

Craccum

EST. 1927

SEXUALITY,
STI'S, AND
SCOTTISH FISH

BY OLIVER COCKER
& KASIA O'MEARA // 8

DILDO?
DILDON'T!

BY MIKE CROSS // 12

DOUCHING101

BY TIM EVANS // 22

WHAT SEX
POSITION ARE
YOU?

BY KAAVYA GHOSHAL // 28

Fashion Edition
"Fashion. now what?"



**executive
elections**



VOICE

**NOMINATIONS
NOW OPEN**

**POSITIONS ARE COMPENSATED FINANCIALLY. FOR DESCRIPTIONS INCLUDING RENUMERATION
SEE [AUSA.ORG.NZ/ELECTIONS](https://ausa.org.nz/elections). NOMINATIONS ARE OPEN UNTIL FRIDAY, AUGUST 2 - 5:00 PM.**

PRESIDENT

EDUCATION VICE-PRESIDENT
(UNDERGRADUATE)

EDUCATION VICE-PRESIDENT
(POSTGRADUATE)

**ENGAGEMENT VICE-
PRESIDENT**

**WELLBEING AND EQUITY
VICE-PRESIDENT**

**FINANCE AND OPERATIONS
VICE-PRESIDENT**

**INTERNATIONAL STUDENTS
OFFICER**

POSTGRADUATE OFFICER

WOMEN'S RIGHTS OFFICER

QUEER RIGHTS OFFICER

DISABILITY RIGHTS OFFICER

CONTENTS

EDITORIAL	4
NEWS	6
UNIHACK	8
FAST FASHION IS THE FAST TRACK TO HELL	10
DEPOP: YEA OR NAY	12
PACIFIC FASHION ON THE RISE	13
THREADS OF TRADITION	14
STILL STRANGELY NORMAL	18
BAD BITCHES WITH BAND TEES	22
ONE SIZE DOES NOT FIT ALL	24
FASHION SNAPS	26
PUZZLES	29
HOROSCOPES	30

STAFF

EDITOR KIERAN PANUI (HE/HIM)
editor@craccum.co.nz

ASSISTANT EDITOR KALA BURGESS (SHE/HER)
subeditor@craccum.co.nz

FEATURES EDITOR OLIVER COCKER (HE/HIM)
features@craccum.co.nz

ARTS EDITOR LEWIS CREED (HE/HIM)
arts@craccum.co.nz

LIFESTYLE EDITOR KAAVYA GHOSHAL (SHE/HER)
lifestyle@craccum.co.nz

NEWS EDITOR ALAN WU (HE/HIM)
news@craccum.co.nz

VISUAL ARTS ARIANNA RAMOS (SHE/HER)
visualarts@craccum.co.nz

SOCIAL MEDIA SOPHIA IBBETSON (SHE/HER)
socials@craccum.co.nz

PASIFIKA EDITOR IATUA FELAGAI TAITO (HE/HIM)
pasifika@craccum.co.nz

MĀORI EDITOR BLAZE WEBSTER (SHE/HER)
maori@craccum.co.nz

ENVIRONMENTAL EDITOR MIKE CROSS (HE/HIM)
environmental@craccum.co.nz

DESIGNER NICK WITHERS (HE/THEY)
design@ausa.org.nz

ADVERTISING
advertising@ausa.org.nz

COVER & CENTREFOLD

CREATIVE DIRECTOR & STYLIST: NIKIREI @MILKIREII
CREATIVE DIRECTOR & PHOTOGRAPHER: ARIANNA RAMOS @
AJRTRIESART

MODELS: KALA BURGESS @KALA31189,
ZEE UY @QQPASSIONFRUITGREENTEA

CO-STYLIST/SHOOT ASSIST: BOBBIE ANGELIKA @BOBBIEBBAAE

DESIGNERS: ANA TANOI @ANATANOII, KRISTA AVIA @KRKCOLLECTIONS,
EVA ZHANG @EVANGELIXIR

HOROSCOPES CLARICE DE TOLEDO (SHE/HER)

INTERNS TIM EVANS (THEY/THEM) (ARTS),
TREVOR PRONOSO (HE/HIM) (NEWS),
REEMA ARSILAN (SHE/HER) (FEATURES),
BEN LUO (VISUAL ARTS)

EDITORIAL OFFICE

TOP LEVEL

STUDENT UNION
BUILDING

34 PRINCES STREET

f CraccumMagazine

@craccum

@craccum

@craccummag



WANT TO CONTRIBUTE?
WE WOULD LOVE TO HEAR FROM
YOU! JUST SEND US AN EMAIL!

STUDY IN STYLE

Every day is a fashion show.



KALA TAKEBE BURGESS

Unfortunately, it is not brat summer here, but we can enjoy brat winter instead.

Finally, I get to write about things I actually like. I'm just kidding. I do like the other issues, too, I promise. I am not the most fashionable person ever, but I do have a fair share of understanding of what's in, what's out, what's timeless and how to put together an outfit.

Currently, I am into things like...Peplum tops and skirts, Long socks and boots, dress over jeans and Summer scarfs. We'll see how long that lasts...

On the other hand, my forever statement pieces would have to be a beret, a mini skirt in winter and Puffy sleeves; I just love looking like a fake Parisian.

Fashion is a creative outlet that many find rewarding and fun. It's a way to express yourself freely. For me, when I think of an outfit the night before and then I put it on the following day and it looks good ?! Instant serotonin, and I know I'm going to have a good day.

As much as I love fashion, it does come with

some negatives.

In this day and age, we are consistently surrounded by media pushing overconsumption. Hungry big corporates scamming us poor students. I see this often as fast fashion is becoming more prevalent. (Unless we shop local small businesses!!) Often hems are loose, and the quality is...shit. I'm talking about you, the big shops on Queen Street. It may feel overwhelming with trends constantly being thrown down our throats. Sometimes, our wants overpower our needs, and we may purchase unnecessary items just because it's "trendy".

The ever-so-fast turnover of trends is also impacting many of us negatively as we feel that if we do not keep up, we are not fashionable. Then, we finally give in and buy it, but it's too late now; it's on to the next.

But always be mindful and think about how you can be sustainable, contribute to small businesses, and contemplate if you need it or not. Often, we can curate an outfit with what we already have anyway. Another thing is that trends WILL come back. Every decade, the decade before's style is back in trend, and we

are seeing that right now with the rise of Y2K. So, if you struggle with letting your clothes go like me and have an emotional attachment to your clothes, have a look in your closet, and you probably have something from 10 years ago that is back in style now.

But I want to stress that what's most important is Being true to yourself. Why is it that as we get older, our wardrobe turns neutral, and we begin minimalizing our styles? As Kate Spade once said, "Playing dress-up begins at age five and never truly ends." Think back to your childhood days. Do you remember your fashion shows down the hallway wearing the most sparkly maximalist outfit you had? I certainly do. Back then, fashion was fun and creative, so why did that ever have to be dull and boring just because we got older?

Fashion is all about confidence and attitude, so wear what you want, flaunt your looks, and enjoy your creative output. Try different looks to find your own style; remember, you don't have to stick to one type of aesthetic. One day, you can go casual, and the next, you can dress like a smart scholar. Regardless, as long as you feel sexy and confident, you ate that up. One more thing; "When in doubt, wear red." —Bill Blass

PUTTING ON A F*CKING GOOD TIME

OUR INVITATION TO HELP FUND YOUR EVENTS

Clubs/associations at the University of Auckland who put on an event during one of our Weeks are eligible for funding.

Find out more and apply at:
<http://ausa.org.nz/weeks-tender/>



FAIR • SUPPORTIVE • INDEPENDENT • CONFIDENTIAL

We offer advice about
your rights,
university procedures,
tenancy and more.



student support hub

📍 AUSA house, 4 Alfred St, Opposite the Main Library

☎ 09 309 0789 🌐 www.ausa.org.nz ✉ advocacy@ausa.org.nz

Not Cancelled; Fashionably Late



ALAN WU

In today's economy, it would not be a surprise to hear that the price of everything seems to be rising, but expected. When students have little disposable income to spend on basic necessities, sometimes these goods become our luxuries. Last year, 87 per cent of New Zealand respondents reported they had purchased at least one second-hand item.

Second-hand, or opportunity shops, have existed in New Zealand since the 1920s. Because new goods had to be imported from Britain and abroad, the early days of colonial settlement saw widespread re-use of goods and second-hand trading. Traditionally, they are ministries of churches that sell donated goods to raise funds for charity. Being ministries, they were run by volunteers. Consumers on a fixed budget and antique dealers (today, 'thrift-flippers') have found treasures in charity stores and resold them for a mark-up.

In the last ten years, a large drive for thrifting, or frugal spending, has taken off with young people, particularly with

shopping for clothing and outfits. This was in response to rising costs of clothing and retail goods, but also a growing voice for an environmentally conscious society.

In the name of environmental conservation, second-hand clothing has garnered a central position within a circular economy. However, the overwhelming push for cheap mass production and unending consumerism continues to crash against this. Ultimately, this perpetuates what is known as the "Boots" theory.* Affordability mirrors sustainability; the twenty-first century has seen clothing production accelerate to over 100 billion units annually. A culture of fast fashion incidentally creates greater waste and propagates a materialistic society that further cripples the disadvantaged. As much as greater initiatives are required for recycling and redirecting waste for reuse or repurposing, there must be a great culture shift.

On the national front, what may have escaped your day-to-day life would be the cancellation of New Zealand's annual fashion week. This occurred in May, buried

under the rubble of all the various job cuts the government had announced within the public sector. The retail sector has suffered through the economic downturn and low consumer confidence. Designers voiced that dedicated time was needed towards businesses rather than contributing to the event. It is estimated liquidations within the sector increased by 57 per cent year on year. The event also features and promotes sustainable, slow fashion. Reorienting the event to be held in 2025, delivered every two years, is also a strategic manoeuvre to achieve the event's sustainability goals. A society that is conscious of its consumption is what the event and much of the retail sector's innovators are hoping to shape in New Zealand's population.

*The Boots theory describes socioeconomic unfairness between individuals with greater and lesser wealth. The theory suggests that people in poverty must buy cheap, subpar products that must be replaced regularly. This, as a cost, proves to be more expensive in the long term compared to individuals who can purchase the same product outright, which is more expensive and of higher quality.



The History of Second-Hand Trade.



A Global Avalanche of Used Clothing is Coming.



NZ Consumers Who Bought a Second-Hand Item.



NZ Fashion Week 2024 Cancelled.

Interview with Jonathan

Jonathan is a final year design student who currently studies at AUT. Thrifting is one of Jono's many hobbies. He also loves chocolate and everything sweet, travelling, music, and he is an avid photographer.

What was your best thrift? How much did you pay?

A Tommy Hilfiger Navy sweater. I paid \$15 for it.

Where are your go-to thrifting locations?

Save-Mart, and various thrift stores in Onehunga.

Do you have any tips for starting or expanding your collection as a design student?

Pick something that you would find enjoyment in wearing. You won't always find what you want on every thrift run, but don't give up! Most importantly, get creative and don't be afraid to try out new pieces of clothing.

Personally, as a design student, I like to layer my clothes while being colour-coordinated to fit the specific style that I want to express. Thrifting gives me the freedom to pick the style and colour scheme that I am looking for that complements the rest of my wardrobe.

When I go thrifting, I try to avoid fast fashion brands and instead go for something that can last longer while getting a great deal for it.



The fashion world is one of many arenas in Western society today undergoing revolutionary changes. Fashion preferences reflect some of the prevailing social attitudes of our population. However, we shouldn't forget that it is also an idea that strongly resonates with individual preferences and lifestyles. Returning to the university front, we sought the thoughts of our very own Fashion Society on fashion and its place in student life. Additionally, we obtained a brief comment from Jonathan on his experience thrifting. He shares some advice and tips for other students interested in thrift shopping.

Interview with UOA Fashion

How important is fashion in your degree?

Sophia, Rubab (Law): *Pretty important. Appropriate dress is important because we're held to a very high standard. Our dress code is very professional so that we can be taken seriously and represent our clients, firms and ourselves well.*

Natasha (Marketing): *Fashion for marketing is very much about sharing your identity. You have the freedom to tailor it to your client; if you're going for like a brand deal with a streetwear company, you can definitely dress more streetwear. Something more high fashion, you're going to be more corporate. You have the freedom to tailor it because, in the end, you are marketing yourself, and companies are thinking about whether you match their identity.*

Troy (Philosophy): *Not really. I guess you have to wear clothes.*

Angus (Media): *It kind of has a similar role to marketing as it's, like part of your identity because it can tie into your artistic style with filmmaking and stuff. It doesn't have that much to do with it, though, do quite agree [with Philosophy], you have to wear clothes.*

Nadia (Fine Arts /Design): *Fashion plays a significant role, even though it's not a subject we formally study. In creative degrees, fashion allows students to be more expressive, extending their creativity from their personal style into their work.*



What is a super easy 'trick' you use to improve your appearance before an event?

Rubab: *I always carry perfume on hand, and I have my hair tied up in a clip, and then I take it off just before the event. Lip liner also helps, we don't want crusty lips.*

Sophia: *Accessorising is a big deal. I always feel like I wear very basic outfits, but having statement pieces, like scarves, really elevate your outfit.*

Natasha: *Really good sleep. Your whole mood dictates not just your appearance but how your entire day goes.*

Angus: *I wear all black all the time: it's super easy, and you can't go wrong.*

Nadia: *Styling your hair, makeup, and jewellery can truly elevate a look. Even simple styles or designs can transform an appearance from basic to polished and put-together.*

What is the best way to construct your outfit?

Natasha: *Following the Rule of Thirds: if your top half is one-third, your bottom half is two-thirds. Choosing a focal point and styling your outfit around it also is a good technique to construct your outfits and make them visually appealing.*

Troy: *Coordinating the colours of your outfit. It's something easy and anyone can do it.*

Angus: *Making a triangle effect with your outfit helps your appearance.*

Nadine: *I like the sandwich method or monochromatic outfits. Being more intentional with matching colours, textures, or shapes can make an outfit stand out!*



UOA Fashion Society Instagram.



How does the Fashion Society fit into university life?

Our club encourages collaboration and finding a community of people with the same interests. We're one of the only clubs with so many people from so many different degrees, but the one thing that we have in common is we love fashion.

Fashion is a fundamental aspect of expressing yourself, and our club helps promote that.

Coming from a first-year university student, you find your community this way. You learn from your seniors what courses are good or bad, and you just feel inspired by others around you.

In UoA, where there is no fashion degree, UOAFS helps bring out the creative side of people. It's such an inviting space where everyone and their styles are always evolving, and we grow and inspire one another simultaneously.

What and when is the Fashion Society's next event this year?

AUFS x MDC x &again Clothes Swap 10 am to 2 pm next Saturday, August 3!!

On Wednesday, August 21 we have a speaker panel for design students interested in entering the fashion industry. This will be from 5 to 8 pm, at the OGGB level 1 foyer.

FEATURE

UNIMACK

WHERE YOU COULD BE SCAMMED



OLIVER COCKER

This is Part One of a two part story that will continue next week in Issue #16: Internet Week

It was in the midweeks of Semester One that I set out on my rather lofty quest to test the internet security of the University of Auckland. It was spawned largely due to my realisation that the recommended financial services retailer for the University, Windcave, is discouraged by all the central banks of New Zealand.

When you pay via Windcave, you do so without the need for a credit card and are not charged the convenience fee, and it happens instantly. However, for that to work, you enter both the account number for your bank and your password and then the service uses an algorithm to log into your account and pay directly to the University for you. Yes, those are the exact two details that any scammer would want to defraud you of all your savings.

Most students that I spoke to had no actual idea that this is how they work. In truth, most people never seemed to stop to question the practicalities of the systems that they had relied on for years at this point. A friend of mine did know the risks and continued nonetheless, as it was simply more economical to take the risk than spend the hundreds of dollars extra in convenience fees from using a card.

So I thought I would take the questioning across the Tasman to Windcave support in Australia. It was a protracted email conversation with their team, either responding in about four hours or waiting two weeks to see if I would give up. I did not. Eventually, they told me that their system was as secure as any other banking portal but that they did not have any independent party verify that, as it could undermine their security. The banks seem to manage fine enough as it is, but I allowed it.

Regardless, I also asked for all the information they held on me. I was informed that every time you, as a customer, use their services, the information is depersonalised. It still exists, but I was assured that it would be impossible to link it and the information associated with it back to me specifically. At first they tried to get me to tell them what personal information I thought they had on me, but I just threw the Privacy Act at them and asked for everything.

In any case, the actual mechanism for Windcave appears relatively secure even if it looks suspect. Human use of it, however, not so much. Phishing links, the bane of every large corporation, retiree, and otherwise inattentive person on the planet, take easy use of your reliance on this method. The system is not insecure in its practicality but rather psychologically in that it convinces you to hand over the keys to your bank account. People no longer question it when presented with a chance to do it to save money. And when you don't notice, or simply can't realise, now someone can access all your money. However much that may be at this point in the year.

And before you yell out that you have Two Factor Authentication, I have a message for you. Both email and SMS are notoriously easier to intercept. Instead of relying on your security, provided by Microsoft or Apple, or the bank's vast team of experts, you create a third opening in the questionable security of these international mail companies, who routinely get hacked, or internet providers and telecommunications companies, who aren't up to the times in security. The recommendation in 2024 is for hardware authentication, which requires something physical, or app authentication like the University tried to push last year, whose codes revolve every thirty seconds.

Ah, but you are an incredulous and discerning reader, whose internet and intellectual prowess far exceeds the average, and you would not be part of the two hundred million dollars lost annually. You don't read your emails, you don't click on strange links, and you certainly don't reuse the same passwords. But you live in University of Auckland accommodation, and it would cost you an extra week of rent if you paid the convenience fee every time. So you still use Windcave because the other option is Alipay and the University pushes Account to Account.

But you don't realise that second-year Computer Science majors routinely get an assignment to clean up the University of Auckland's website. You can make every step right and simply fall through at the last step because of someone else's mistake, and nonetheless still owe the money that you no longer have. A little scan of the University's websites showed me that their services were a few iterations behind the current software, which had removed known issues, and in doing so revealed those issues to the world. None of that information was hidden from even a one-minute scan, which shouldn't fill you with too much hope.

A WAF, or Web Application Firewall, was not detected, and cookies, the little bits of information sent worldwide, are not scanned by the system. One specific cookie that I, an individual with perhaps some of the littlest computer literacy in the world, identified did not have the flag that prevents it from being sent to the same website or the flag that makes it secure from the outside. A technique known, rather aptly, as 'cookie poisoning' would allow a malicious user to alter what a cookie collects and then extract the info contained.

Alternatively, a 'software professional' who agreed to provide insight on the condition that they remained nameless suggested that accessing information via the University's public wifi would be much more trivial. You would just need to create a stronger signal than the real system and provide the same SSID key, and devices would connect automatically to the fake one instead. From there, a keylogger, or any number of services that can be bought online, can scrape your devices for info or simply wait until you sign in to take the information. Their one recommendation was to never put passwords in when you're not in your home wifi.

Students are not the sort of high-value individuals that one would assume people target. But with the amount of money that passes through the University every single day and the relative ease for someone to be physically somewhere, which I'm told makes most things much easier, presents us as ripe pickings. So be vigilant, no one is going to tell you that the systems in place aren't convenient and that the alternatives to most of the systems don't also come without their risks. But take care, there are always people out there, waiting and gathering data, preparing to take anything they can before vanishing into the ether.

And the process does not have to run for long. The University's cybersecurity provider, runZero, makes it oddly publicly available that they scan for vulnerabilities about once a week. A lot can be lost in one week. In September of last year, the self-styled Monti 'ransomware gang' stole 60 gigabytes of data from AUT and attempted to ransom it. It won't be long before we, down the road, reach the sights of such groups too.

Fast Fashion is the fast track to Hell

"Quantity has a quality all its own."

- Russian fashion icon, Joseph Stalin



MIKE CROSS

Sustainability is on everyone's lips, yet fast fashion continues to thrive. It's as if we're watching the planet burn while rearranging our wardrobes for the tenth time this month. But who cares, right? Why would you when you can snag a dress for the price of a latte on sites like Temu and Wish, right?!

Fast fashion is the fast food of the clothing industry. It's cheap, it's everywhere, and it's a disaster for our health – or in this case, the planet's health. The environmental impact of fast fashion is colossal. We're talking about a beast that gobbles up resources, spews out pollution, and spits out waste faster than you can say "sustainable."

The Environmental Wreckage

First off, let's talk about water. That trendy cotton tee you're wearing? It took about 2,700 litres of water to produce. That's enough water for one person to drink for 900 days (WWF, n.d.). Cotton farming also relies heavily on pesticides, which contaminate local water supplies and harm aquatic life (WWF, n.d.). The Aral Sea, once the fourth largest lake in the world, has nearly dried up due to the diversion of rivers for cotton irrigation. This ecological disaster is a direct consequence of our insatiable appetite for cotton.

Then there's the dyeing process, which is responsible for up to 20% of the world's industrial water pollution (Kant, 2012). Rivers in manufacturing countries often run in bright hues, showcasing the latest colour trends before they even hit the runway. For example, in China, the Dong River and the Pearl River are notoriously polluted with textile dyes and chemicals, posing severe

health risks to local communities and wildlife.

Fast fashion also has a serious carbon footprint. The industry accounts for about 10% of global carbon emissions – more than international flights and maritime shipping combined (UNECE, 2018). Factories in developing countries, powered by coal and other fossil fuels, churn out mountains of cheap clothing that are shipped worldwide. The logistics of fast fashion are a carbon nightmare. The transportation of raw materials, fabrics, and finished products across continents adds layers of emissions, exacerbating the climate crisis.

The average person buys 60% more clothing now than they did 15 years ago, and each item is kept for only half as long (Remy et al., 2016). Where do all these discarded clothes go? Mostly to landfills. In fact, 85% of all textiles end up in landfills each year (Environmental Protection Agency, 2021). Synthetic fibres, like polyester, can take up to 200 years to decompose, all the while releasing methane, a potent greenhouse gas (Jordeva et al., 2019). These landfills are often in developing countries, where the environmental regulations are lax, turning these regions into the dumping grounds for the developed world's fashion waste.

The Human Cost

As if the environmental desolation wasn't enough, fast fashion is built on the backs of exploited labourers. Companies like Temu and Wish thrive on a business model that turns a blind eye to human suffering. Garment workers, often in developing countries, toil in abhorrent conditions for pitiful wages. These are modern-day sweatshops where the basic human rights of workers are routinely violated.

In Bangladesh, the second-largest apparel producer after China, garment workers earn as little as \$96 a month (Human Rights Watch, 2015). They endure long hours in unsafe factories, with some collapsing, like the Rana Plaza disaster in 2013, which killed over 1,100 people (Clean Clothes Campaign, n.d.). This tragedy should have been a wake-up call, but fast fashion giants keep hitting the snooze button, prioritising profit over people. Despite promises of reform, many brands continue to source from factories with appalling safety records and labour practices.

Child labour is another dark underbelly of fast fashion. In countries like India, Uzbekistan, and China, children as young as 10 are forced to work in textile and garment factories, missing out on education and enduring hazardous conditions. These young workers are subjected to long hours, exposure to harmful chemicals, and physical abuse. The International Labour Organization estimates that 170 million children are engaged in child labour, many of them in the fashion supply chain.

Temu and Wish offer an illusion of cheapness. Sure, you can buy a \$5 dress or a \$25 suit, but the true cost is hidden. It's paid by the environment and the exploited workers. It's a cost we all eventually bear in the form of climate change and social inequality. These companies thrive because they cater to our desire for instant gratification and constant novelty, all while selling a fantasy that cheap and ethical can coexist.

The marketing strategies of these fast fashion giants are designed to create a sense of urgency and scarcity. Flash sales, limited-time offers, and rapidly changing collections manipulate consumers into making impulsive purchases. This cycle of overconsumption not

only strains our planet's resources but also reinforces a culture of disposability and waste.

Furthermore, the low prices are often achieved by cutting corners on quality. These cheap clothes are not made to last. After a few washes, they lose their shape, color, and appeal, prompting another round of shopping. This vicious cycle perpetuates the fast fashion model, leading to more production, more pollution, and more waste.

Making Ethical Choices

So, what can we do? The first step is to slow down. Embrace slow fashion – buy less, choose well, and make it last. Support brands that prioritise sustainability and ethical labour practices. Thrift shopping and clothing swaps are great ways to reduce waste and still refresh your wardrobe.

Demand transparency from fashion brands. Use apps like Good On You to check a brand's ethical and environmental rating before making a purchase. Every dollar you spend is a vote for the kind of world you want to live in. Support local artisans and sustainable fashion brands that use eco-friendly materials and fair labour practices. By choosing quality over quantity, we can reduce our environmental footprint and promote a more equitable fashion industry.

Educate yourself and others about the true cost of fast fashion. Share information on social media, organise clothing swaps, and support initiatives that promote sustainable fashion. By raising awareness, we can shift consumer behaviour and pressure brands to adopt more ethical practices. Fast fashion is a blight on our planet and a stain on our collective conscience. Wake up from the delusion of cheapness and realise that

your choices have real consequences. Stop rearranging your wardrobes and start rearranging your priorities. Our planet, and the people who make your clothes, deserve better.

References

- Clean Clothes Campaign. (n.d.). Rana Plaza. Retrieved July 25, 2024, from <https://cleanclothes.org/campaigns/past/rana-plaza>
- Environmental Protection Agency. (2021). Textiles: Material-Specific Data. Retrieved July 25, 2024, from <https://www.epa.gov/facts-and-figures-about-materials-waste-and-recycling/textiles-material-specific-data>
- Human Rights Watch. (2015). "Whoever Raises Their Head Suffers the Most": Workers' Rights in Bangladesh's Garment Factories. Retrieved July 25, 2024, from <https://www.hrw.org/report/2015/04/22/whoever-raises-their-head-suffers-most/workers-rights-bangladeshs-garment>
- Jordeva, S., Tomovska, E., Trajkova, N., & Zafirova, K. (2019). Textile waste recycling. Proceedings of the International Scientific Conference: Knowledge-Based Sustainable Development, 101-110.
- Kant, R. (2012). Textile dyeing industry: an environmental hazard. *Natural Science*, 4(1), 22-26.
- Remy, N., Speelman, E., & Swartz, S. (2016). Style that's sustainable: A new fast-fashion formula. McKinsey & Company. Retrieved July 25, 2024, from <https://www.mckinsey.com/business-functions/sustainability/our-insights/style-thats-sustainable-a-new-fast-fashion-formula>
- United Nations Economic Commission for Europe. (2018). Fashion and the SDGs: What role for the UN? Retrieved July 25, 2024, from https://unece.org/DAM/RCM_Website/RFSD_2018_Side_event_sustainable_fashion.pdf
- WWF. (n.d.). Water footprint of cotton consumption. Retrieved July 25, 2024, from <https://www.worldwildlife.org/industries/cotton>

The 95bFM Top 10

24 July 2024

**A BLUNT JESTER
TRAFFIC WAS A BITCH**



1. A Blunt Jester - Traffic Was A Bitch [NZ]
2. Soft Bait - No Bad Days [NZ]
3. LEAO - TAEAO [NZ]
4. Revulva - Beep Beep [NZ]
5. The Linda Lindas - All In My Head
6. Wiri Donna - The Gold [NZ]
7. Chase Woods - Maiden Speech [NZ]
8. We Will Ride Fast - Surfing the Meme Machine [NZ]
9. Flamingo Pier - Mazunte [NZ]
10. Japes - Lighter Thief [NZ]

Text VOTE with your favourite song to 5395 or visit 95bfm.com/vote
The 95bFM Top Ten, every Wednesday from 7pm

DEPOP: YEA OR NAY



REEMA ARSILAN

Aesthetic has become one of the most important aspects of life for many people, and social media has contributed to this with visual appeal having huge significance for what gets seen and what doesn't. The trend cycle moves rapidly, can be hyperspecific, and often key phrases make these things searchable: "-core" and so on. There's nothing wrong with style for style's sake, and I believe that everyone has been guilty of doing something purely for the aesthetic at some point or another, whether they admit to that or not. Sense of self and individuality are important, after all. The problem is, doing something for the aesthetic often means buying something for the aesthetic, and as what is considered "aesthetic" at all changes rapidly this leads to overconsumption. Is it any surprise then, with people becoming more conscious of the fast fashion takeover, that a website like Depop would become popular?

Depop is a mobile app and website that combines social media elements with e-commerce, allowing users to buy and sell second-hand and vintage clothing and other fashion accessories. This promotes sustainable fashion by encouraging a reduction in buying clothing new. Items can be tagged and searched for by aesthetic,

posts can be liked, and sellers can be followed. Listings can be curated by a particular seller. All of this makes for a very easy way to search for and buy clothing of a very particular style or aesthetic. It also allows clothes to be sold rather than thrown out; donating or giving away clothes is great, but providing incentive means that people are less likely to simply throw out old clothes out of sheer convenience.

Has the incentive corrupted the idea as a whole? Arguably, yes. Buying second hand should be more affordable than new, however a quick browse on Depop will quickly disillusion you. Sellers price items as high as they feel they can get away with, and to be fair, wouldn't you? The issue is, they can get away with an awful lot. Depop has consistently low reviews from buyers primarily, due to poor quality, a worse state of wear than advertised, unwashed clothes etc. There are a growing number of people who go into second hand stores in person to buy clothes cheaply and then resell them for triple the price on Depop as a vintage item. What is vintage anyway? Because I doubt that hole riddled five-year-old t-shirt should be tagged in that category. The quality of clothing sold second-hand is falling along with the quality of clothing sold everywhere else, with clothes from fast

fashion brands still ending up here.

Still, the benefit of Depop is that even if the clothes you buy are shit the money goes to these individuals who collect and sell them and not to the evil corporations, right? You're saving clothes that have already been worn from being discarded, right? These are valid assumptions to make given the premise of the whole thing, but alas. Depop allows dropshipping. Dropshipping is a method of delivering where orders are placed directly with factories through a third party. This means that a seller on a site like Depop could just be purchasing things from a manufacturer who is still producing them unethically and having them shipped to you. According to Depop policy, dropshipping catalogue items is not allowed, but how well this is regulated is debatable.

Overall, Depop has a good premise and when used correctly can be a good tool to find second hand or unique clothes. Recycling or upcycling clothing is a good way to be sustainable and spend less than on new. However, the site is so overrun that it's important to be critical when making a purchase.



Pacific Fashion On The Rise

You need to look at the past, to move forward in the future



IATUA FELAGAI TAITO

When you think of fashion do you instantly think of Pacific culture? Probably not. Or if you're well versed within Pacific Oceanic aesthetics you'd probably say yes due to the cultural adornments and attire that makes Pacific cultural style so captivating. It is bright and the texture of the attire makes it unique as every Pacific island has its own cultural protocol and flare when it comes to their attire.

When I think of Pacific fashion I think of the successful Pacific Fusion Fashion show. It is a worldwide fashion event attracting people from all over the world while demonstrating that the Pacific population excels at high-end fashion experiences in Aotearoa New Zealand. For instance, at the New Zealand Fashion Week in September last-year, the production crew was 170-strong and mostly Pacific, with 200 model casting and 85 model participants, and the audience was treated to a full display featuring Pacific designs and skill.

The creativity when you see Pacific inspired fashion shows an avenue that can transmit knowledge transmission through fashion. People think of song, dance, poetry and often not think of Pacific fashion as a way to connect the threads of lineage of certain Pacific regional cultures. So think of reimagining Pacific cultural attire from the past and using it as a statement to show your love and admiration of it today?

That is what I see when I view Pacific fashion as a term, as it digs deeper philosophically to our ancestors and connections to our villages and our environment to our islands and ways of being.

To see some amazing Pacific fashion and go on the highlights as you see this link: https://www.instagram.com/thehouseofva_/

One question to ponder on as readers as we think about Pacific fashion, how can Pacific fashion be made mainstream? Should it be why or why not?

Soifua ma ia manuia.



Threads of Tradition

Māori Fashion Designers and Their Works



BLAZE WEBSTER

Designers fashion. The fashion that no one can afford but everyone admires, sometimes... New Zealand fashion has not always existed, especially not for Māori. Māori never had traditional clothes that they could casually wear around like other cultures. Traditionally, Māori's garments were used to protect them from the environment, for modesty, and to show status. They were never worn to strut around town in.

I approached Jeanine Clarkin and Mitchell Vincent to get their insights on their history and current views on youth fashion. Both designers have had their works shown internationally and use their culture to make unique and meaningful garments.

Jeanine Clarkin grew up in a small town in Taupo with no influence of fashion. She was the first Māori fashion designer to make streetwear for Māori and has been in the industry for 30 years, starting her label in 1994 at 24.

How did you start fashion design?

I sewed since I was a child, and all of my family sewed as well; that's how we got our clothes. I didn't know you could be a designer. I wanted to be a hairdresser because hairdressers wear the best clothes. When I was 20 I took myself to fashion school in Wellington. I worked in a workroom while someone else in the company would go to Europe and buy clothes. New Zealand style hadn't developed, and all clothes were bought and brought back to New Zealand, and we would imitate the imported clothes. I didn't want to do that, so I started my own label.

How has your heritage influenced your work?

My label started because there was no Māori streetwear. I could see immigration and New Zealand becoming a multicultural country. All the other cultures coming into New Zealand maintained their national dress and had a garment they could wear every day down the street. Because I grew up in a small town, when I came to look at them, I saw Indians with their sarees and Islanders with their

lavalava and Hawaii shirts, and Māori didn't really have anything that they went downtown in. We had our kapa haka uniform, Piupiu, and our Korowai, but that wasn't an everyday outfit. This activated me to make garments that had Māori identity; this was a way in which I could nonverbally express who we were. With my fabrics with the Māori designs, I wanted to look at what was a Māori garment because I didn't just want to make pakeha clothes with modern patterns on them.

What are some trends that you don't like?

My biggest hate trend is people who aren't active and are in active wear out town as street clothing. Mostly because the fabric is quite thin and nearly see-through. You can see every dimple that the person has. So yeah, that's one thing I really dislike. It's kind of like wearing your pyjamas downtown. I would wear my activewear to the gym and go home. That is a garment that I dislike. The next thing I dislike is the fast fashion and the imbalance of labour; the ill-making and ill-quality of the amount of fast fashion that's influxing into the world. It's what has driven me to slow fashion, upcycling, recycling, and sustainability.

What challenges have you faced as a Māori fashion designer, and how have you overcome them?

Acknowledgment. I'm a little sad my work is not in a non-Māori lane, but the people aren't Māori, so why bother? I made my clothes specifically for Māori people, so I am really interested in softening it down to suit non-Māori people and fit into a non-Māori box. So I've been lucky to do well in my own little box, yeah. I know some people struggle with getting acknowledged by non-Māori, but I don't really care.

What was the craziest garment you have designed?

I think that would be the maro I designed (A maro is a piece of fabric that covers the genitals), which was a little square of fabric that I convinced so many people to wear. Other than that, I was able to do costume

theatre and dance. One of the really cool costumes I've made was this amazing huge skirt out of denim and fur and had slits in it. About 5 actors would hide underneath this skirt, and there was a puppet show outside the slits. So the skirt was based around papatūānuku, and they were her children.

Can you share some of your proudest moments and achievements in your fashion career?

Probably the first time showing in London and Paris Fashion Week.

Do you have any advice for aspiring fashion designers?

Find your community. Don't worry about competition. Worry about your own work because you will always stand out and find your own people. Work with what you know: your identity and your instincts. What's yours is yours. Sometimes, you get all these offers on the table, but not everything is for you. So you don't have to worry if you miss out because they weren't for you in the first place. Everybody comes across as a potential. Potential friend, potential customer, or potential person who will uplift you to others.

Mitchell Vincent works in Hamilton. He started his label in 2013 after graduating from Wintec. Mitchell mixes other western influences with Māori charm to create new and exciting accessories and garments.

Can you tell us a bit about your background and how you got started in fashion design?

I started sewing at a young age on my mother's old Bernina sewing machine. I have been working in fashion retail since my teenage years and have always been fascinated by the transformative power of fashion. After studying Reo Māori for two years, I switched to studying

Fashion. The label was established in 2013 after winning the Emerging Designer award at the Miromoda Awards. I presented my first collection at New Zealand Fashion Week the same year I graduated.

What inspired you to become a fashion designer, and how has your heritage influenced your work?

My biggest influence came from my journey of rediscovering Reo Māori, learning about my heritage, and reconnecting with my whakapapa. In short, it was about relearning, acknowledging, and educating myself and my customers in real-time to take them on the journey with me.

What are some trends you don't like?

As for personal trends, I don't really dislike anyone's choice in clothing or their inspiration because everyone's style stems from their own ideas or impressions. If anything, I find it interesting.

What challenges have you faced as a Māori fashion designer, and how have you overcome them?

One challenge I've faced as a Māori fashion designer is being often labelled based on my cultural background. While I'm seen as a New Zealand Designer internationally, within the Māori community, I'm known as a designer, and to non-indigenous groups, I'm viewed as a Māori Designer. These labels can sometimes limit how my work is telling the story of Aotearoa through my clothing and accessories.

To overcome this, I embrace my cultural heritage for inspiration and strength. I incorporate aspects of my identity into my designs in a way that goes beyond labels. By staying authentic to my roots while pushing creative boundaries, I aim to redefine traditional ideas about Māori design and show its relevance globally. With a focus on storytelling, I hope to create a path that celebrates Aotearoa in the fashion world.

Can you share some of your proudest moments or achievements in your fashion career?

I cherish every moment, especially now as I reflect on my 11 years with the Mitchell Vincent Collection, along with my previous

experience in Fashion Buying and Retail. My sense of pride stems from my travels, the recognition of indigenous talents, and the connections made with businesses worldwide who share their stories as I share mine.

Do you have any advice for aspiring Māori fashion designers?

Be resilient and persevere. The fashion industry can be challenging, so be prepared to face setbacks and keep pushing forward with determination and passion.

Māori fashion is now proudly being shown in many designers' works worldwide. Jeanine and Mitchell were once tamariki dreaming of design, and they succeeded wildly; take their words and experiences to create your own. Use your heritage and culture within your work, and always be yourself. If there is a garment that you want, but it isn't made for you, make it yourself and gain profit off of it ;)

ILLUSTRATION: BEN LUO





Creative Director & Stylist: Nikirei @milkireii. Creative Director & Photographer: Arianna Ramos @ajrtresart. Model: Kala Burgess @kala31189. Co-Stylist & Shoot Assistant: Bobbie Angelika @bobbiebae. Designers: Ana Tanoi @anatanonii, Krista Avia @krkollections, Eva Zhang @evang



. Model: Zee Uy @qqpassionfruitgreentea.
elixir.

STILL

Strangely Normal

AN INTERVIEW WITH CLAIRE AND MICHAEL, AUCKLAND FASHION-LABEL FOUNDERS AND LOCAL LEGENDS



LEWIS MATHESON CREED

Claire Dutton and Michael Cox, aka *The Normals*, are the co-founders of Strangely Normal, which specialises in men's tailoring and vintage-inspired fashion. They've been in business together since 1977, making their clothes at their workroom in Hobson St, then Avondale and retailing them at their shop at 19 O'Connell Street, just an 8-minute walk from the UoA Quad. They've dressed movie stars and billionaires and have even had their work displayed in the Auckland Art Gallery: they literally make art you can wear. Over the semester break, I had the pleasure of chatting with them in their workroom, as they generously gave their time to answer my questions in between measuring clients, answering phone calls and intaking fabric deliveries. I and Craccum want to thank them for their time. And if you're in the market for a quality shirt, I strongly recommend you pop into Strangely Normal; you won't be disappointed. Support local business.

HOW WOULD YOU DESCRIBE EACH OTHER IN ONE WORD?

Claire: Think of your next word carefully...

Michael: Mmm... Stubborn.

Claire: Oh?! How shall I respond to this? I choose stubborn as well, right back at you!

WHAT COLOURS ARE YOU TWO FEELING TODAY?

Claire: Grey, I think.

Michael: For me, a Mauve Grey. I'm actually feeling quite good today. [They both crack up laughing].

WHAT WAS THE LAST ALBUM YOU BOTH LISTENED TO?

Michael + Claire: Well, we just got our turntable fixed; I'm pretty sure we listened to *Bitches Brew* first. [They have a Miles Davis poster hanging in their factory].

FAVOURITE RESTAURANTS?

Michael + Claire: Home! [Answered very confidently, both speaking at the same time]. Last night, we had a Sukiyaki hot pot, which was quite nice.

HOW DID YOU TWO MEET? TELL US THE STORY OF HOW STRANGELY NORMAL BEGAN.

Claire: We met at a Maria Muldaur concert, 'Midnight at the Oasis', that's our song. An ex-boyfriend of mine had a spare ticket and contacted me to come along. Michael was friends with his flatmate so after the show, I was going to catch the bus, but my ex-boyfriend ran after me and said this guy [Michael] lives in Mt Roskill and would drop me off.

Claire: I had been living in the Bay of Islands and had just moved back to my parents' place. We both had transient jobs. We both thought we needed to do something. At that time, we did a lot of collecting at flea markets and garage sales from the Art Deco era to Mid

century Modern. We ended up buying and selling 50s clothes. We inhabited that era.

Claire: We got a stall at Cook Street Markets. It was Michael's idea to start making clothes. He began with an idea for 3 garments, men's high-waisted bodybuilder-type swimming trunks, French naval button front trousers and Mexican-style wedding shirts. [Laughs]. They were tough to make. Most girls at that time learnt basic sewing growing up, but I had to teach myself how to do all this advanced stuff! You have to know how to do it to be able to teach others.

FAST FORWARD TO TODAY. WHAT DOES IT TAKE TO KEEP YOUR START-UP IN BUSINESS FOR 47 YEARS? ANY SPECIFIC ADVICE FOR STUDENTS LOOKING TO START THEIR OWN FASHION LABEL?

Michael + Claire: A lot of patience and tenacity. Be prepared to not earn a lot of money and get by. If you're doing things in small amounts, you have to be quick on your feet. We're still on the rebound from Covid, and since then, our business has been scaled right down. We're downsizing. Right now, economically, it is the worst it has been since 1986-89 when they introduced GST, and then the stock market crashed, followed by a GST increase of 2.5 %. In times like this, you need to lower your margins and suck it up, unfortunately.

Claire: Another thing is that there are a lot of fashion students who have great ideas and

are taught the theory. Still, when we've had them here as interns, we saw they didn't have the sewing or crafting skills to produce their concepts fast enough to be profitable.

Michael: Honestly, if I was a younger person spending 4 years learning something, I'd be a plumber! I'd earn a lot more [Laughs] To fashion students, I would be very blunt. Look at all aspects of the industry for employment. There are too many designers; try sourcing instead or something else.

Michael + Claire: People used to want to work in a clothing factory, leaving high school to become a 'junior.' But nowadays, no one wants to do that, which means we've lost that knowledge and skill. You can't just look up these skills; they must be taught and practised.

WHAT ROLES DO YOU TWO SPECIALISE IN AS A DUO?

Claire: We both do a bit of everything. We both cut, we both pick the patterns, Michael does three days in the shop a week. He does the processing, fusing, prep work; he buttons the shirts, etc. I do a lot of office crap and the website. We work six days a week and live together but still get along. What you learn after years in business and life is to not get so stressed and overreact about things. When you're younger, things seem bigger.

DO YOU FEEL THAT POPULAR FASHION HAS EVOLVED OR DEVOLVED OVER THE LAST 60 YEARS OR SO?

Claire: Both, really. They are the same in a way. Breaking something down is creation. As you get on, the choices become limited. You run out of new things, and I think fashion is a bit like music these days. There's a lot of sampling, and it's unclear if that is stealing

or making something new out of something old. Copying things is way easier with the internet. But I personally think people have become very innovative with reworking things. Deconstruction is a new form of creativity.

Claire: Then there were imports to compete with, too. Industry across the board in New Zealand has been demolished since the mid-1980s. You had people making everything here. People like to support NZ but go for the cheaper option when it comes to the crunch, y'know? For us in NZ, we've always had a problem with a population base, too; it's been economically against us.

Claire: The fashion industry could never be fully restarted here, only in small bits. The training base is gone. There are people who go to fashion schools and polytechs, but the skill of making clothes itself is very rare because these days, they can just produce everything offshore in China and Asia.

THIS IS PROBABLY A STUPID QUESTION, BUT WHY FOCUS ON MEN'S FASHION AND NOT SO MUCH ON WOMEN'S?

Claire: Well, the reason is that it was Michael's fault that we focused on men's wear. Even though women's fashion is MUCH more lucrative! [She gives Michael an evil glance from the other side of the factory]. With that said, men's wear is a lot more standard for garments. Actually, when we were still doing second-hand stuff for men and women at Cook Street.

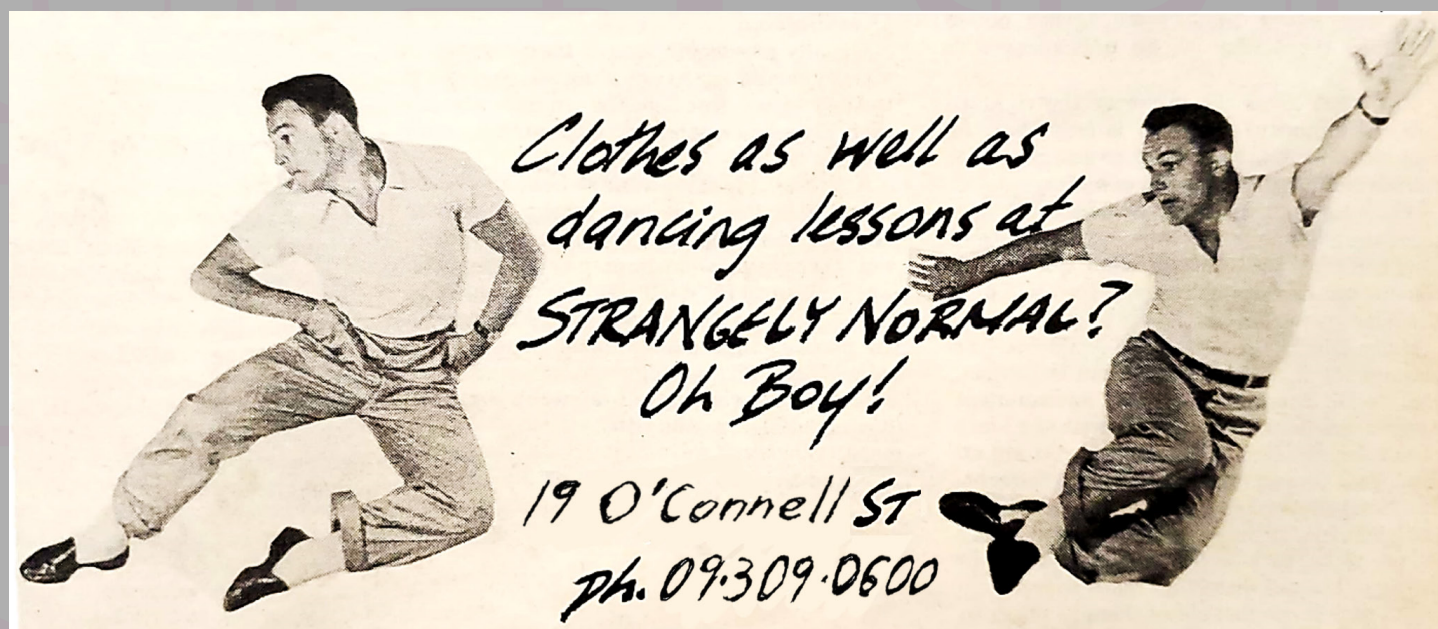
WHAT'S THE DIFFERENCE BETWEEN TAILORING FOR AN AVERAGE PERSON AND A BILLIONAIRE LIKE SEAN PARKER (FACEBOOK, NAPSTER, SPOTIFY)? HOW DID HE

EVEN COME ACROSS STRANGELY NORMAL?

Claire: Well, the difference is you can wait 5 ½ hours for them every time you need to fit them while they finish their phone calls [laughs]. That was a hell of a job, Sean Parker's wedding; the whole thing was a mind fuck! We ran into the guy who did the catering for it at another wedding about 3 years later, and he still had PTSD! [Laughs]. We had to make 215 unique, bespoke three-piece suits for every guest and fit them. It was a coordination and colour-coding nightmare; it took three days to set up the spreadsheet with all the codes for combinations of fabrics, styles, sizes, person. The sizing information came in fits and starts and sometimes very little information like 'VIP #4 is an XL and 6"'. Try making HIM look good in a 3 piece suit. When you have a name and try to google them to check what their body shape looks like, it's amazing how many people in the world have the same name! We were already on the way to the airport and more info and name changes were coming in. All the garments had left NZ 3 days before us so quite a bit of frantic making up when we got there.

Claire: We had to set up workrooms in San Fran for three days and Monterey for 3 days, with hired workers, to make all the suits. Sean would fly us out to New York for additional fittings, too. Even Sting was on the guest list!

Michael + Claire: We ended up being invited to attend the wedding ourselves. It was in this redwood forest and looked like something out of Game of Thrones, all medieval-themed. The whole menu was foraged or game. We were late because that morning, we got a memo to make a third backup jacket for Sean, which, of course, he didn't need. [laughs] It was absolutely lavish. Metallica drummer Lars Ulrich was at our table, and they even had bourbon from the Civil War there! [Michael recounts being unimpressed by it, remarking



it tasted like a liqueur. Btw the wedding photos are online on Vanity Fair if you want to look it up].

WHAT OTHER FAMOUS OR NOTABLE CUSTOMERS HAVE YOU HAD OVER THE YEARS? I'VE HEARD YOU'VE ALSO MADE COSTUMES FOR MOVIES AND TV?

Michael + Claire: Too many to think of! I guess there's Antony Hopkins, as we did the tailoring for *The World Fastest Indian*. Danny Huston, for *30 Days of Night*. Tommy Lee Jones for *Emperor*, he was a character. Hugh Lawry for *Mr. Pip*. Lots of local stuff, too, like Mahana and Sione's Wedding, way back when. We dressed the Modern Māori Quartet. We're also Temuera Morrison's preferred tailor. We get hired to do a lot of authentic era tailoring, like *The Power of the Dog*, for example. Elijah Wood is another.

TAKE US THROUGH THE CREATIVE PROCESS OF AN AVERAGE PIECE, FROM IDEA TO PRODUCT ON THE RACK.

Michael: We don't do much design work; the fabrics dictate what we do. Partly based on what we source online, when we see a fabric that will make a good shirt or jacket. Then we

make it.

Claire: Yeah, we don't supply any boutiques so we don't do any seasonal design ranges that are dictated by finding the fabric to suit the story, to sell the range. What we end up making is a little random, like a harvest: it varies a lot.

YOU HAVE MADE SO MANY CLOTHES OVER THE YEARS. WHAT ARE SOME OF YOUR FAVOURITE OR STAND-OUT PIECES THAT YOU'VE DESIGNED?

Claire: For me, I really enjoyed the period in the early to mid-80s, when we had a lot of Polynesian guys who would spend everything they earned on clothes and wouldn't spare any expense, ordering zoot suits, Cab Calloway-type stuff, using 1950s fabrics. That was a lot of fun.

Michael: Well, what we mostly do is the same thing on repeat, with making shirts and such, so no piece really stands out. But my favourite part of the process is fabric discovery. When you finally go: Yes, that's perfect! I look forward to when new fabrics come in.

AT THE HEART OF IT, WHAT DO YOU THINK MAKES AN EXCELLENT PATTERNED SHIRT DESIGN?

Michael: How the colours look together. Aiming to definitely be different from what we call 'walk through the mall and see it' type stuff. We pay a lot more for fabrics than most people in the industry would, and that gives us a kind of exclusivity for our patterns.

WHAT'S ONE THING YOU ARE BOTH LOOKING FORWARD TO IN THE FUTURE FOR YOUR BUSINESS?

Michael: Breakfast!

Claire: Well, we're hoping to keep doing this as long as we can. We're not getting any younger, and you can't sell a clothing business. We don't have anyone to take over, either. Previously, you could make a 5 or 10-year plan. But it's so unpredictable now. About 35% of our summer trading comes from tourists, so I guess we're hoping for a good summer.

Michael: Yeah, there's no option; we gotta keep going till they shoot us.

Michael + Claire: We've got another 40 years in us. They're making good vitamins these days.

CLUBS COLUMN

CHECK OUT THESE THREE COOL CLUBS ON CAMPUS, COME BACK FOR NEW CLUBS EACH ISSUE.



AUCKLAND UNIVERSITY PERSIAN CLUB

The Persian Club offers members a fun insight into Persian culture, language and celebrations. Despite our community in New Zealand being small, we definitely know how to have a good time, and keep our culture alive! Join us for Persian New Year to experience something new with amazing people.



UOA GRAND STRATEGY COMMUNITY

Love playing Grand Strategy games? Our club plays a wide variety of Grand Strategy games from *Europa Universalis*, *Hearts of Iron*, *Crusader Kings*, *Age of Empires*, *Civilization*, *Total War*, *League of Nations* (Custom Model UN), and more! Follow us for more information: https://linktr.ee/uoa_grandstrategy

***THURS
DAYS
IN BLACK**
Towards a world
without rape
and violence

THURSDAYS IN BLACK

Thursdays in Black UoA is a club dedicated to raising awareness about sexual violence and creating a safe space in our university community. Follow us on Instagram @thursdaysinblackuoa to learn more about us and what we do.

Subtle Wisdom

Lessons in Love, Life, and Legacy from My Family

SAKSHAM

Diary Entry:
30 June, 2023

Dear Diary,

Today, I found myself pondering over the intricacies of love and marriage after a heartfelt conversation with my mother. It started with a simple question, one that has lingered in my mind for some time now: "What is the secret of your 31-year-long marriage?" Her response was profound and enlightening, filled with wisdom accumulated over the years.

"It's nothing special," she began, her words resonating with sincerity. "Just that two people should always have love in a place where it can be genuine and honest without fearing judgement. There has to be a lot of understanding, friendship, and rawness. In time, we realised that more than big promises, tiny efforts matter."

Her words echoed in my mind as I probed further, curious to unravel the mystery of how two strangers could forge a bond as strong as theirs. Her explanation shed light on the essence of arranged marriages and the gradual blossoming of love over time. "People who get married were strangers when they met; that's the concept of arranged marriages or even friendships. But over time, they fall in love. All they need is time, and we had quite a lot of it. Love in every form should be appreciated."

As I reflected on her words, I couldn't help but marvel at the depth of their relationship and the lessons it holds for me. While I am already engaged in my research and happily in love, I've come to realise the profound respect I hold for the institution of marriage and the journey it entails.

Through my parents' marriage, I've witnessed the evolution of love from its physical manifestations to its deeper, enduring essence. They've taught me that understanding comes with time and that communication, empathy, and unwavering support are the pillars of a successful partnership.

As I conclude this entry, I am reminded of my mother's words on their 25th wedding anniversary, a testament to the enduring spirit of their love: "He never gives up, and that's what I love about him. He is brave and willing to face me in my worst mood, especially when I am

unbearable. In him, I see a man who, while never wanting to grow up, tried to give his all to see my stupid smile all the time. I believe in happy beginnings; if you're lucky, the beginning can last a very long time."

With each passing day, I find myself embracing the wisdom gleaned from their journey, eager to embark on my own path while cherishing the lessons learned along the way.

Until next time,

Yours Truly,

Diary Entry:
11th September, 2023

Mark Maish once said, "Every child grows up thinking that their father is a hero or a villain until they are old enough to realise that he is just a man."

We are all born to dream; it is the very purpose of our minds. When we are young, our dreams are vivid and crystal transparent. Today, as I celebrate his 60th birthday, I remember a story he once told me about his childhood. When he was 6 years old, his father uprooted the family from their ancestral house in the village to a newly settled town to begin life anew. He had his reasons, but he never shared them with his kids. What parent ever does?

Parents try their best to protect their children and shield them from the tides of life. But they

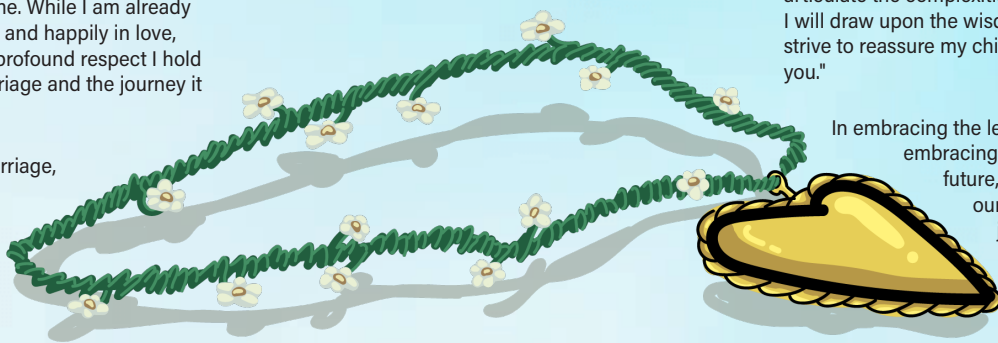
or where we come from. But there is a yearning deep inside us all to learn what came before. I read somewhere that of all God's creatures, man is the only one who sees fit to punish himself repeatedly. And what is worse, we make our children pay dearly for our mistakes. When a family breaks into many pieces, when we feel forgotten and unaccepted, a week can feel like a lifetime. Youth is as beautiful and fleeting as a shooting star in a clear night sky. But wisdom is like the Southern Cross, fixed and infinite, a guide for eternity. It's not the loss we fear the most. Our greatest fear is to look up at the stars, dream, and take the risk to make the dash of our lifetime meaningful. At some stage in our life, each of our journeys will change. We will be tested in ways we could never imagine, and this is when we might find ourselves looking through the wrong end of the telescope. Unable to see the stars.

As I reflect on the lessons passed down through generations, I am reminded of my grandfather's profound words: "We are tied on this journey together. We must teach our children and be taught by them. Once we trust them, we will learn they are not us. They are themselves completely." These words encapsulate the essence of family legacy, of learning from the past while embracing the uniqueness of each individual's journey. As I envision myself stepping into the role of fatherhood (someday), I am filled with a sense of responsibility to impart upon my own children the greatest gift a father can provide: honesty and truth from the depths of my heart. Through the experiences of my father and grandfather, I have learned the importance of accepting the truths of our family's legacy, no matter how difficult they may be. And should the day come when I find myself at a loss for words, unable to articulate the complexities of our shared journey, I will draw upon the wisdom of my ancestors and strive to reassure my child: "It's not because of you."

In embracing the lessons of the past and embracing the challenges of the future, I am reminded that our family's legacy is not just a story to be told but a guiding light illuminating the path forward. As I embark on the journey of fatherhood, I am grateful for the lessons learned and the love that binds us together, transcending time and space.

Yours Truly,

Saksham.



BAD BITCHES WITH BAND TEES



TIM EVANS

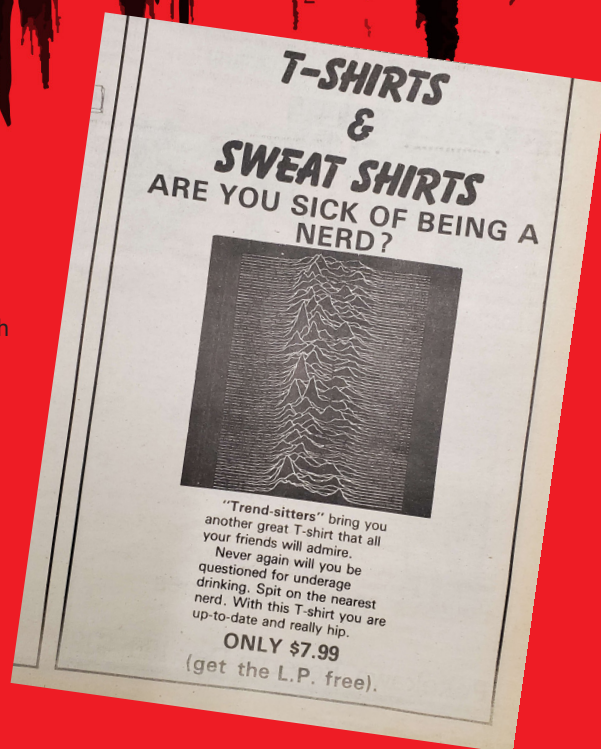
... I'm not sure if you've heard of them but there's this like super underground band called Nirvana... You probably saw them on like a T-Shirt or something but like, they probably don't even listen like they're all fake fans...

I bet you've heard the worst person you know say something like this. The act of wearing a band t-shirt seems nowadays to feel like you're a wounded lamb stumbling blindly into a pack of hungry wolves who think that your music taste is bad. If there's one kind of person that Hollywood got right, it's the alternative music fan who thinks, nay KNOWS, that they understand the music you think you like in a much more nuanced and complex way.

But I literally could not give less of a shit about nuance or complexity. I'm a Craccum intern after all. Future employers, please ignore the previous statement. I am actually very detail oriented, have amazing insight into the world around me and am really fun in offices I promise. We need to remember that band tees are really a

fashion statement above anything else. Sure, I could be wearing a Samia t-shirt with pride on a daily basis because I'm an absolute fan, but in reality a shirt with three wolves and her name isn't really part of my personal brand. Music shirts are about more than the quality of the music that they represent, they're about cool design and good marketing skills. It's why Nirvana shirts are so popular even though their music sounds like a wet fart that you cannot hide at a family dinner.

The disconnect between listening to bands and wearing their shirts is absolutely massive and at this point, it's time we embrace the facts. While listening to music is usually a private situation, what you wear out of your home is a public display of your vibes. Strangers across campus most likely won't be striking up a conversation with you, their only impression they can make is on your looks 90% of the time (thanks to UOA's awful campus culture). Why not let that impression be that you're super hot and cool by wearing a cool band shirt which makes you



seem more interesting than you may be. How would they know?

So all this to say, you should be rocking band shirts and feeling good about yourself regardless of if you actually listen to the music. Fashion is an artistic statement that is way more important than the kinds of music you want to listen to. Embrace your personal style and wear shirts that give off the right vibe, rather than looking clapped in your favourite artists uggo merch. I'm sorry, but if an artist wants me to wear something they made - make it sexy first. I want to look as good as I think you sound.

Angels have pink hair

Ai Yazawa's fashion-fueled felicities and fragmented protagonists

MADELINE SMITH

One of my ongoing interests is shōjo manga. As with shonen manga, there's an ongoing debate as to whether or not the term refers to a genre or demographic (shōjo referring to girls' manga, and shonen referring to boys' manga). While shōjo is a hugely diverse form with a large range of stories, one thing that's been consistent throughout its history is a strong relationship to fashion. Shōjo manga artists have had their work published in fashion magazines, and the outfits of the characters tend to reflect the trends of the era more than most manga do. The shōjo artist that best embodies this relationship is Ai Yazawa, the author of *Paradise Kiss* and *Nana*.

Before becoming a manga artist, Yazawa attended a fashion school. While she didn't keep up her studies for an especially long time, the influence of that experience on her work is very clear. *Paradise Kiss* involves an underground fashion club consisting of four eccentric students. *Nana* is primarily about music, but designers such as Vivienne Westwood are a key part of the characters' styles. I'm certainly not an expert on fashion, so there isn't too much I can comment on in regards to how fashion is used throughout both stories. However, I can't miss any opportunity to highlight Yazawa's brilliant work, and this week's Fashion issue provides a very good one.

Yazawa's stories often have simple setups which function as a springboard for character exploration. Yazawa's work inspires debate to this day because her characters are always overwhelmingly flawed, even at their most likeable. Her work is written out of love to those who make the 'wrong' choices in life. They're impulsive, emotionally uncontrolled, self-destructive and can't maintain a stable relationship to save their lives. Yet, Yazawa is always empathetic to their experience even as other characters and some readers resort to victim blaming or simply seeing them as incompetent people.

You could count the number of non-toxic

relationships in Yazawa's manga on one hand. Some readers are confused as to why her female leads keep choosing toxic relationships over healthier options or just simply staying single, to the point that Yazawa has often been accused of romanticising toxic relationships. While Yazawa's work is not flawless in this regard, I think she has an interesting portrayal of

and love, in some ways enjoying the instability of the relationship while knowing all too well how much it's emotionally destroying her. I understand the accusation of romanticisation, since the relationship is portrayed as alluring and exciting. But there's no pretense that it *isn't* fucked up. Yazawa skirts a tricky line by recognising an appeal in toxic relationships without trying to deny the emotional destruction they create. To me, this is more interesting than a morality tale where Caroline is drawn to the allure of the fashion world only to discover its hidden darkness.

Yazawa does this to ask the question of whether we control our desire or if our desire controls us. Caroline experiences a kind of split consciousness, where she is aware that George is a terrible partner, but emotionally desires him. Throughout the story, she is negotiating between these two modes. This interior conflict is what George is exploiting. The story on the surface could be the essence of victim blaming mentality, but Yazawa is not blaming Caroline or using this idea to defend George. Instead, she questions the assumption that we have any kind of mastery over our desire, and that those who desire what's bad for them are just people who have made the wrong choice.

No other artist is better able to interrogate the contradictory feeling of “I want this even though I know it’s bad for me.”

Head to letterboxd.com/craccum to read our longer, unedited and more detailed film reviews!



toxic relationships and desire.

For instance, *Paradise Kiss* is driven by a relationship between the young model Caroline and the beautiful but manipulative George, who relentlessly plays hot and cold with her - abandoning her for weeks on end before coming back to shower her with affection, often just in time for the latest fashion show. Caroline is aware she is being manipulated and often expresses hatred for him, yet she continues to get swept up in her desire for him. Caroline is stuck in a place of simultaneous hatred

ONE SIZE DOES NOT FIT ALL

THE ILLUSION OF CLOTHING SIZES



KAAVYA GHOSHAL

In my closet, I have my favourite Skims dress in a size S. Right next to it, I have a gorgeous yellow dress from Zara in a size L. To its right, a flowy beach dress in the size XS, and underneath that, a green dress in the size M. Don't even get me *started* on jeans. What does this mean? That I'm the mean of all the sizes in my closet? Or that I'm probably the label that most often appears. Or, it's likely that I'm all of them.

Anyone who has ever shopped for clothes knows the frustration of varying sizes across different brands. This inconsistency is not a reflection of your body but rather the lack of standardisation in the fashion industry.

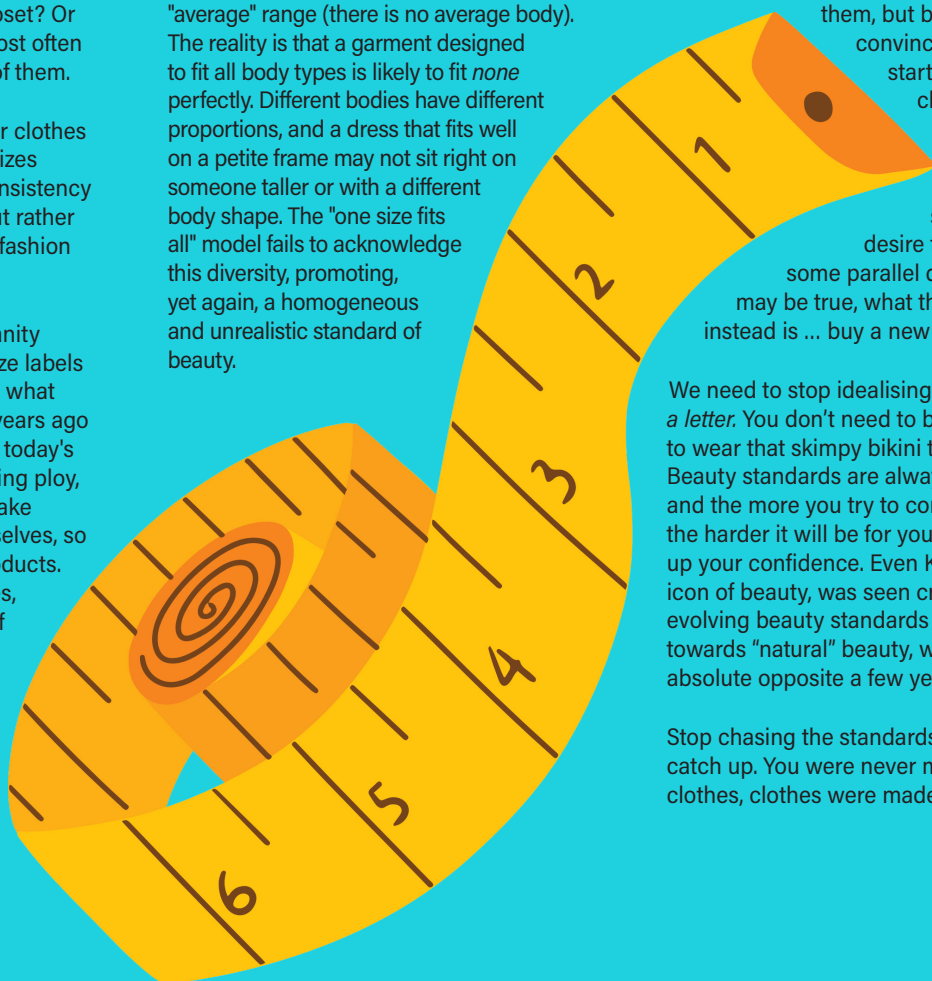
Then there's the added layer of vanity sizing, where brands alter their size labels to flatter customers. For instance, what was considered a size 12 twenty years ago can now be called a size 8 within today's sizes. In this manipulative marketing ploy, brands employ vanity sizing to make customers feel good about themselves, so that they end up buying more products. It may very well lead to more sales, but further distorts the concept of standardised sizing and lowers consumers' confidence in finding clothes that genuinely fit. When a person fits into a smaller size, it can boost their self-esteem momentarily. However, when they try on the same size in another store and (surprise, surprise) it doesn't fit, it can lead to feelings of inadequacy.

The illusion of "one size fits all" is another misleading notion in the fashion industry, popularised by brands such as Brandy Melville— "One size fits all" often translates to "one size fits none". This approach can alienate many consumers, especially those whose bodies fall outside the so-called "average" range (there is no average body). The reality is that a garment designed to fit all body types is likely to fit *none* perfectly. Different bodies have different proportions, and a dress that fits well on a petite frame may not sit right on someone taller or with a different body shape. The "one size fits all" model fails to acknowledge this diversity, promoting, yet again, a homogeneous and unrealistic standard of beauty.

The implications of inconsistent sizing extend beyond mere inconvenience. Many people internalise the size labels, equating them with their self-worth. I've known friends who've grown out of their favourite pair of jeans, but refuse to throw them out. Not because they're attached to them, but because they're convinced that if they start that juice cleanse today, in two weeks, they'll be right back to the size S that they desire to be. While (in some parallel dimension) that may be true, what they could do instead is ... buy a new pair of jeans!

We need to stop idealising labels, *it's just a letter*. You don't need to be a size XXS to wear that skimpy bikini to the beach. Beauty standards are always changing, and the more you try to conform to them, the harder it will be for you to build back up your confidence. Even Kylie Jenner, an icon of beauty, was seen crying over the evolving beauty standards that now lean towards "natural" beauty, when it was the absolute opposite a few years ago.

Stop chasing the standards, you will never catch up. You were never made to fit clothes, clothes were made to fit you.



Pomegranate

Georgie Silk (a part of her collection Peel)

She
 felt like trying to pick seeds out of a pomegranate,
 painfully satisfying.
 How delicate she required me to be
 in each moment.
 She didn't spill willingly.
 When I asked to kiss her lips,
 she lingered
 before kissing mine.
 The anticipation as sweet as her bite.



Poetry?

Tahua O'Leary

Old government house
 And the ghost of governor grey
 Haunts the candelabras and
 The paintings of other gentlemen
 And like children playing dress up
 Academics populate the dining room
 Privileged pets of power aping it
 On captive populations of undergraduate sheep

And so the old ghost grumbles at the hollowness of his onetime seat of power
 Where he plotted the colonial dream won by
 Disease more the gun. Neglect rather than land seizers. Though god did they do that.

And so we few, we maori few. Is there mākutu here for us or just mamae
 Soooooo few. Each an anomaly
 Each a taonga
 Each almost Solitary
 Mamae at least.
 But we are the strong we survived
 And did well in the colonised mill
 And retain our te ao maori
 Even if our tikanga is stained

And our children will triumph
 Kia kaha, tihei, mauri ora.

What faculty is the best dressed?

Arts - 63.6%

Creative Arts and Industries - 36.4%

Any fashion icks ?

SKINNY JEANS - By far.

Double Denim. (When its not in a sexy diesel way.)

Feather scarfs

Tight shorts on straight guys...

None! Confidence is key !



Wha

Favourite trend this year

- Polka dots
- Long skirts
- Dress over jeans
- Gingham
- Bows
- Red statement piece
- Baggy jeans
- Big scarfs
- Low rise
- Claw clips



@aaronworsnop



@yingyuepilbroski



@xiaofenjpg



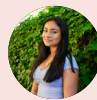
What faculty is the worst dressed?

- Engineering - 68.2%
- Maths - 4.5%
- Computer Science - 4.5%
- Commerce - 4.5%
- Medical Health- 4.5%
- None - 13.6%

What people are wearing on campus.

What does your favourite clothing item say about you?

Buzzfeed? No. Craccum.



KAavya GHOSHAL

PAGE LABEL: LIFESTYLE

Skinny Jeans

God, you're so brave. Brave enough to endure the squeeze and confident enough to show off those long, long legs! You might have a knack for squeezing through tight spaces, and you are simply the epitome of style and class. When you whip out those skinny jeans, you know you're in for a world of compliments. Let's be honest, can *anyone* compare your style and elegance?

Sunglasses

You're a master of hiding in plain sight. Whether you're dodging an ex or hiding from your responsibilities, those shades have got your back. You're probably also an expert at napping in public without anyone noticing. You know how to elevate a look, and you're probably someone who wears sunglasses indoors because you enjoy the attention. Coolness level: 10/10

Suit

You mean business—literally. Even if you're just going to the grocery store, you want people to know you've got things under control. You likely have a secret superhero alter-ego or at

least want people to think you do. Or, you're just extremely lazy and know that wearing a matching set makes you *look* like you have your life together when everything is actually falling apart around you but hey—who am I to judge?

Hoodie

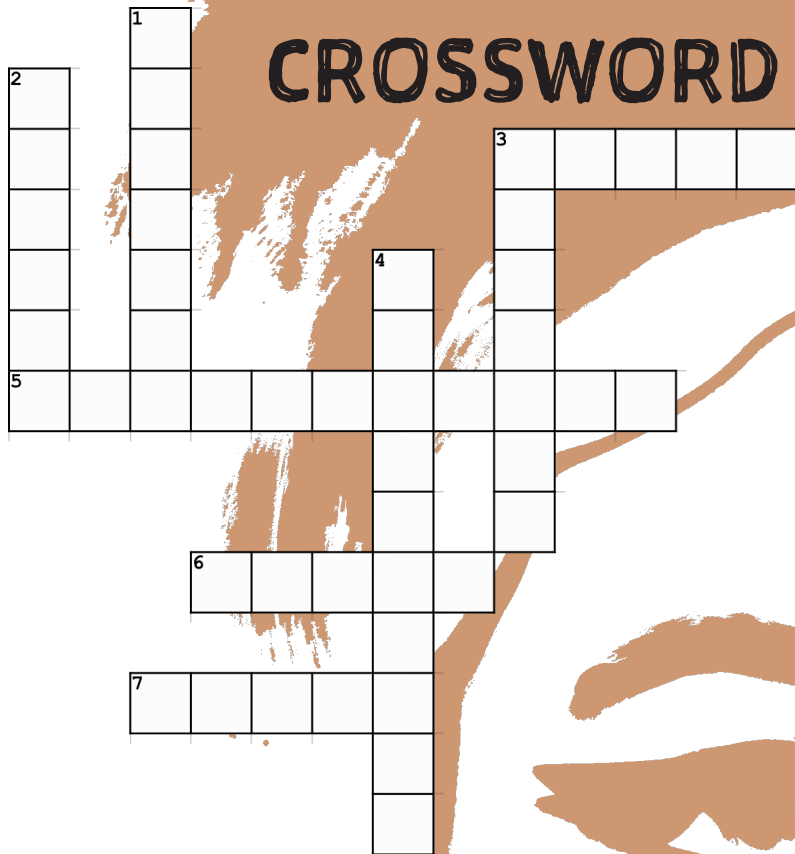
You value comfort over everything, including style and sometimes basic hygiene. You possibly don't take off that hoodie for days but you're *always* prepared. Prepared for spontaneous naps. You have pockets for every snack imaginable. You're the laid-back, cosy type who knows that life is too short to be uncomfortable.

Wide Leg Pants

You have style. You're living your best life, flowing through it with grace and a bit of a retro vibe. You're not afraid to take up space—literally. You enjoy the freedom of movement, whether you're dancing in your living room or just dramatically swishing through the aisles at the store. You are probably not friends with anyone who wears skinny jeans because you *know* your ass could never look like theirs; womp womp.



CROSSWORD



Across

- 3. Runway
- 5. Shoe enthusiast
- 6. Like shorts
- 7. Fashion magazine icon

Down

- 1. High fashion
- 2. Current popular styles
- 3. Gloves
- 4. Urban casual fashion

WORD SEARCH

S G D W M T
T Q E S K N
F D K R B T I X
O D G L E Y U X
H I X L L Z
D V I T E J
K D L E J A
Q Q U W U N

Z T M B W X
E B I J L S U P
T Y M K K I T T
N S M E Z B Z C F B
L E S H O E H A I R

Y S O C K N M S A H D J
N A A F C S H F Y P S D
H G U V T P I H I A T T F D
C A O E H O D K I G P M K L

Y K N O S N H A K V R X Y Q O L
E I B L C R S X S V O T R Z Q W
Q R H J U O O F Y W V E Z J F V T M

U O S Q I P A N T S C T A I L L U W
E J M L H K J F J B I G S G J G M S T O
X L E V O N V W B I D N E U X D K N A Z
J E Z P F N A D U Y B X A R P W V B J T F H
K M X M A U T D B D E L R E K D F F H D Z T

SOCK
SHOE
PANTS

SHIRT
STYLE
TANK

BELT
SHOP
FASHION

SUDOKU

	6	8				2		3
7		9						4
3	1		6			7	5	
1	3			5				7
4			2				8	
		6						
	8	3		6			7	
	4						3	8
				8		1		

			8	3			5	
							3	
3		5		9		7		
5		7	3		9	2		
2	4	9	5		6	8		
6			7			5	9	
9		4			1		8	5
	5	2						
8			9	6		4	2	

HOROSCOPES



CLARICE DE TOLEDO



**LEARN
MORE**

It's that time of the year: **MERCURY RETROGRADE**. I'm sure you heard about it, and how it's the end of the world and the reason why you blame everything going wrong in your life.

It's okay, spare yourself the chaos and the stress, because actually, mercury retrogrades can be very positive and packed with wisdom. It's a time to reflect, reassess, revise and rethink. Hence the word retrograde. The energy is shifted backwards, that's why it's so common for people from your past reaching back, exes, old friends, unresolved issues... You get the idea. Mercury will officially go retrograde in the sign of Virgo, going back to Leo and returning to Virgo, starting on the 5th of August.

So let's do some preparation before then!

Don't forget to read your Rising Sign! If you don't know your rising sign, you can always consult me for help!

@claricedtoledo

ARIES

Mercury retrograde will be helping you rethink about your work situation and your daily routine. You could be trying to find a balance between work and your wellbeing rituals. During the second half of August, your focus could shift to a more creative side of you, you could be reconnecting with the things that bring you the most joy, and in general feeling more confident in yourself.

TAURUS

Mercury retrograde could be helping you become a more confident version of you. You could be turning to more creative hobbies, and spending time doing things that you love the most. During the second half of August, you could be more focused on your household, you may be revisiting something from the past with your family, or thinking of moving out or redecorating your space.

GEMINI

Mercury retrograde could be bringing a lot of reflection about your past, or any situations with your family and living situation that might come up at this time. During the second half of August, your attention could shift towards any thing work related. From writing and speaking, maybe you'll be revisiting old projects, or going more in depth on a subject or you

could be feeling reflective about the way you communicate with others.

CANCER

This mercury retrograde you could be reflecting on how you communicate with people and how you express your ideas. It's possible that some miscommunication situations may arise, but don't panic. During the second half of August, your attention could be more on financial life and your spending, as well as job opportunities. It's normal to feel like things are moving more slowly.

LEO

This mercury retrograde could be more significant to you than most people. You could be feeling very thoughtful about life and the future. At this time, you could be reflecting on how to be more mindful about your finances, since during the second half of August, you could be thinking about your next goals, learning more about yourself and spending time building better confidence.

VIRGO

This mercury retrograde could be having a bigger impact on you than most zodiac signs. You could be uncovering new sides of your identity, and reflecting about your goals for the future. During the second half of August, you could be prioritising your mental health, and dealing with heavier emotions. You could be more interested in spirituality and activities that promote your mental health, like therapy and meditation practices.

LIBRA

During this mercury retrograde, you could be feeling more sensitive and private. You might be returning to a spiritual practice and prioritising your mental health. In the second half of August, there could be changes happening in your friendships, you could be feeling frustrated about certain friendships, or you realise there needs to be a conversation. Or you could be revising a friendship from the past. You could also be rethinking certain goals and objectives.

SCORPIO

During this retrograde you could be reflecting about friendships in your life, and what relationships matter to you most. You could be connecting to an old friend, or facing underlying problems within a friendship. In

the second half of August, you could be really focusing on your career and long terms, or rethinking some things on that same theme. It's normal to feel a bit confused during retrograde periods, it will get better once Mercury goes direct.

SAGITTARIUS

During the time of this retrograde, you could be facing some confusion and frustration when it comes to your career and long term goals. You could be feeling a little overwhelmed, but it's only temporary. In the second half of August, you could be feeling more in your element and ready to learn, travel and share your knowledge. However, you'll still need to be a little flexible, if things feel delayed or a little tedious.

CAPRICORN

This mercury retrograde period, you could be reflecting about your life beliefs, your sense of spirituality or what you're passionate about learning. You could be revisiting topics you haven't thought of in a while, or going through some old writing material. During the second half of August, there could be a shift in tone, where you'll be doing more emotional work and learning more about yourself.

AQUARIUS

During this retrograde, you could be feeling more reflective about yourself, your behaviours and emotions. You could be wanting to improve and grow as a person. Could be a good time to start therapy. In the second half of August, you could be putting into practice how to communicate in close relationships and being mindful of the needs of others. If you're in a relationship, it could feel that dynamics are shifting a bit, and you're learning how to navigate that.

PISCES

During this retrograde, you could be reflecting about how to better communicate with relationships closest to you, or you're becoming more aware of the needs of others. In the second half of August, your focus could shift to work related issues, you could be feeling frustrated and looking for ways to incorporate more freedom and creativity into your daily life.

SHADOWS

YOUR STUDENT BAR

EVERY TUESDAY

\$10 BURGER & FRIES NIGHT



ALL DAY

Buy a drink off tap and get a \$10 burger & fries

Terms & Conditions apply

ALL DAY | 2•4•1 PIZZAS
EVERY WEDNESDAY



BUY ANY PIZZA ON THE MENU AND
GET THE SECOND ONE FOR FREE

Terms & Conditions apply

EVERY WEDNESDAY

STUDENT NIGHT

ALL NIGHT

\$5 BETTER BEER
\$5 SHADOWS TIKI PUNCH
\$6 SHADOWS SHOTS
\$8 SCAPEGRACE RTD
\$10 SHADOWS JUG ALL NIGHT
2 FOR \$15 RED BULL VODKA

HAPPY HOUR 9PM - 11PM
DJ FROM 9:30PM

CHEAPEST BEER IN AUCKLAND AT
THE BEST STUDENT BAR IN AUCKLAND

EVERY THURSDAY

2 FOR \$25 COCKTAILS

ALL DAY



CHOOSE 2 COCKTAILS FROM OUR SELECTED RANGE
FOR ONLY \$25

Terms & Conditions apply

ALL DAY

\$5 NACHOS EVERY FRIDAY



BUDGET MEAL SORTED
GOES WELL WITH A MARGARITA OR BOTTLE OF SOL

EVERY DAY
3pm - 5pm AND 9pm - 11pm

HAPPY HOUR

\$8 WINES
\$10 SCAPEGRACE G&T
\$11 HAZY OR TIGER CRYSTAL
\$12 MARGARITA OR ESPRESSO MARTINI
\$18 BETTER BEER BUCKET



EVERY TUESDAY

QUIZ NIGHT

\$10 BURGER AND FRIES COMBO • BAR TAB PRIZES • GIVEAWAYS



FROM 6PM

REGISTER VIA INSTAGRAM @SHADOWSBARNZ

SHADOWS BAR - OPPOSITE THE MAIN LIBRARY • OPEN MIDDAY TIL LATE • MONDAY - FRIDAY



SHADOWSBARNZ



EVENTS@SHADOWS.CO.NZ



PENGUIN
CLASSICS

NOW ONLY

\$15 EACH

SELECT PENGUIN ENGLISH LIBRARY TITLES

zubiq

LIMITED TIME ONLY | SHOP ONLINE & IN-STORE | WHILE STOCKS LAST