

MANIFEST

VOLUME 1, ISSUE 1

DENIM

AMERICA'S FAVORITE
FRENCH INVENTION

SPRING
STAPLES

&

PERSONAL
PRESENTATION

KATYA ROMANIUK

FAR FROM HOME,
BUT FEELING CLOSE



CONTENTS

4 *So Close, Yet So Far*

28 *Designer Spotlight*
BODE



12 *Take Care of Your Temple*



32 *Look Alert*
THE DIRTY MAN

14 *Let There Be Leather*

33 *If You Don't Already Own*
THE TRANSITIONAL TRENCH

16 *Cheap Thrills*

34 *Drinks After Dark*
TOP THREE NYC BARS



17 *Silver is the New Gold*

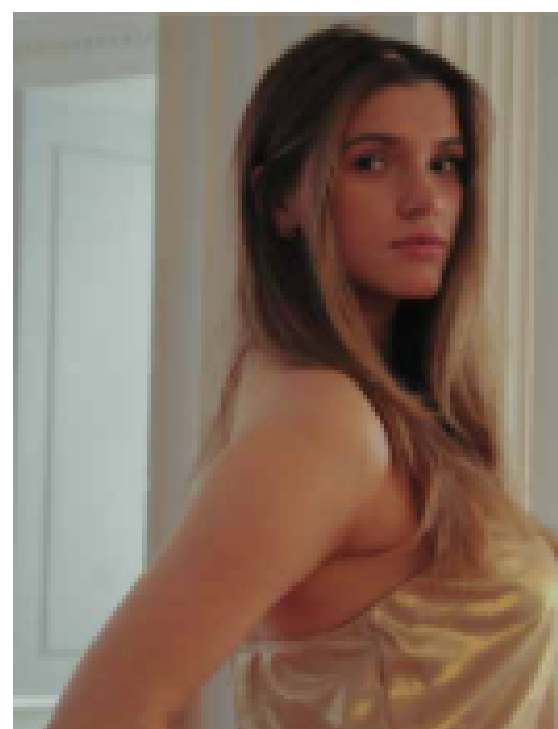
36 *Never Go Wrong*
POLO PERFECTION



18 *The Duality of Denim*

40 *Save It*
AFFORD TO AVOID BREAKOUTS

22 *April Showers*



A WORD FROM THE EDITOR

The slow approach of springtime brings much excitement and anticipation. Sprouts reach up through the frosted ground, and then buds begin to bloom. Morning birds sing us out of our slumber, and the sun is finally out to greet us. Although we can't foresee the future, we know at least that we can expect newness.

Our cover story features Katerina Romaniuk, who has learned to welcome newness with the biggest embrace. She speaks on how her style anchors her during transformational times, and how she preserves her identity and relationships.

This issue covers the spring staples needed in everyone's wardrobe—the perennials if you will. From blue jeans to floral slips, and from trenchcoats to leather goods, this spring issue offers readers opportunities to hit refresh by pulling inspiration from past styles that have gone rather underappreciated.

As you up your style game, we encourage you to also up your standards. This spring, invest in quality staples sourced from raw materials. Store away your wool and unpack your leather, silk, and linen; out with the ake gold, in with the silver.

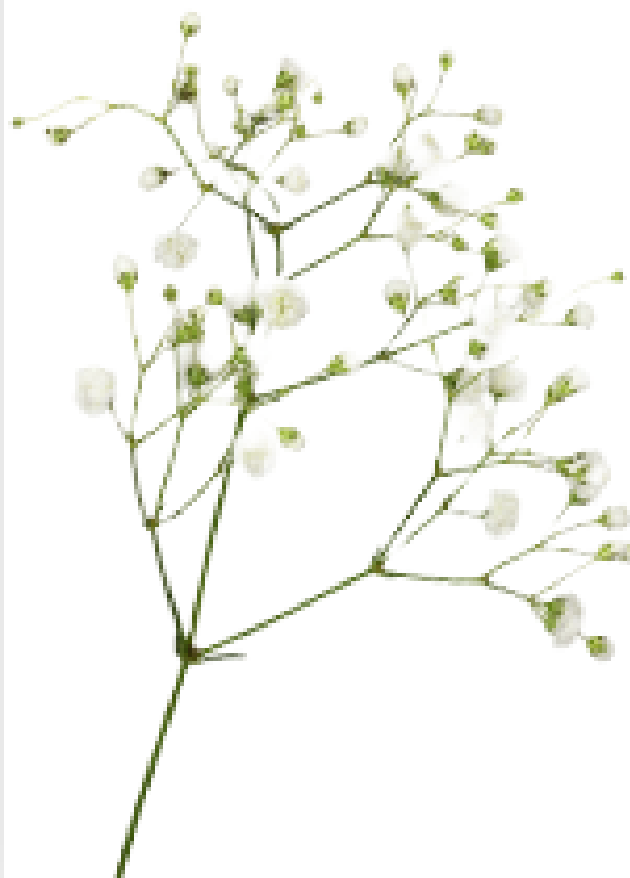
Dedicated to the better days, those behind us and those ahead, our readers who know the importance of upholding fashion standards will find a lot to appreciate in this issue.



Leah Henning
Editor-in-Chief

THE MANIFEST MISSION

Manifest Magazine is the epitome of classic American fashion. We appreciate style with a reflective, cultural and historical lens, guiding those who understand the power of presentation and timelessness. Manifest knows that there is a good reason why some things never go out of style, and we strive to make sure our readers never go out of style, either.



met each other in the first place. But I'm grateful we did.

Katya grew up with her mom, dad, and big sister in Kyiv Oblast, the surrounding suburbs of Kyiv. It was in these early stages of life that Katya's fashion journey began. "When I was five years old, I became interested in clothing. My sister's love for fashion magazines like *Cosmopolitan*, *Vogue*, and *Elle*, as well as TV shows like *Gossip Girl*, inspired me. I was always fascinated by the unique and exciting styles of the characters. My older sister once got a cool yellow trench coat and blue kitten-heels that I found very unique. Clothes were a big part of my life growing up. We did not have many options since we didn't have much money, but my mom still let me choose what I wanted. Making mistakes helped me express myself and gain confidence in my style. Even though I was young, I tended to pick calm colors and lasting pieces that my mom said looked mature. It's incredible how something simple, such as choosing clothes, helped me find my voice and identity."

It was this maturity that allowed Katya to skip her junior year of high school, and later what brought her to the United States at the ripe age of sixteen. "I came to America and see the world from a different perspective, see art and life, how it is here, and what the American style is. Moving from my home country to a different continent was challenging but also fun since it was the beginning of a new adventure. In my mind I had this image of a *Gossip Girl* school, where everyone wear a uniforms and spend so much time getting ready—but I was a bit shocked. I'd say "fashion shocked" because of what people here prefer, like pajama pants instead of some nice jeans, and a college tee instead of a basic sweater." Katya spent her senior year abroad at a high school in upstate New York. As her semester came to an end, Katya was counting down the days on her calendar until she would go home, see her family and friends, and apply to university. But February 24, 2022, brought on a change of plans. "I feel homesick when I have a rough day or if it's an important day for my family; I wish I were home sometimes, but I have explored some ways to deal with living far away. One of the things that helps me is wearing the jewelry that has been passed

down through the generations in my family. Also, my mom's favorite perfume from the Attar Collection, Musk Kashmir, is my favorite scent. It is a staple, which I value. Whenever I smell it, I get concurrent feelings of home and homesickness; it's like getting a warm hug from my mom. In addition, I like to order clothes and accessories from Ukrainian brands like OnebyOne, TTSWTRS, SOVA, and Zarina. It feels good to wear these labels because I know I'm supporting my home country's economy during this difficult time. I also like to choose clothes that remind me of my country's national flag, which is a rich blue and bright yellow."

I feel homesick when I have a rough day or if it's an important day for my family; I wish I were home sometimes, but I have found some ways to deal with living far away."

many opt for less conservative clothing—and not only compared to my home country. People here tend to be less concerned about their appearance. Instead, there is a tendency for individuals to prioritize comfort and over fashion standards. Another significant difference here that I've noticed is in the style among students. At American colleges, the atmosphere feels more relaxed compared to universities in European countries, where students approach class as though they are attending a formal meeting where their looks matter. That said, I have definitely been influenced by American style as well; it is in those moments when I would rather choose comfortable outfits over perfectly constructed ones. American style has taught me that I can be both relaxed and confident. What I wear has always contributed to my confidence; now I know that stylish outfits can also be comfortable. I have learned that it is possible to wear both what makes you feel comfortable and what makes you feel confident. My advice for a style success is that everyone should own a good pair of jeans, classic white T-shirts, and a basic blazer. Those three things have been timeless and fashionable wardrobe staples since the end of the 20th century. Good quality basics can be mixed and matched to create a capsule wardrobe, which offers something to wear for every occasion in life."





Carol lounges around in July of 1958.

Take Care of Your Temple

My Nanna was known to say, "Your body is God's temple." However, I struggled to resonate with this idea. I was not raised in a religious household. My mom is Jewish and my dad is Episcopalian. We celebrate all the holidays of both religions, but more for the sake of culture and tradition than anything else. I think this is why I felt disconnected from what my Nanna would say. Since God felt unfamiliar to me, it distracted me from essence of the full sentence; that is, until rather recently.

The better I look, the better I feel. This is one thing I inherited from my Nanna. Her name was Carol, and she was my dad's mom. She was born and raised in the city with her siblings, her mom, and her dad (who she later found out was not her biological father). She grew up in a whirlwind. We joke about it, but my dad's side of the family is full of criminals. I mean, the man she called her dad did business with Al Capone and "Lucky" Luciano. (Mickey "Cheesebox" Callahan, if you're curious.) You can only imagine the shenanigans that went on around her constantly, and that included

the mischief and crimes of her siblings. But, my Nanna was different from the rest of her family in that she was going to take control and change her life for the better.

Carol was stunning. My dad says, "She was more beautiful than Marilyn Monroe." And honestly, this is true. I remember, when I was little, seeing black and white photographs of Nanna when she was young and wondering who that beautiful woman was and why we had her photograph in our possession. Naturally, being as gorgeous as she was, Carol found herself choosing between proposals from two men. When my PopPops won her over, he became known as "Poor Joe Henning", because of the family he had gotten himself involved with, though really, he was the luckiest guy in the entire neighborhood; my PopPops knew it (as did my Nanna).

Once my Nanna and PopPops had a life of their own, my Nanna finally had the opportunity to enjoy the finer things. These things were a spotless home, peace and quiet, and hours on end free to spend reading. Once her kids were adults she got to enjoy the even finer

before she developed Alzheimer's, which spent the next seven years swallowing her before she passed, I still feel that I know her well. Nanna always presented herself well, with an Hermès scarf around her neck (or head, depending on the strength of the wind), lipstick, and manicured nails. Her style had not influenced me until recently but now has changed how I carry myself. From beyond the urn, my Nanna has managed to teach me why I should keep my nails manicured and why it is worth investing in a good perfume. When I was five years old, I would squirm when she would brush my hair or fix the lipstick I failed to apply neatly. When I was eight years old and feeling a bit rebellious, I was difficult when she tried to teach my sister and me how to walk down a staircase (with our right hand gently gliding down the banister), or how to sit properly; legs should always be crossed at the knees (or bonus points for crossing at the ankles the way that a queen would).

There was never anything shallow about the way my Nanna presented herself. The time that she took to maintain her beauty and the money she spent on an elevated wardrobe was an empowering thing; a way of

worship, an exhibit of self-respect—not to mention, the fruits of the better life she had determined to have for herself when she was younger. In the past, I probably would have found her conventional style to be boring. But now, I have an appreciation and understanding of how the regimens that upheld her style were an act of self-care. It was not until I started treating myself with the same respect that my Nanna practiced that her words made sense to me. And now that I live by them, they have changed my life for the better.



A camera-ready Carol in various looks.



The Duality of Denim

A bucket list item of mine is to travel to Nîmes, France. Not to stroll across the Pont-du-Gard, through the Jardins de La Fontaine, or explore the Arènes de Nîmes. Sure, Nîmes was a part of the Ancient Roman Empire and has a history that dates back 2,000 years. However, to dungaree enthusiasts like myself, the city's importance did not begin until the seventeenth century, when it became the birthplace of denim; and I dream that one day I will get to pay my respects.

Although the textile was first produced in France using wool and silk, denim made its fortune in the U.S. after Levi Strauss & Co. came out with their reinvented version of the cotton work pant in 1860. It was Jacob Davis who had the brilliant idea to reinforce pockets and seams with copper rivets to prevent them from tearing open as the wearer engaged in strenuous labor, such as participants in the California Gold Rush, farmers, and railway workers. Among denim's biggest fans were also slave owners, who wanted their enslaved to wear durable garments for tough physical labor.

By the 1930s, the denim revolution was real, denim having become the first choice of workwear for the majority of Americans. In 1942, the War Production Board issued General Limitation Order L-85 in order to reallocate important raw materials into the war effort. This included the banned production of dress pants, leaving many Americans to turn to jeans as their new leisure pant; they were effortlessly embraced thanks to their durability, comfort, and affordability. Blue jeans also made their way overseas, accompanying American GIs to Japan, and issued to Navy sailors for work and recreation. These government-issued jeans were often referred to as "dungarees" by soldiers. The term appears to have stuck in the vocabularies of military men, as I know the word through my dad, a Marine veteran, who likely first learned it from my PopPops, a Navy veteran.

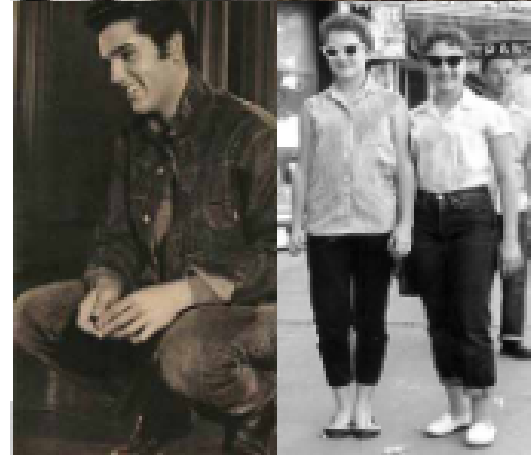
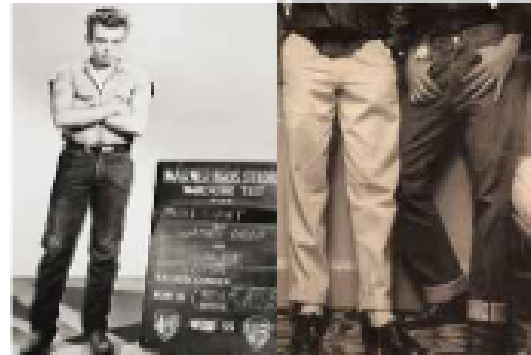


Miners of the California Gold Rush pause for a photo.



A navy sailor opts for cuffed jeans and.

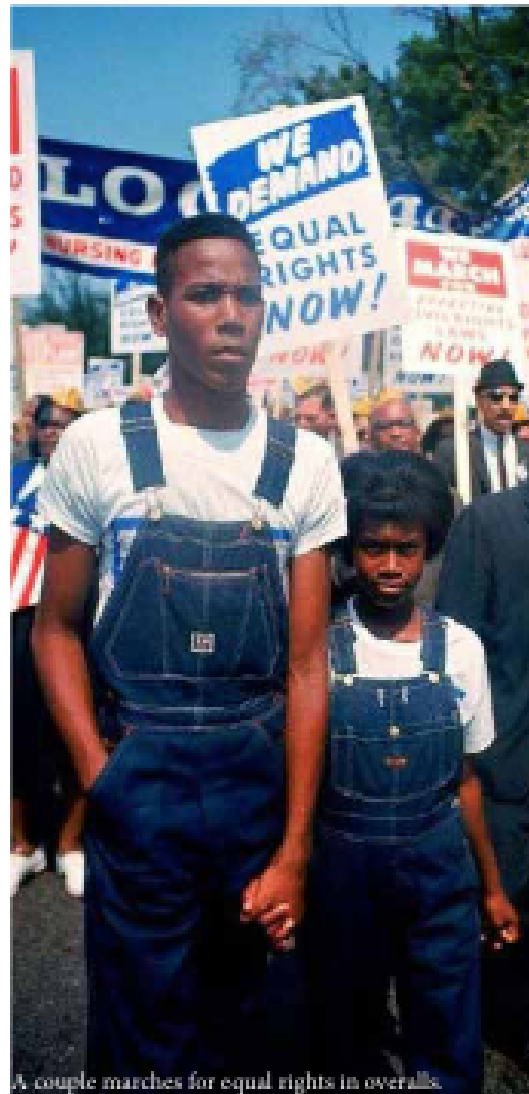
While overseas, soldiers took to trading and selling the garment, mainly to Japanese youth, among whom there was an immense interest in American pop culture. By the 1950s, movie stars like Marlon Brando and James Dean were sporting both denim jeans and jacket and off set. In 1957, Elvis sported a pair of jeans when he released his song "Jailhouse Rock". As it turns out, Elvis was not a fan of denim himself—but that didn't matter. Because the world saw Elvis wear denim, the world wanted to wear denim, as well.



Stars and regular folk alike enjoy their jeans.

From the 1950s up through the 1970s, denim had transformed from workwear to leisurewear, then to a sign of youth and rebellion. Protesters against the Vietnam War identified themselves by wearing jeans. Supporters of the Civil Rights Movement wore denim not for fashion, but to remind why Black people in the U.S. ever began wearing denim clothes in the first place.

The longer that denim has been around, the more creative people get with it. We have used pins, iron-on patches, paint, embroidery, embellishments, and distressing techniques to customize denim. Over the years, our collections become more and more personal.



A couple marches for equal rights in overalls.

My denim collection ranges from jackets to shorts, skirts, and (mainly) jeans; I am sure most denim enthusiasts can relate. Cuffed light wash mom jeans, raw hem dark wash culottes, and indigo floor-length flares are all part of the assembly. Because fashion trends are in constant rotation, I know that I can always count on styles coming back around, which is the main reason my collection is the size that it is. I would describe my denim collection as more organic and contingent on my tastes. I never set out to own all this denim, it quite simply happened. That said, my collection will never be complete because styles will always come back, and hand-me-downs will forever be precious to me.

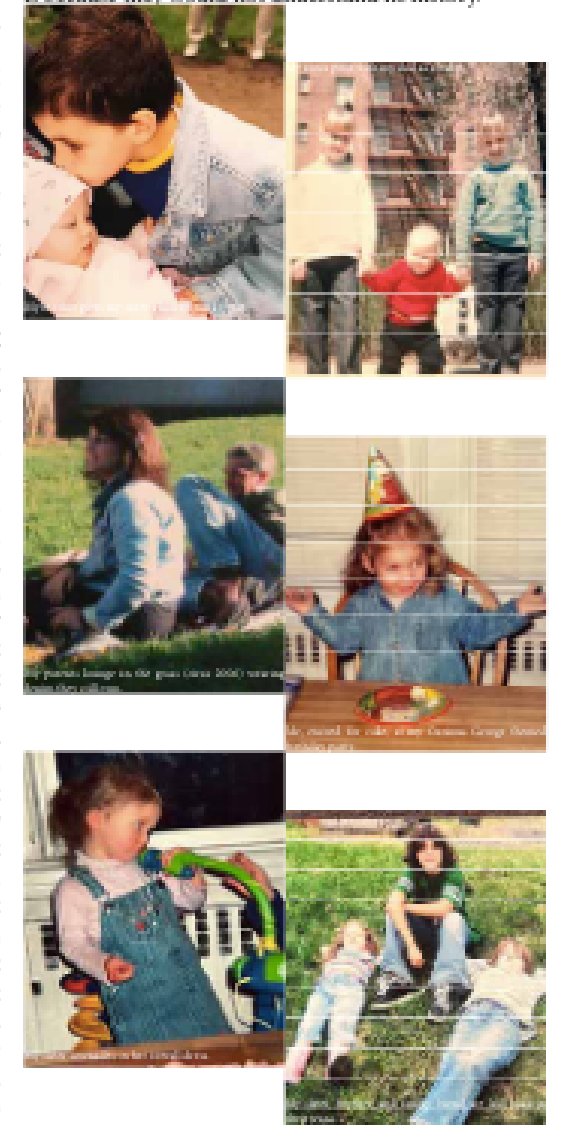
Since I first recognized my affinity for denim I have said that jeans are like snowflakes. I do not agree that one pair of 501s could be replaced with a new pair of 501s. Denim sort of becomes molded to its wearer. The same style of jeans will never go through the same process as the pair that came before them. Like I said, my collection doesn't feel incomplete, but rather like it will evolve with me throughout my life. If my collection is not changing, then I am probably not changing either.

I remember trying to pack for college, struggling to choose which pairs of jeans came with me and which had to stay home. The denim I brought lived under my bed in a trunk all to themselves. I have a metal storage shelf unit at home on which I pile my jeans based on style, wash, and how often I wear each pair.

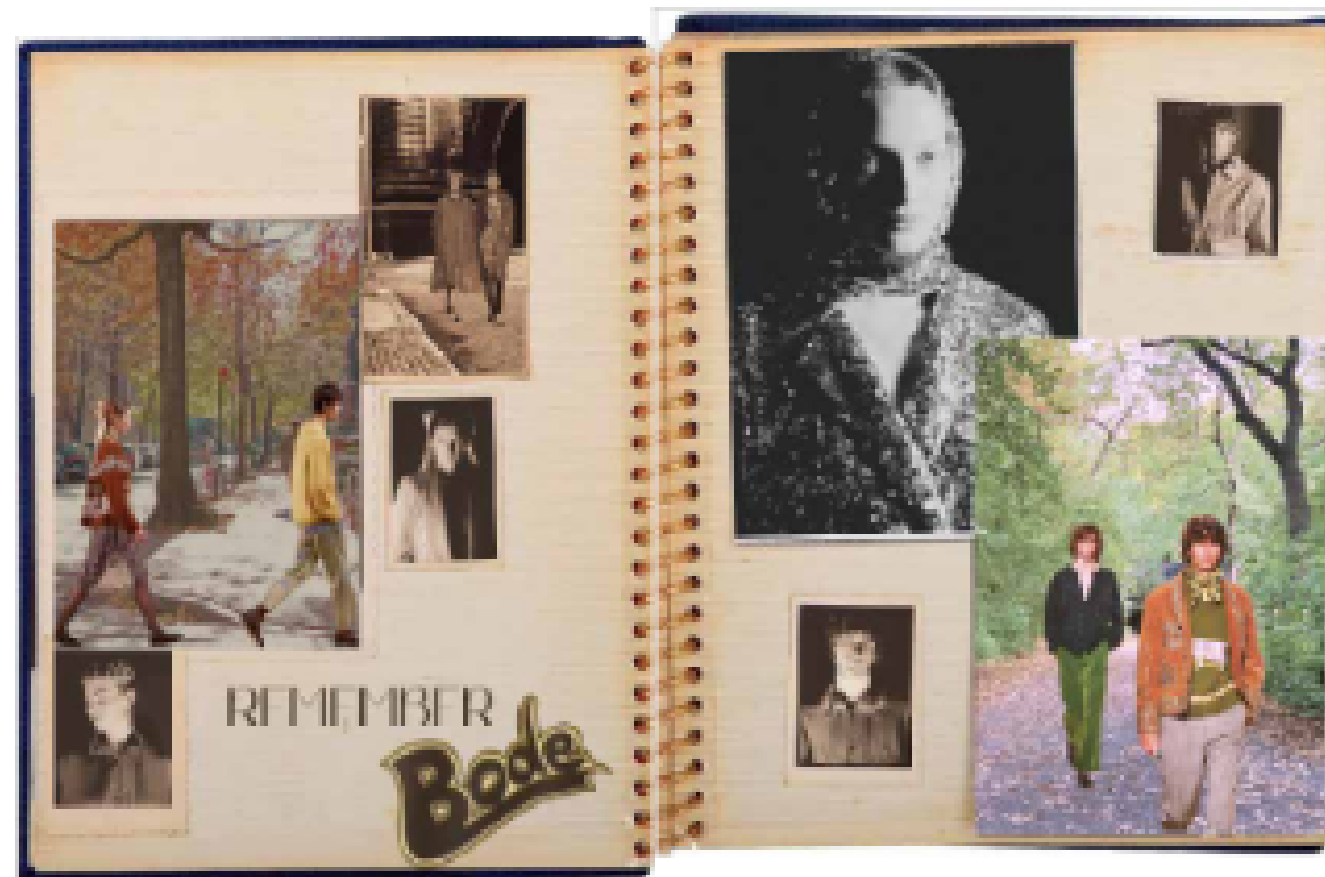
The history behind my collection is the main contributing factor to its identity. I have this one jean jacket-turned-vest from my dad. When he was a teen, he cut the sleeves off and had it painted by his friend's older brother. Decades later, the piece is still a sturdy canvas for the black and white Bob Marley portrait hand-painted by an artist unknown to me. I also kept my dad's dungaree jacket that started as dark indigo when he got it as a teenager but has since faded to a delicate pale blue over twenty-five years. Because his jacket is a part of it, my collection started the moment he bought it at seventeen years old. Without the older hand-me-down pieces, it would just be a collection that shows the sequence of denim trends and the evolution of my style. The jacket means something to me not just because it belonged to my dad, but because it represents a huge transformational twenty-five years of his life that is evident in the state of the jacket itself; it was proof that my life would change even when I was afraid it would not. My jeans are microcosms that represent all of the different phases in my life. If I were to give my denim collection to someone who is close to me and knows

the significance behind the pieces, the collection would gain meaning.

Though I am no connoisseur, my collection reflects my love for denim and fashion, as well as my sentimentality, though it is not a collection for the sole purpose of catching the attention of others. I only invest personal value and meaning in each of the garments. At first glance, I would not expect my collection to "fixate" viewers. Most people wouldn't stop to contemplate the significance or emotions a pile of denim elicits, but this is because they would not understand its history.



Designer Spotlight: BODE



Bode captures its own nostalgic American universe of domestic craftsmanship and family history, one separate from the glamorous realms that many designer brands have commonly captured, which have at this point morphed into a single indistinct world that lacks a certain artistry. But Bode keeps fitting and tailoring services alive, something many labels have given up on, services that also connect to their clients' experience. Bode has offered pieces like white lace shirts made from a vintage tablecloth, giving her clothes more than just an artistic story, but also a physical history derived from the materials and inspiration with which pieces are created. From design to quality, Bode offers something impressive.

Designer Emily Adams Bode Aujla has loyal patrons, dubbed

Bode boys. The Bode boy probably lives in the city (of New York, most likely), was dragged to the Chelsea Flea Market by his girlfriend, but has since decorated his apartment with his most prized odds and ends purchased there. He appreciates the tags that say 'Made in America', and his best subject through middle and high school was history. With his new city job, doing creative work in the corporate world, he has the funds to explore quality and his own taste. When he bought his first Bode shirt, his girlfriend, and buddies from school (and their girlfriends), complimented him so much that he has praised Bode ever since. And these compliments were not just about the clothes; it was how he tended to carry himself when he wore Bode designs.

Emily Adams Bode Aujla

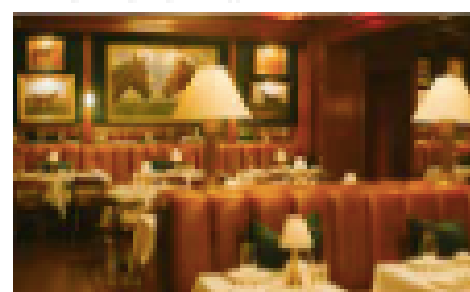
already had both men and women admiring her work; I for one, have been a Bode fan since I saw her and Lorde's Met Gala looks years ago. Although Bode Aujla has dressed a handful of female celebrities, they were almost always styled in more structured, masculine suits. Bode Aujla mentions that while she loves a woman in a suit, which is more predictable for her label, her vision of a womenswear line had evening dresses. Despite starting strictly as a menswear designer, Bode Aujla sure is in touch with her femininity. You will find photos of her in white lace shirts, dresses from the 1920s, ballet flats, and a bow sitting high upon her long brown hair. Lucky for girls like me, Bode has ventured into womenswear, giving us a chance to look and feel just as good as our male counterparts.

DRINKS AFTER DARK:

This Spring's Top Three Date Night Spots in NYC

It is that time of year when the air is too cold to stand in, but the sun sticks around a little later into the evening, which gives us a little more energy to go out. Although we must be patient to return to our favorite rooftop bars, by no means should another Saturday night be spent at home. This one is for all of the metrosexual couples out there. Grab your beau and lounge in our top three favorite intimate NYC bars.

The Polo Bar



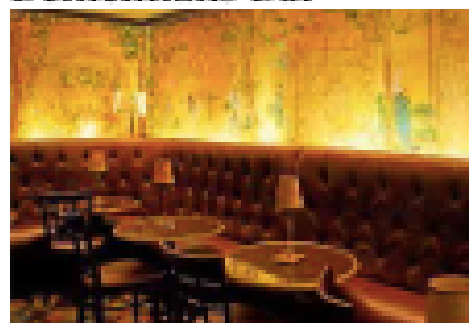
The Polo Bar is the most exclusive non-membership restaurant in the city. Although it may take a bit of scheduling ahead of time, a night at The Polo Bar is worth planning for. Your partner deserves a date night at a place that treats them as special and important as they are.

Only having opened in the last decade, designer Ralph Lauren has managed to create a spot already fit to be titled a classic. The Polo Bar is an extension of the world that the Ralph Lauren Corporation has created. The spot is the epitome of American splendor, serving classic American dishes and endless drinks.

The Polo Bar is quite fitting for any special occasion. Make your

reservation soon to enjoy a night at 1 East 55th Street New York, N.Y.

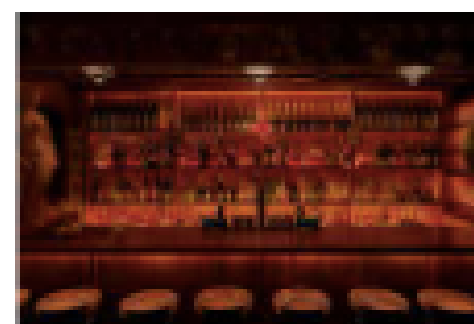
Bemelmans Bar



Bemelmans Bar at the Carlyle Hotel is one of the most legendary bars in the city. Since 1947 the Upper East Side cocktail bar has been a hotspot for live music, initially known for performances by impressive jazz musicians of the time. So, grab a table and order a few of the many shared plates offered, featuring a whole variety of cuisines, and share quality conversation with your loved one as you sip cocktails and piano is played gently in the background.

Of course, Bemelmans Bar also has a wide selection of cocktails that only add to the luxuriousness of it all. Whether a classy night out is long overdue or customary for you and your partner, Bemelmans Bar will do the job. Not to mention, you will finally get to sit beneath and observe the stunning and iconic mural painted by artist and author (famously of the children's book *Madeline*) Ludwig Bemelmans. The spot is a must-go for anyone within the tri-state area. Find it at 35 East 76th Street New York, N.Y.

The River



If you are looking for an night that is more low-key but offers a similar atmosphere to the spots previously listed, listen up. Bode designer Emily Adams Bode Aujla and Green River Project LLC freinds and co-owners Ben Bloomstein and Aaron Aujla opened The River together in 2021, expanding beyond their fashion and interior design worlds. Intentionally tucked away in Chinatown, the bar feels almost feels confidential.

Enjoy classic bar snacks to gnash on, quality cheeses and cured meats, and America's favorite kinds of sandwiches. Of course, The River also offers an extensive drink menu, far too long to list. If you and your partner get overly excited and try one too many drinks, no problem; they also offer a two-pack of Advil on their menu along with the name and number of a car service.

The nostalgia of the old American ambiance, the intrigue of the art, and the intimacy that the interior design creates, conversation and connection are a guarantee. Visit The River this weekend at 102 Bayard Street New York, N.Y.

If You Don't Already Own: The Transitional Trench



City dwellers go about their days in trench coats.

Spring is here, although it may not feel like it just yet. The heavy knits you have been wearing for the past few months are too warm, especially with a jacket on top. Plus, you're kind of bored. A light shirt or blouse is perfect for the workplace, but not quite enough for the walk there. You have a few outfits that work for this odd in-between of the seasons, but you would look stupid to leave the house without any coat just yet. The sun is sticking around a little longer every day and the black coat you've been wearing all winter seems so dark in all this daylight. If this resonates with you (which it most likely does), you should listen.

If you do not already own a trenchcoat, you are making a huge mistake. Few adults own raincoats, or at least, a rain jacket suitable for layering atop a professional look—I am not even sure a professional raincoat even exists. But it is April after all, the month notorious for its rain showers. What are we supposed to do, show up to work completely soaked? Of course not, silly; you're supposed to invest in a trench coat.

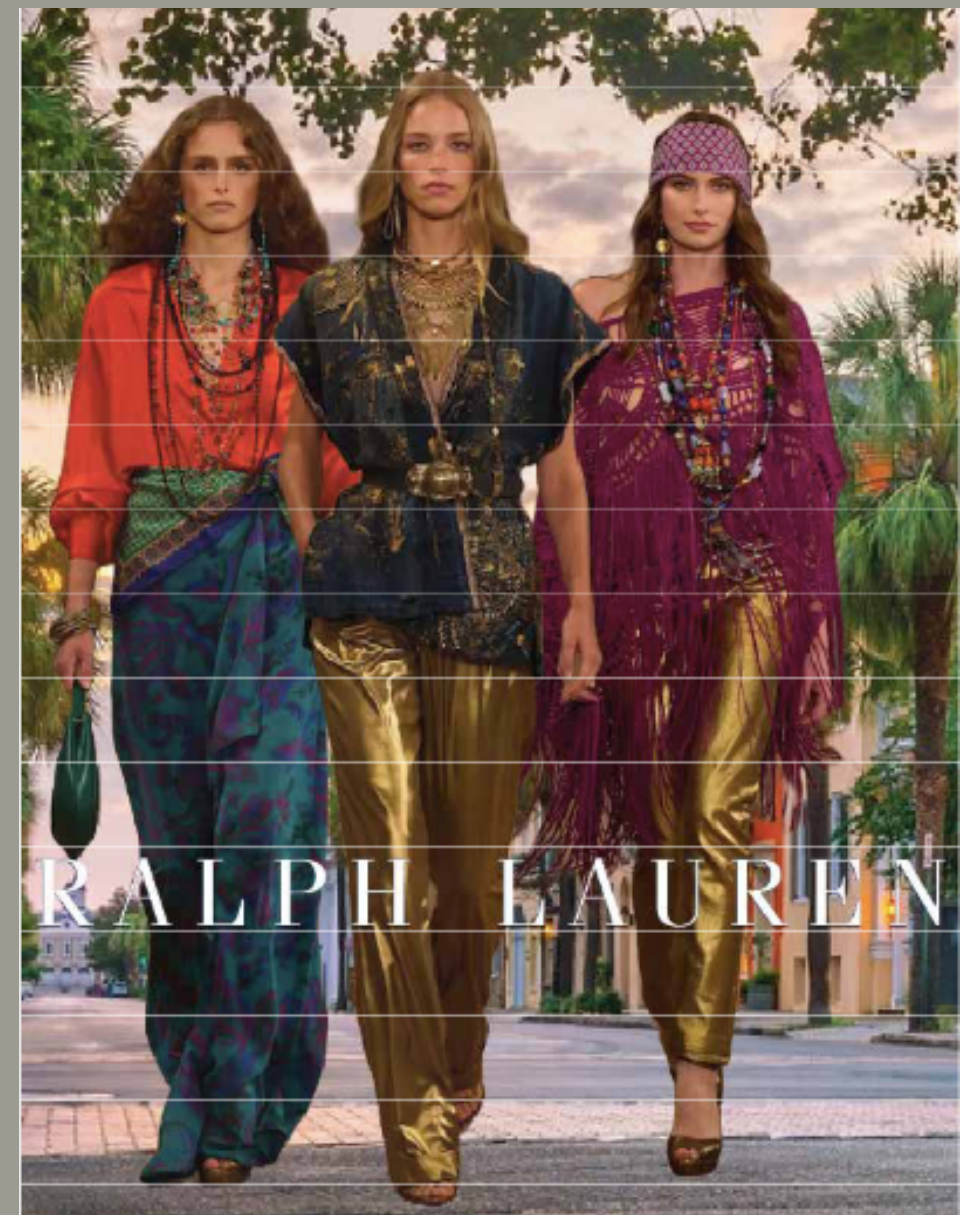
I have observed that many make the mistake of forgetting about trench coats after the fall fades into winter. But the whole reason why trench coats are so loved for the fall season is because it is a transitional

season. Must I remind you that so is spring? Trench coats should be your choice outerwear for the spring. The length of the garment will elevate the simplest of looks. On top of that, they go with pretty much any and all outfits, thanks to their neutral color. They are made from a tightly woven fabric called gabardine, which offers wind and rain protection but is light enough that you will not break a sweat just walking to the office. And if you are somehow still not quite convinced, I leave you with this: there is a good reason some things never go out of style. What are you waiting for? Take the step and get yourself a trench coat this spring. *



THEY
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RALPH LAUREN

	YEAR ONE	YEAR TWO	YEAR THREE	YEAR FOUR	YEAR FIVE
Number of issues per year	6	6	6	6	6
Total Circulation	70,000	100,000	125,000	150,000	170,000
Number of print subscribers	55,000	80,000	100,000	130,000	135,000
Number of newsstand sales	15,000	20,000	25,000	30,000	35,000
Print subscription price	\$12.50	\$12.50	\$15	\$15	\$15
Cover price	\$5.99	\$5.99	\$7.40	\$7.40	\$7.40
Ad:Edit ratio	40:60	40:60	40:60	40:60	40:60
Advertising pages per issue	16	16	16	16	16
Editorial pages per issue	24	24	24	24	24
Total pages	40	40	40	40	40
CPM (cost per thousand)	\$70	\$70	\$100	\$100	\$100
Ratebase	70,000	70,000	100,000	100,000	100,000
Full-color print ad rate	\$7,000	10,000	10,000	11,000	12,000
Average discount	40%	40%	40%	40%	40%
Average ad revenue per page	2,800	2800	4000	4400	4800

		YEAR ONE		YEAR TWO		YEAR THREE		YEAR FOUR		YEAR FIVE
Subscriptions	78.57%	\$687,500	44%	1,000,000	43%	\$1,500,000	43%	\$1,950,000	41%	\$2,025,000
Single-copy sales	21.43%	\$89,850	11%	\$119,800	10%	\$185,000	10%	\$222,000	10%	\$259,000
Advertising	25.69%	\$268,800	45%	\$268,800	47%	\$384,000	47%	\$422,400	49%	460,800
Total revenues	100%	\$1,046,150	100%	\$1,388,600	100%	\$2,069,000	100%	\$2,594,400	100%	\$2,744,800

		YEAR ONE		YEAR TWO		YEAR THREE		YEAR FOUR		YEAR FIVE
Advertising	19%	\$198,768.50	18%	\$6,967,359	17%	\$7,103,973.88	16%	\$7,402,818.94	16%	\$6,822,205.69
Subscriptions	29%	\$303,383.50	28%	\$4,479,016.50	27%	\$4,472,872.44	26%	\$4,555,580.88	22%	\$4,961,604.14
Single-copy sales	13%	\$135,999.50	12%	\$10,451,038.50	11%	\$10,978,868.73	11%	\$10,767,736.64	10%	\$10,915,529.10
Editorial	10%	\$104,615	10%	\$12,541,246.20	10%	\$12,076,755.60	10%	\$11,844,510.30	11%	\$9,923,208.27
Production	20%	\$209,230	20%	\$6,270,623.10	20%	\$6,038,377.80	20%	\$5,922,255.15	16%	\$6,822,205.69
Distribution	11%	\$115,076.50	11%	\$11,401,132.91	10%	\$12,076,755.60	10%	\$11,844,510.30	10%	\$10,915,529.10
Administrative costs	9%	\$94,153.50	9%	\$13,934,718	9%	\$13,418,617.33	9%	\$13,160,567	9%	\$12,128,365.67
Total expenses	111%	\$1,161,226.50	108%	\$1,254,124.62	104%	\$1,207,675.56	102%	\$1,184,451.03	94%	\$1,091,552.91

	YEAR ONE	YEAR TWO	YEAR THREE	YEAR FOUR	YEAR FIVE
Cumulative income (loss)	\$115,076.50	\$134,475.38	\$861,324.44	\$1,409,948.97	\$1,653,247.09

Overview

Year 2:

- 42% increase in total circulation
- Print ad rate up 30%

Year 3:

- 25% increase in total circulation
- @5% increase in total circulation
- Subscription price to \$15, cover price to \$7.40
- Cost per thousand up 30%
- Average ad revenue per page is up nearly 43%
- Total expenses start to decrease in year three

Year 4:

- 20% increase in total circulation
- Print ad rate up 10%

Year 5:

- 13% increase in total circulation
- Print ad rate up 9%