

A NEW DIGITAL WORLD FOR FASHION

# DIVAS

BY DESIGN

Edition 1 Mar 2025

**FASHION WEEK**  
**2025**

**MEET THE NEW**  
DIVAS BY DESIGN

**HISTORY OF THE MET GALA**  
**EXCLUSIVE**

**History of**  
**Fashion Design**  
The Inside Story Of The  
Pioneers of The 1900's

THE MILLENNIUM  
**STORM**

**GUCCI**  
**PRADA**  
**DOIR**





# DIVASBYDESIGN

A New Digital World For Fashion





**Page 4 THE NEW WAVE**

**Page 5 THE STORMY COLLECTION**

**Page 6-8 HISTORY OF FASHION WEEK**

**Page 12 HISTORY OF FASHION**

**Page 14-21 INNOVATORS OF DESIGN**

**Page 22 THE MONEY LIST**

**Page 26 AGE DIVERISTY**

**Page 30-36 THE URBAN STORM OF MODELS**

**Page 38-39 DRESS FOR SPECIAL OCCASIONS**

**Page 40 THE MET GALA FASHION**



# The New Wave

## Rising Stars in Fashion

The city hummed with energy as Milan Fashion Week approached, but this year, all eyes weren't just on the established powerhouses—there was a fresh buzz surrounding a group of up-and-coming designers eager to disrupt the industry.

Among them was Lena Park, a Korean-American designer whose structured yet fluid designs merged traditional hanbok influences with modern minimalism. Her collection, Seoul Noir, was already making waves online, but this would be her first time showing on an international stage.

Then there was Javier Cruz, a street wear visionary from Mexico City, known for his graffiti inspired textiles and sustainable approach to production. His brand, CRUZ, had started as a passion project in his tiny studio apartment, but after a viral moment on social media, he was now being courted by global retailers.

And finally, Amara Dubois, a Parisian designer who championed genderless couture. Her avant-garde silhouettes defied tradition, blending sharp tailoring with unexpected textures. Critics whispered that she could be the next big name in high fashion.

As the three prepared for their débuts, they faced the challenges every emerging designer encounters—financial constraints, last-minute garment malfunctions, and the pressure to prove themselves in an industry that often favoured legacy brands. But the night of the showcase, when the lights dimmed and the first models stepped onto the runway, it was clear: the future of fashion had arrived.

Lena's collection stunned with its ethereal movement, Javier's pieces pulsed with raw urban energy, and Amara's designs redefined elegance. As the applause erupted, they realized that this was only the beginning of their journey—but they were ready to take on the fashion world, one stitch at a time.







## Stormy Collection

In February 2025, during New York Fashion Week, designer Izayah Grace unveiled their latest collection at Sony Hall, presented by Runway 7 Fashion.

The event showcased Grace's innovative designs, blending contemporary aesthetics with traditional elements, captivating the audience and marking a significant milestone in their burgeoning career.

Photographer Robinson captured the essence of the event, highlighting the dynamic energy of the runway and the intricate details of Grace's creations. Runway 7 Fashion at Sony Hall exemplified the vibrant and evolving landscape of New York's fashion scene in 2025.

**STORMY**  
COLLECTION

Designer Izayah Grace



# New York Fashion Week

New York Fashion Week (NYFW), held in February and September of each year, is a semi-annual series of events in Manhattan typically spanning seven to nine days when international fashion collections are shown to buyers, the press, and the general public. It is one of four major fashion weeks in the world, collectively known as the “Big Four”, along with those in Paris, London, and Milan. The Council of Fashion Designers of America (CFDA) created the modern notion of a centralized “New York Fashion Week” in 1993, although cities like London were already using their city’s name in conjunction with the words fashion week in the 1980s. NYFW is based on a much older series of events called “Press Week”, founded in 1943. On a global scale, most business and sales-oriented shows and some couture shows take place in New York City.

A centralized calendar of citywide events (including those affiliated with WME/IMG) is kept by the CFDA, and was acquired from calendar founder Ruth Finley. The annual economic impact of New York Fashion Week upon New York City was estimated at US\$887 million in 2016.

## Main subject

Opening Day for fashion show in New York, seen in Harpers Bazaar magazine from the early 20th century, precursor to the modern-day New York Fashion Week

The first New York Fashion Week was created in 1943 by Eleanor Lambert, press director of the American fashion industry’s first promotional organization, the New York Dress Institute.[7]

The event, the world’s first organized fashion week, was called “Press Week”, and was created to attract attention away from French fashion during World War II, when fashion industry insiders were unable to travel to Paris to see French fashion shows.[8] It was also meant to showcase American designers for fashion journalists, who had neglected U.S. fashion innovations.

Press Week in New York was a success, and fashion magazines like Vogue, which were normally filled with French designs, increasingly featured American fashion.

By the mid-1950s, the event was known as “Press Week of New York”. Spring 1951 (held February 1951) was the 16th Annual Press Week of New York.

## Consolidation as “7th on Sixth”

In 1993, the Council of Fashion Designers of America, CFDA, led by president Stan Herman and executive director Fern Mallis, consolidated the citywide events known as “New York Fashion Week” by staging them in a cluster of white tents in Bryant Park. The event was branded with the trademark “7th on Sixth”.

## 21st century

Internationally, most business and sales-oriented shows and some couture shows have taken place in New York City since 2010. The emphasis, however, has perennially been financial. New York’s

LGBT fashion design community contributes very significantly to promulgating fashion trends, and drag celebrities have developed a profound influence upon New York Fashion Week.

In 2001, “7th on Sixth” was sold to IMG. The exhibition was canceled in September 2001 in light of the September 11 attacks. The 9/11 terrorist attacks occurred on what should have been the fourth day of NYFW. The exhibition they were having to feature a maternity designer was canceled as well as all remaining events .

In 2007, Mercedes-Benz became title sponsor of the IMG-produced events, adding New York to its roster of international “Mercedes-Benz fashion weeks”, and dubbing it “MB Fashion Week New York”.

In 2010, IMG/Mercedes-Benz Fashion Week New York left the Bryant Park tents, relocating to the Lincoln Center for the Performing Arts.

In September 2011, New York designers began live-streaming runway shows, in order to reach a greater audience. The following London, who began in February 2010. Streams were originally offered on YouTube, and later on other sites.

In 2013, IMG and its New York Fashion Week events were sold to William Morris Endeavor (WME) and Silver Lake Partners for \$2.3 billion.

In 2014, the CFDA acquired FashionCalendar.com from Ruth Finley. The company had managed it (originally in the paper, then in digital format) for more than 60 years.

In January 2015, Mercedes-Benz announced its departure as title sponsor from WME/IMG’s events. Producer Kanye West announced he would gladly take over sponsorship of the event. In March 2015, WME/IMG announced that it had acquired MADE Fashion Week, which takes place during WME/IMG’s events. In 2015, IMG’s events were moved from Lincoln Center to Spring Studios.

The primary location for New York Fashion Week is Spring Studios at 50 Varick Street in Lower Manhattan.[35] Locations have included a waterfront carnival, converted railway terminals and a former post office.

In February 2014, Dr. Danielle Sheypuk became the first wheelchair-using model to appear in a show for New York Fashion Week; she modeled for designer Carrie Hammer.

In September 2014, Karen Crespo became the first quadruple-amputee to walk at New York Fashion Week, also for Carrie Hammer.

On December 12, 2014, a New York state court approved a settlement in a lawsuit by community activists over whether allowing the Mercedes-Benz Fashion Week tents in Damrosch Park was a violation of the public trust doctrine. In accordance with the



settlement, the City of New York, the New York City Department of Parks and Recreation, and Lincoln Center for the Performing Arts agreed not to renew their contract with IMG. As a result, the February 2015 Mercedes-Benz Fashion Week was the last one staged in Damrosch Park.[40]

In 2014, New York State passed legislation designating models under the age of 18 as child performers, restricting the hours they can perform and requiring additional documentation.[

In 2014, Gigi Hadid made her first debut with us (New York Fashion Week).

2015 Actress Jamie Brewer became the first woman with Down syndrome to walk the red carpet at New York Fashion Week, which she did for designer Carrie Hammer.

In December 2015, the CFDA announced that it had hired the Boston Consulting Group to study revising the format of New York Fashion Week to adapt to changes brought about by social media. One option being explored is to bifurcate the event, with private showroom appointments of next season's designs for buyers and public fashion shows displaying in-season merchandise for consumers.

The first New York Fashion Week dedicated menswear shows, called "New York Fashion Week: Men's", were produced.

2016 The season ended with a number of designers either experimenting with, or planning to adopt, a "see now, buy now model", with items available from the runway immediately after (or even during) the show, rather than six months later. The change was led by brands such as Burberry although experiments in the format can be traced back to earlier shows by designers such as Diane von Furstenberg.



### **Attendance**

Admission to shows at New York Fashion Week is typically in the form of accreditation, with specific events by invitation only. Most of the time attendees are other designers, celebrities, and social media influencers.

### **No "official" New York Fashion Week**

In spite of CFDA's claim to run the "official" New York Fashion Week calendar,[50] and as further purported by publications such as Women's Wear Daily,[51] it has been pointed out in publications such as The Fashion Law that CFDA has "little, in any, legal rights in the NYFW name". Therefore, trademark rights remain unclear, at best.

### **Trademark litigation**

In 2013 Fashion Week Inc., founded by business executive Trisha Paravas, registered the trademarks "New York Fashion Week", "NYFW" and "NYFW The Runway Shows" to use in conjunction with the production of its consumer-based fashion shows after realizing the current slate of New York Fashion Shows were invitation-only and designed for industry professionals and media. Trisha Paravas launched bi-yearly shows in December 2013 and initially called them "New York Fashion Shows". After her first few shows drew increasing interest, she decided to rebrand it.



She claimed there was no trademark filed for “New York Fashion Week”, and filed for “New York Fashion Week” trademark, along with the abbreviation “NYFW”. The Council of Fashion Designers of America (CFDA) lacked registrations for the “New York Fashion Week” trademarks, and tried to cancel Fashion Week Inc’s registrations. Nonetheless, the CFDA was unsuccessful in its effort to have Fashion Week, Inc’s “New York Fashion Week” trademark cancelled.

On June 28, 2016, Fashion Week Inc. and its CEO Trisha Paravas filed a lawsuit for \$10 million against CFDA and WME-IMG for trademark counterfeiting, trademark infringement, false designation of origin, dilution, and unfair competition.

On August 12, 2016, the court denied Paravas and Fashion Week Inc’s motion for a preliminary injunction.[60] Judge Koeltl held that although Fashion Week, Inc. does have rights in the New York Fashion Week trademark, those rights are “limited” to “online entertainment ticket agency sales”. On the other hand, the court held that the CFDA and WME IMG enjoy rights in the mark for the “broad ambit of organizing and producing fashion shows







LOUIS VUITTON





EXPLOSIVE  
DYNAMIC





**NYCFW**  
2025





## Charles Frederick Worth

(13 October 1825 – 10 March 1895) was an English fashion designer who founded the House of Worth, one of the foremost fashion houses of the 19th and early 20th centuries. He is considered by many fashion historians to be the father of haute couture.[4][5] Worth is also credited with revolutionising the business of fashion.

# History of Fashion Design

## Charles Frederick Worth

History of fashion design refers specifically to the development of the purpose and intention behind garments, shoes, accessories, and their design and construction. The modern industry, based around firms or fashion houses run by individual designers, started in the 19th century with Charles Frederick Worth who, beginning in 1858, was the first designer to have his label sewn into the garments he created. Dress attributed to Charles Frederick Worth for Elisabeth of Austria painted by Franz Xaver Winterhalter Fashion started when humans began wearing clothes. These clothes were typically made from plants, animal skins and bone. Before the mid-19th century the division between haute couture and ready-to-wear did not really exist. But the most basic pieces of female clothing were made-to-measure by dressmakers and seamstresses dealing directly with the client. Most often, clothing was patterned, sewn and tailored in the household. When storefronts appeared selling ready-to-wear clothing, this need was removed from the domestic workload. The design of these clothes became increasing based on printed designs, especially from Paris, which were circulated around Europe, and eagerly anticipated in the provinces. Seamstresses would then interpret these patterns as best they could. The origin of the designs was the clothes devised by the most fashionable figures, normally those at court, together with their seamstresses and tailors. Though there had been distribution of dressed dolls from France since the 16th century and Abraham Bosse had produced engravings of fashion in the 1620s, the pace of change picked up in the 1780s with increased publication of French engravings illustrating the latest Paris styles, followed by fashion magazines such as *Cabinet des Modes*. By 1800, all Western Europeans were dressing alike (or thought they were); local variations became first a sign of provincial culture and later a badge of the conservative peasant.[2]

In the early 20th century, fashion magazines and, with rotogravure, newspapers, began to include photographs and became even more influential. Throughout the world these magazines were greatly sought-after and had a profound effect on public taste. Talented illustrators - among them Paul Iribe, Georges Lepape, Erté, and George Barbier - drew attractive fashion plates for these publications, which covered the most recent developments in fashion and beauty. Perhaps the most famous of these magazines was *La Gazette du Bon Ton* which was founded in 1912 by Lucien Vogel and regularly published until 1925.[3]

Before 1900: Couture beginnings. During the early 18th-century, the first fashion designers came to the fore as the leaders of fashion. In the 1720s, the queen's dressmaker Françoise Leclerc became sought-after by the women of the French aristocracy,[4] and in the mid century, Marie Madeleine Duchapt, Mademoiselle Alexandre and Le Sieur Beaulard all gained national recognition and expanded their customer base from the French aristocracy to foreign aristocracy.[5] However, Rose Bertin is generally regarded as the first internationally famous fashion designer.

Rose Bertin (July 2, 1747 – September 22, 1813), dubbed the 'Minister of Fashion', was the dressmaker to Marie Antoinette, Queen of France from 1770 to 1793. Bertin opened a shop in Paris and had a considerable influence on Parisian style, until the French Revolution forced her into exile in London.[6]

An outsider in the French Court, Marie Antoinette relied on Bertin's meticulous designs to help her "combat her enemies with style". Marie Antoinette's unique fashion preferences such as masculine riding breeches or simple muslin shift dresses, contrasted sharply with elaborate gowns as the Queen attempted to create a persona that would allow the citizens of France to connect with her and her lifestyle. Although Marie Antoinette's attempts were largely unsuccessful, the way in which Bertin helped the Queen express herself through fashion were groundbreaking and set a precedent for the monarchs who followed, and their designers, such as Louis Hippolyte Leroy. And by the early 19th century, designers such as Ann Margaret Lanchester and Mary Ann Bell were expanding their businesses, and publishing their own designs in fashion magazines.[7] In the first half of the 19th-century fashionable Parisian designers, such as Madame Vignon, Madame Victorine and Madame Palmyre, normally did not independently design a product which their clients could choose to buy, but rather created the product in collaboration with their clients wishes, to produce something unique.[8]

An Englishman living in Paris, Charles Frederick Worth (1825 - 1905) is regarded as the first designer in the modern sense of the term, with a large business employing many largely anonymous tailors and seamstresses. A former draper, Worth's success was such that he was able to dictate what customers should wear. Launched into the spotlight as the Empress Eugénie's primary designer, Worth used his royal connections to gain recognition and clients. The proclamation on February 1, 1853 by Napoleon III that no visitors would be received to his court without formal dress meant that the popularity of Worth-style gowns became overwhelming. Ornately decorated and constructed from the finest materials, Worth's gowns are well known for their crinolines (cage-like metal structures that held the dress out in a stylish shape).

Fashionable lady of the era: portrait by Giovanni Boldini (1845–1931) showing Elizabeth Wharton Drexel in 1905.

The outfits worn by fashionable women of during the Belle Époque (1871-1914) were strikingly similar to those worn in the heyday of the fashion pioneer Charles Worth. By the end of the 19th century, the horizons of the fashion industry had broadened, due to the more stable and independent lifestyles of well-off women and the practical clothes they demanded. However, the fashions of the Belle Époque still retained the elaborate, upholstered style of the 19th century. The changing of fashion was unthinkable, so the use of different trimmings was all that distinguished clothing from one season to the next.

Conspicuous waste and conspicuous consumption defined the fashions of the decade and the outfits of the couturiers of the time were extravagant, ornate, and painstakingly made. The curvaceous S-Bend silhouette dominated fashion up until around 1908. The S-Bend corset thrust the chest forward into the mono-bosom, and, with the aid of padding, judicious placement of trim in clothing, and, most especially, a particular posture entirely independent of the corset, created the illusion of an "S" silhouette.[9] Toward the end of the decade Paul Poiret introduced designs that did not include a petticoat or a corset, taking the S shape out of fashion. This was a big change, as women's waists had been shaped by corsets since the Renaissance. [10]

The Maison Redfern, founded by the English tailor John Redfern (1820–1895), was the first fashion house to offer women sportswear and tailored suits based on their male counterparts, and his practical and soberly elegant garments soon became indispensable to the wardrobes of well-dressed women.







# THE INNOV







# ATORS Of DESIGN





## MICHAEL KORS

Michael David Kors (born Karl Anderson Jr.[2] August 9, 1959) is an American fashion designer. He is the chief creative officer of his brand,[3] Michael Kors, which sells men's and women's ready-to-wear, accessories, watches, jewelry, footwear, and fragrance. Kors was the first women's ready-to-wear designer for the French house Celine, from 1997 to 2003.[4] On January 2, 2019, Michael Kors Holdings Limited officially changed its name to Capri Holdings Limited (NYSE: CPRI).[5] Michael Kors, Jimmy Choo, and Versace are the three founder-led brands under Capri Holdings Limited.[6]

In 1977, he enrolled at the Fashion Institute of Technology in New York City.[19] However, he dropped out after only nine months and took a job at a boutique called Lothar's across from Bergdorf Goodman on 57th Street in Midtown Manhattan, where he started as a salesperson and went on to become both the designer and visual display head for the store.

In 1981, Kors launched his Michael Kors women's label at Bergdorf Goodman. In 1990, the company launched KORS Michael Kors as a licensee. A Chapter 11 filing in 1993, caused by the closure of the licensing partner for KORS Michael Kors, forced him to put the KORS line on hold.

He got back on his feet by 1997 and launched a lower priced line and at the same time was named the first women's ready-to-wear designer for French house Celine.[20] In his tenure at Celine, Kors turned the fashion house around with successful accessories and a critically acclaimed ready-to-wear line. He left Celine in October 2003 to concentrate on his own brand. He launched his menswear line in 2002.

First Lady Michelle Obama's first term official portrait showing her wearing a dress designed by Kors. Among the celebrities who have dressed in Kors' designs are Nicole Kidman, Tiffany Haddish, Reese Witherspoon, Lupita Nyong'o, Olivia Wilde, Blake Lively, Kate Hudson, Jennifer Lawrence, Taylor Swift, Kate Middleton, Hillary Clinton, Angelina Jolie, Jennifer Lopez, Emily Blunt,[21] Kristen Stewart,[22] Ariana DeBose,[23] Vice President Kamala Harris,[24] Heidi Klum, Catherine Zeta-Jones, Sigourney Weaver[25] and Ciara.[26] Michelle Obama wore a black sleeveless dress from the designer for her first term official portrait as First Lady and later sported Kors again at the 2015 State of the Union address.[27]

Viola Davis wore a custom Michael Kors Collection gown when accepting a Golden Globe for best supporting actress in a motion picture for her role in *Fences*. Kate Hudson and Olivia Wilde both wore gowns by the designer to the 2016 Golden Globes, and Emily Blunt, nominated for her role in *Into the Woods*, wore a white custom gown by the designer in 2015. Joan Allen wore his gown when she was nominated for an Academy Award for Best Actress for her role in *The Contender*. As creative director of Celine, Kors designed many outfits for actresses to wear on screen, including Gwyneth Paltrow in *Possession*:[28] and Rene Russo in *The Thomas Crown Affair*:[29]

One of his gowns was worn by Alicia Keys for her performance at Barack Obama's inaugural ball on January 21, 2013.



MICHAEL KORS





## LOUIS VUITTON

Louis Vuitton Malletier, commonly known as Louis Vuitton (/ (listen), French: (listen)), is a French luxury fashion house and company founded in 1854 by Louis Vuitton.[1] The label's LV monogram appears on most of its products, ranging from luxury bags and leather goods to ready-to-wear, shoes, perfumes, watches, jewelry, accessories, sunglasses and books. Louis Vuitton is one of the world's leading international fashion houses. It sells its products through standalone boutiques, lease departments in high-end departmental stores, and through the e-commerce section of its website.[4][5]

For six consecutive years (2006–2012), Louis Vuitton was named the world's most valuable luxury brand. Its 2012 valuation was US\$25.9 billion.[6] In 2013, the valuation of the brand was US\$28.4 billion with revenue of US\$9.4 billion.[7] The company operates in 50 countries with more than 460 stores worldwide.

The Louis Vuitton label was founded by Vuitton in 1854 on Rue Neuve des Capucines in Paris.[9] Louis Vuitton had observed that the HJ Cave Osilite[10] trunk could be easily stacked. In 1858, Vuitton introduced his flat-topped trunks with Trianon canvas, making them lightweight and airtight.[9] Before the introduction of Vuitton's trunks, rounded-top trunks were used, generally to promote water runoff, and thus could not be stacked. It was Vuitton's gray Trianon canvas flat trunk that allowed the ability to stack them on top of another with ease for voyages. Many other luggage makers later imitated Vuitton's style and design.[5]

The company participated in the 1867 Universal Exhibition in Paris.[9] In 1871, Oyama Iwao became the first recorded Japanese customer, ordering a set of luggage while in Paris as a military observer during the Franco-Prussian War.[11] To protect against the duplication of his look, Vuitton changed the Trianon design to a beige-and-brown stripes design in 1876.[5] By 1885, the company opened its first store in London on Oxford Street.[9] Soon thereafter, due to the continuing imitation of his look, in 1888, Vuitton created the Damier Canvas pattern, which bore a logo that reads "marque L. Vuitton déposée", which translates into "L. Vuitton registered trademark". In 1892, Louis Vuitton died, and the company's management passed to his son. [5][9]

After the death of his father, Georges Vuitton began a campaign to build the company into a worldwide corporation, exhibiting the company's products at the Chicago World's Fair in 1893. In 1896, the company launched the signature Monogram Canvas and made the worldwide patents on it.[5][9] Its graphic symbols, including quatrefoils and flowers (as well as the LV monogram), were based on the trend of using Japanese Mon designs in the late Victorian era.[12] The patents later proved to be successful in stopping counterfeiting. In this same year, Georges travelled to the United States, where he toured cities such as New York, Philadelphia, and Chicago, selling Vuitton products. In 1901, the Louis Vuitton Company introduced the Steamer Bag, a smaller

By 1913, the Louis Vuitton Building opened on the Champs-Élysées. It was the largest travel-goods store in the world at the time. Stores also opened in New York, Bombay, Washington, London, Alexandria, and Buenos Aires as World War I began. Afterwards, in 1930, the Keepall bag was introduced. During 1932, LV introduced the Noé bag. This bag was originally made for champagne vintners to transport bottles. Soon thereafter, the Louis Vuitton Speedy bag was introduced (both are still manufactured today).[9] In 1936 Georges Vuitton died, and his son, Gaston-Louis Vuitton, assumed control of the company.[9]

## WWII Nazi collaboration

During World War II, Louis Vuitton collaborated with the Nazis during the German occupation of France. The French book Louis Vuitton, A French Saga, authored by French journalist Stephanie Bonvicini and published by Paris-based Editions Fayard,[13] tells how members of the Vuitton family actively aided the Vichy government led by Marshal Philippe Pétain and increased their wealth from their business affairs with the Germans. The family set up a factory dedicated to producing artefacts glorifying Pétain, including more than 2,500 busts.

Caroline Babulle, a spokeswoman for the publisher, Fayard, said: "They have not contested anything in the book, but they are trying to bury it by pretending it doesn't exist." [14] Responding to the book's release in 2004, a spokesman for LVMH said: "This is ancient history. The book covers a period when it was family-run and long before it became part of LVMH. We are diverse, tolerant and all the things a modern company should be." An LVMH spokesman told the satirical magazine Le Canard Enchaîné: "We don't deny the facts, but regrettably the author has exaggerated the Vichy episode. We haven't put any pressure on anyone. If the journalists want to censor themselves, then that suits us fine." That publication was the only French periodical to mention the book, possibly because LVMH is the country's biggest advertiser in the press.[14]

1945 through 2000

See also: Louis Vuitton Cup, America's Cup, and LVMH  
During this period, Louis Vuitton began to incorporate leather into most of its products, which ranged from small purses and wallets to larger pieces of luggage. In order to broaden its line, the company revamped its signature Monogram Canvas in 1959[9] to make it more supple, allowing it to be used for purses, bags, and wallets.



# PRADA

## Founding

Tooled leather handbag made by Prada, 1935-45 (RISD Museum) The company was started in 1913 by Mario Prada and his brother Martino as Fratelli Prada, a leather goods shop in Milan.[4][5] Initially, the shop sold animal goods, imported English steamer trunks, and handbags.

Mario Prada did not believe women should have a role in business, so he prevented female family members from entering his company. Ironically, Mario's son had no interest in the business, so it was Mario's daughter Luisa who succeeded Mario and ran Prada for almost twenty years. Luisa's daughter, Miuccia Prada, joined the company in 1970, eventually taking over from Luisa in 1978.[citation needed]

Miuccia began making waterproof backpacks out of Pocono, a nylon fabric.[4] She met Patrizio Bertelli in 1977, an Italian who had begun his own leather goods business at the age of 24, and he joined the company soon after. He advised Miuccia on company business, which she followed. It was his advice to discontinue importing English goods and to change the existing luggage.[citation needed]

## Development

Miuccia inherited the company in 1978 by which time sales were up to U.S. \$450,000. With Bertelli alongside her as business manager, Miuccia was allowed time to implement her creativity in the company's designs.[4] She would go on to incorporate her ideas into the house of Prada that would change it.[4]

She released her first set of backpacks and totes in 1979. They were made out of a tough military spec black nylon that her grandfather had used as coverings for steamer trunks. Initial success was not instant, as they were hard to sell due to the lack of advertising and high prices, but the lines would go on to become her first commercial hit.

Next, Miuccia and Bertelli sought out wholesale accounts for the bags in upscale department stores and boutiques worldwide. In 1983, Prada opened a second boutique in the centre of the Galleria Vittorio Emanuele in Milan's shopping heart, on the site of the previous historic "London House" emporium run by Felice Bellini from 1870 to the 1960s, reminiscent of the original shop, but with a sleek and modern contrast to it.

The next big release was a nylon tote. That same year, the house of Prada began expansion across continental Europe and the United States by opening locations in prominent shopping districts within Florence, Paris, Madrid, and New York City. A shoe line was also released in 1984. In 1985 Miuccia released the "classic Prada handbag" that became an overnight sensation. Although practical and sturdy, its sleek lines and craftsmanship had a luxury that has become the Prada signature.

In 1987, Miuccia and Bertelli married. Prada launched its women's ready-to-wear collection in 1988, and the designs came to be known for their dropped waistlines and narrow belts. Prada's popularity increased when the fashion world took notice of its clean lines, opulent fabrics, and basic colors.

The logo for the label was not as obvious a design element as those on bags from other prominent luxury brands such as Louis Vuitton. It tried to market its lack of prestigious appeal, including of its apparel, by projecting an image of "anti-status" or "inverse snobbery".

Prada's originality made it one of the most influential fashion houses,[4] and the brand became a premium status symbol in the 1990s.



Sales were reported at L 70 billion, or US\$31.7 million, in 1998. [citation needed] Patrizio di Marco took charge of the growing business in the United States after working for the house in Asia. He was successful in having the Prada bags prominently displayed in department stores, so that they could become a hit with fashion editors. Prada's continued success was attributed to its "working-class" theme which, Ginia Bellafante at The New York Times Magazine proclaimed, "was becoming chic in the high-tech, IPO-driven early 1990s." Furthermore, now husband and wife, Miuccia and Bertelli led the Prada label on a cautious expansion, making products hard to come by.

In 1992, the high fashion brand Miu Miu, named after Miuccia's nickname, launched. Miu Miu catered to younger consumers and celebrities. By 1993 Prada was awarded the Council of Fashion Designers of America (CFDA) award for accessories.[4]

Prada boutique at Fifth Avenue, Manhattan

The first ready-to-wear menswear collection was Spring/Summer 1998.[6] By 1994, sales were at US\$210 million, with clothing sales accounting for 20% (expected to double in 1995). Prada won another award from the CFDA, in 1995 as a "designer of the year" 1996 witnessed the opening of the 18,000 ft<sup>2</sup> Prada boutique in Manhattan, New York, the largest in the chain at the time. By now the House of Prada operated in 40 locations worldwide, 20 of which were in Japan. The company owned eight factories and subcontracted work from 84 other manufacturers in Italy. Prada's and Bertelli's respective businesses were merged to create Prada B.V. in 1996. The name, however, was later changed to Prada B.V., and Patrizio Bertelli was named Chief Executive Officer of the Prada luxury company.

1996 can also be seen as marking an important turning point in Prada's aesthetics, one that fueled the brand's worldwide reputation. Journalists praised Miuccia's development of an "ugly chic" style, which initially confused customers by offering blatantly unsexy outfits which then revealed to offer daring and original takes on the relationship between fashion and desire. [7] Since then Prada has been regarded as one of the most intelligent and conceptual designers.















**Thomas Jacob Hilfiger** born March 24, 1951) Is an American fashion designer and the founder of Tommy Hilfiger Corporation.

After starting his career by co-founding a chain of jeans/fashion stores called People's Place in upstate New York in the 1970s, he began designing preppy clothing for his own eponymous menswear line in the 1980s.[citation needed] The company later expanded into women's clothing and various luxury items such as perfumes and went public in 1992.[citation needed]

Hilfiger's collections are often influenced by the fashion of music subcultures and marketed in connection with the music industry,[3][4] with celebrities such as American R&B artist Aaliyah in the 1990s.[5] In 2005, contestants in the CBS reality show *The Cut* competed for a design job with Hilfiger in a similar fashion to *The Apprentice*. [6] In 2006, Hilfiger sold his company for \$1.6 billion to Apax Partners,[7] who next sold it in 2010 to Phillips-Van Heusen for \$3 billion.[8] He remains the company's principal designer, leading the design teams and overseeing the entire creative process.[9] In 2012, Hilfiger was awarded the Geoffrey Beene Lifetime Achievement Award from the Council of Fashion Designers of America.

People's Place and early lines (1970s–1983)

Hilfiger spent the summer of 1969 working in a clothing store on Cape Cod,[13] and afterwards he decided to use his life savings of \$150[14] to open a clothing store in 1971[citation needed] as People's Place.[13] The first store was located in downtown Elmira in what is now the site of First Arena and had a hair salon, a record shop, and rock concerts in the basement.[13] To stock the store, Hilfiger and a friend drove to New York City to buy clothing such as bell-bottoms, peasant blouses, and leather jackets.[13] Unsatisfied with this, he began sketching his own designs, and would later write that “designing made me happier than anything I'd ever done. I knew from that early work that designing would be my life.”

The People's Place went bankrupt in 1977. Hilfiger enrolled in classes on commerce and the business side of the fashion industry.[10] After then moving to New York City[13] and working for several different labels, he set up a company called Tommy Hill in 1979.

## Founding Tommy Hilfiger Inc. (1984–1990s)

In 1984, Hilfiger was approached by businessman Mohan Murjani, to pursue his goal of designing and heading a men's sportswear line. Murjani backed the necessary investment for Hilfiger to establish his own brand.[citation needed] Later Hilfiger oversaw the design of the Coca-Cola clothing line for Murjani.



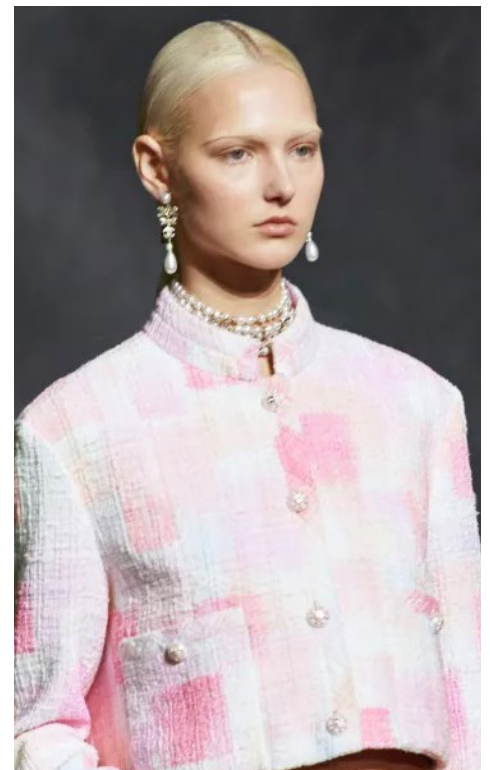
[Wanting to form my own eponymous line] came from a desire to create something that wasn't out there already. I was really in tune with the market—I knew what existed, and I wanted this to be different. Maybe it's the small-town boy in me, but I've always loved the prep school look, traditional Ivy League, and the clothes that sailors and jocks wear. I wanted to take these familiar old things and give them a more laid-back attitude, to make them modern and cool...[with Tommy Hilfiger Corporation in 1985], finally, I felt like I was doing work that felt natural, that felt good. The brand we were building felt so honest, so true to who I am, that it didn't feel like a struggle at all.



## Tommy Hilfiger in 2010

In 1985, he founded the Tommy Hilfiger Corporation with support from The Murjani Group. The new clothing line made its debut with a high-profile marketing campaign, for example setting up a large billboard in Times Square[15] designed by George Lois.[16] Hilfiger left Murjani International in 1989, with Silas Chou instead providing financial backing to the Hilfiger brand,[citation needed] and former executives of Ralph Lauren brought on board as executives of the newly formed company Tommy Hilfiger, Inc.[citation needed] The Tommy Hilfiger Corporation went public in 1992, introducing Hilfiger's signature menswear collection.[citation needed] Hilfiger was named Menswear Designer of the Year by the Council of Fashion Designers of America in 1995.

After licensing Pepe Jeans USA in 1995, in 1996, Tommy Hilfiger Inc. began distributing women's clothing.[citation needed] By the end of 1997 Hilfiger had opened his first store in Beverly Hills. This was followed by a store in London in 1998.[citation needed] Hilfiger was serving as the company's co-chairman by 1997,[citation needed] and that year he published his first book, titled *All American: A Style Book*. Increased brand exposure (1990s–2004)





# THE MONEY LIST

You can be all about the art but you can be all about the commerce, too. The Money List rankings consist of models about their business, racking up as many commercial clients as they can. Who are the power clients? In the men's market, what counts are brands like fragrance powerhouses like Prada, Jean Paul Gaultier, Calvin Klein, Ralph Lauren, and Versace, as well as contracts and endorsement deals that have long term payouts. Even the case of clothing companies (like Zara and COS) is considered if they're willing to pay a model a high-figure sum.

## The List is Split into 2 Categories:

**Contract Guys:** It's all about longevity, for these models that have dominated the industry gathering luxury, beauty, and commercial clients combined. These models are earning high figures from their contracts and partnerships with fragrance and skincare clients like Prada, Giorgio Armani, Versace, Dolce Gabbana, Jean Paul Gaultier and more. To simply put it, they are faces you see from billboards to social feeds.

**High Earners:** These models are the high earners of their generation, with high profile money clients like Hugo Boss, Ralph Lauren, Michael Kors, H&M, Zara, and much more. Models in this section repeatedly book an extensive amount of lookbooks and campaigns from luxury, fragrance, and commercial clients combined. While we love our heritage houses, there's something to be said about fresh talent. Fashion's new kids on the block possess the ability to revitalize your everyday wardrobe, without the pressure of a legacy to uphold or design codes to maintain. These new fashion designers operate with an unadulterated sense of creativity, offering fantastical silhouettes that are as eye-catching as they are opulent.

A pertinent example of this is Harris Reed, whose '80s-inspired tailoring, romantic detailing, and pussy-bow blouses quickly made an impression on the style set (Reed has dressed everyone from model Iman to actress Florence Pugh). Reed's recent collaboration with Etro, as part of MatchesFashion's Innovators program, has further established him as a designer to watch.

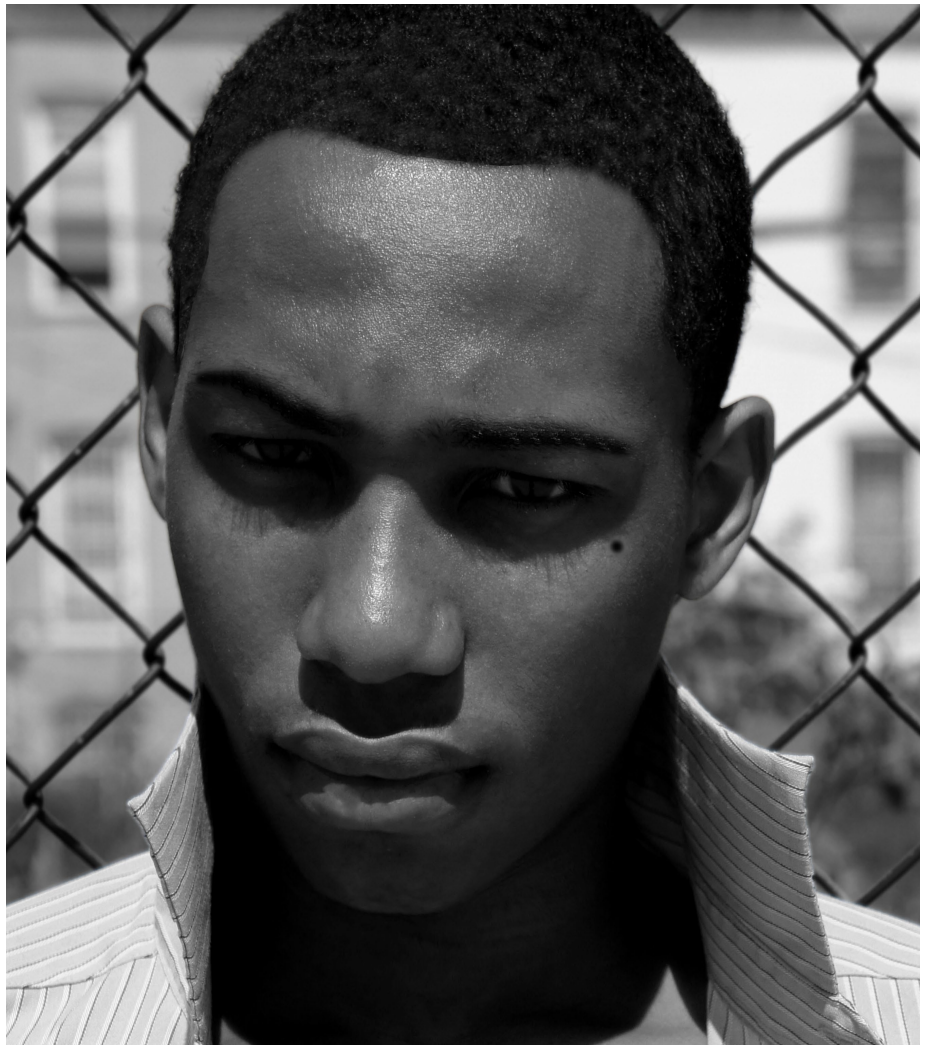
In a fast-paced industry where labels rise and fall quicker than celebrity couples (remember Zac Posen?), it's understandable why we, as shoppers, would be dubious about designers that are just gaining traction. We want to know that our garments are high-quality enough to last beyond one season and won't lose their value over time. If previous newcomers such as Alexander McQueen and John Galiano are anything to go by, it's a risk worth taking. Plus, there's nothing quite like sporting a brand before anyone else.

Below, our Assistant Fashion Editor rounded up 11 new fashion designers that you can start sporting before everyone else. Make 2022 the year you stay on-trend and ahead of the curve.

## INDUSTRY ACCESS:

Black In Fashion Council's  
Lindsay Peoples And Kyle Hagler:

The fashion industry's promises to diversify its productions to include black talent behind the scenes and beyond the runway has always been a precarious affair. Consistent support and investment of rising black creatives feels like it's teetering on a tightrope, especially in terms of equity and not just visibility. From their respective stations, Lindsay Peoples, editor-in-chief of The Cut and co-founder of the Black in Fashion Council, and model agent and BIFC board member, Kyle Hagler know how far the industry has come in terms of inclusion...and that it has only scratched the surface. From their perspectives as industry insiders, both Peoples and Hagler, who recently started his new representation venture, No Smoking, are verified trailblazers in the fashion industry, known for their commitment to diversity, equity, and inclusion. Through their ventures, they provide valuable perspectives on the importance of representation, the role of fashion in society, and what the future holds for the industry. For those very reasons, Models.com is launching Industry Access, a must-watch panel series for anyone interested in the future of fashion and its impact on the world. Models.com editor Irene Ojo-Felix sat down with the two heavy hitters to discuss their experiences and insights on the current state of the fashion industry, highlighting the progress that has been made, and the challenges that still remain.



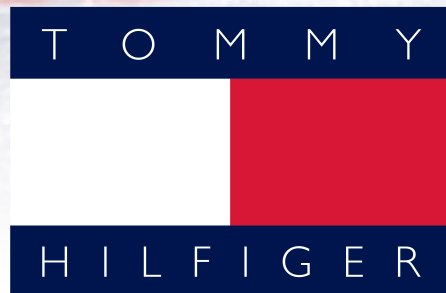




# Hot Buffalo Flavored Sauce

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**STORMY**  
COLLECTION

Designer Izayah Grace



# Despite Push For Age Diversity, Young Models Still Rule The Runway



In recent years, the debate over underage fashion models has reached a fever pitch. Ondria Hardin starred in a sultry Prada ad at 13. An Australian modeling agency recently announced that it wanted 13-year-olds because 16-year-olds were “too old.” And a good number of preadolescents are establishing their modeling bona fides, including the tween daughters of Cindy Crawford and of former Oasis guitarist Noel Gallagher. Last year, in a satirical look at girl models that wound up less high-minded than exploitative, *Vogue Paris* featured a 10-year-old named Thylane Blondeau in full makeup, heels, and a navel-bearing dress.

When and why did high-fashion models get so young?

The answer is complicated, but it starts with the simple problem of size. When *Vogue* announced recently that it would no longer use models younger than 16 in its fashion shoots, the decision was inextricably linked to its other announcement—that it would no longer use models who appear to have eating disorders. As the sample size that designers use has shrunk to a zero, the logistics of runway shows and fashion shoots has bumped up against the realities of puberty. “I probably fit a sample size once, when I was 11 or 12,” the Dutch model, Doutzen Kroes has said, explaining why she left high fashion to work for brands like Victoria’s Secret. Who but an undeveloped teen could fit a skirt with a 33-inch hip.

But this answer just lets the fashion industry off the hook. Why have they put themselves in a situation where no grown woman can fit their clothes? What is it they’re after? Partly, it’s novelty. Global competition among talent scouts and the growing field of aspiring models have led to a fierce need to snag the next hot thing before anyone else does. The result is that girls get discovered sooner and flame out more quickly. In fact, given the history of the business over the last 40 years or so, it seems inevitable that we would have ended up with prepubescents on the runway.

Before the ’60s, models aspired to an adult look, with their up-dos, their severe eyebrows and their stiff poses suggesting a mature, domesticated kind of glamour. “Even if they were 21 they tried to look 30,” says Becky Conekin, a Yale historian who researches mid-century British models. Several major models of that time period were already mothers in their mid-20s by the time they broke into the business. And while the industry always had a taste for thin (one model of the era was described as “a razor-blade dressed up”), the prevailing shape was hourglass. You couldn’t be prepubescent and carry that off.

The look of models changed in the ’60s with the fashion industry’s growing recognition of the power of the youth market, and the emergence of younger and wispier It Girls such as Twiggy and Jean Shrimpton. But even then, models were often well into their teens by the time they started. Shrimpton has said she was “green as a spring salad” when her career took off at 18; these days, 18 is world-weary in the fashion world.

As Jezebel’s Jenna Sauers has pointed out, there have always been young models, including Brooke Shields, who was 15 when she boasted that nothing came between her and her Calvins, and Kate Moss, who has said she cried when removing her top for shoots at the same age. Canadian model Monika Schnarre, who was discovered at 14 in the 1980s, has recalled how hard it was to mimic sexiness at shoots: “One photographer said, ‘Listen, I know you’re a virgin, but could you just pretend?’”

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Global competition among talent scouts and the growing field of aspiring models have led to a fierce need to snag the next hot thing before anyone else does.

JENO, MODEL





MICHAEL KORS





ORIGINAL  
CREATIONS





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# The Future Of Diversity And Inclusion In Fashion

Fashion has work to do to become a more diverse, inclusive and representative industry, and following this year's anti-racism protests, that work is more urgent than ever. At the Vogue Business and Google Summit, industry leaders came together to break down what that work involves, how companies can do a better job holding themselves accountable and what systemic, not superficial, change looks like.

Call to action: Advocating for a more inclusive industry

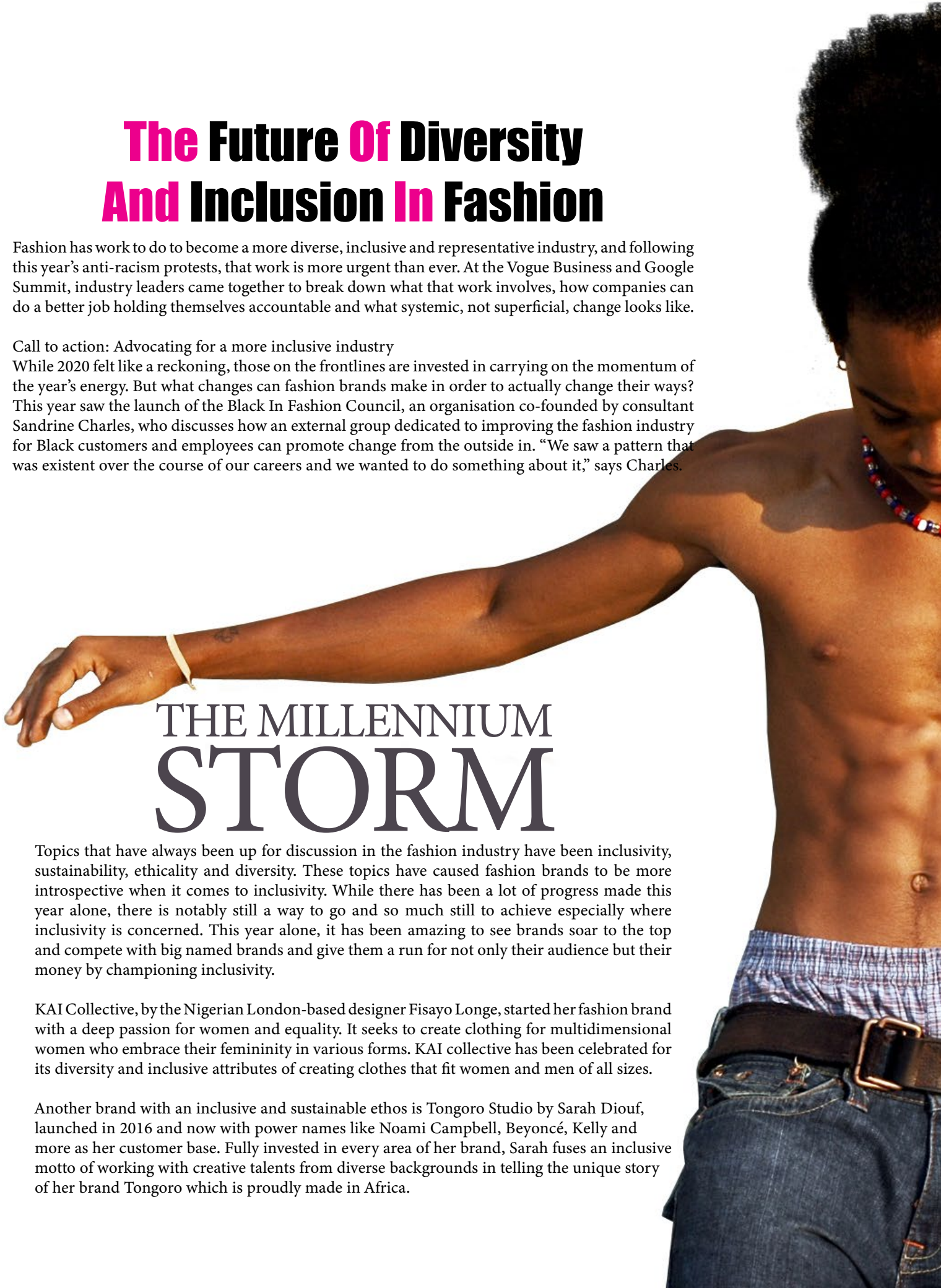
While 2020 felt like a reckoning, those on the frontlines are invested in carrying on the momentum of the year's energy. But what changes can fashion brands make in order to actually change their ways? This year saw the launch of the Black In Fashion Council, an organisation co-founded by consultant Sandrine Charles, who discusses how an external group dedicated to improving the fashion industry for Black customers and employees can promote change from the outside in. "We saw a pattern that was existent over the course of our careers and we wanted to do something about it," says Charles.

## THE MILLENNIUM STORM

Topics that have always been up for discussion in the fashion industry have been inclusivity, sustainability, ethicality and diversity. These topics have caused fashion brands to be more introspective when it comes to inclusivity. While there has been a lot of progress made this year alone, there is notably still a way to go and so much still to achieve especially where inclusivity is concerned. This year alone, it has been amazing to see brands soar to the top and compete with big named brands and give them a run for not only their audience but their money by championing inclusivity.

KAI Collective, by the Nigerian London-based designer Fisayo Longe, started her fashion brand with a deep passion for women and equality. It seeks to create clothing for multidimensional women who embrace their femininity in various forms. KAI collective has been celebrated for its diversity and inclusive attributes of creating clothes that fit women and men of all sizes.

Another brand with an inclusive and sustainable ethos is Tongoro Studio by Sarah Diouf, launched in 2016 and now with power names like Noami Campbell, Beyoncé, Kelly and more as her customer base. Fully invested in every area of her brand, Sarah fuses an inclusive motto of working with creative talents from diverse backgrounds in telling the unique story of her brand Tongoro which is proudly made in Africa.







# URBAN MODEL

## RAW TALENT

### Male Models On Why The Industry Must Become More Inclusive

Rihanna's Fenty brand is another brand championing inclusivity with her vision and passion for inclusion striking a chord with consumers and comes across more authentically. From using plus-sized models, models of all races to creating gender-neutral products that cater to a wide range of consumers who feel like the brand truly understands their wants and needs. According to Rihanna, she doesn't believe in diviVSION and excluding others.

Rihanna's brand has been successful in showing other brands how important representation means to consumers and how to cater to a more expansive and diverse society.

There are many other brands proudly celebrating their inclusivity. It is important to note how they are succeeding in areas that other fashion brands from luxury to high street have consistently failed at and are still struggling to grasp a hang of.

Inclusivity is more than the idea and concept of sizing, and just as fashion covers all areas from design to advertising, marketing and more, so should the point of inclusion. Inclusivity means access and building creative spaces, agencies, and platforms that cater to a diverse community from designers, models, photographers, hair and makeup, people with disabilities, and the LGBTQ+ community.

Inclusivity is important because it opens doors for diversity, which the industry should be more of in this present age and time. Diversity drives creativity and innovation, as we evidently see with African Fashion brands as they have thrived during this pandemic by incorporating innovation. Becoming inclusive also helps with productivity and performance, which benefits the industry in the long run. Being inclusive also opens your brand to a broader audience which helps to grow your brand's visibility as well.







A person wearing a black garment with a colorful geometric pattern is partially visible on the left side of the frame, looking towards a building. The building features light-colored horizontal siding and a teal-colored structural element. In the background, other buildings are visible under a bright sky.

# THE MILLENNIUM STORM





THE MILLENNIUM  
STORM





THE MILLER FILM  
STORM





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THE MILLENNIUM  
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# Here's Exactly How to Dress For Special Occasions According to Style Experts

## STYLE CLOTHING & APPAREL

**From black-tie functions to outdoor events.**

LAURA LAJINESS KAUPKE

Party attire is arguably the most fun to assemble, but it is also the most difficult to navigate. Nailing the dress code for special occasions like weddings or group get-togethers is a special skill and even the most stylish among us can fail at it. Instead of going it alone, we gathered tips from industry experts on how to put together a killer special occasion outfit every time.

Ahead with the help of our style pros, we broke down 12 different special occasions from black tie to theme parties, and answered all your questions regarding dress code. Spoiler alert: embracing your personal style is the first step to loving your look.

## MEET THE EXPERT

Caroline Maguire is the fashion director at Shopbop. She partners with the creative, buying, PR, and marketing teams and utilizes her signature eye and trend expertise to guide the company's fashion direction.

Lindsey Love is a senior brand stylist at BHLDN. With a deep understanding of formalwear, she styles BHLDN shoppers head to toe and provides thoughtful insight to internal teams to ensure the customer's voice is heard to achieve best-in-class service.

## Black Tie

According to Maguire, black tie is all about formal wear. "Specifically, gowns and tuxedos," Maguire says. "In a traditional sense, black-tie has meant you must wear something black. However, through the years, it has evolved to allow for more festive colors in dresses and separates."

Love says, "This event is typically an evening wedding or gala where you should dress to impress. Floor-length hemlines, luxurious fabrics, and special touches like

lace and beading are all perfect options."

With simpler formal dresses, Maguire suggests going all-out with bold shoes or a bag. Not into dresses? Love says an elegantly tailored pantsuit also fits the bill, recommending a statement earring to up the glam factor.

## White Tie

According to Love, white tie calls for the fanciest of attire, so be prepared to pull out all the stops. "This dress code is the most formal," she explains. "This is a world-class event where you will see and be seen. Picture yourself on the red carpet and get ready for your close-up."

The stylist says full-length evening gowns are a must for white tie, suggesting pared-back and elegant designs, but noting applique and beading as welcome flourishes. A crucial tip from Love: "Be sure your gown is fitted by a tailor, and splurge on hair and make-up for a flawless finish."

## Formal Or Black-Tie Optional

To tie, or not to tie? That is the question with formal and black-tie optional dress codes. Love tells Byrdie, "While you can still opt for black-tie formality, guests have a bit more flexibility with this dress code. The look should be elegant and tailored, but feel free to express a bit of your personality." Among her favorite looks: Prints and textures in luxe fabrics for bigger statements and sophisticated solids, which provide the perfect backdrop for accessories.

Cocktail or Semi-Formal "Cocktail or semi-formal attire can allow for more silhouettes and colors," Maguire tells Byrdie. Think shorter-length dresses, easy separates, and maxi dresses for these affairs. "My suggestion is always to opt for the dressier side and make a statement," the Shopbop fashion director says. "Lately, I love cocktail dresses with a high-volume puff sleeve for a bold and playful look."

Echoing Maguire, Love says, cocktail and





semi-formal attire is less about what to wear and more about an attitude. "I like to think of it as polished with panache," the stylist explains. "Look for unique silhouettes and festive details. A shorter hemline is the perfect opportunity to show off a statement shoe."

#### Dressy Casual Or Smart Casual

This dress code has more of a laid-back tone, often applying to professional settings, networking events, or parties at someone's home. "A floor-length gown would be too much, so reach for shorter dresses or separates," Love advises. Accessories are key with this dress code, too—classic styles like pumps, elegant flats, or simple sandals work well with almost any dressy casual look.

#### Come As You Are

Perhaps the most confusing dress code, "come as you are," opens guests up to much interpretation. "The definition for 'come as you are' is casual but not too casual," Maguire explains. "Don't show up in sweats, but rather in a put-together, casual, and cool look." A fail-safe formula Maguire suggests is an easy poplin dress with simple sandals.

"Confidence is the best accessory, and if you feel great, you will look great," Love adds. "Wear whatever makes you feel your best." Festive Parties celebrating birthdays, anniversaries, and engagements are just a few occasions that might call for festive attire, which, according to Love, equates to fun. "Wear what makes you feel fabulous," she says. An event's details, such as location and season, will help guide you on the best colors and fabrics to wear, but silhouettes can range from flirty minis to minimalist maxis and in-between midis.

"Opt for lighter colors and fabrics like pastel and chiffon for spring and summer soirees and jewel-toned velvets and crepes in the cooler months," Love advises. "Whimsical accessories are also welcome."

#### Holiday Festive

Holiday festive is essentially a level-up from standard festive. "Holiday festive suggests sequins and sparkle," Love tells Byrdie. "To keep the look fun, not formal, I love a high-low combination. Think cozy knit sweaters with taffeta skirts or a sequined top with wide-leg trousers. A fun shoe and statement earrings set the festive tone."

#### Special Occasion Dinner Dates

It's easy to default to the same few date-night outfit formulas for one-on-one celebrations with loved ones. Instead, why not dial up your look with an occasion-worthy outfit to make a celebratory night out feel extra special?

"The idea of going out for a dinner date or anniversary means you want to show up and show off to your partner," Maguire explains. "As we enter spring, I'm opting for an elevated and easy dress with flat slides and an under-the-arm pouch for an effortless, sexy, and chic look."

Love says a special occasion date night is an excellent opportunity to incorporate meaningful elements. "Anniversary dinner? Pull out your wedding earrings and work them into your outfit. For romantic occasions, feel free to show a bit of skin. Less is more, so choose one body part to highlight, like your shoulders, neck, or legs," she says.

#### Elegant Outdoor Occasions

Dressing up for an indoor soiree is one thing, but when it's an alfresco situation, things can get a bit harrier. For tropical destinations, garden parties, and waterfront locations, Love says fabric choice is key. "Flowy silhouettes in lightweight fabrics are perfect," the stylist shares. "Let nature be your inspiration and opt for floral prints and botanical accents."

#### Theme Parties

There are usually two camps when it comes to theme parties: Love or loathe. If you tend toward the latter, kindly sending your regrets could be the best course of action. But there are ways to still feel like yourself and get in on the fun. A general rule of thumb: Put in at least little effort to show your respect for the theme, even if your look skews subtle. "When it comes to theme parties, it's all about the details, so focus on the specifics," Love says. "When in doubt, ask the host for guidance."



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# Met Gala Fashion

The Met Gala or Met Ball, formally called the Costume Institute Gala or the Costume Institute Benefit, is an annual fundraising gala held for the benefit of the Metropolitan Museum of Art's Costume Institute in New York City.

The Met Gala is popularly regarded as the world's most prestigious and glamorous fashion event and social gathering and is known as "fashion's biggest night"; an invitation is highly sought after. Personalities who are perceived to be culturally relevant to contemporary society amongst various professional spheres, including fashion, film, television, music, theater, business, sports, social media, and politics, are invited to attend the Met Gala,[4] organized by the fashion magazine Vogue.

The Gala is an event held annually on the first Monday of May,[5] which marks the opening of the Costume Institute's annual fashion exhibit hosted on the Upper East Side of Manhattan.[6] Many of the attendees are depicted on the covers and pages of Vogue. Each year's event celebrates the specific theme of that year's Costume Institute exhibition, which sets the tone for the formal attire of the night.

Guests are expected to curate their fashion to match the theme of the annual exhibit, generally in haute couture. Global fashion icon Anna Wintour, who is the editor-in-chief of Vogue, has chaired or co-chaired the Met Gala since 1995, except for the 1996 Met Gala, which was chaired by Wintour's successor at British Vogue, Liz Tilberis. Over time, the Met Gala has evolved beyond the New York fashion epicenter to become increasingly global and broad-based in its perspective.

The Met Gala was established in 1948 by fashion publicist Eleanor Lambert as a fundraiser for the newly founded Costume Institute to mark the opening of its annual exhibit. The first gala comprised a dinner, and tickets were 50 dollars each.[7] Over the first few decades of its existence, the Gala was simply one of many annual benefits held for New York charitable institutions. Accordingly, the attendees of the early Galas were almost entirely members of New York high society or the city's fashion industry. From 1948 to 1971, the event was held at various Manhattan venues, including the Waldorf Astoria, Central Park, and the Rainbow Room.[8]

When Diana Vreeland became consultant to the Costume Institute in 1972, the Gala began to evolve into a more global and glamorous affair, although one that was still aimed at the high-societal set.[9] The event started to become higher profile celebrity-oriented with attendees like Elizabeth Taylor, Andy Warhol, Bianca Jagger, Diana Ross, Elton John, Liza Minnelli, Madonna, Barbra Streisand, and Cher intermixing with the city's elite.[8] It was during the Vreeland years that the Gala was first held at the Met and that Gala themes were introduced.

The Met Gala is widely regarded as among the most prominent and most exclusive social events in the world. It is also one of the biggest fundraising nights in New York City, with US\$9 million

raised in 2013, \$12 million the following year, and then rising to a record \$17.4 million by 2022.[10][11][12][13] The Met Gala is one of the most notable sources of funding for the Institute,[14] with total contributions surpassing \$200 million for the first time after the 2019 event. Anna Wintour, the chairperson of the event, assumed the chairmanship of the Institute in 1995. Her guest list grew to include celebrities globally from the worlds of fashion, entertainment, business, sports, and politics who would eventually grace the pages of Vogue.

Since 1948, the Met Gala has occurred consecutively each year, except in 2000 and 2002.[citation needed] The 2020 Met Gala was canceled due to the COVID-19 pandemic.[15] The Gala resumed in 2021, but was held in September rather than in May that year. [16] In 2022, the Gala returned to holding its traditional May ceremony.

## Present day

Barbadian entertainer and fashion icon Rihanna modeling haute couture fashion at the 2023 Met Gala in Manhattan, modeling a design by Valentino that year. The Met Costume Institute Gala is a highly renowned fundraising benefit that serves as an opening celebration for the Institute's annual fashion exhibit.[18][19] Following the event, the exhibition runs for several months. For example, the 2014 exhibition was scheduled to run from May 8 until August 10, 2014.[20] The affair, attended by personalities from the arts, fashion, high-society, film, and music, has been held at the Met since 1948[21] and is considered to be the fashion industry's premier annual red carpet event.[19][22][23][24][25] Its red carpet fashions are widely photographed, reviewed, critiqued, and emulated.[26][27][28][29] The museum is closed to the general public on the first Monday of May due to the Gala occurring.[30]

Anna Wintour, the editor-in-chief of Vogue and the lead chairperson of the Gala event since 1995 (excluding 1996 and 1998), oversees both the benefit committee and the guest list, with Vogue staffers helping to assemble the list of invitees.[6][23] In 2014, the individual tickets cost US\$30,000 for those outside the official guest list, after prices were raised by \$10,000 to increase the exclusivity of the event.[31][23][32] The annual guest list is limited to approximately 650 or 700 people.[33][34] Starting in the 2020s, the Met Gala has started including social-media influencers.[35] The cost of a seat per guest to attend the Met Gala had risen to US\$50,000 by 2023.[5]

The 2015 Gala and its theme of "China: Through the Looking Glass" became the subject of a documentary—*The First Monday in May*, directed by Andrew Rossi and produced by Condé Nast Entertainment, Vogue, and Relativity Studios.[36] 225 approved photographers, reporters, and social media participants documented the event for the documentary.[37] All other attendees were forbidden from using social media at the event.[38] Guests received notices about the restriction of selfies and social media inside the gala.[39] The no-selfie ordinance was



extended to the following editions of the Met Gala. As of 2018, Wintour announced that guests may not be allowed to attend the gala before the age of 18.



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JOSEPH OKPAKO/WIREIMAGE  
Based In: London  
Age: 50



# HOTTEST EVENT DISC JOCKEYS



**Carl Craig**  
NAKI/REDFERNS  
Based In: Detroit  
Age: 43





## **Skrillex**

THEO WARGO/ GETTY IMAGES FOR SAMSUNG

Based In: Los Angeles

Age: 24



## **Cassy**

SEZE DEVRES

Based In: Amsterdam

Age: Mid-thirties



## **Danny Tenaglia**

JEMAL COUNTESS/WIREIMAGE

Based In: New York

Age: 51





## Chopard Gold Sunglasses

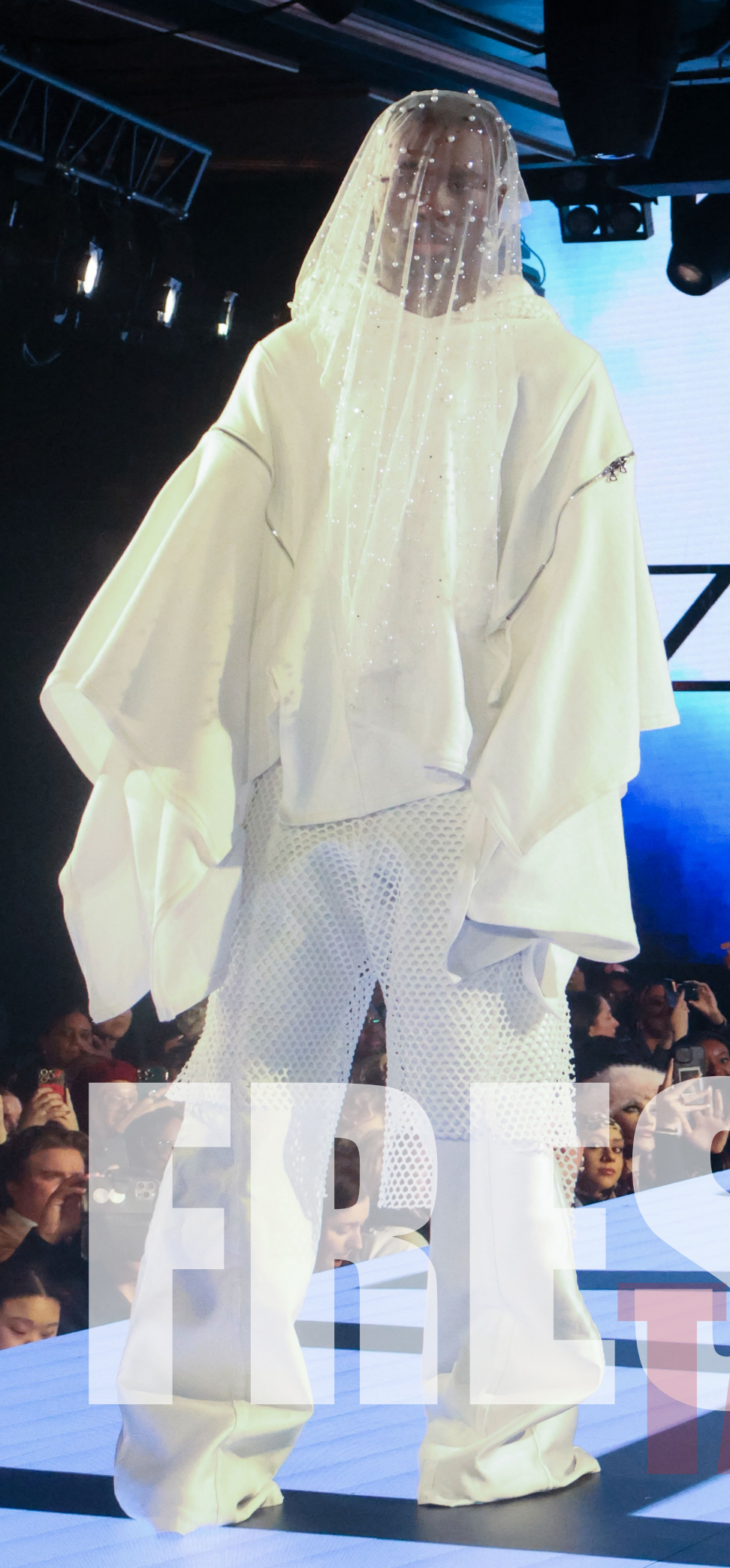
Among all the expensive sunglasses in this world, the Swiss company, Chopard, created the most luxurious and expensive of them all. This one is really pricey since Chopard hired the well-known designer, De Rigo, to create a very sophisticated design. 26 karat of gold were used; the glasses' arms are dotted in gold and the company's logo with diamonds. These sunglasses are priced at almost \$408,000. This pair actually lies on top of expensive sunglasses, which maybe what Chopard was actually looking for.



A close-up portrait of a woman with long, dark, wavy hair. She is looking directly at the camera with a neutral expression. Her hair is adorned with several bright blue butterflies. The lighting is soft, highlighting her face and the texture of her hair. The background is dark and out of focus.

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