





MALE DIVAS ON THE RISE IN FASHION

The fashion industry has always been home to bold personalities, and today's "male divas" or fashion's most flamboyant, influential, and boundary-pushing men — are redefining style with confidence, drama, and charisma.

Male designers have played a dominant role in the fashion industry for decades, and while the industry has seen more female designers gaining recognition, men still hold many of the top positions. Here are some key reasons why male designers continue to take over the industry:

1. Historical Legacy & Industry Structures

Many of the most influential fashion houses (Chanel, Dior, Gucci, Louis Vuitton) were founded and later led by male designers. The legacy of these brands often favors male successors. Fashion has long been structured like other industries, where men historically had more access to leadership roles and funding.

2. Cultural Perception & Prestige

Male designers are often given more credibility for designing womenswear, sometimes being seen as "genius" visionaries rather than just designers. Society often celebrates male designers in the same way it does male chefs—viewing them as "artists" in a femaledominated field.

3. Access to Opportunities & Networking

Men often have better access to investment, mentorship, and opportunities to run major fashion houses. Industry gatekeepers (many of whom are also men) often favor promoting male talent.

4. Marketing & Media Narratives

The fashion media tends to celebrate male designers as bold innovators, while female designers often have to work harder for the same level of recognition.

Male designers are more frequently positioned as creative directors for luxury brands, maintaining their dominance in high fashion.

5. Women Still Face More Barriers

Many female designers struggle to secure funding or gain the same level of industry recognition. Women in fashion often face pressures to balance business with personal life, which can make it harder to climb the corporate ladder.

Here are some of the new-generation male divas making waves in fashion in 2025:

- 1.Law Roach The Ultimate Image Architect Known for styling Zendaya, Anya Taylor-Joy, and Celine Dion. Retired as a stylist but remains a force in the industry. Loves over-the-top, dramatic styling with a mix of vintage and high fashion.
- 2. **Harry Styles** The Gender-Fluid Fashion Icon Breaks barriers with androgynous, bold fashion (Gucci suits, pearls, and lace). Helped normalize fluid dressing formen in pop culture. Wears fashion with diva-level confidence.
- 3. **Jeremy O. Harris** The Theatrical Playwright & Fashion Darling Writer of Slave Play and a front-row regular at top fashion shows. Known for mixing avant-garde, genderfluid, and vintage-inspired looks. Loves statement pieces, oversized silhouettes, and high-fashion drama.
- 4. **Rickey Thompson** The Social Media Diva Loud, confident, and known for his over-the-top energy. Mixes streetwear with high fashion, often seen in dramatic trench coats and bold colors. Models and collaborates with top brands like Coach and Fenty.
- 5. **Alton Mason** The Runway King First Black male model to walk for Chanel. Brings dancer-like movement and attitude to runway shows. A diva in the best way—highenergy, high-fashion, and always in statement looks.
- 6. **Lil Nas X** The Fearless Rule Breaker Pushes boundaries with gender-fluid, campy fashion (Versace, Balmain, Harris Reed). Loves embellishments, bold prints, and skin-baring outfits A true modern diva with his confident, no-rules approach.
- 7. **Evan Mock** The Skater-Turned-Style Star. Known for his edgy, effortless fashion (streetwear meets luxury). A front-row regular, working with brands like Prada and Louis Vuitton. A new kind of diva—less dramatic but deeply influential. These male divas are making waves by embracing drama, individuality, and confidence in their fashion choices.



THE URBAN DESIGNER

ROADBLOCKS THEY CONFRONT.

In 2025, urban fashion designers are redefining streetwear by blending high-fashion aesthetics with authentic street culture, yet gaining recognition remains a steep uphill battle. These designers, often inspired by graffiti, hip-hop, and the pulse of city life, push boundaries with bold graphics, sustainable fabrics, and culturally resonant messaging. However, breaking through is difficult due to the dominance of legacy streetwear brands like Supreme and Off-White, whose established fanbases and deep pockets overshadow emerging talents. Additionally, the rapid turnover of trends on social media demands that new designers constantly reinvent themselves while competing for the attention of influencers and fashion editors who tend to favor well-known names. The lack of financial backing and access to high-profile retail partnerships further complicates their rise, making it hard for even the most innovative urban designers to secure a lasting place in the spotlight.

Afro-American / Latino designers have been instrumental in shaping fashion trends, infusing their work with rich cultural narratives, bold prints, and a fearless approach to color and form. However, despite their undeniable influence, they often struggle to gain the attention and recognition they deserve. The fashion industry, long criticized for its lack of diversity, continues to favor established names and Eurocentric standards, making it difficult for Afro-American / Latino designers to secure funding, retail partnerships, and press coverage.

Gatekeeping by influential fashion houses and media outlets limits opportunities for these designers to showcase their collections at high-profile events like Paris Fashion Week. Additionally, Afro-American / Latino designers often face the exploitation of their ideas without credit or compensation, as mainstream brands frequently appropriate elements of Black culture. Even with platforms like Instagram and TikTok democratizing exposure, breaking into luxury fashion circles requires substantial financial resources and industry connections, which many emerging Afro-American / Latino designers lack. Despite these challenges, a new wave of Afro-American / Latino designers is rising—leveraging direct-to-consumer models, community support, and social activism to carve out their space in the fashion world. Their perseverance not only enriches the industry but also continues to challenge and redefine its standards.

Cracking the System: A Way Forward

Despite these challenges, some new designers are finding paths to success through:

- Direct-to-Consumer (DTC) Models: Bypassing traditional retail channels to sell directly online.
- Social Media: Leveraging Instagram, TikTok, and other platforms to build a following without needing fashion editors or traditional press.
- Collaborations: Partnering with non-fashion brands or established designers to gain exposure.

Creating more accessible platforms, grants, and transparent industry practices could help balance the scales, giving new designers the opportunities they deserve.



Who Controls the Fashion Industry

Why are Urban Designers Overlooked

The fashion industry, a multi-billion-dollar global enterprise, is often perceived as a space for creativity and innovation. However, beneath the surface lies a complex power structure dominated by a select few who dictate trends, production, and distribution. Luxury conglomerates, powerful retailers, and influential media outlets wield immense control, creating significant barriers for urban, undiscovered designers. These aspiring creatives, often representing marginalized communities, find themselves excluded due to a combination of economic barriers, systemic bias, and the industry's preference for proven profitability over authentic expression. This essay delves into who truly controls the fashion industry and examines the reasons why urban, undiscovered designers struggle to gain recognition and influence.

The Power Players: Luxury Conglomerates and Financial Control

At the pinnacle of the fashion industry are powerful conglomerates like LVMH (Louis Vuitton Moët Hennessy), Kering, and Richemont, which collectively control a significant share of luxury brands. LVMH alone owns over 75 prestigious labels, including Louis Vuitton, Dior, and Fendi. The financial power of these conglomerates allows them to dictate trends through massive marketing budgets and exclusive partnerships with influential figures in media and entertainment.

These conglomerates focus primarily on profitability and brand heritage, often neglecting emerging talent that does not align with their established luxury narrative. The high cost of entry, coupled with the necessity for substantial marketing budgets, makes it nearly impossible for urban, undiscovered designers to compete. Furthermore, the industry's reliance on seasonal collections and fast turnarounds exacerbates the problem, as smaller designers lack the resources to produce at the same scale and speed.

Gatekeepers of Influence: Media and Fashion Weeks

Fashion media, including legacy magazines like Vogue, Harper's Bazaar, and influential digital platforms such as Hypebeast and Highsnobiety, play a crucial role in controlling the narrative of fashion. Editors and critics at these outlets possess the power to make or break designers through their coverage—or lack thereof. These platforms often cater to the interests of their advertisers, who are typically the same luxury brands controlled by powerful conglomerates. As a result, urban designers, who may not have the financial backing to secure advertising or PR representation, are often excluded from these influential pages.

Fashion weeks in major cities—New York, Paris, Milan, and London—serve as another significant barrier.

The cost of participating in these events, including venue rental, model fees, and marketing, can reach hundreds of thousands of dollars. Urban, undiscovered designers rarely have access to such capital, and without thevisibility these events provide, breaking into the mainstream becomes nearly impossible. The gatekeeping of these platforms ensures that the spotlight remains fixed on established brands and their seasonal offerings, reinforcing the cycle of exclusion.

Retail Giants and Distribution Barriers

Retail powerhouses such as Zara, H&M, and Amazon dominate the distribution landscape, shaping consumer habits and preferences through aggressive pricing and vast product selection. These retailers prioritize volume and margin, favoring established brands with proven track records over unknown, urban designers. The buying practices of these giants often disregard smaller designers who lack the capacity to produce in large quantities or adhere to the stringent logistical demands of fast fashion. Additionally, the wholesale model prevalent in the fashion industry requires designers to accept high levels of financial risk. Retailers often demand large upfront

orders and slow payment terms, which can be crippling for emerging designers operating on tight budgets. The financial barriers imposed by these retail giants further consolidate power within the hands of established brands, leaving little room for urban designers to break through.

Systemic Bias and Cultural Gatekeeping

Beyond financial and distribution challenges, urban designers face systemic bias rooted in race, geography, and cultural expression. The fashion industry has historically been dominated by Western-centric standards that marginalize Black, Indigenous, and designers of color. Trends originating in urban communities—often by Black and Latino designers—are frequently co-opted by major brands without proper credit or compensation, a practice that not only exploits urban culture but also perpetuates the marginalization of its creators.

For instance, streetwear, a style deeply rooted in urban culture, was long dismissed by the high-fashion establishment as unsophisticated. It was only when luxury brands like Louis Vuitton and Balenciaga adopted elements of streetwear—often through collaborations with well-established figures like Virgil Abloh—that it gained mainstream acceptance. The selective appropriation of urban styles without genuine support for their originators reveals a systemic issue: the fashion industry values urban aesthetics but not the designers who create them.

Social Media and the Illusion of Democratization

On the surface, social media platforms like Instagram, TikTok, and Twitter seem to offer urban designers a chance to bypass traditional gatekeepers. Indeed, some designers have successfully used these platforms to gain visibility and build a following. However, the reality is more complex. Algorithms favor content from established brands and influencers who have the resources to invest in paid promotions. Additionally, platforms like Instagram have been criticized for suppressing content from Black creators, further entrenching existing disparities.

The monetization models of these platforms also present a barrier. While urban designers might gain visibility, converting followers into customers requires capital for targeted ads, professional content creation, and seamless e-commerce integration. The high cost of digital marketing makes it difficult for emerging designers to sustain growth without external funding, often from the very conglomerates that dominate the traditional fashion landscape.

The Role of Investors and Venture Capital

Access to funding is another significant hurdle for urban designers. Venture capital in the fashion industry tends to flow towards scalable, technology-driven brands rather than independent designers focused on authentic, niche expressions. Investors prioritize rapid returns, pushing for growth strategies that often conflict with the slower, organic growth typical of urban designers who prioritize craftsmanship and cultural authenticity.

Moreover, the lack of diversity among investors exacerbates the issue. According to a study by Digital undivided, Black women receive less than 1% of venture capital funding. This disparity means that urban designers, who are disproportionately people of color, struggle to secure the financial backing needed to scale their brands or even sustain their businesses.

Why the Industry Doesn't Care: Profit Over Authenticity

The exclusion of urban designers from the mainstream fashion industry is not merely a byproduct of systemic bias but also a deliberate choice driven by profit motives. Established brands often see little incentive in investing in undiscovered talent that lacks proven profitability. Instead, they opt to appropriate elements of urban fashion, stripping them of their cultural significance to appeal to broader markets.

The rapid pace of fashion cycles and the industry's obsession with novelty further contribute to this neglect. Urban designers, who often focus on authentic storytelling and quality, cannot compete with the speed and scale at which



established brands operate. As long as the industry prioritizes short-term profits over long-term cultural impact, the exclusion of urban, undiscovered designers will persist.

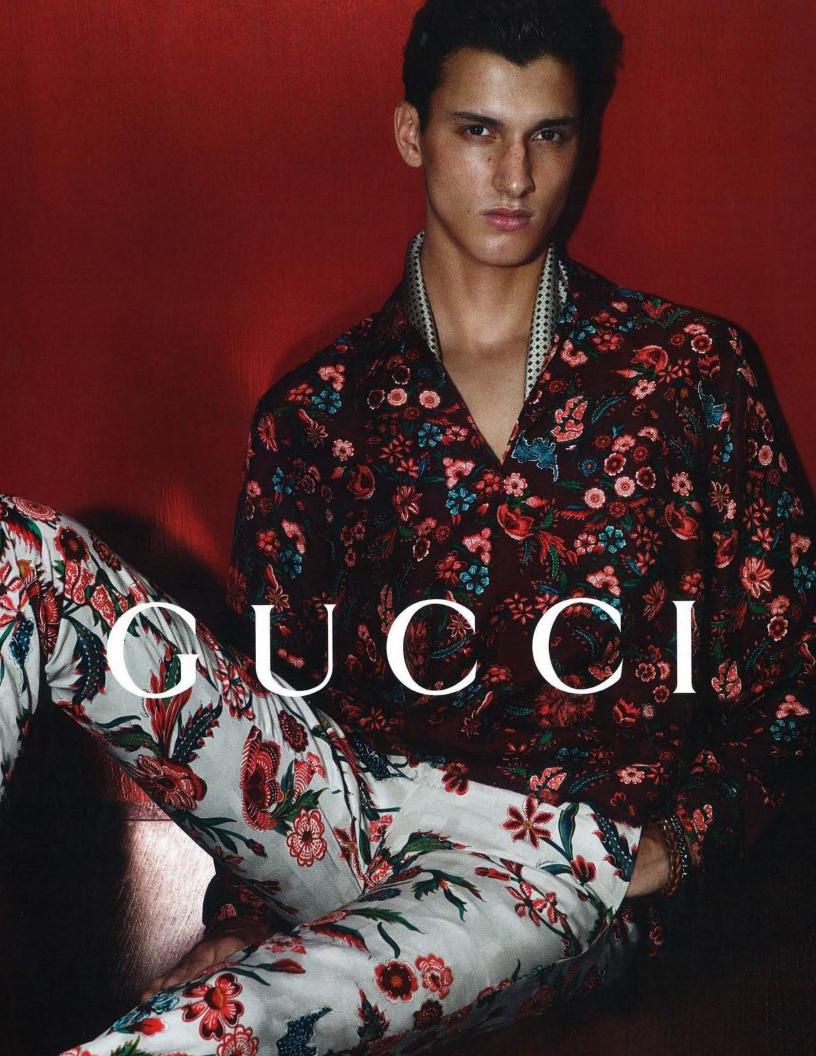
The Path Forward: Solutions for Inclusion

Addressing these systemic issues requires a multifaceted approach. Fashion councils and organizations must actively support urban designers through grants, mentorship, and subsidized access to fashion weeks. Retailers should adopt more inclusive buying practices, dedicating shelf space to emerging designers from underrepresented communities.

Moreover, consumers play a crucial role. By supporting independent brands and demanding transparency from established labels, they can help shift the industry's priorities. Social media platforms must also address algorithmic biases and offer equitable monetization opportunities for smaller designers. Ultimately, the future of fashion must embrace diversity not just in aesthetics but also in its power structures. The industry's survival depends on its ability to move beyond profitdriven exclusion towards a more equitable and inclusive model that values authenticity and cultural contribution.

Conclusion

The fashion industry is controlled by a nexus of luxury conglomerates, powerful media, retail giants, and venture capital, all of whom prioritize profitability over inclusivity. The systemic exclusion of urban, undiscovered designers is a reflection of deeper biases and a resistance to change. However, a growing demand for authenticity and cultural representation presents an opportunity to redefine power dynamics in fashion. By breaking down financial, distributive, and cultural barriers, the industry can embrace a future that celebrates the creativity and contributions of all designers, not just those backed by billion-dollar budgets.





WHY DOES THE EURO MARKET

LOCK OUT FRESH TALENT FROM THE URBAN MARKET

The Euro market, which encompasses major fashion hubs like Paris, Milan, and London, has a reputation for exclusivity and a preference for established names and luxury heritage brands. This environment often locks out fresh talent from the urban market due to a combination of systemic bias, financial barriers, and a reluctance to disrupt traditional industry norms. Here's a closer look at the key reasons behind this exclusion:

1. Elitism and Heritage Focus

European fashion, particularly in cities like Paris and Milan, is steeped in a legacy of haute couture and luxury craftsmanship. Established brands like Chanel, Louis Vuitton, and Gucci have built their reputations on exclusivity and tradition. The gatekeepers of this market—luxury conglomerates, buyers, and fashion week organizers—tend to prioritize designers who align with this legacy. Urban designers, who often draw inspiration from street culture and focus on accessible fashion, clash with the Euro market's preference for highbrow aesthetics and heritage branding.

This focus on heritage creates a barrier for fresh urban talent, whose designs may be seen as too casual or unrefined for the Euro market's traditional runway shows and retail spaces. The reluctance to embrace urban aesthetics reflects an elitist mindset that views streetwear and urban fashion as less sophisticated, despite their immense popularity and cultural relevance.

2. Financial Barriers and High Costs

Participating in the Euro market is prohibitively expensive. Fashion weeks in Paris, Milan, and London are among the most prestigious but also the most costly. Fees for showcasing collections can range from tens to hundreds of thousands of euros, covering venue rental, model fees, marketing, and production costs. For urban designers, who often operate independently with limited budgets, these costs are insurmountable. Moreover, gaining access to prime retail locations in cities like Paris or Milan requires significant capital investment and relationships with influential buyers and distributors.

Without substantial funding or backing from a major investor or conglomerate, fresh talent from the urban market is often unable to compete. Established brands, on the other hand, have the financial muscle to secure the best locations and marketing opportunities, further marginalizing emerging urban designers.

3. Systemic Bias and Cultural Gatekeeping

The Euro market has a history of systemic bias that limits opportunities for designers from marginalized communities, including urban talent often represented by Black, Latino, and other minority groups. Fashion councils and influential media in Europe have been slow to embrace diversity, frequently sidelining designers whose aesthetics do not conform to Western-centric, Eurocentric ideals of luxury and sophistication.

Cultural gatekeeping is also evident in how urban trends are treated by major European brands. Elements of urban fashion—such as oversized silhouettes, graphic tees, and sneaker culture—are often appropriated by luxury houses without crediting or supporting the original creators. This selective adoption of urban aesthetics, stripped of their cultural context, allows established brands to profit while keeping urban designers locked out of the market.

4. Conservative Retail Practices

European retailers tend to play it safe, prioritizing brands with proven sales records. Buyers are often risk-averse, opting for collections from well-known designers who can guarantee profitability and align with the store's

image. Urban designers, whose styles may be seen as too niche or too closely tied to street culture, struggle to find shelf space in high-end boutiques and department stores.

The conservative nature of European retail practices stifles innovation and limits the visibility of urban designers who might otherwise attract a younger, more diverse audience. Without retail partnerships, even the most talented urban designers face immense challenges in reaching consumers and growing their brands.

5. Media and Marketing Bias

Fashion media in Europe, dominated by legacy publications like Vogue Paris, Harper's Bazaar, and Elle, wields significant influence over which designers gain visibility. These outlets often have deep ties to major luxury brands through advertising and sponsorship deals. As a result, they tend to focus their coverage on established designers or those backed by powerful PR firms, sidelining fresh urban talent that lacks such connections.

Furthermore, urban designers who do manage to gain media attention often find their narratives reshaped to fit Eurocentric ideals. The authenticity and cultural significance of urban fashion are frequently diluted, focusing instead on palatable versions that align with mainstream European tastes.

6. Lack of Institutional Support

In Europe, access to prestigious fashion institutions like Central Saint Martins in London or Istituto Marangoni in Milan is often a prerequisite for breaking into the high-fashion scene. These institutions, while globally renowned, come with high tuition costs and limited financial aid, creating a socioeconomic barrier that disproportionately affects urban designers.

Moreover, the mentorship and funding opportunities provided by European fashion councils often prioritize graduates from these institutions or designers who already have industry connections. Urban designers, who might be self-taught or come from non traditional backgrounds, struggle to access these resources, further perpetuating the exclusion.

Conclusion: A Call for Change

The exclusion of fresh talent from the urban market in Europe is a multifaceted issue rooted in elitism, financial barriers, systemic bias, and conservative retail practices. Overcoming these challenges will require a concerted effort from all stakeholders in the fashion industry—from retailers and media to fashion councils and consumers. By breaking down these barriers and embracing diversity in both aesthetics and business practices, the Euro market has the potential to not only enrich its cultural landscape but also ensure its relevance in an increasingly diverse global fashion scene.



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NYFW 2025 SEPT 10-15







Runway Revolution: The Women of NYFW 2025 designers breaking through the industry's barriers.

The energy in New York City was electric. It was New York Fashion Week 2025, and the world's eyes were The Future Woven in Fabric: fixed on a new generation of female designers who were redefining fashion—not just with their creativity, In the heart of New York City, the skyline shimmered but with their fearless innovation.

In a sleek industrial loft in Brooklyn, Noa Delacruz adjusted the final details on her collection. Known for blending Afro-Caribbean heritage with futuristic design, she had made a name for herself by weaving Algenerated patterns into handwoven fabrics, merging tradition with technology. Her show, titled Echoes of the Future, was set to challenge everything people thought they knew about couture.

Not far away, Vivienne Tao, a former digital artist turned fashion designer, prepped for her show at The Shed in "Imagine never having to do laundry again," Sienna Hudson Yards. Her brand, VTAO, had become a leader in digital and guamented reality fashion. Guests would wear AR glasses to see different layers of her garments appear in real-time, a fusion of physical and virtual clothing that eliminated overproduction and waste.

Meanwhile, in a sustainable studio in SoHo, Mira Shah was making final tweaks to her lab-grown silk dresses. Unlike traditional silk, hers was ethically engineered without harming silkworms. "Sustainability isn't a trend," she often said, "it's the only way forward." The fashion world agreed—her zero-waste designs were being hailed as the future of luxury.

As their shows unfolded across the city, one thing was clear: the era of male-dominated fashion powerhouses collections—they were leading a movement.

By the end of the week, their names were trending worldwide. Noa's Al-woven prints had gone viral. Vivienne's AR-infused designs were already being adopted by gaming companies and metaverse brands. Mira's sustainable silk had luxury houses Fashion in 2025 wasn't just about looking good—it was knocking on her door for collaborations.

This was more than fashion week—it was a revolution. And the future of fashion belonged to them.

Changing the Narrative?

Maria Grazia Chiuri at Dior), and more conversations thread. are happening about gender equality in fashion. The shift is slow, but there is growing support for female

A Story of Fashion in 2025

with digital billboards flashing the latest fashion trends clothes that weren't just stylish but intelligent. This was 2025, where fashion had evolved beyond aesthetics into something interactive, sustainable, and deeply personal.

At NeoMode Studios, a leading fashion-tech brand, designer Sienna Kwon inspected the final pieces for her upcoming show. Each garment was crafted with bioengineered fabrics—materials that could adapt to temperature shifts, clean themselves, and even change colors based on the wearer's mood.

mused, running her fingers over a jacket woven with micro-organisms that neutralized sweat and dirt.

Her assistant, Leo, grinned. "And people thought digital fashion was the future—turns out, the real magic is in biology."

But Sienna's show wasn't just about smart textiles. It was about breaking boundaries. Her collection featured gender-fluid silhouettes, size-adaptive tailoring, and zero-waste production methods. Every piece was designed using Al-driven algorithms that tailored each garment perfectly to its wearer, eliminating the need for mass production.

Across the world, other designers were pushing fashion was fading. These women weren't just showing in new directions. In Milan, Luca Moretti had pioneered holographic accessories—bags and jewelry that could shift shapes at the touch of an app. In Tokyo, Hana Fujimoto's brand was leading the charge in augmented reality fashion, allowing customers to buy digital outfits for their avatars before committing to a physical version.

> about sustainability, technology, and individuality. It was a world where clothes could be grown, coded, and customized in ways never imagined before.

As the lights dimmed at Sienna's runway show, the audience gasped in awe. The models stepped forward, While male designers still dominate, there has been a rise their outfits shifting colors like living organisms. The future in female-led brands (Stella McCartney, Phoebe Philo, wasn't coming. It was already here—woven into every





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If you're looking for top fashion schools in New York City, here are some of the best institutions known for their strong programs in fashion design, business, and merchandising:

1. Parsons School of Design (The New School)

Programs: Fashion Design, Strategic Design & Management, Fashion Studies Why It Stands Out: One of the most prestigious fashion schools globally, with alumni like Marc Jacobs, Tom Ford, and Alexander Wang. Offers hands-on learning and strong industry connections.

2. Fashion Institute of Technology (FIT)

Programs: Fashion Design, Fashion Business Management, Textile Development, Menswear, Footwear Why It Stands Out: A public institution with affordable tuition and deep industry ties. Known for its practical approach and direct links to fashion companies. Alumni include Michael Kors and Carolina Herrera.

3. Pratt Institute

Programs: Fashion Design (BFA)

Why It Stands Out: Focuses on sustainability and innovation in fashion. Encourages creativity and craftsmanship. Notable alumni include Jeremy Scott and Betsey Johnson.

4. LIM College

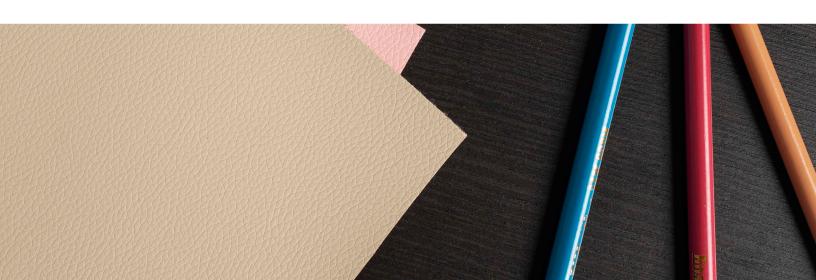
Programs: Fashion Merchandising, Marketing, Visual Studies Why It Stands Out: Specializes in the business side of fashion. Great for students interested in retail management, marketing, and branding.

5. School of Visual Arts (SVA)

Programs: Fashion Photography, Illustration, and Styling

Why It Stands Out: Ideal for those interested in the creative and visual side of fashion, including photography, styling, and editorial work.

Each school has its own strengths, depending on whether you're looking to study design, business, marketing, or styling. Are you interested in a particular aspect of fashion?







HISTORY OF BRUCEGAO

BRUCEGAO is a luxury fashion brand established in 1976, renowned for its handcrafted exotic leather goods. Specializing in crocodile and alligator skins, the brand offers a range of products including handbags, wallets, belts, and shoes. Each piece is meticulously crafted by skilled artisans, combining Italian design with materials sourced from Germany, Japan, the United States, and Taiwan. Production takes place in Guangzhou and Hong Kong, with the company's headquarters located in Hong Kong. **BRUCEGAO** emphasizes timeless designs that blend functionality with classic aesthetics, ensuring that their products age gracefully and remain stylish beyond seasonal trends.

CROCODILE-BAG.COM

In May 2023, **BRUCEGAO** introduced a new line of alligator belts for men, highlighting the brand's commitment to quality and style. These belts are available in a variety of colors and buckle options, catering to diverse fashion preferences.



Casual Snakeskin Motorcycle Jacket

Casual Snakeskin Motorcycle Jackets Mink Fur Lined Jacket

\$6,000.00





Stylish Motorcycle Crocodile Jacket With Waist Belt

Motorcyclists have multiple concerns when selecting their jackets. This stylish jacket promises to satisfy all your requirements whether it is about style or practicality. Hence, making it a perfect addition to your wardrobe.

\$9,000.00





Exclusively From BRUCEGAO

Alligator Leather Bag







Balenciaga





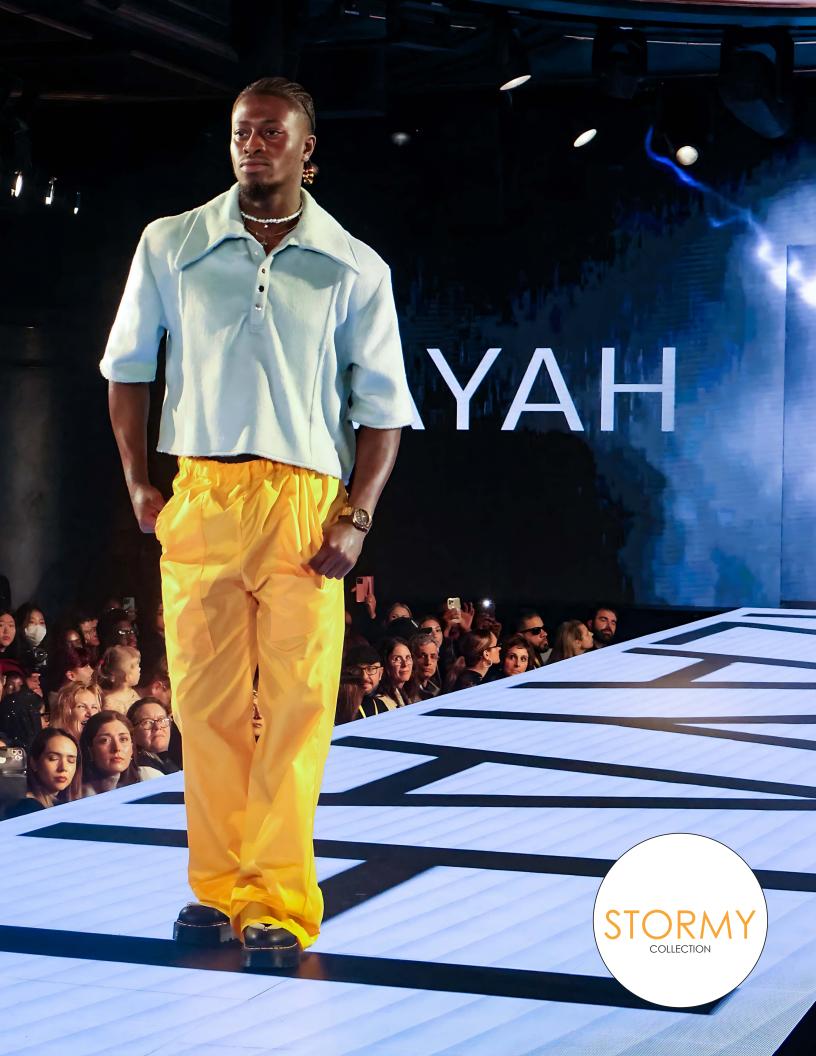
FASHION! IS REAL! NYFW 2025 SEPT 10-15, 2025

















THE COST TO SHOWCASE YOUR FASHION LINE

NEW YORK FASHION WEEK (NYFW)

Can vary widely depending on factors like the venue, production quality, PR services, and marketing efforts. Here's a detailed breakdown of potential costs:

1. Venue Costs (\$15,000 - \$60,000+)

- Standard Venues: Renting a standard venue at NYFW can cost anywhere between \$15,000 to \$30,000 for smaller spaces.
- Premium Venues: For iconic locations like Spring Studios or other high-profile settings, costs can rise to \$50,000 to \$60,000 or more.

2. Production Costs (\$10,000 - \$50,000+)

- Lighting, Staging, and Sound: Expect to spend \$10,000 to \$30,000 depending on complexity.
- Runway Design: Custom backdrops, floors, or props can add \$5,000 to \$15,000.
- Hair and Makeup: Professional teams can cost \$2,000 to \$5,000.

3. Models and Casting (\$5,000 - \$20,000+)

- Per Model: Rates can range from \$500 to \$2,500 each, with 10-15 models typically needed.
- Agency Fees: Additional fees for casting directors and agencies can add \$2,000 to \$5,000.

4. PR and Marketing (\$5,000 - \$30,000+)

- Publicists: Hiring a PR firm can cost \$5,000 to \$20,000 for pre-show and post-show coverage.
- Influencers and Social Media: Collaborations and promotions can range from \$2,000 to \$10,000.

5. Registration and Fees (\$5,000 - \$10,000)

• Official NYFW Listing: To be listed as an official participant by the CFDA or NYFW, fees can range from \$5,000 to \$10,000.

6. Collection and Garment Costs (\$5,000 - \$20,000+)

• Fabric and Production: Depending on the size and complexity of your collection, expect to spend \$5,000 to \$20,000 or more.

Total Estimated Cost: \$30,000 to \$150,000+

- For a small, budget-conscious show, costs might range between \$30,000 to \$50,000.
- For a mid-tier presentation, expect to spend \$60,000 to \$100,000.
- For a high-profile, fully-produced show, costs can exceed \$150,000



FLEXIBLE FASHIONABLE FOOTWEAR

Stay On Your Feet With Style



Fear of God

Fear of God is a top independent American fashion label that has been designing cutting-edge sneakers for hip-hop and streetwear fans since its founding in 2013. All pieces come from the brilliant mind of Jerry Lorenzo, resulting in cohesive collections that are sophisticated and beautifully constructed. Whether you're looking for a neutral suede slip-on or a high-top that can hold up on the basketball court, Fear of God has got you covered.



Prada

Prada is an Italian luxury fashion brand that creates upscale sneakers for guys who love to stand out with fashionable footwear. Most styles are minimalist and come in neutral hues like black, white and gray. This makes them ideal for pairing with vibrant garments or corporate wear. For comfort, the Cloudburst line is superior; made with a transparent sole and a flexible mesh upper, this contemporary design keeps you cool while on the go. Men needing a practical everyday shoe will appreciate the sturdy Nylon gabardine sneakers that can weather any storm. Whether you need a stylish high-top or something sportier side, this



Oliver Cabell

Oliver Cabell has quickly become one of the most respected shoe brands on the market by using sustainable manufacturing processes and fair pricing across its product lines. While not cheap, the direct sales model removes the usual luxury markup without compromising on premium materials and craftsmanship. Their sneakers are made in Spain and feature ethical Italian leathers, sustainable gold



Alexander McQueen

Pairing punkish designs with an oversized fit, Alexander McQueen is a high-end British fashion brand that is always breaking boundaries. You won't find sleek silhouettes here, but you'll have your pick of chunky, statement footwear crafted with premium calfskin and suede. The sturdy construction of each rubber sole is a godsend for wide feet, and the range of neutral colors makes these kicks easy to style with workwear and statement prints. Ultra-modern and easy to maintain with spot cleaning, these shoes are ideal for hard-working city slickers.



Dolce & Gabbana

Dolce & Gabbana is an iconic Italian fashion company that makes unique, statement footwear for modern men. The brand is renowned for being at the top of the luxury footwear game, and they take care to place obvious motifs and logos across each pair that will get you noticed. There are neutral low-tops and crest leather sneakers available in striking blacks and whites, but it's the paneled and print sneakers that put them on the map. Artfully constructed with top-quality materials like nylon, rubber and leather, these monogrammed pieces are a testament to the creative philosophy.



ANDERSSON BELL Collection

Andersson Bell, a Seoul-based fashion brand, was founded in 2014 by creative director Dohun Kim. The branduniquely blends Korean and Scandinavian cultural elements, drawing inspiration from contrasting these two distinct cultures. The name "Andersson Bell" reflects this fusion: "Andersson" is a common Swedish surname, while "Bell" represents a traditional Korean temple bell.

Kim's journey into fashion began during his university years when he decided to pursue a career in the industry. After graduating, he interned at a corporate fashion brand but soon realized that to fulfill his design aspirations, he needed to establish his own label. In June 2023, as Andersson Bell approached its 10-year anniversary, the brand made its debut at Milan Fashion Week for the Spring/Summer 2024 season. This milestone marked a significant step in its global expansion efforts. Reflecting on this achievement, Kim described the experience as both thrilling and memorable, emphasizing that it felt like just the beginning of the brand's journey.

The Fall/Winter 2024/25 collection, titled "Air House," paid tribute to Ki-Ok Kwon, one of South Korea's first female pilots. The collection seamlessly combined functional military elements with romantic and classic silhouettes, exemplifying the brand's innovative approach to design. Through its thoughtful integration of diverse cultural influences and commitment to originality, Andersson Bell continues to make a notable impact in the global fashion landscape.

Designer: Andersson Bell









IMPORTANCE OF REPRESENTATION AND SUPPORT

1. Economic and Financial Barriers

One of the most significant challenges facing minority designers is the financial hurdle. The fashion industry is notoriously expensive, requiring significant capital to participate in major fashion events, secure retail placements, and produce collections that meet the high standards of fashion buyers and critics. For most designers, especially those from minority backgrounds, access to funding and resources is a critical barrier.

1.1 Lack of Access to Capital

Starting a fashion line, particularly one that is not backed by a large corporation or investment group, requires significant financial resources. This includes costs for materials, labor, marketing, and venue fees for showcasing collections. Minority designers often face greater difficulties in accessing venture capital and institutional support due to historical inequities and a lack of connections to the financial institutions that typically fund fashion startups. The disparity in access to capital is evident in the fact that designers from minority communities receive a disproportionately small share of venture capital funding. For instance, according to a study by Digital undivided, Black women founders receive less than 1% of all venture capital funding, making it nearly impossible for them to compete with designers from more privileged backgrounds.

1.2 Expensive Fashion Week Costs

Participating in prestigious events like New York Fashion Week (NYFW) or Paris Fashion Week requires hefty financial investment. The cost of venue rental, models, hair and makeup teams, production, and marketing can easily run into tens or even hundreds of thousands of dollars. For minority designers who do not have the backing of major fashion houses or investors, this is an insurmountable barrier. This financial exclusion further limits their visibility and opportunities, pushing them to the margins of an industry that thrives on visibility and branding.

2. Institutional Racism and Bias

Institutional racism in the fashion industry manifests in many ways, from casting decisions to the promotion of certain aesthetics over others. There are long-standing biases against minority designers, which contribute to their marginalization.

2.1 Casting and Runway Representation

One of the most obvious forms of exclusion occurs at fashion shows, where the majority of models are White, and the designers showcasing their work tend to be predominantly White as well. Even when minority designers break into the mainstream, they often have to work harder to gain acceptance. In a study conducted by The Fashion Spot, it was revealed that models of color still make up a significantly smaller percentage of runway shows compared to their White counterparts, despite the increasing global emphasis on diversity.

This lack of representation at the highest level of fashion sends a message that the industry favors White designers and their aesthetic choices.

2.2 Media Bias and Lack of Coverage

Media plays a significant role in shaping the narrative around designers, but it often perpetuates the systemic exclusion of minority talent. Fashion magazines, toptier blogs, and critics generally focus their attention on established names, which are often disproportionately White. Even when minority designers do get coverage, it is often framed through a lens that emphasizes their "otherness" or tokenizes their work. This dynamic is particularly visible when Black designers or designers of color are asked to represent entire communities or cultural aesthetics rather than being celebrated for their unique design vision. The mainstream media, particularly legacy outlets like Vogue, Harper's Bazaar, and Elle, has historically been slow to embrace diversity, reinforcing the dominance of White designers and limiting opportunities for minority creators.

2.3 Industry Leadership and Gatekeepers

The gatekeepers of the fashion industry—editors, buyers, and influential figures—are predominantly White. These individuals, many of whom are entrenched in long-standing networks of privilege, have the power to dictate which designers gain access to major platforms. This concentration of power in the hands of a homogenous group has resulted in the systemic exclusion of minority designers. They often find themselves overlooked, even when their collections are innovative or well-received, simply because they lack the appropriate connections or fit into the narrow standards set by those in positions of power.

3. Cultural Appropriation and Exploitation

Another factor that contributes to the marginalization of minority designers is the widespread issue of cultural appropriation. In the fashion industry, trends and aesthetics from marginalized cultures are often taken and commercialized without proper credit given to their origins.

3.1 Urban and Streetwear Aesthetics

For decades, urban fashion has served as a fertile ground for trends that are later adopted by mainstream luxury fashion brands. Streetwear, in particular, has become a major trend in high fashion, with brands like Louis Vuitton, Balenciaga, and Gucci incorporating elements of street culture into their collections. However, these elements are often stripped of their cultural significance and reinterpreted through a Eurocentric lens, with little to no recognition of the minority designers and communities who originally created these styles.

This appropriation is especially evident in the case of Black and Latino designers, whose work is frequently co-opted by larger brands once it gains traction in the cultural zeitgeist. The fashion industry profits from urban aesthetics, but minority designers are rarely compensated or credited for their contributions. This cycle not only marginalizes designers from these communities but also undermines the cultural value of their work.

3.2 Exploitation of Indigenous Cultures

Similarly, Indigenous cultures are frequently exploited for fashion trends. Traditional garments, fabrics, and patterns are appropriated by luxury designers who profit from these cultural symbols without acknowledging or compensating the Indigenous communities that created them. The appropriation of Indigenous designs has sparked widespread criticism, as it disregards the cultural heritage and significance of these symbols. It also

reinforces the marginalization of Indigenous designers, who are often not afforded the same platforms or recognition as their non-Indigenous counterparts.

4. Structural Exclusion from Major Fashion Weeks

Fashion weeks, particularly those in New York, Paris, London, and Milan, represent the pinnacle of success for fashion designers. However, these events are notoriously exclusive, and for minority designers, securing a spot can be an uphill battle.

4.1 Barriers to Entry

To showcase at major fashion weeks, designers must often go through stringent application processes, which are not only costly but also subject to the tastes and preferences of the event organizers. These organizers are often from the mainstream fashion establishment, which may have biases against designers from minority backgrounds. Additionally, fashion weeks tend to favor designers who have financial backing, established reputations, and high-profile publicists—resources that many minority designers simply do not have. This results in a cycle of exclusion, where minority designers are unable to break into the industry's most prestigious platforms, further perpetuating their marginalization.

4.2 The Lack of Diversity in Fashion Week Lineups

While there have been recent attempts to address the lack of diversity in fashion week lineups, the progress has been slow. A significant amount of fashion weeks, especially those in major cities like Paris and Milan, still feature predominantly White designers.

Although New York Fashion Week has seen an increase in diversity over the past decade, the participation of minority designers remains limited compared to their White counterparts. The lack of diversity in these events reinforces the industry's belief that the mainstream market is not ready for, or interested in, minority designers, which continues to exclude them from these vital opportunities.

5. The Importance of Representation and Support

The fashion industry's failure to recognize and elevate minority designers can be traced back to a lack of support for underrepresented talent. Minority designers often lack mentorship, financial resources, and access to networks that could propel their careers forward. Institutions, brands, and media outlets need to actively address these gaps to create an environment where minority talent is not just tolerated but celebrated.

5.1 Mentorship and Support Programs

Several organizations and initiatives have begun to support minority designers, such as the CFDA's Fashion Incubator program and initiatives like The Black Fashion Council and Latino Designers. These programs provide mentorship, financial backing, and networking opportunities for designers from underrepresented communities. However, the scale of these initiatives is still relatively small compared to the breadth of

exclusion in the industry. Mor4e needs to be done to create sustainable, long-term support for minority designers and ensure that they have the resources and opportunities to succeed in the fashion industry.

5.2 Consumer Support for Minority Designers

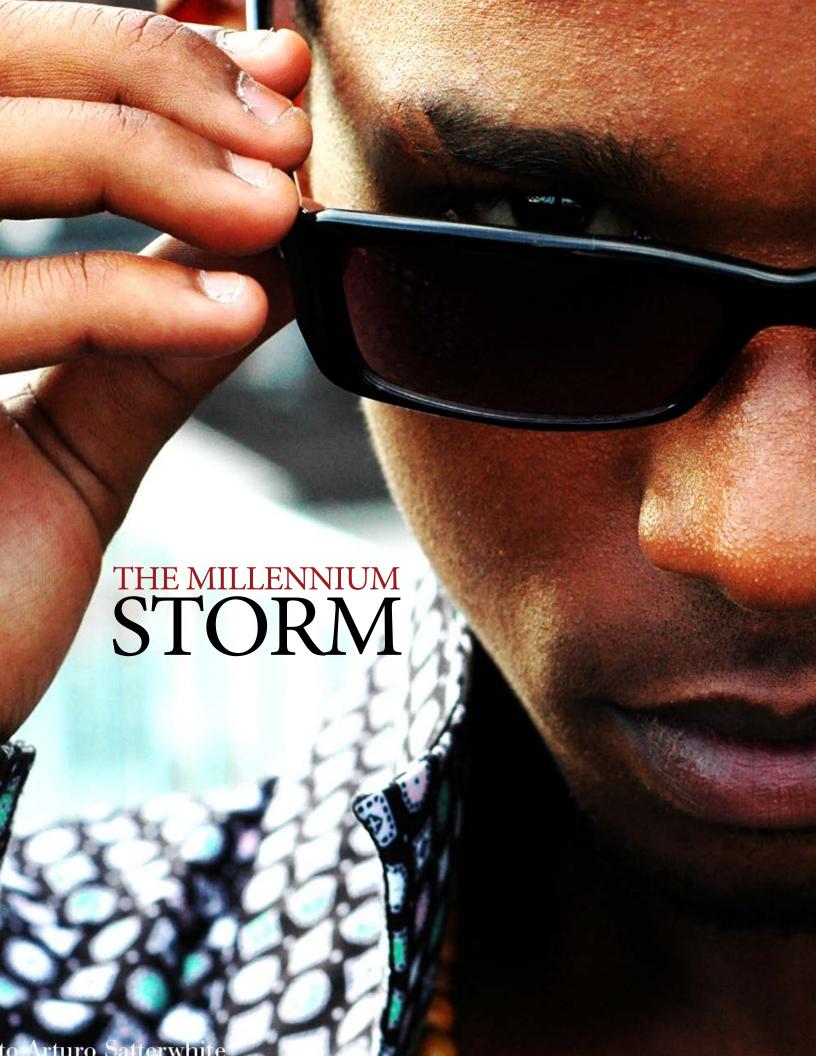
Consumers also have a role to play in the fight for diversity and inclusion in fashion. By choosing to support minority designers, consumers can help shift the balance of power in the industry. Social media platforms, in particular, have given minority designers a new way to reach audiences directly, bypassing traditional gatekeepers. As more consumers demand diversity and equity, brands and media outlets will be pressured to prioritize minority talent.

Conclusion

The exclusion of minority designers from the fashion industry is the result of a combination of financial barriers, institutional racism, cultural appropriation, and a lack of representation in major fashion events. These systemic issues are deeply ingrained in the structure of the fashion world and continue to push minority designers to the margins.

However, through increased support, mentorship, and consumer activism, the industry can begin to address these inequities and create a more inclusive space for all designers. The future of fashion lies in its ability to embrace diversity, celebrate different cultures, and give equal opportunities to all talented creators, regardless of their background.







Young Models Their Impact on the Fashion Industry

Young Models and Their Impact on the Fashion Industry Young models have always played a crucial role in shaping the fashion industry, influencing trends, marketing strategies, and even societal perceptions of beauty. Their presence on runways, in advertising campaigns, and across social media platforms has redefined how fashion is consumed and perceived by the public. Historically, the industry has leaned toward youth, with many top models starting their careers as teenagers—think of Naomi Campbell, Kate Moss, and Gisele Bündchen, who all rose to fame at a young age.

Today, the rise of social media has accelerated this trend, allowing young models to gain global recognition faster than ever. Platforms like Instagram and TikTok have given them the ability to cultivate personal brands, engage with fans directly, and even bypass traditional modeling agencies to book jobs independently. This shift has led to the emergence of "influencer models" like Kaia Gerber and Bella Hadid, who blend high fashion with digital influence, making them more than just faces on the runway but also powerful brand ambassadors.

Beyond aesthetics, young models impact fashion by bringing fresh perspectives and pushing for social change. Many of today's rising stars advocate for body positivity, diversity, and sustainability, challenging outdated beauty standards and industry norms. Models like Quannah Chasinghorse, who champions Indigenous representation, and Paloma Elsesser, who advocates for body inclusivity, are reshaping fashion's narrative to be more inclusive and representative of different cultures and body types. Their influence extends beyond the catwalk; young models now have the power to dictate trends, influence brand ethics, and redefine what it means to be a model in the modern world.

As fashion continues to evolve, the voices and presence of young models will remain a driving force in its transformation, proving that they are not just the faces of today but also the change-makers of tomorrow.

The Abuse of Young Models in the Entertainment Industry The fashion and entertainment industries have long been criticized for the exploitation and abuse of young models, many of whom enter the business at an extremely vulnerable age. With the pressure to conform to industry standards, young models—often teenagers—are exposed to unrealistic expectations, unsafe working conditions, and predatory behavior from those in power.

Many are subjected to excessive demands, including extreme dieting, grueling work hours, and financial exploitation by agencies that take advantage of their inexperience. Additionally, the lack of proper regulations in some parts of the industry leaves them unprotected against sexual harassment and coercion by photographers, designers, and casting agents. Highprofile cases, such as those involving powerful figures like Jeffrey Epstein and Terry Richardson, have shed light on the darker side of the modeling world, revealing how unchecked power structures have enabled systemic abuse for decades.

Beyond physical and financial exploitation, young models often face severe emotional and psychological distress. The pressure to maintain an idealized image can lead to eating disorders, depression, and anxiety, exacerbated by the industry's culture of silence. Many are reluctant to speak out due to fear of losing opportunities, blacklisting, or public shaming. However, movements like #MeToo and organizations like the Model Alliance have begun advocating for greater protections, pushing for stricter labor laws, mandatory chaperones for underage models, and better accountability from agencies and brands.

While progress is being made, the industry still has a long way to go in ensuring the safety and well-being of young models, proving that true change requires continuous efforts in regulation, transparency, and support for those affected.

EARNINGS

MODELLING

The money paid to young models in the fashion industry varies significantly based on factors such as experience, reputation, agency contracts, location, and the type of work they do. Many young models start with low-paying or unpaid work to build their portfolios, especially in editorial and runway modeling. However, as they gain recognition, their earnings can increase substantially.

Typical Earnings for Young Models Runway Shows: New models may earn as little as \$250 to \$1,000 per show, while top models can make \$10,000 or more per show—with supermodels earning six figures for high-profile events.

Editorial Work (Magazines): Fashion magazines like Vogue and Harper's Bazaar often pay \$100 to \$500 per shoot, but many new models work for free to gain exposure.

Commercial Modeling (Ads & Campaigns): Brand campaigns pay significantly more, with young models making \$5,000 to \$50,000 per campaign, depending on the brand and contract terms.

E-Commerce & Catalog Work: Online retailers like ASOS, Zara, and Fashion Nova pay models around \$100 to \$1,500 per day for catalog shoots.

Brand Ambassadorships & Social Media: Many young models supplement their income through Instagram and TikTok sponsorships, earning \$500 to \$50,000 per post depending on their follower count and engagement.

Challenges & Unequal Pay

Many young models struggle financially, as agencies often take 15-20% commissions, and expenses like travel, accommodation, and test shoots can be deducted from their earnings. Some models have reported working for exposure rather than direct payment, making financial stability difficult at the start of their careers.

While established young models like Kaia Gerber and Gigi Hadid earn millions, most aspiring models face inconsistent pay and financial instability, highlighting the disparity in earnings within the fashion industry.



THE MILLENNIUM STORY

Michael Kors

Extreme Journey Eau De Toilette





Famous Event Spaces For Fashion NYFW

ENERGES SIGNATURE



New York Fashion Week (NYFW) has

been hosted in some of the most iconic venues in the city, blending fashion with history, culture, and modernity. Here are some of the most famous event spaces in New York for Fashion Week:

1. Spring Studios

Location: Tribeca

One of the primary venues for NYFW, Spring Studios is a modern, multi-level space with rooftop views of the city. It's a go-to location for designers like Michael Kors and Jason

Wu.

2. Park Avenue Armory

Location: Upper East Side

A vast and dramatic space used by designers like Marc Jacobs. Its grand interiors allow for immersive runway experiences.

3. Skylight at Moynihan Station

Location: Midtown Manhattan A former post office transformed into a sleek, industrial-style event space. Given its raw, expansive layout, it's been a favorite for high-profile shows.

4. The Plaza Hotel

Location: Fifth Avenue

A historic luxury hotel known for elegant, opulent runway shows, often used by brands looking to showcase classic glamour.

5. The Shed

Location: Hudson Yards

A modern, cutting-edge arts space that has hosted fashion events blending technology and design. Rihanna's Savage X Fenty show took place here.

6. Industria

Location: West Village

A creative hub with a minimalist, loftstyle atmosphere, perfect for intimate and artsy fashion shows.

7. Cipriani 42nd Street

Location: Midtown Manhattan A high-end, Italian-style venue used for fashion week parties, exclusive shows, and luxury brand presentations.

8. Gotham Hall

Location: Midtown Manhattan A grand Beaux-Arts venue with soaring ceilings and chandeliers, used for luxurious fashion events and galas.

9. Rockefeller Center

Location: Midtown Manhattan Michael Kors famously hosted a sunrise fashion show here, taking advantage of the breathtaking city skyline.

10. The High Line

Location: Chelsea

This elevated park has served as an outdoor runway space, offering a unique mix of urban scenery and nature.

11. Sony Hall

Location: Manhattan 2025 NYFW was held at this space. Seats 500 Stands 1000 Capacity

New York's mix of historic, industrial, and modern venues helps make NYFW one of the most dynamic fashion events in the world. If you could attend one, which type of venue would you prefer—classic luxury, urban industrial, or something unexpected?

The History of Event Spaces & Their Importance

Event spaces have played a vital role in shaping cultural, social, and artistic movements throughout history. From ancient amphitheaters to modern-day convention centers, these spaces have been instrumental in bringing people together for celebrations, performances, and exhibitions.

- **1. Ancient & Medieval Periods:** Public Gatherings and Rituals
- Ancient Greece & Rome T heaters like the Colosseum and Theatre of Dionysus were early examples of purpose-built event spaces, used for entertainment, political speeches, and religious ceremonies.
- Medieval Europe Castles, churches, and town squares were central to social gatherings, festivals, and markets, shaping early public events.
- **2. Renaissance & Baroque Era:** The Rise of Grand Venues
- The 17th and 18th centuries saw the rise of opera houses, ballrooms, and royal courts as venues for performances and elite social gatherings.
- Palaces like Versailles became the ultimate event spaces, hosting extravagant balls and fashion showcases for European aristocracy.
- **3. 19th & Early 20th Century:** Industrialization & Urban Event Spaces
- With urbanization, large-scale exhibition halls, grand hotels, and opera houses became focal points for events.
- World's Fairs & Expos Spaces like Crystal Palace (London, 1851) and Grand Palais (Paris, 1900) were built to showcase innovation, including fashion, art, and technology.
- **4. Mid-20th Century:** The Birth of Modern Event Venues
- The 1950s–70s saw an explosion of convention centers, sports arenas, and hotels catering to global conferences, trade shows, and concerts.
- Fashion Week took off in cities like New York, Paris, Milan, and London, requiring dedicated event spaces.
- The Lincoln Center (NYC) became a hub for the performing arts and high-fashion events.
- 5. Late 20th Century Present: Multi-Purpose & Experiential Spaces

- Industrial & Raw Spaces Warehouses, lofts, and abandoned factories became trendy event spaces, especially for fashion shows and art exhibitions.
- Pop-Up & Non-Traditional Venues Brands started using museums, rooftops, deserts, and even subway stations for immersive events.
- Digital & Hybrid Events The rise of streaming and metaverse-based spaces has expanded how events are experienced globally.

Why Event Spaces Are Important

- **1. Cultural & Social Impact** They bring communities together, shaping trends and artistic movements.
- **2. Branding & Identity** The choice of venue influences how an event or brand is perceived.
- **3. Experience & Engagement** The right space enhances audience engagement and the emotional impact of an event.
- **4. Economic Influence** Major event spaces drive tourism, business, and economic growth in cities.

From ancient amphitheaters to futuristic digital arenas, event spaces continue to evolve, adapting to new technologies and societal needs.





Founded by 33-year-old designer Buju, Jamaican-born, Brooklyn raised creative, NayburhoodKoolKat is more than just a brand it's a statement and a Home to many. Built on a foundation of Self-Taught Originality, curated fabrics, and a love for unique textures, the brand blends cut-and sew craftsmanship with a bold, streetwise aesthetic.

"For me, KoolKat is personal it's my way of keeping the family name alive in business, a tribute to legacy and creativity, for the brand was named directly after an elder of mine, MY AUNT. Every piece in my collection is designed to stand out, tell a story, and survive the day." Inspired by Brooklyns energy, Caribbean roots, and the spirit of reusing and reinventing, NayburhoodKoolKat is for those who move with style and purpose.

Designer: Buju Shabazz















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