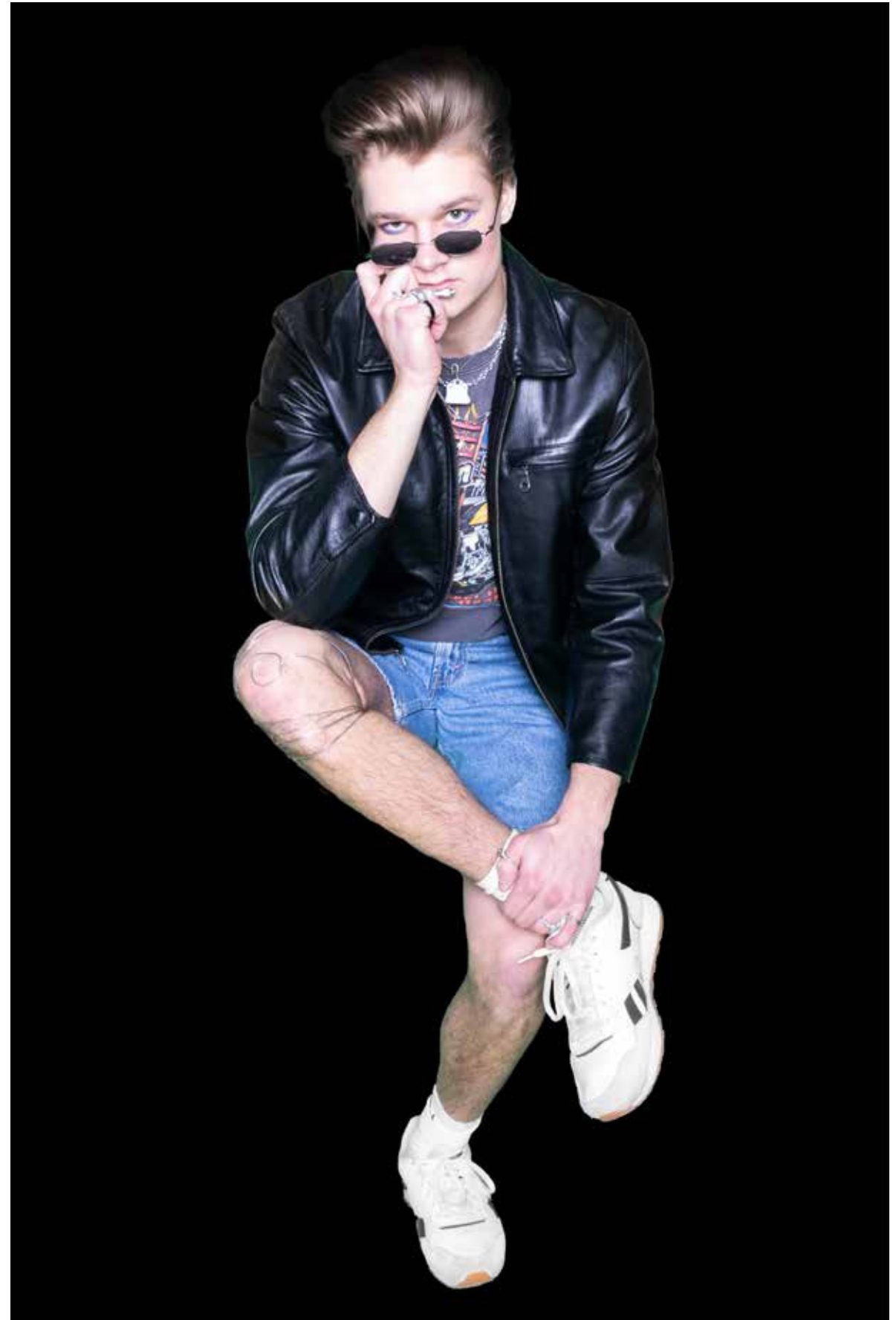




Jacket Thrifted Button Up Urban Outfitters Black Shirt H&M Pants ASOS Boots Dr. Martens Tree Pendant Amazon Wave Necklace Thrifted Big Chain Necklace Amazon Cross Earrings Amazon Bracelet Kohls Feather Ring Amazon Moon Ring Portobello Road Moon Star Ring Amazon Flower Ring Amazon Spin Moon Ring Etsy Silver Band Amazon Sunglasses Thrifted



Graphic Tee Garage Maxi Skirt Thrifted Boots Demonias Chain Belt Target Long Chain Necklace Target Flat Silver Necklace Thrifted Rings Thrifted Spoon Ring Grandma's Attic



Sunglasses Thrifted Graphic Muscle Tee Thrifted Owned Shorts Thrifted
Shoes Reeboks Long Silver Chain Target All Other Jewelry Thrifted







Photo Mia Nichols **Red Jacket** Thrifted **Button Down Blouse** Garage **Mini Dress** Windsor **Boots** Looks Like Summer
Hoop Earrings Target **Rings** Thrifted **Silver Ring** Amazon **Pearl Necklace** Target





WHY I GAVE UP MY APPL



At 18, I was ecstatic to receive an Apple Watch for my birthday. While the first edition of the fitness watch came out three years prior, my friends and I hadn't hopped on the bandwagon just yet. Slowly throughout our senior year of high school, the number of friends who chose to dote the immediately-recognizable silicone-banded trackers on their wrists increased.

Growing up, I was a very active child, and still remain an active adult to this day. In high school, I was first introduced to the world of crossfit and exerting my body throughout workouts. I was curious as to exactly how many calories I was burning, what levels my heart rate was at throughout the duration of the workout and longed for a way to track mileage during runs.

I had hopped on and off the Fitbit train throughout early high school, disliking the tracker for its unappealing screen features and longing for something that seemed less elderly-looking and more aesthetic. The Apple Watch provided a screen large enough for viewing all of the statistics and features I desired in a watch and fitness tracker.

The element of competition was hearty between my friends and I, as we shared and compared fitness achievements. So-and-so ran three miles today? I have to run at least four to beat them. We relished in collecting the medals and awards the technology provided us with ones such as completing a walking workout of at least five miles or more throughout the entirety of a month.

We even went so far as to compare the spots of skin that were left pale thanks to the wear of the watch on a daily basis. The self-proclaimed watch tan became worse as spring sports season kicked off and we spent three hours outdoors each day. Teachers became annoyed at us receiving and responding to texts on the devices

that no longer lived in our hands-but were now clasped onto our bodies instead.

Along with watch tan comparisons, the ongoing joke of wearing our watches to formal events such as prom and graduation, and claiming "spy kid" status was something we enjoyed doing-just to spite our parents.

Nearing 19, I became more aware of how dining center food was impacting my body. I began to rely on my watch more than ever before. The satisfaction of closing all of my fitness rings and exceeding, not simply just meeting my goals became a priority to me.

At the time, I viewed this as finally establishing a healthy lifestyle for myself at college. Looking back now, I realize that I lacked the research and knowledge necessary to properly take care of my body.

At the age of 20, I was now a sophomore in college, still sporting the same watch I was given as a senior in high school. The silicone band had seen two years of activity and had stood the test of beads of sweat getting trapped underneath.

It longed for a breather. Not only the watch itself, but the skin underneath it as well. Basic features of the watch were giving out along with my patience for not being able to utilize it throughout the day.

I was completing more runs than ever, and becoming more committed about taking that workout more seriously. I had always half-joked with my friends that I was going to switch from an Apple Watch to a more running-specific tracker, however, I could never fully make the switch. Being able to have the connective aspect with all of my friends via our fitness activities was something I was not ready to give up.

My parents were less than thrilled when I presented the idea of a new watch to them. After presenting my case and saving up for a new

one, I was the proud owner of a new and improved Apple Watch. That is, until they released a newer edition a mere six months later.

My watch remained like an additional organ- I was never seen without it, nor could I live without it. I would track walks to class, my crossfit workouts, respond to texts on it and scan gift cards for my morning coffee-all on the accessory that became an extension of my wrist.

In spring of 2020, my relationship with my watch became like that of a friend in class. When you're in class, you are able to bond over the content and relish in the course material. But outside of class, conversations and points of contact are nonexistent. There would be days where I needed to clear my head and go on a run. And in doing so, I met all of my fitness goals for the day. However, there were days where the watch would not leave its charging station, unused and ready for the next run.

Getting back into a fitness routine and the swing of classes again at the age of 21 came with a new understanding of how to nourish and take care of my body so that I was working out with intention, not just to see the rings on my watch close. I became more invested in crossfit classes and what I was consuming. Topics of intuitive eating became more prevalent among my friends and I, as well as the body positive movement that was slowly beginning to take off on social media and with influencers.

Celebrities and influencers such as Lizzo and Victoria Garrick lead conversations on embracing and appreciating your body for all that it can do-and does-for you. Seeing more and more influencers adopt this mindset and relay it onto followers like myself inspired the thought of ditching my Apple Watch.

Slowly becoming irritated with the amount of notifications and time spent

seeing updates that were sent to both my phone and watch, I knew it was time. At the age of 22, I was starting to use my watch less and less. When I told my friends and family that I was starting to become less attracted to the idea of wearing a fitness tracking watch, I received gasps and quick head turns, as they were shocked that those words had left my mouth.

For the past four years, I have worn my watch as an extension of my body, and all I have to thank for it is a distasteful relationship with tracking calories burnt and a gaudy watch tan. No matter how many hours I spend in the sun this summer trying to erase the evidence, I know it will always remain. If not physically noticeable, it will always remain a time of my life that represented a relationship with fitness that ebbed and flowed.

Words by: Sierra Hoeger
Photo Josh McCunn

3

FASHION FORECASTING

60 PERSONAL INTRUSION





DIRECTORS
LIV MAKEEVER &
BELLA TABOR

“Personal Intrusion” dissects our inability to control the ‘veil through which people perceive us,” said Bella Tabor, Fashion Forecasting co-director and sophomore in apparel merchandising and design. We cannot control the who or the what when it comes to external perceptions. This creates a warped perception of ourselves since the thoughts and feelings of others can be projected onto you, whether you realize it or not.

To represent this visually, Fashion Forecasting was inspired by bizarre and uncompromisingly uncomfortable imagery. Something that has contrasting colors and lighting, and when paired with odd shapes, makes the viewer feel disturbed. As Tabor puts it, it’s “something you have to look at, even though you don’t want to see it.” Visuals like this tend to stick in our minds, forcing us to gaze longer than we may like to and then continue to think about it later, “just like how we look at ourselves in the mirror and scrutinize ourselves,” said Tabor.

Every detail in this surreal photo-shoot has meaning behind it, all to showcase vulnerability: odd posing of the models, non-traditional makeup, obscure facial expressions, bare feet and harsh lighting. These shots were taken in dark lighting and at high angles, as if the subject is being surveilled with a bright flash. This is a depiction that shows anything can be revealed at any time. Everything is so quick; people are quick to judge, quick to dismiss and quick to turn away. “I wanted something that you look at, multiple times, to truly perceive it,” said Tabor. “We are more than just an image: we are feelings, emotions and you’re allowed to let those out.”

The forecasting side of Fashion Forecasting comes out to paint a picture of our new world. Since the beginning of the COVID-19 Pandemic, our online presences have become more prioritized than ever.

By Olivia Perovic
Photo Siddhant Kothadiya

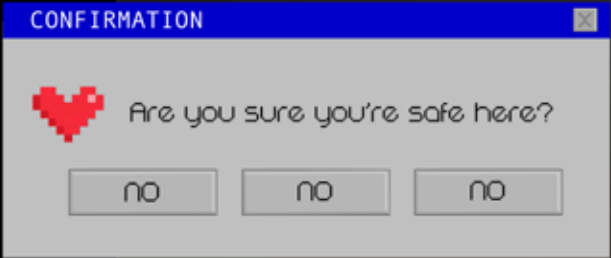


Photo Siddhant Kothadiya **Orange Jacket** Akira, \$59.60 **Blue Jacket** Thrifted, \$50 **Orange Bra** Urban Outfitters, \$10 **Blue Pants** Nike, \$35 (Poshmark) **Earrings** Committee owned **Ring** Committee owned



> COMFORT LEVEL ANALYZING
> NO SYMPATHY for the WICKED



Photos Siddhant Kothadiya
Dress DOUCIU, \$28.69 Necklaces Committee owned
Balaclava Wild Fabel, \$12 **Blue Shirt** Urban Outfitters \$59 **White Shirt Top** Shop \$35 **Butterfly Top** Fantasy Lingerie, \$13 **Skirt** Forever 21, \$24 **Ring** Committee owned



Photos Siddhant Kothadiya



Photo Siddhant Kothadiya



Photo Siddhant Kothadiya



Photo Edgar Zaragoza

The general mood
is now
>UNCOMFORTABLE.

> with GRATITUDE
> with ENTHUSIASM

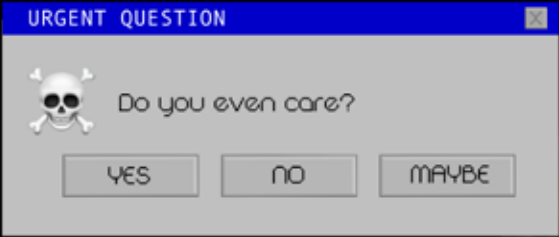


Photo Siddhant Kothadiya



Photo Siddhant Kothadiya



Photo Siddhant Kothadiya

4

CHRYSALIS

DIRECTED BY EDITORS IN CHIEF
CLAIRE CORBIN & QUINN HERBERT







Long Long Sleeve Lerakot, \$35, Latex Cream Pants Nina Doll





Lava Catsuit DRESSX DISCOVERSE





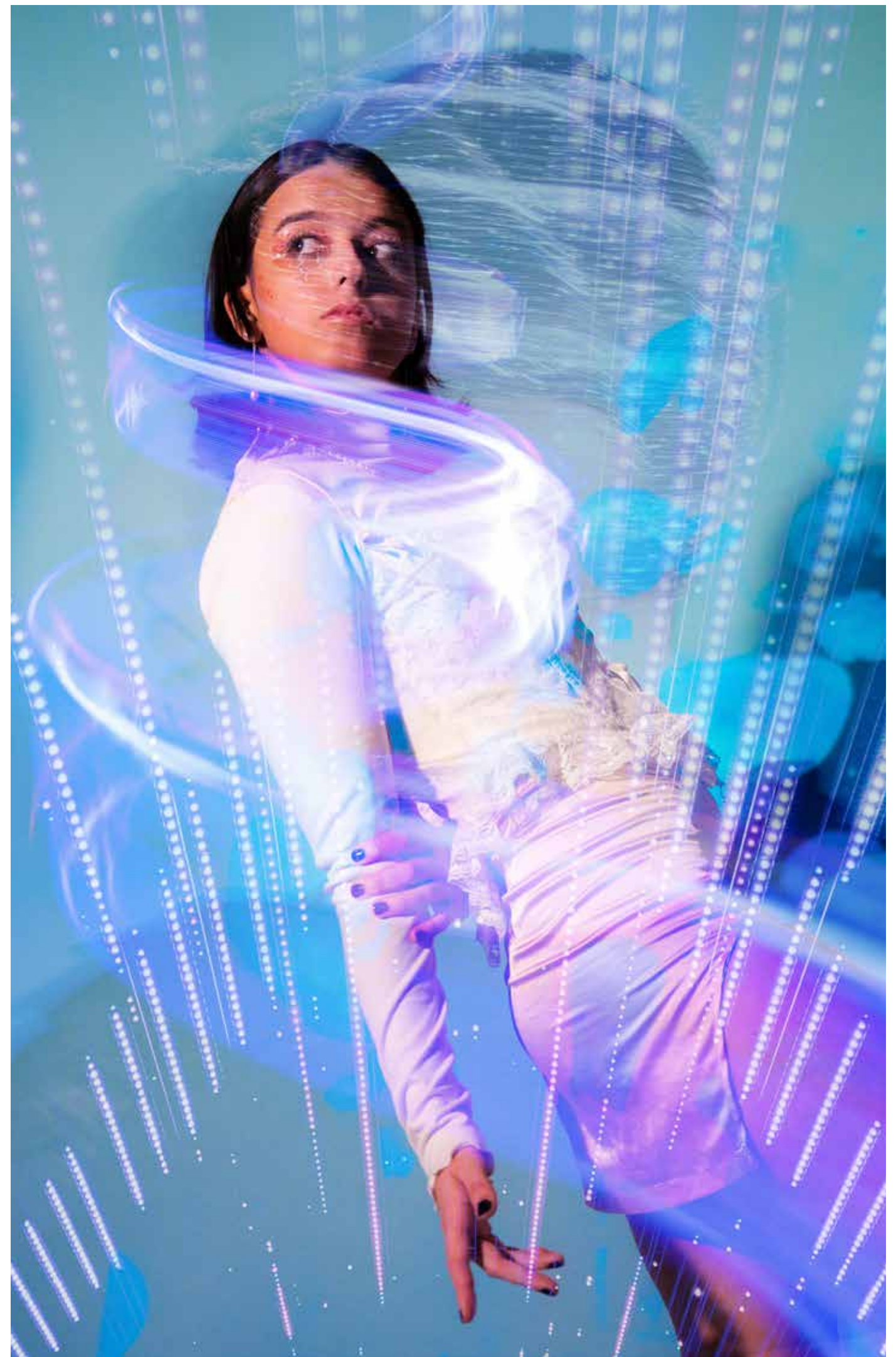
5

READY TO WEAR

82 RENASCENT

94 GENERATIONAL JEANS

98 DYSPOSE



RENASCENT



Photos Josh McCunn



DIRECTORS MIA KAWAMITSU & JOSLYN SCHAFER

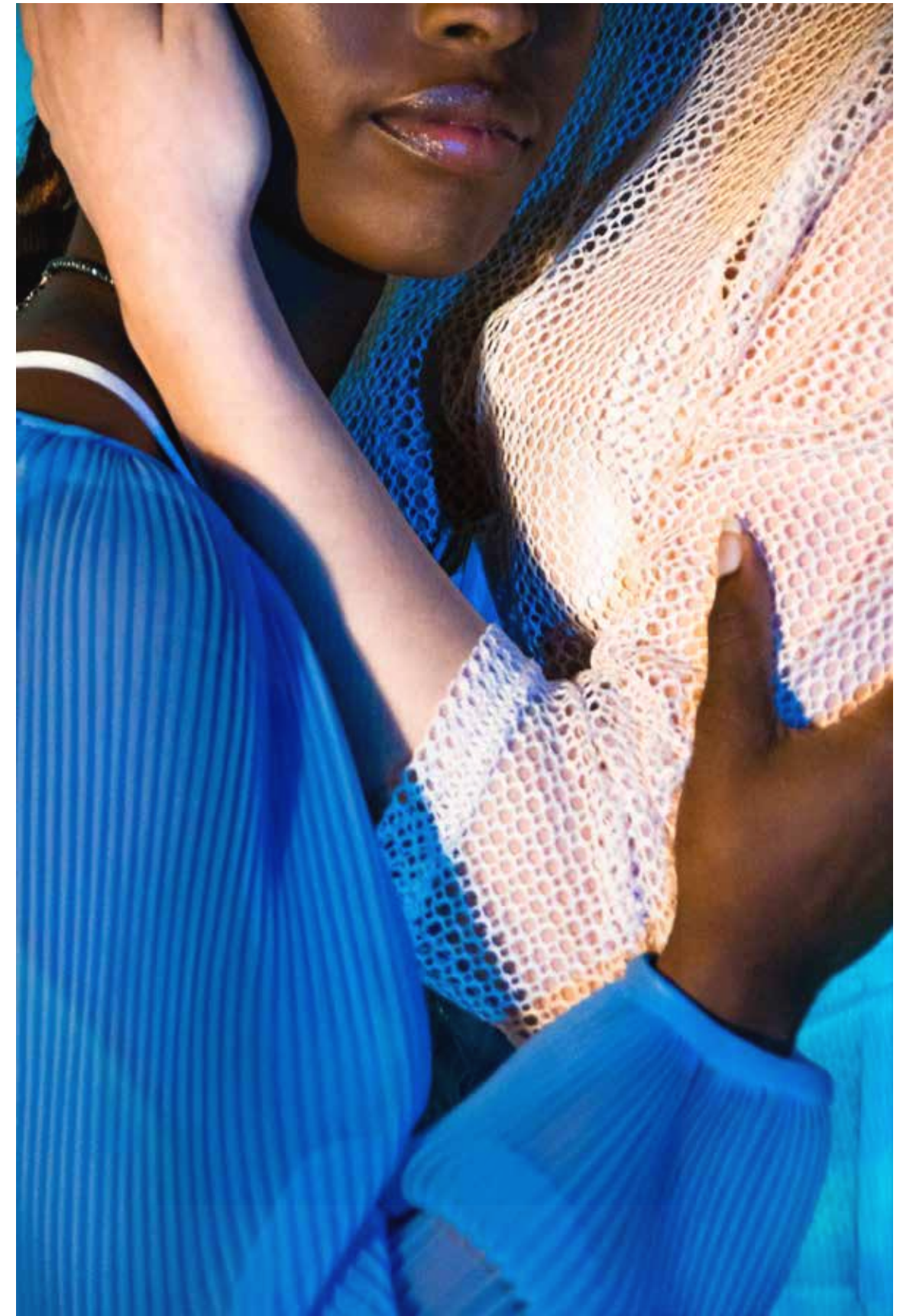
The desire for an escape from the exhausting realities our society faces is common across humanity, especially in the last few years. Femme RTW directors Mia Kawamitsu, a junior in journalism, and Joslyn Schafer, a senior in community and regional planning, discuss how they expanded on this idea and how they created a concept that combines the challenges our generation faces along with the idea of rebirth.

Kawamitsu and Schafer were heavily inspired by the biological process that occurs when an adult medusa jellyfish dies. Throughout this process, the medusa sinks to the bottom of the ocean and starts to decay. Unlike any other animal, its cells have the ability to emerge into a new jellyfish.

To Kawamitsu, 'Renascent' "reflects the undying spirit of the youth as we continue to live through the cycle of unrest in society."

The co-directors thought that the medusa accurately represented the ability of our generation to adapt to all the challenges we face. New generations are literally reborn time and time again, even though every generation goes through many changes and issues.

By Ella Ehlers





Under Shirt Thrifted Legwarmers Thrifted
Slip Dress New Wave Slip Skirt New Wave
Boots Dr. Martens





Corset Top Second Hand Boots Jeffrey Campbell Skirt Director Owned Shirt Committee Owned









GENERATIONAL JEANS

How our parents have influenced the way our generation dresses today.

Looking through old photo albums of your parent's college-aged days may be cringe for some, but might spark outfit inspiration for others. The art of appreciating vintage clothing has pried open the vaulted door to classics, fashions and fads of the past. Generation X, those born between 1965 and 1980 (likely your parents), are current trendsetters and style inspo for modern-day fashion. Channeled through their children's style and pop culture, the style of their time lives on today.

As children, we were more often than not dressed by our parents. The typical rainbow butterfly skirts and graphic football tees crowded elementary school classrooms. Now, we can't really blame our guardians for dressing us this way; that's all that was marketed towards children at the time.

"Putting a pink bow on a baby's head [today] is weird. [People who do this] are starting to gender their children from a very young age. So, definitely children

are getting messages about what's program and what's not," says Susan Stewart, a demographic family sociology professor at Iowa State University.

However, Generation Z, or those born between 1997 and 2012, seem to be the first to challenge this predisposition. Today, we are extremely individualistic in the way we present ourselves through our clothing. Gender clothing norms have steadily been put to rest, and fashion is becoming more androgynous.

The majority of infant and children's clothing today is neutral colors and patterns, and the typical "it's a boy/girl" baby showers have been replaced with themes rather than colors. So, rather than how we were dressed by our guardians as children, how does the way they dress affect the way that we choose to dress ourselves?

Times have certainly changed, and no longer are mothers wearing dresses and tying bows into their hair while baking

a fresh loaf of banana bread. Fathers are not wearing suits at the dinner table. Family time is comfortable, and growing up we always saw our parents dressed to reflect this occasion.

Avery Thompson, a freshman at Iowa State majoring in public relations, grew up in a relaxed environment where her parents' number one concern was being comfortable.

"It was really just a t-shirt and jeans," Thompson said. "Nothing too fancy. Just really simple, comfortable attire."

Thompson reflects this same nature of dress in how she styles herself today with loose, baggy and layerable outfits. She also credits her love for vintage and retro styles to her dad, who channels the '90s hip-hop look perfectly.

Drew Hafner, a senior studying marketing at Iowa State, also recalls his parents dressing comfy-casual growing up.

"When the weekend hit, all [my dad] wanted to do was be in comfortable clothing. My mom on the other hand worked from home half of the time, so comfort was already part of her weekday dress."

Whether they were hitting the lake or on the golf course, seeing his parents dressed this way was normal for Hafner. He had not developed his own personal style yet, so he dressed sportier and more casually since that is what his parents were doing with their style.

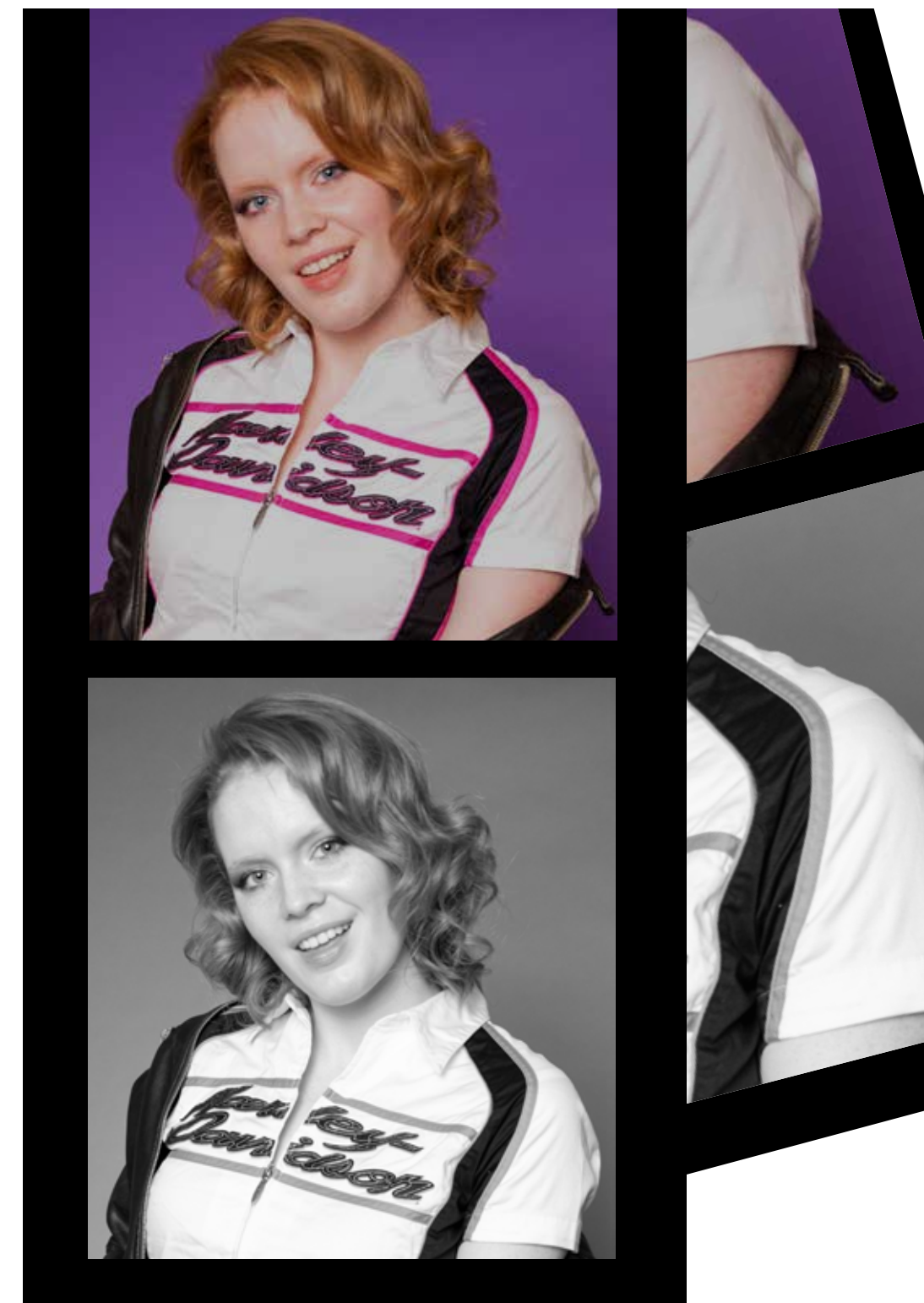
Once Hafner did start to create and develop his wardrobe into one based on principles other than "sporty casual," however, his parents never held him back from doing so.

"They have always been super encouraging of me finding my style," he says. "It brings me a lot of joy seeing them being genuinely interested in my fashion choices."

Thompson's parents showed the same type of support when she was growing up.

"My mom was always supportive," Thompson said. "I would show her my outfits and she would always comment on them and say what she loved. My dad would mention some things he used to wear that he thought I would like."

While we grew up noticing what our families were wearing, gone are the times where we are forced to dress how they tell us to - besides maybe for family pictures. Gen Z is lucky in the way that while we might subconsciously pick up on fashions that our guardians wear,



we are not held to a standard to dress exactly like them. Gen X parents are encouraging of their children's self-expression. This has affected the way that we as a generation dress today because we are being allowed the freedom to strive for individuality and uniqueness.

"[Gen Z] is more concerned about their identity. Somehow, you might communicate that with your clothes," Stewart says.

Big parts of everyone's identity is based on surrounding culture. Gen X laid the foundation for styles and fashions based on this principle. They were

Harley Davidson Top Director Owned,
Jeans & Combat Boots Model Owned

Grateful Dead T-Shirt Director Owned, Leather Jacket
Committee Owned, Jeans & Shoes, Model Owned



the first generation to wear graphic tees with their favorite band plastered on the front and base their outfits around what their favorite pop culture sensation was wearing: think Tupac, Madonna and Michael Jackson.

Wearing your favorite band's merch is still "cool" today, and has expanded into a market for more than just the music industry. Social media influencers and internet personalities all push out merchandise for their fans to buy. Still though, rocking a Rolling Stones, Guns N' Roses or Nirvana tee is a product of our parent's time. Just make sure you know at least one song in case someone asks if you're a true fan.

These vintage culture references are trendy and create nostalgia of our parents' youth where what we have today was unfathomable.

"[Gen Z] is growing up in a very complicated time. Mental health is below average. Social media is a huge influence. You are growing up post-9/11. Now, there is this war in Ukraine and the pandemic. Maybe [Gen Z] is searching for something that seems a little bit more stable," Stewart says.

Stability and security are feelings that we seek from the people who raise us, hence why some people may still sleep with a baby blanket or stuffed

animal. Physical items can hold sentimental value and connect us to our guardians emotionally even if they are not with us physically.

Thompson feels this way with her mom's old Central College sweatshirt.

"It makes me feel comfortable because she lives over in Ohio, so I don't see her nearly as much," Thompson said. "It gives me a sense of home."

For Hafner, it's his dad's vintage Ralph Lauren hat.

Subconsciously, we all tend to gravitate towards pieces that are familiar

and safe to us. Whether this is at the mall, the thrift store or online shopping we are constantly being influenced by what we grew up around.

By accident or intention, most of Gen Z has probably worn an outfit similar to something their Gen X parents had worn decades ago. Vintage will always be "cool" and give us comfort, so, someday when you are looking through your old college photos with your future children, don't be surprised if they are wearing the same fashions years later.

Words By: Taylor Maerz
Photo Josh McCunn



DIRECTORS:

ANEESH MANDAVA &
MADDIE VANARSDALE

As our world emerges from its chrysalis, we are ignited to embrace the electrifying advancements that lay before us. But as we direct our attention to the future, we leave behind broken remnants of the resources used to build our vision. Masculine Ready to Wear co-directors, Maddie VanArsdale, a sophomore majoring in linguistics, and Aneesh Mandava, a senior majoring in industrial design, embrace the minimalistic side of fashion to revive these forgotten fragments.

"Dyspose represents the less desirable side of futurism and embraces the rugged and imperfect aspect of what's to come," VanArsdale said. "Inspired by science fiction and dystopian media, Dyspose explores the space where survival meets aestheticism and blurs the line between creativity and necessity."

The directors contrasted the bold colors of Chrysalis with a darker and more neutral look. They also utilized clothing items in ways that opposed their intended uses, such as a belt for a harness or a cardigan as a crossbody bag, to emphasize the idea of "working with what you have." Much of their inspiration comes from dystopian media such as Dune, Mad Max and The Maze Runner.

"The fashion industry is a fast-paced and unrelenting beast," VanArsdale said. With new trend and styles churning out every day, it's almost impossible to keep up with the latest looks."

'Dyspose' teaches us to find beauty in both the new and the old. In the wake of a fast-moving and constantly changing world, we learn to balance innovation and conservation through sustainable fashion practices such as thrifting and upcycling.

"I want readers to see this shoot and find inspiration in embracing unconventionality," VanArsdale said. "You don't have to wear designer clothes or spend your entire paycheck on an outfit to look good. A little creativity goes a long way, and staying true to your own taste and style is the most important thing when it comes to the material body."

By Katelyn Squires

Photo Josh McCunn







Black Trouser Pants A New Day, Black Top Sweet Romeo, Black Combat Boots Forever 21, Beige Knit Sweater Thrifted, Tan Trench Coat London Fog





Leather Brown Suede Coat PGA Tour, Light Brown Sweater Dolce and Gabbana,
Fingerless Glove Thrifted, Leather Colored Bandanna Thrifted, Sleeveless Turtleneck
Rock and Republic, Tan Corduroy Pants Dasyori, Leather Combat Boots Military Surplus





Black Puffer Coat Columbia, Layer Grey Mesh Sweater Mossimo, Multi-color Scarf Thrifted, Beige Mesh Sweater Altered State, Ugg Boots Committee owned, Custom Patchwork Pants Committee owned, Space Glasses Amazon



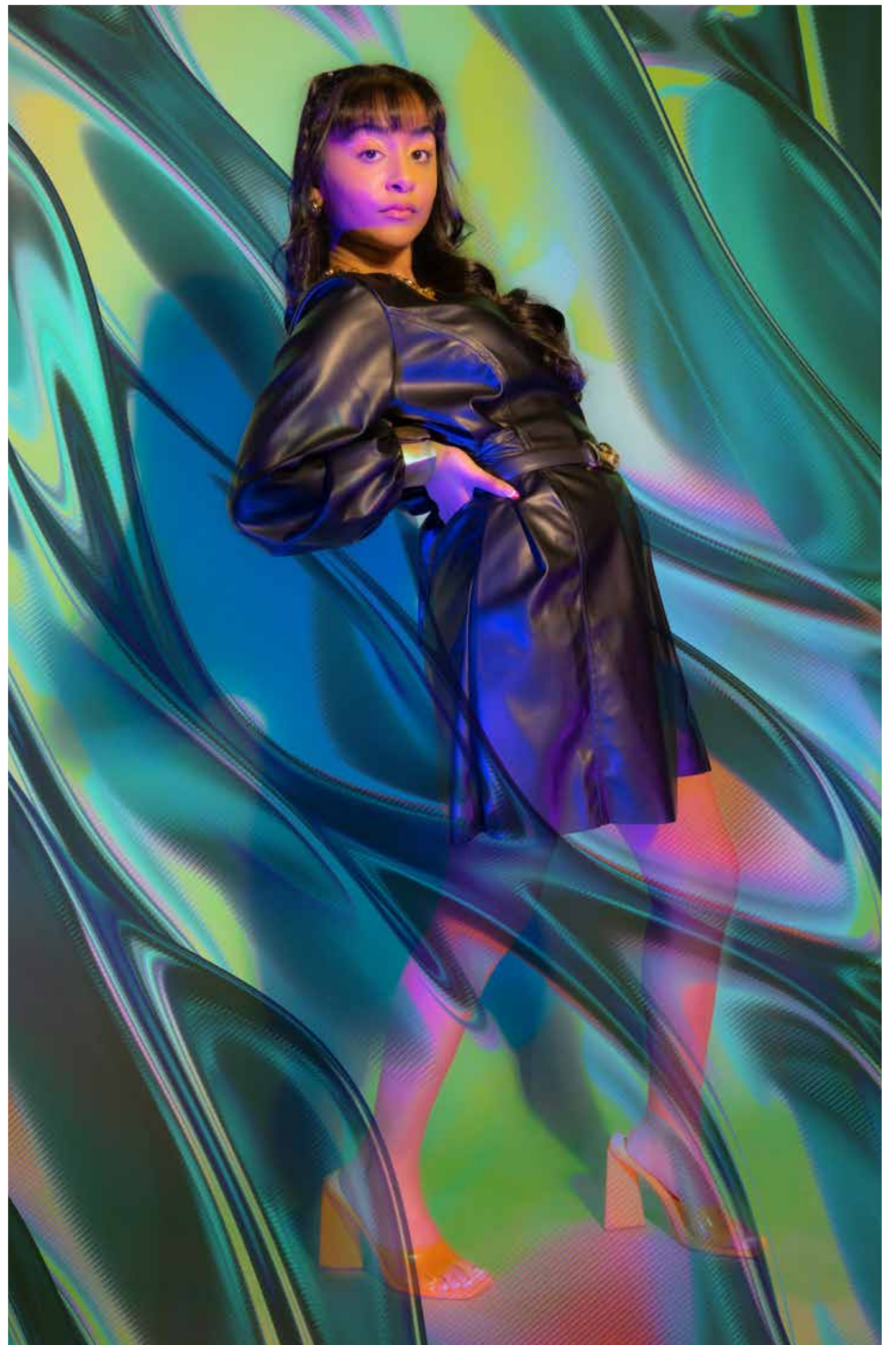


6

RUNWAY

116 LET ME BE FEMME

128 MELTED FANTASY



LET ME BE FEMME



Photo Siddhant Kothadiya



Photo Mia Nichols

DIRECTORS CHANEL SPEAR & EMMA LUTZ

Inspired by her personal experiences, co-director of *Femme Runway*, Chanel Spear, a junior majoring in apparel merchandising and design, wanted to exemplify the topic of gender dysphoria. With the help of co-director Emma Lutz, a junior in apparel merchandising and design, the vision was able to come to life.

The ballet and ballerinas were the central influences behind the concept. Having done ballet growing up, Spear wanted to emphasize how ballerinas are strong yet beautiful. The directors turned it into an idea to express what being transgender feels like.

"There is no weakness in being female and especially no weakness in being a trans woman," noted Spear. In ballet a ribbon represents beauty but in this shoot, it symbolizes being tied down and constricted to the box of femininity due to society's views. The use of a box represents how it feels to be trapped in your own head.

However, the transparent box represents how society perceives and judges you whilst trapped with your own thoughts. Being transgender is a nonlinear journey of expressing who you have always been while continuously breaking away from the standards of society. Some models wear monochrome, resembling society's expectations to look a certain way. The central character had more details in clothing and a more extravagant makeup look to resemble breaking away from those stereotypes and the standards society has put on us.

"With everything going in the world, it's important to be honest about how you feel and learn to accept people as they are," said Lutz.

By Sam Brown



Photo Mia Nichols



Photo Macey Miller





Photo Siddhant Kothadiya



Photo Macey Miller



Photo Siddhant Kothadiya



Photo Mia Nichols



Photo Siddhant Kothadiya



Photo Macey Miller



Photo Josh McCunn

Leather Dress ASOS Heels Director Owned Belt EIC Owned
Earrings Director Owned Necklace Committee Member Owned
Cuff Bracelet Director Owned Rings Director Owned

DIRECTORS

KYLA JOHNSTON &
RISHIMA VARMA

A fleeting glance from across the room. The touching of hands during a long walk home. An impassioned kiss beneath a midnight sky.

Love is one of the most intense emotions we can experience. It captivates us and pulls us in, despite the pain and confusion it creates. These contrasting sentiments inspired Masculine Runway Directors Rishima Varma, a junior majoring in graphic design, and Kyla Johnston, a junior majoring in apparel merchandising and design, explore the diverse nature of romance.

"Melted Fantasy explores the complexities of intimacy," Varma said. "Falling in love is a beautiful experience where we often find solace in and melt into our lovers. However it can sometimes cause us to not see clearly."

Love contains many contrasting dynamics that Varma and Johnston focused on during their shoot. They examined the relationships between fantasy and reality and joy and difficulty that many people encounter.

"Everyone is a romantic, whether they would like to admit it or not," Varma said. "A lot of people have experienced a complex romantic relationship before, or have at least felt the cloudiness and illusion that romantic feelings can cause."

Varma and Johnston used velvet and chiffon fabrics to portray the "soft" feelings of love and a contrasting leather dress to accentuate the complexities of romance. Bold accessories, clothing and makeup also added to the representation of this concept.

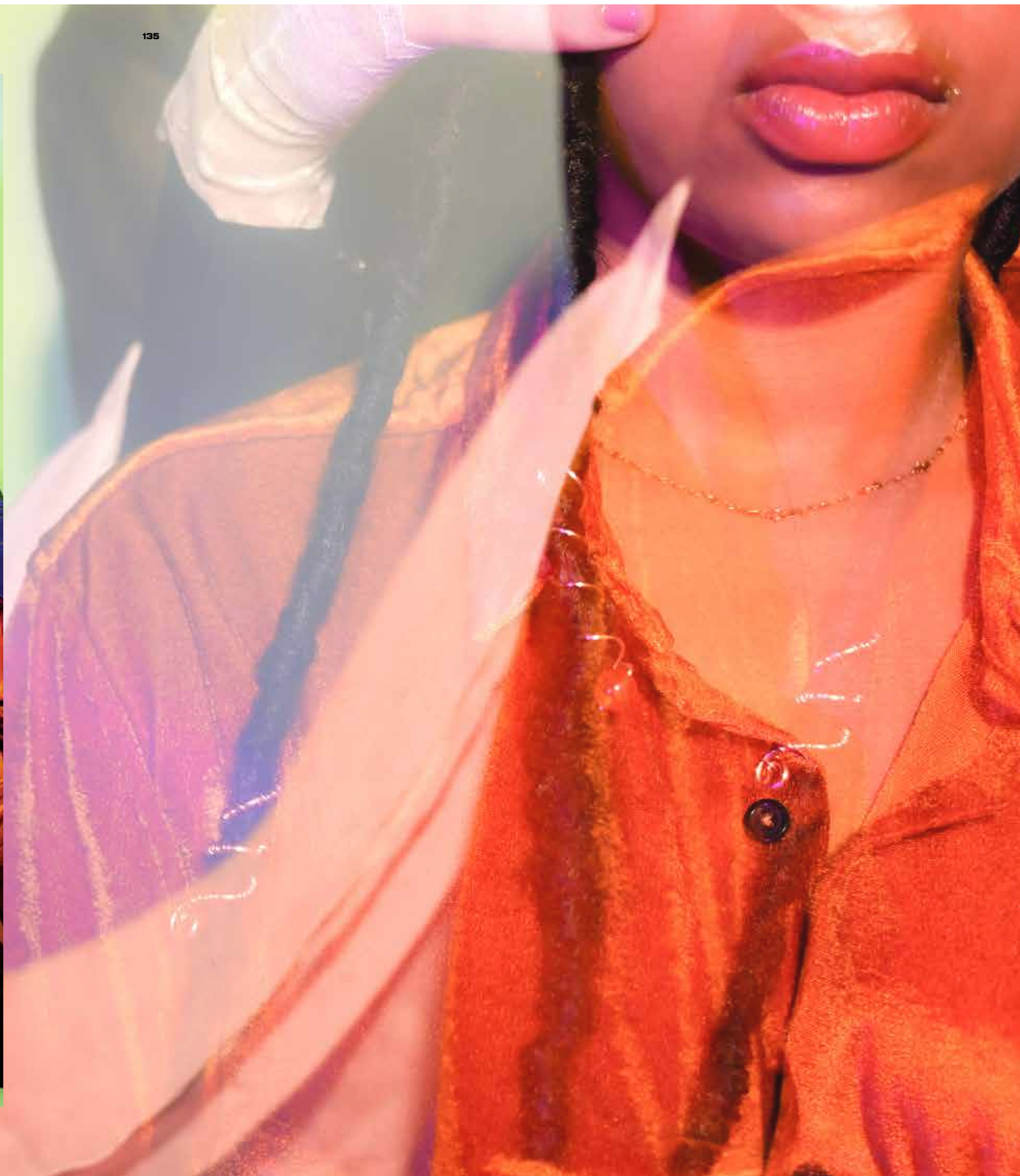
The directors also collaborated with Crystal Raps, a Black owned business based in Des Moines that makes coil jewelry for for protective hairstyles.

"We hope the readers will fully indulge in the otherworldly experience of falling in love while still being aware of its unclear complexities," Varma said.

By Katelyn Squiers









Velvet Shirt ASOS Swirl Pants ASOS Suede Chelsea Boots H&M Layered Necklaces Director Owned Chain Belt Portobello Road



RIGHT
 Velvet Shirt ASOS Over the Knee Suede Boots Director Owned
 Black Corset Committee Owned Hair Accessories Crystal Raps
 Rings Director Owned Earrings and Necklace Model Owned





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