FASHION EDITORIAL

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NIGERIAN DESIGNERS

THE PROLIFERATION OF AFRICAN MUSIC **AfroBeats**

Africa's finest

ISSUE 04

GTCO FSHN WKND

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03 5 Years of GTCO FSHN WKND Runway

09 Masterclass Facilitators

15 Platforms promoting African Fashion Brands

25 Innovative Business Feature

33 Fashion in the Metaverse

35 FSHN Wknd Presentation Stage







CONTENT

19/29/39/59 Africa's Finest: Fashion Editorial

37 Nigerian MakeUp Brands paving the way for inclusivity

44 Fashion FIlm Feature

47 RTW, M2M & Haute Couture: Where is Fashion heading?

50 Streetstyle Feature

55 TikTok MakeUp Trends

63 Runway Designers

65 Consumer Shifts: What's happening to department stores?

69 The proliferation of African Music: AfroBeats

73 Emergence of The Next Gen Nigerian Designers

89 Boy Spyce: A new generation of Nigerian Music

95 Alté; Fashion, Music & Creativity

97 Meet the Fashion Retailers

99 Food & Drink is Coming

100 Notes from The GCEO



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MASTERCLASS

PROFILE



01

Dapper Dan

Daniel Day, known as Dapper Dan, is a Harlem couturier known as the "king of knock-ups." A New York Times bestselling author and global fashion icon with a remarkable rags to riches story. Dapper Dan pioneered streetwear in the early 1980s with his eponymous store on 125th Street, co-opting luxury branding to design original garments with high-end detail. Known for using exquisite furs, leathers and other fine materials, he first drew powerful New York hustlers as clientele, who all came due to his strong street reputation as a legendary professional gambler and dandy. He then went on to outfit entertainers and other celebrities including Eric B & Rakim, LL Cool J, Salt-N-Pepa, Big Daddy Kane, Missy Elliott, Jay-Z, Aaliyah, Mike Tyson, P.Diddy, Floyd Mayweather and many more. In 2017 Gucci partnered with Dapper Dan to reopen his atelier as well as release a Gucci-Dapper Dan collaboration exploring the design synergies between the designer and Gucci's creative director. Dapper Dan has been featured on platforms including The New York Times, Elle, Vogue, W, Vanity Fair, The New Yorker, CNN, and Netflix. His works have been on display at The Smithsonian, The Museum at FIT, The Metropolitan Museum of Art, and The Museum of Modern Art.

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02

Mila Thomas



Mila Thomas is a multi-media beauty guru who has been in the business of making women feel their best for over twenty years. She began her career as a makeup artist on the original "Love and Hip Hop" cast before moving to LA as a Department Head. A staunch advocate of Diversity & Inclusion in Beauty, she hired her team of 15 Black hair and makeup artists to bring her signature "Young Hollywood Glam" look to life. Mila is known for her IMATS masterclass "Breaking into Reality Beauty, and her work has appeared on the covers of Harper's Bazaar, Elle magazine, L'Officiel magazine, and others. She continues to forge her path as a leader in the beauty industry, creating high-profile looks on stars like Nicki Minaj, Toni Braxton, Mary J Blige, and Sheryl Lee Ralph.

03



Alice Temperley

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Alice Temperley MBE is the world renowned fashion designer and founder of Temperley London who graduated from Central Saint Martins and the Royal College of Art and a year later founded her eponymous label. She continues to head up the creative direction of this independent British brand in its 22nd year of business operating stores in Somerset where the new HQ resides, Chelsea and Dubai. In 2011 Temperley was awarded and MBE for services to the fashion industry and is a member of the British fashion council advisory board. Championing women in business, Temperley is involved with several charitable organisations, including becoming an ambassador for Women. Temperley London is worn by influential popular figures including Beyonce, The Princess of Wales, Naomi Campbell, Penelope Cruz and Michelle Obama. 'Somerset by Alice' the little sister line has just relaunched and will sell globally, and a very exciting homeware partnership is scheduled to launch Globally in March 2023.

04

Felicia Leatherwood



Widely recognized as Hollywood's best hairstylist to the stars, Felicia Leatherwood is famed for her work with naturally kinky curly hair. Her larger-than-life career is built on her intimate knowledge and understanding of natural hair (and its care) on a deeper level–and she does it with her trademark flair, creativity, and wit. In addition to her work leading workshops and panels about natural hair care in the U.S. and around the world, she works with a number of celebrity clients including Issa Rae, Will Smith, Nicole Ari Parker, Jill Scott, Lenny Kravitz, Viola Davis, Anthony Anderson as well as a host of entertainment executives and beauty entrepreneurs. Her magazine cover and editorial spread exposure include Vogue, Variety, Essence, Elle, and Ebony. Dubbed the "Hair Whisperer," Leatherwood is a force of nature with a track record of creating decade-defining pop culture touchstones whilst inspiring a new generation of young women to embrace their natural hair. Whether online, on Fox's hit show "The Real" or in person, Leatherwood's message is rooted in the idea of holistic health and fundamentally loving yourself, a truly inside-out approach to hair care. The award winning detangler hairbrush is the flagship product of her critically acclaimed hair product line, Brush With The Best.
If there's one person you should be listening to about natural hair, it's Felicia Leatherwood.

Marielle Bobo is a publishing industry veteran with over two decades of fashion, beauty, and lifestyle media experience. She is currently the Editor-in-Chief and Senior Vice President, Programming, at EBONY Media. Following its recent relaunch under new ownership, Bobo is charged with leading EBONY's strategic expansion as a digital-first brand honoring the core elements of its 75-year legacy—innovative storytelling, compelling imagery, original reporting and long and short form content creation—through a contemporary lens, fresh perspectives, and strong voices. Marielle has appeared on various television outlets including Good Morning America, Fox 5 News, The Today Show and Entertainment Tonight. She has been named one of the 30 Most Powerful Black Women in Fashion by Hello Beautiful.

Marielle Bobo



05

06



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Toussaint King

In his hometown of New Orleans, Toussaint King was a community advocate, helping neighbors and friends find jobs and other opportunities. While working for a marketing company he got the chance to live his dreams of becoming a sneaker designer when he was selected to be in the first cohort of the Serena Williams Design Crew (SWDC), an apprenticeship program that grants a group of talented designers the opportunity to work in collaboration with the tennis star over the course of six months. King ranked as one of the star designers of the first SWDC x Nike collection working on Williams' Australian Open 2021 footwear as well as the Air Max Koko sandal and the Air Force 1 series. He was among seven of ten members of the Design Crew to land a full-time job as a footwear designer for the Jordan Kids brand. A self-taught designer, King has always had a passion for design and draws inspiration from people–real people with real stories. Regarded as one of the most talented sneaker designers in his generation, Toussaint says he never thought it would be possible to make shoes as cool and niche as the ones he makes; in his own words, "I've always been fascinated with creating something that doesn't exist."

Antoine Gregory is a fashion editor, consultant, brand director of Theophilio, and founder of Black Fashion Fair. He is a graduate of the Fashion Institute of Technology in New York, and has a background in fashion and art history. He began his career in the luxury sector working for global fashion houses that include Akris and Dolce & Gabbana. His dedication to the preservation and documentation of Black fashion and style led him to found Black Fashion Fair in 2020. Black Fashion Fair advocates for greater access and visibility for Black designers and Black-owned brands. In 2022, Black Fashion Fair launched its inaugural fashion publication to global acclaim. Gregory has worked on projects for brands such as Pyer Moss, Fubu, and Telfar, most recently collaborating with the estate of Jean-Michele Basquiat. Gregory continues to collaborate with emerging designers of color throughout his practice which spans across fashion, beauty, art, and photography.

Antoine Gregory



07

08

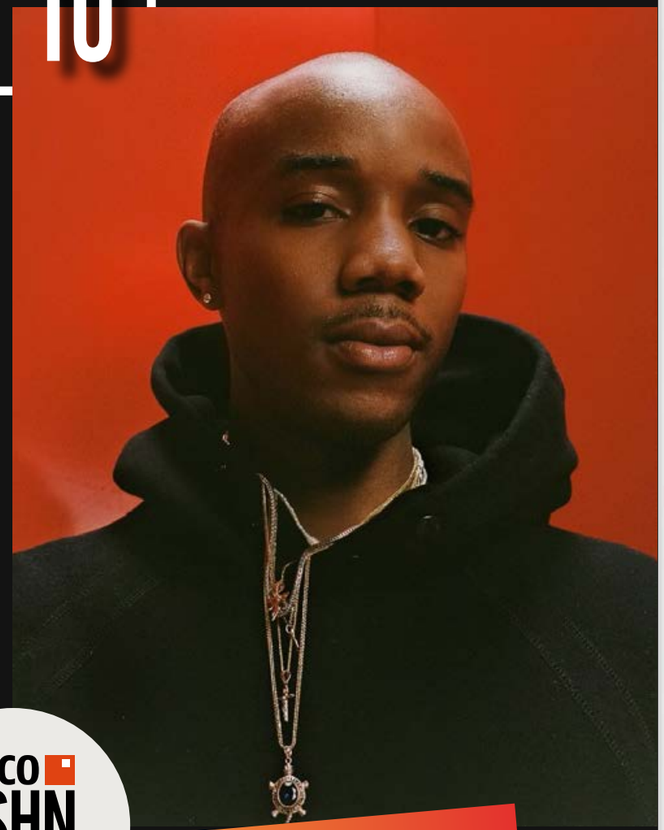


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Ade Hassan

Ade Hassan is an award-winning entrepreneur. With her lingerie brand, Nubian Skin, Ade brought a simple yet innovative product to the fashion industry - nude lingerie and hosiery that worked for women with darker skin tones. Though small, Nubian Skin had an out-sized impact on the lingerie industry by "redefining nude".
In 2017, Ade was awarded an MBE for services to fashion. The award was made in recognition of Ade's commitment to her mission to redefine nude, and the impact she consequently made on the fashion industry.

10



Quil Lemons

Quil Lemons is a New York based photographer, originally hailing from Philadelphia. His visual language is distinct and it interrogates ideas around masculinity, family, queerness, race and beauty. Quil's work dances the line between the fantastic and realistic, resulting in disruptive images that feel like pure imagination, while simultaneously grounding us in references to our current cultural climate. His images can be found in publications such as ES Magazine, Garage, GQ Middle East, i-D, Out, The New York Times, Vanity Fair and Variety... His clients include AwakeNY, Calvin Klein, Coach, SSense and Valentino... Quil has previously exhibited at International Center of Photography, NY '21, in Lincoln Center at the American Ballet Theatre's Fall Season, NY' 21, Aperture's New Black Vanguard, NY '19, Kuumba Festival, Toronto '19, and Contact Festival, Toronto '18.

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09



Amanda Cosco

Amanda Cosco- One part geek and other part chic, is a leading voice at the intersection of fashion and technology. Cosco's work and research on digital culture, wearable technology, smart fashion, and spatial computing has had her recognized as a top woman in wearable technology, fashion technology as well as a key thinker on the future of fashion.

As an innovation consultant and strategist, Amanda works with the most innovative fashion, retail, and consumer product startups to help them on their runway to success, some of which include Fortune 500 brands and startups across various industries.

She is most notably known for her ongoing multimedia project, 'Electric Runway' which is a multimedia project with an ongoing mission to discover and document how digital technology is transforming the $2.4 trillion fashion industry. The platform explores technological innovation through the lens of fashion and the Podcast- which covers topics such as 'The Retail Opportunities for Augmented Reality in Fashion"- was featured in Apple's "New & Noteworthy" section on iTunes and has since been recognized by Elle Magazine as a top fashion podcast globally.

In her decade long career, she has keynoted several international delegations on the future of fashion in the US, Berlin, Moscow and Manila. Her current research currently focuses on digital fashion and the impact of augmented reality on shopping. Amanda regularly provides commentary on radio and TV programmes as a tech and digital cultural expert.

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Platforms Promoting

AFRICAN FASHION BRANDS

African culture, especially music and fashion, have been enjoying global attention in the past 5 years; Africans are happy to connect more with their heritage and non-Africans are getting inspired by the authenticity and individuality of African culture. A few young Africans have taken it upon themselves to spotlight these young African Fashion brands to not only other Africans, but to Africans in the diaspora and non-Africans who might otherwise not have access or knowledge of their independent brand. We take a look at some of these brands spotlighting African fashion to the world.





THE FOLKLORE CONNECT

The Folklore Connect in its early years was a D-T-C multi-brand e-commerce platform open to African brands and those from the Diaspora. It later evolved to become a platform for African and Diasporan brands to enter into the international retailers giving international wholesalers easier and faster access to them without worrying about physical distance.

Explaining the idea behind the brand name, Amira Rasool, the founder said "One of our core company values is 'Connectivity', where we aim to create valuable and long-lasting connections between brands, global customers and partners, so 'The Folklore Connect' just fits perfectly!".

Working with various brands from Africa and the diaspora is no easy task, Amira Rasool shed some light on the model Folklore operates "We've been able to build really great and personal relationships with so many designers, creators and their teams. It's been a 2-way learning process where we've also learned to understand the special nuances that come with trying to build a brand on the continent compared to in a western market. We love learning from the brands and playing a part in helping their businesses grow and achieve the international success that they deserve."

Folklore has been ensuring African brands spread across the globe, currently focusing on the US market, getting serious attention from retail stores in cities like Los Angeles, New York, etc.

Folklore conquered international competition from international contemporaries by switching to become a B2B platform, enabling them to partner with these brands instead, building a cordial business relationship with them. Explaining the struggles African brands face to crossover to the Western market, Rasool said, "Aside from the well-known issues like logistics etc, visibility and access to market have been a struggle that The Folklore Connect aims to solve"

Rasool believes the future is bright for African fashion; "African brands have already shown that they have the talent, skill and creativity to hold a strong place in global markets, with the likes of Thebe Magugu, Lisa Folawiyo, Kenneth Ize and so many more doing so well internationally. And it's clear that it's not stopping any time soon, we're excited to see even more names on the runways and in stores around the world". There is no limit to what African fashion can do on the international level.





DITTO AFRICA

Ditto Africa is a marketplace created to cater to the fashion tastes of the local and international consumers providing an e-marketplace for Africa-based & African brands in the diaspora.They offer their global services from Lagos, but cover brands that span across Africa, including North Africa, Morocco & Egypt, West Africa; Senegal, Nigeria & Ivory Coast, Central Africa; Democratic Republic of Congo, East Africa; Kenya, South Africa: Republic of South Africa.
Ditto Africa covers fashion for both genders from brands including NKWO, 87Origins, Aziza, Yoga Konga, Adama Paris,Suave Kenya, Okhtein, MASA MARA, who mix traditional African fashion and values with a contemporary feel.







AFRIQUETTE

The platform describes itself as a “technology and digital media company creating products to empower and support Africa’s vibrant community of creators, doers, and those that aspire for more”. Afriquette promotes African creatives, it puts them on the international stage, showcasing their works, talent & uniqueness.
Afriquette is poised to elevate the African creatives in Africa and in the diaspora, leaving no one behind. It is a safe haven for African creatives to comfortably be who they are through their works, without having to make adjustments that alters their creative process.
Afriquette’s website features interviews with different creatives, essays on socio-political issues affecting the African Youths and articles that show the vulnerable side of the African Youths. Afriquette is the window into the life of African creatives and Youths on a larger scale, presenting them in a new light contrary to the stereotypes.



INDUSTRIE AFRICA

You want a full insight into all the cool, groundbreaking stuff happening in the African fashion industry and also the latest fashion trends & designers? Industrie Africa has got you covered!
Industrie Africa spotlights Fashion brands across Africa, trends, and also a market place to seamlessly buy cool outfits and accessories from various African brand.
Industrie Africa offers a marketplace for African fashion brands and juicy stories on everything about African fashion brands, cool right?



AFRICA'S



finest

FASHION EDITORIAL

Stylist | Moses Ebite ■ Hair | Ferdinand Hair ■ MakeUp | Bimpe Onokoya ■ Artistic Direction | Aize Mohammed
Models | Chisom Okeke, Tyra, Naomi G. & Aduke Shitta-Bey ■ Photography | Adebayo Jolaoso



Cynthia Abila and accessories by Ariaba Lifestyle



the Wildflower Closet



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Innovative Business feature

GAEA LUMI

In a world of fast fashion and over-consumption, new and fresh brand ideas are emerging. The question has been posed, "where can we get ethical, beautiful, and rare pieces?" Well, Nigerian crochet brand, GAEA LUMI has the answers to it. With high ambitions, GAEA LUMI is one of the few brands trying to give knitwear a full and commercial comeback. The use of knitted textiles can be traced back to as early as the 11th century. Knitwear saw its peak in the early 20th century (1910-1920), in the new Edwardian era, crocheted laces with elaborate texture and complicated stitching were coveted pieces. The crochet would see a resurgence in the 40s up to the 60s. The new era of crotchet was full of patterns with thicker threads and yarns than in earlier patterns and included wonderful variegated colours. Over time, crochet lost its popularity and was seen as a "homemaker's art"; An art that was explored by the early DIY YouTube community, and websites like Etsy and Ravelry made it easy for individuals to sell their patterns across the Internet but crochet hadn't made a mainstream comeback.

Today, there is a mini crochet resurgence, a growing community with high ambitions and unique patterns. Step in- GAEA LUMI, the slow fashion, knitwear, and crochet brand which takes traditional Nigerian styles and adds a modern flare. GAEA LUMI is paving the way for the crochet resurgence with hopes to take it mainstream and adorn mega superstars/fashion icons.

We interviewed GAEA LUMI to discuss the brand's trajectory and what it is like to revive the interest in crochet. Meet Pelumi of GAEA LUMI who is changing the industry one knot at a time.



The "Homegrown" Balaclava Set

What's your name?

My name is Keme and I am the founder of GAEA LUMI.

Tell us about the year GAEA LUMI launched?

Although GAEA LUMI officially launched in 2019, I did a test run sometime in 2018 when I made a few pieces for a few friends in uni.

What inspired the creation of the brand and how did you get the name?

I've always loved the idea of creating. Seeing the way my friends ate up the very first pieces I made sealed the deal for me. I knew I had a solid brand in the making, all I needed was a name; THE name!

I wanted the name to reflect sustainability in some way, hence "GAEA" which can also be spelt as "Gaya" or "Gaia". And the second part (which many people believe means light or illumination) is from my Yoruba name "PeLUMI". So GAEA LUMI!

That's very creative. What are your aspirations for the brand?

GAEA LUMI is always evolving, but my current aspirations would be having my pieces stocked in Moda Operandi and having Wizkid wear my brand.

GAEA LUMI has very unique crochets, what is the focus in creating a design?

Half the time the inspiration comes from what the clients want and my creative freedom in interpreting those orders. The other half is just me deriving ideas from my Pinterest boards.

I focus on visualising (with very rough sketches) before creating samples.

How long does it take to develop a crochet collection?

While GAEA LUMI doesn't have an official collection yet, it typically takes a couple of days to a few weeks to create custom pieces depending on what is being made. A collection would involve weeks of planning and subsequent months of production to pull off.

Will GAEA LUMI be launching anything new soon?

YES! There are a few collaborations in the development stage that will be made public soon.

What was the thought process behind founding the company?

As I said, I've always loved the idea of creating, and after I got settled on a name, coupled with the positive feedback I received from friends I was ready to create a brand.

How long have you been crocheting?

I picked it up in primary 5 and toyed around with it a couple of times in secondary school. However, ever since 2018 I haven't stopped crocheting.



The Mesh Collar Shirt



The Patchwork Cardigan



The Cross Mesh Sweater

What would you say the gap in the market was to inspire the founding of this?

In 2017, I had gotten into knitwear fashion and saw some pictures of pieces I wanted but weren't easily accessible because they weren't sold around me. I took up the challenge and decided to make them myself.

What was your big break in the industry?

I like to think my big break hasn't come yet. Ideally, it would be something as grand as Wizkid owning a custom piece. I also think he'd look good in the Mesh collar shirt. Currently, I've had big stars like Odumodu Black order for the "Homegrown" balaclava set - it suits his brand!

You had a stand at Street Souk '21, What did that do for your business?

Exhibiting and selling at Street Souk did wonders for publicising the brand. I look forward to this year's Street Souk; I think Ireti is doing an amazing job pushing Nigerian streetwear fashion to the forefront.

What's your business structure?

GAEA LUMI is currently structured as a sole proprietorship.

What would you say are the top 5 must-have GAEA LUMI pieces?

The principal GAEA LUMI piece is obviously the one you get custom-made!

GRAPES PATTERN BANK

"What we try to do is cut off a lot of complexities when it comes to fabric sourcing, printing, delivery"





There's nothing Africans love more than bold, bright, and unique prints. We see this at the market, in church, on billboards, on mosaics, on tv shows, and many more. We love the colourful traditional attires, our designers on the runways make use of these patterns. But in a state of oversaturated patterns and colours on the same textiles, there was no originality. We had seen the same Ankara fabric with similar colours be used repeatedly, and the bright and unique patterns that set us apart from the Western market were becoming stale. The industry needed to evolve and transform, we wanted fresh textiles with the same vibrance and youthfulness that the typical cotton fabric with traditional prints once gave us.

With the rise of technology and digital fashion, fashion is becoming less rigid. Painters want to be able to print their art on textiles and not just paint on canvas. Other creatives want to expand and introduce a new flavour of fashion. That's where Grapes Pattern Bank comes in, with a client list that includes a lot of our favourite designer brands, home and abroad. Grapes Pattern Bank has created an avenue for designers and creatives alike to digitally print their designs or artworks on a variety of textiles. The renowned brand, KAI collective broke the internet in 2020 with their "GAIA" dress. It was dubbed as the official dress of the year, it was seen on almost every it-girl, and it was featured in multiple Vogues. It can be easily spotted with its swirly print and harmonious colours. This masterpiece is one of the many digitally printed designs that Grapes Pattern Bank can boast of. The online store provides other services and sells an array of beautiful patterns which you can print on different textiles. We discussed with the founder to learn more about their origins, their current work schedule, and their goals.

What is Grapes pattern bank?

Grapes Pattern Bank is a surface pattern design online store, we sell and create custom mind-blowing prints for fashion, interior, products, and many more. Our prints are unique and would not be found anywhere else.

What year was Grapes pattern bank established?

Grapes pattern bank started officially on November 12, 2017

What would you say the gap in the market was to inspire the founding of this?

I was able to identify a gap in the Nigerian fashion industry. Our designers were limited in terms of fabric choices and textures, they were not able to express themselves well enough through their collections using prints, colours, and fabrics. We had different brands using the same prints. There was no room for authenticity. The idea was to give designers the opportunity to completely express themselves using colours, prints, fabrics, etc.

They can create a collection from scratch using custom colours and prints that convey perfectly the message behind their collection, they decide on fabric colours, textures, weight, etc.

What motivated the founding of the company? How long have you been at it?

I had been working on the idea of Grapes Pattern Bank

for 7 years but officially opened on November 12, 2017. There was a lot of research to be done, fabric sourcing, contacting factories locally and abroad, etc

What inspired you to create the brand and what is the inspiration behind the name?

In 2007, I started designing greeting cards and selling them to stores such as stop center, Ikeja, Med plus, lantern books, and stores in Ibadan and Ogun state.

My dad decided to register my company and as a young woman, I loved eating grapes and that was all I could think about. When I transitioned into designing prints after studying design in the UK I changed the name to The Grapes Pattern Bank.

What's the beginning process of a collection?

Our clients have full control over the choice of color, pattern, and everything in the design process.

Just like all our other custom print projects we work with a mood board provided by the client. When designing a print our number goal is to create something that's not on the market. We are constantly asking ourselves "what can we do differently?". It gets more challenging every day because we ensure that no two clients have similar prints even if they are exploring the same theme. So we are constantly experimenting with colour, creating new textures, and getting inspiration from absolutely everything.

What influenced the making of the infamous GAIA print?

For the GAIA print for Kai collective,

we needed to create something powerful and sexy, a timeless print. Fisayo sent her mood board and provided the color palette. We worked hand in hand to make her ideas come to life.

How did it feel seeing the GAIA print in Vogue and on A-list celebrities like Grammy-nominated Saweetie?

It felt extremely good and refreshing. Honestly, it was encouraging to see how much people loved and appreciated it.



"Over the years we have sourced over 200 different fabrics we can digitally print on. (Cotton, silks, mesh, scuba, suede, leather, sequin, swimwear, knit and so many more)Clients receive swatches, make their selection, we print and deliver to their doorstep."



How did that reflect on your business?

We worked on the prints for months

and our hard work paid off, the print went viral and that brought a lot of attention to Grapes Pattern Bank, we have grown exponentially as a company since then.

What are your top 3 favourite colours to work with?

When it comes to custom prints, we work with the clients' colours. But personally, I love bright colours, orange, yellow, and purple.

What are some of your favourite textiles to work with?

I find it hard to pick a favourite fabric. We have printed on a range of materials for different clients over the years and I've loved every single one of them. Most recently, I would say the mesh sequin, silk satin, PU leather, and mesh.

How long is the development of a collection?

There's a whole lot that goes into

what we do. It's a creative process so there are no guidelines, it's not straightforward. But it's important that both parties are fully committed, it does get overwhelming sometimes but the goal is to create the perfect print. We give 4-7 weeks as the average time for custom print designing but it takes longer sometimes. We sample prints on fabric, then adjust the print again. There's a lot of back and forth that goes on between us and clients during this process. The timeline varies due to certain factors. But I would say the longest we have worked on a print is 6 months.

What new development should we be expecting from Grape pattern bank soon?

We are currently working on something that's not limited to just the fashion or interior industry, something with our mark for everyone.

Stylepointe & Hue by Idera
Top by Ariaba lifestyle





Midé by midé



Mide by mide



Mide by mide



fashion in the METAVERSE



The Metaverse is a phrase that seems to have taken over social media and extended its reach to pop culture, bagging a category at the 2022 MTV Video Music Awards. Despite what appears to be a sudden increase in talk about the Metaverse, it's not a new concept. The stuff of science fiction novels and the main plot point of the 2018 movie - Ready Player One, although it went by a different name then, the Metaverse has always been lurking around the corner.

In October 2021, tech giant Facebook changed its company name to META, and it seemed like the journey to creating the metaverse started moving at 2x speed. Despite its name, META isn't the only company building the metaverse. Virtual and augmented reality companies, blockchain, and cryptocurrency platforms are all contributing to the metaverse. Each section of this ecosystem is an essential pillar of the 3D virtual world that is the Metaverse.

The Metaverse has many definitions depending on who you ask, but in all of these definitions, there are constants - the metaverse is wholly online and immersive. A digital universe that was once the pinnacle of imagination, the metaverse is here and is gaining traction, hoping to replace the physical one.

The pandemic brought fashion to its knees; stores closed down, people started working from home and the need for extra pieces of clothing dramatically reduced. Industry players had to adjust to the times and switch to reaching their consumers virtually, taking orders online, online shows and increased interactions on social media, all in a bid to stay afloat in a time when the whole world was sinking. As a result of these moves, digital fashion has become a thriving part of the fashion industry. For big fashion brands, going digital is a move to stay ahead of the curve and relevant in a fast fashion world.

Fast fashion is a fashion approach that focuses more on creating and mass-producing clothing items to cater to trends and consumer tastes. Trends come and go in the blink of an eye, making fashion brands scramble to keep up with them. What happens to the clothes that no longer make the cut? Fast fashion and its accompanying trends have received backlash from socially and environmentally conscious individuals who point out the waste that companies create and push for sustainability in fashion. In addition to the push, fashion brands have also been struck by a shortage crisis, leading them to look for alternate methods of creating and showcasing designs.



Digital fashion removes the need to produce these designs and appeals to people with moral concerns about fashion. For emerging fashion brands, the connectivity that the Metaverse offers means fewer hurdles to cross when trying to make it in the fashion industry.

Fashion in the metaverse also means that companies can conceptualise and adjust designs even before the garment is made, reducing the amount of waste produced on a massive scale. Scarlett Yang, a Central Saint Martins fashion school graduate, further encouraged this approach and created an utterly bio-degradable dress made of algae. Determined not to contribute to the fashion industry's waste, Scarlett first created a 3D computer model of the textural shape that the material would take before digitally fabricating a casting mould using 3D printing and laser-cutting technologies. And she completed each step of the design before she moved into production. Scarlett is just the first of many designers who are and would use the metaverse to make the fashion industry more eco-friendly.

With the increased popularity of non-fungible tokens (NFTs), unique crypto assets that can be bought and sold with records on the blockchain, another aspect of fashion in the metaverse has been opened. Clothing items can now

be owned and sold as NFTs, with ownership of these items verifiable on the blockchain. For an industry that thrives on collectables, limited editions and the feeling of exclusivity, NFTs in Fashion can be a game changer.

In 2021, Gucci made headlines for selling a virtual bag, a virtual version of their Dionysus bag for approximately $4,115 on the gaming platform Roblox. The physical equivalent of the bag costs an estimated $700 less. This act and the idea that people placed equal value on their virtual wardrobes revolutionised the fashion industry. The Dionysus bag wasn't Gucci's first or only move in the next edition. In addition to runway shows typical of fashion week, brands offered virtual stores and event venues, with an Auroboros digital fashion gallery featuring a Grimes performance.

Having the Metaverse fashion week also opened up another stream of conversation; what happens with fashion trends influenced by fashion week? According to some experts, the answer is an integration between your physical wardrobe and your virtual one. If you purchase a digital item, you get the physical equivalent for less than it would usually cost.



digital universe; the power fashion house launched Gucci Garden on Roblox, a digital mirror of its Galleria space dedicated to immersing visitors in the essence of Gucci.

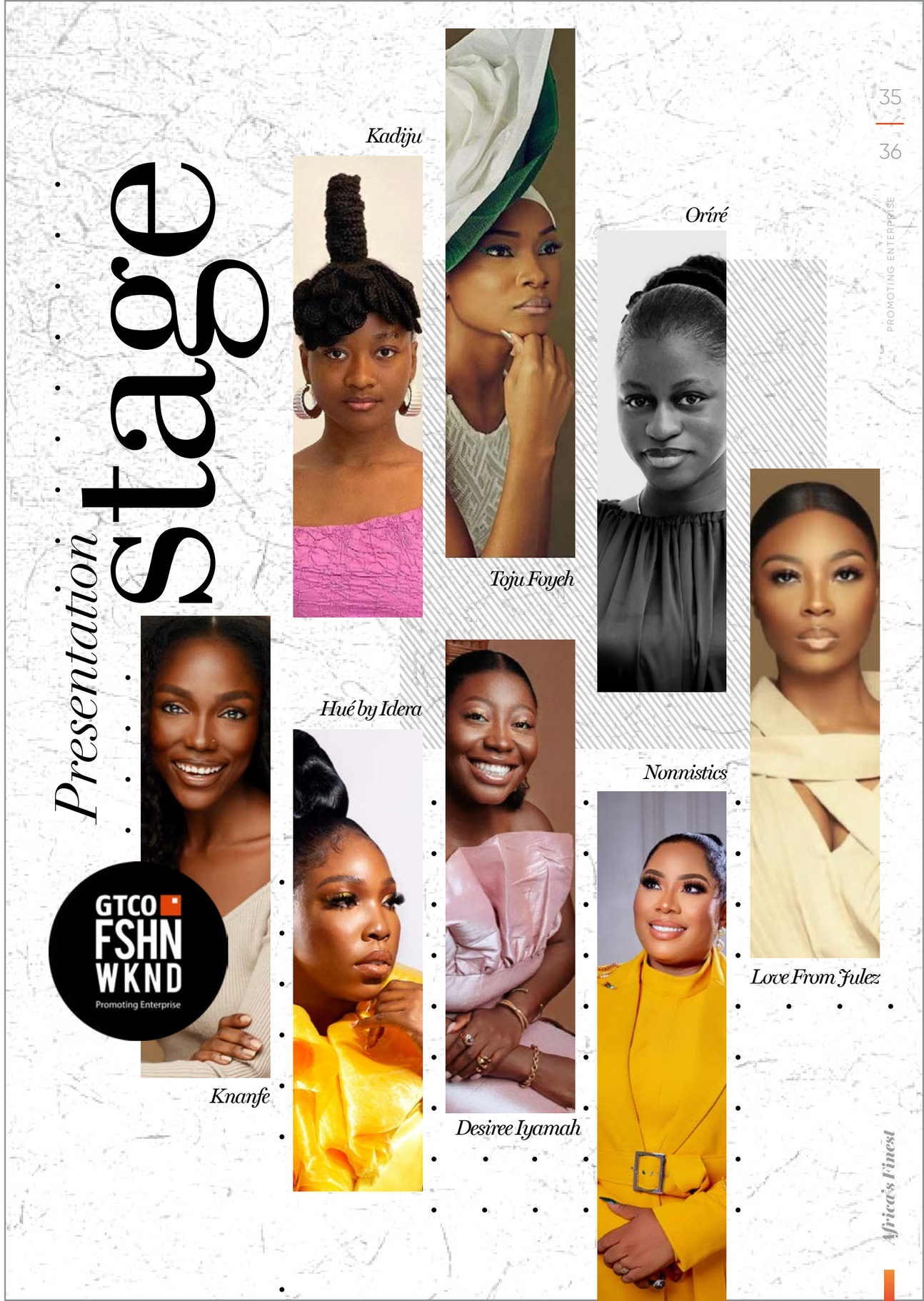
Tommy Hilfiger, Dolce & Gabbana and Balenciaga are a few big brands making a way into the metaverse and the opportunities it offers. The majority of the intersections between fashion and the metaverse have been through video games. The video game industry and the interactions it provides as a method of socialisation and entertainment is a ripe field for fashion brands. Creating 'skins' for video game characters, selling exclusive virtual pieces and offering immersive tours are just the tip of the iceberg for the digital fashion industry. Although the Metaverse is still in its infancy, Fashion brands are determined not to be left behind.

In March 2022, Decentraland hosted the Metaverse Fashion Week, an event that saw brands and consumers interact in an entirely new way. Although stakeholders say it was premature, there's no denying that it was a step in the right direction, with experts looking forward to the

Why are fashion brands so keen on getting into the Metaverse? Other than an unwillingness to be left behind in the grand scheme, the Metaverse is one way for high fashion brands to connect with a generation that hasn't interacted with them before. This demographic is going for the experience these brands offer other than their names and the attention it garners.

In a world that's becoming increasingly digital, having digital fashion pieces is a preemptive step in ensuring that you make a statement with your first digital impression. Fashion has always been a form of expression for humans, even more so for Millennials and Gen-Z.

The metaverse is coming a little slower for Africa and Africans than the rest of the world. With jerky internet connections and general distrust towards African brands, there's a lot to overcome in the continent's fashion industry before venturing into Metaverse Fashion. Despite that, African creators are keeping up with their counterparts, racing towards bringing the future now.



All Eyes on Beauty

HOW NIGERIAN BRANDS ARE PAVING THE WAY FOR INCLUSIVITY



When we think of 'inclusivity' – in everything from the world of advertising, fashion, the workplace or even beauty – we think of creating a space or product that is truly for everyone. It isn't a one-off ad campaign where a visually-impaired model is front and centre; true inclusivity requires research, time and investment in discovering who 'everyone' is, what their needs are and how to best cater to them.

Now, at a time when the beauty industry is continuously being challenged to bring (and keep) more marginalised communities in the fold – or at least, appear to be – it's more important than ever to its consumers to feel seen, heard and properly represented.



We've gone past the stages where 'inclusivity' was a marketing buzzword; now, people want to see brands taking real action. It's no longer good enough to slap an Asian, Black and White model on a piece of eyeshadow packaging; beauty consumers – across gender, race, age, religion, skin tone and skin type – want to see more thought and attention going into representing our diverse communities.

The beauty industry in Nigeria is not at all left out of the conversation. Brands like Nuban Beauty hit the ground running with an expansive range of product shades to serve African women of varying skin tones. Other brands like Nigerian make-up giant, Zaron Cosmetics, are using social media marketing and influencer partnerships to challenge colourism, an issue still very much prevalent in our society, taking the opportunity to highlight its broad #BrownSkin range.

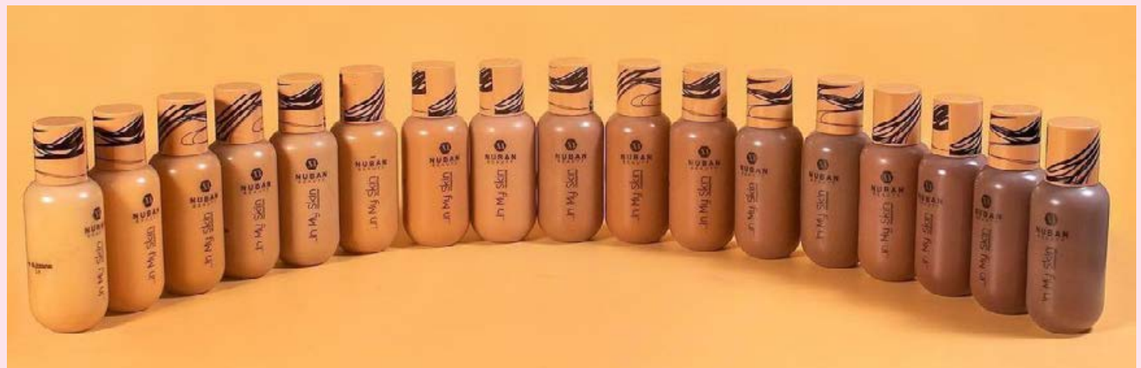


Take companies like Cookie Skin, which has a preventative and corrective skincare line or Oriki, an agro-beauty brand, both of whom offer products for both men and women. At a time when men are seen to be increasingly taking an interest in skincare, it's a direct response to changing times. It doesn't stop there with these brands; they're repeatedly using marketing channels to encourage body positivity and reaffirm the importance of being comfortable in your skin.



Another great example of a positively inclusive brand is Avila Naturelle, which stocks body and hair care products created specifically for people born with albinism – who, amongst other things, need extra protection from skin damage. They'll be one of the first beauty brands in Nigeria to have these kinds of products readily available. Fraym Beauty is yet another whose founders are tackling inclusivity from a different angle - this time, financial. Its goal is to develop high-quality products for African women in the most authentic and affordable way, all in the hopes of bridging the accessibility gap, even if just a little bit at a time.

So, is this to say that we've cracked beauty inclusivity? Not quite. While the efforts of the industry shouldn't be ignored or downplayed, we still have a long way to go. There are still communities, such as people living with physical disabilities, who are yet to get the attention they deserve. What matters most is for beauty brands to continue to stay consumer-focused and keep expanding product ranges (and messaging) that seek to embrace and not alienate.





Cynthia Albina and accessories by Aruba Lifestyle



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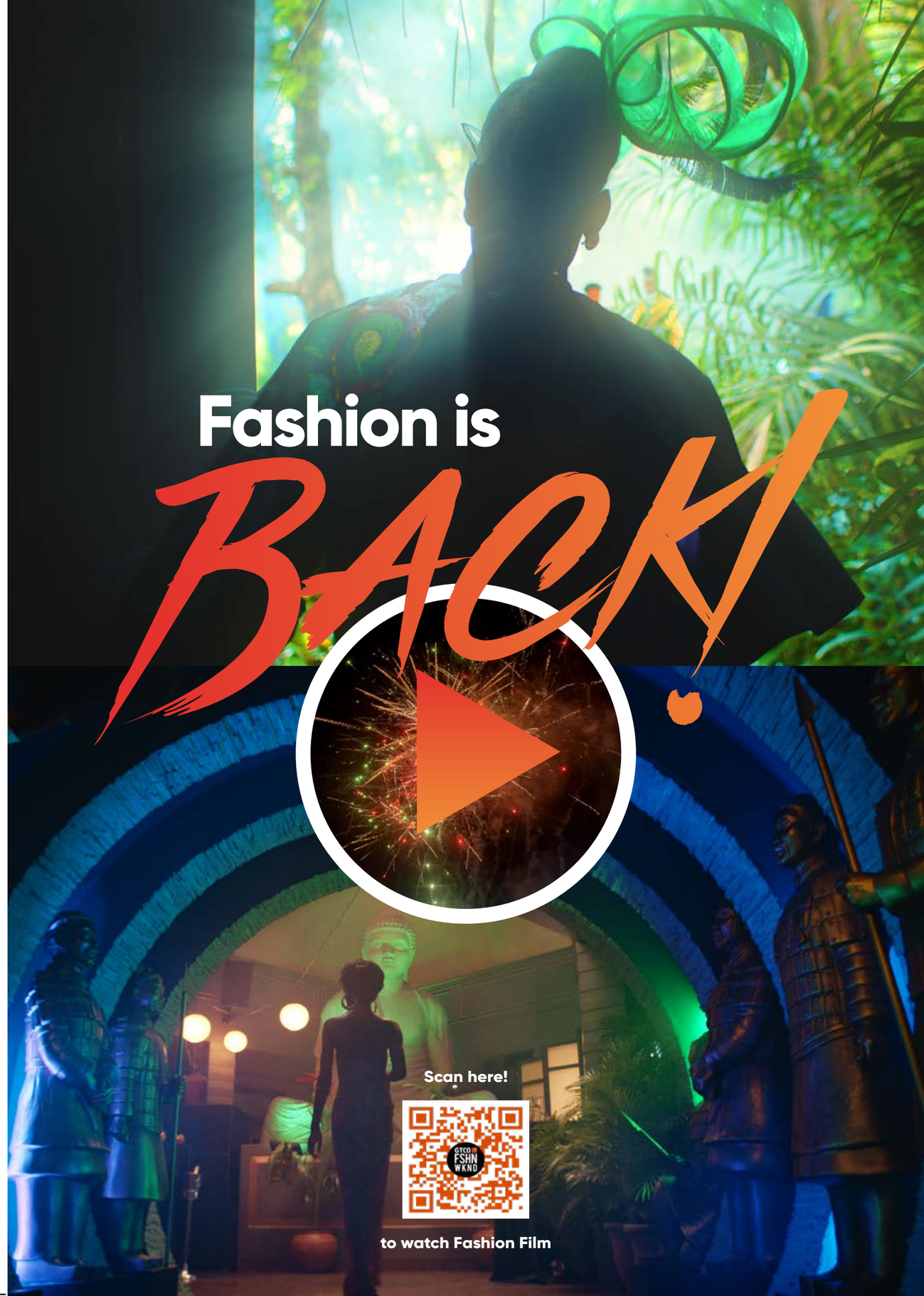
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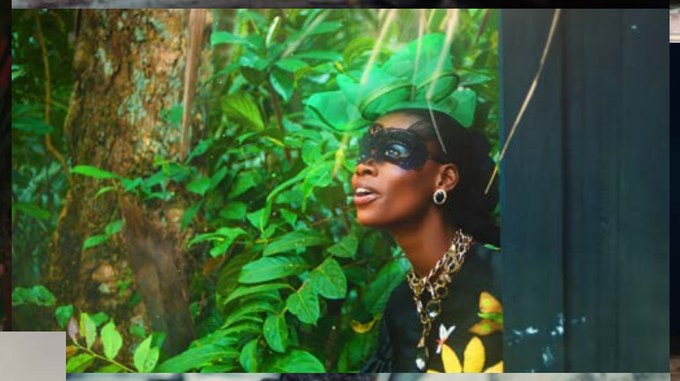






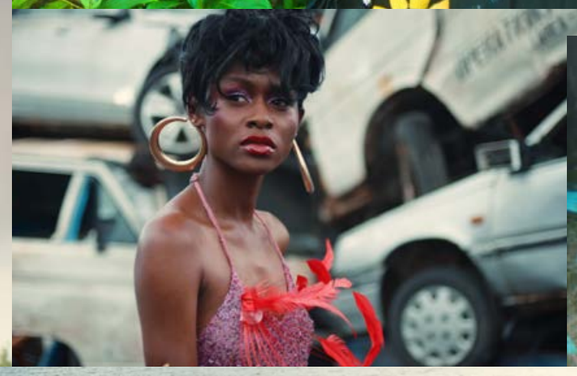
















RTW, M2M & Haute Couture:

WHERE'S Fashion heading?

> **The past and the future merge to meet us here.**
>
> *-Beyoncé*

Fashion, the historian, the art, the storyteller, and the inspiration. Fashion imitates the soul of the generation, the style and fad heavily depend on the era. To understand where fashion is headed or to calculate what trends are going to be the talk of the town, one must dive into the veins of the society and follow the blood back to the heart. More importantly than the style, trend or fad is the accessibility, availability, affordability, and the means through which we discover what is in vogue. From print media to social media, on billboards, or at festivals. Fashion is all around us, it is forever changing, evolving, reinventing, and adapting. But with the rise of climate consciousness and other factors, buyers are looking for more than what to wear. The typical means that once appealed to them is losing its grip on society, to some, it is the rise in prices, to others, it is the lack of ethics. Ready-to-wear (RTW), Made to measure (M2M), and Haute couture. These are the three main terms for various forms of dressmaking. What are they? How did they become the order of the day?



> **Ready-to-wear is made for everyone so Ready-to-wear fits no one."**

Also known as Prêt-à-porter, off-the-rack, or off-the-peg. A remarkable portion of the clothes that we buy online or in stores are produced in an assembly line in textile factories around the world. This is called "ready-to-wear." This is the most common version of clothing and therefore the most productive form of garment-making. Ready-to-wear is the collective term for ready-made garments, sold in finished condition in standardised sizes. RTW is made for everyone and garments of a design can be found in various colours and multiple sizes. Ready-to-wear wasn't always the go-to for buyers, like most of our favourite mediums, RTW didn't always exist. The rise of RTW is credited to Sonia Delaunay, she was dubbed the pioneer after she exhibited her geometric styles at the seminal 1925 Exposition Internationale des Arts Decoratifs in Paris. However, the creation of RTW began with the military. In the war of 1812, military uniforms were mass-produced, and soon after, high-quality RTW menswear became available to the public since mass production made simple, flattering cuts and muted tones of contemporary fashion possible in proportionate sizing. Au contraire, RTW womenswear didn't take off until the dawn of the 20th century which is why Sonia Delaunay is credited as a pioneer of the RTW movement. Womenswear in the 19th century was primarily bespoke and dependent on a precise fit. The blossoming growth of RTW was caused by economic disparities, and the insistent request for available, accessible, and fashionable clothing. The increase in media attention had birthed a buzz in society and the women didn't want to have to stitch their clothes or readjust their garments just so they could be trendy. They wanted clothes that they could get and equally get rid of once the wave was gone. RTW became recognized as a runway staple in the 1960s, when Yves Saint Laurent launched a RTW collection at fashion week, forever cementing it in high fashion. He bridged the gap between haute couture and high-street fashion, an alliance that is a quintessential part of the fashion industry today. Today we have the RTW collections showcased during fashion week. It is held bi-annually, the Fall/Winter collection (FW) takes place in February, and the Spring/Summer collection (SS) in September. Before RTW became fashion's favourite child, there was the golden child, Haute Couture. Haute Couture is synonymous with high fashion and the upper echelon. Haute Couture fashion week is held in January and July, with runways filled with elaborate and extravagant designs that make the average person without fashion knowledge ask questions such as "Where can this be worn to?" "What's the target audience?" To explain and answer these questions about modern-day Haute Couture, one must first understand how it morphed into the spectacle of artistic genius that is today.

I've never tried to do couture because it's a whole different beast."

-Tommy Hilfiger

Yves Saint Laurent, the man who made RTW a part of high fashion stated "The big difference between couture and ready-to-wear is not design. It is the fabrics, the handwork, and the fittings. The act of creation is the same." According to Wikipedia, by definition, Haute Couture is the creation of impeccable, custom-fitted high-end fashion design that today is partially constructed by hand and often utilizes other handmade, one-of-a-kind embellishments, notions, and trimmings. The history of haute couture is rooted in the French monarchy whose style choices focused on quality, details, cost, and the use of unique fabrics. These fabrics often required extreme attention and flawless craftsmanship. In a world where the use of sewing machines was seen as for the proletariat, the handmade dressmaking which could only be executed by the finest of tailors and seamstresses was placed on a pedestal. It was designed to be a part of a person's wardrobe forever with the intent of it never going in and out of style, a classic to be passed on to your heirs and beyond. The choice of Haute Couture as the favourite form of dressmaking was born out of elitism, it set them apart and showed wealth. The etymology of the word, Haute translates to high and Couture means dressmaking. Haute Couture over the years has become less of a show of wealth and more of an exhibit of artistic talent and imagination. In modern-day, Haute Couture is utilised as a marketing tool to drive sales of more accessible offerings of a given house, particularly make-up, jewellery, and fragrances which have mass accessibility. Haute Couture is seen as an art and like a lot of art pieces, it is protected by the law and bound to many rules. In France, the term haute couture is protected by and is defined by the Chambre de et d'industrie de Paris. The Chambre Syndicale de la Haute Couture is defined as "the regulating commission that determines which fashion houses are eligible to be true haute couture houses". A few rules that Haute Couture registered houses have to abide by are that

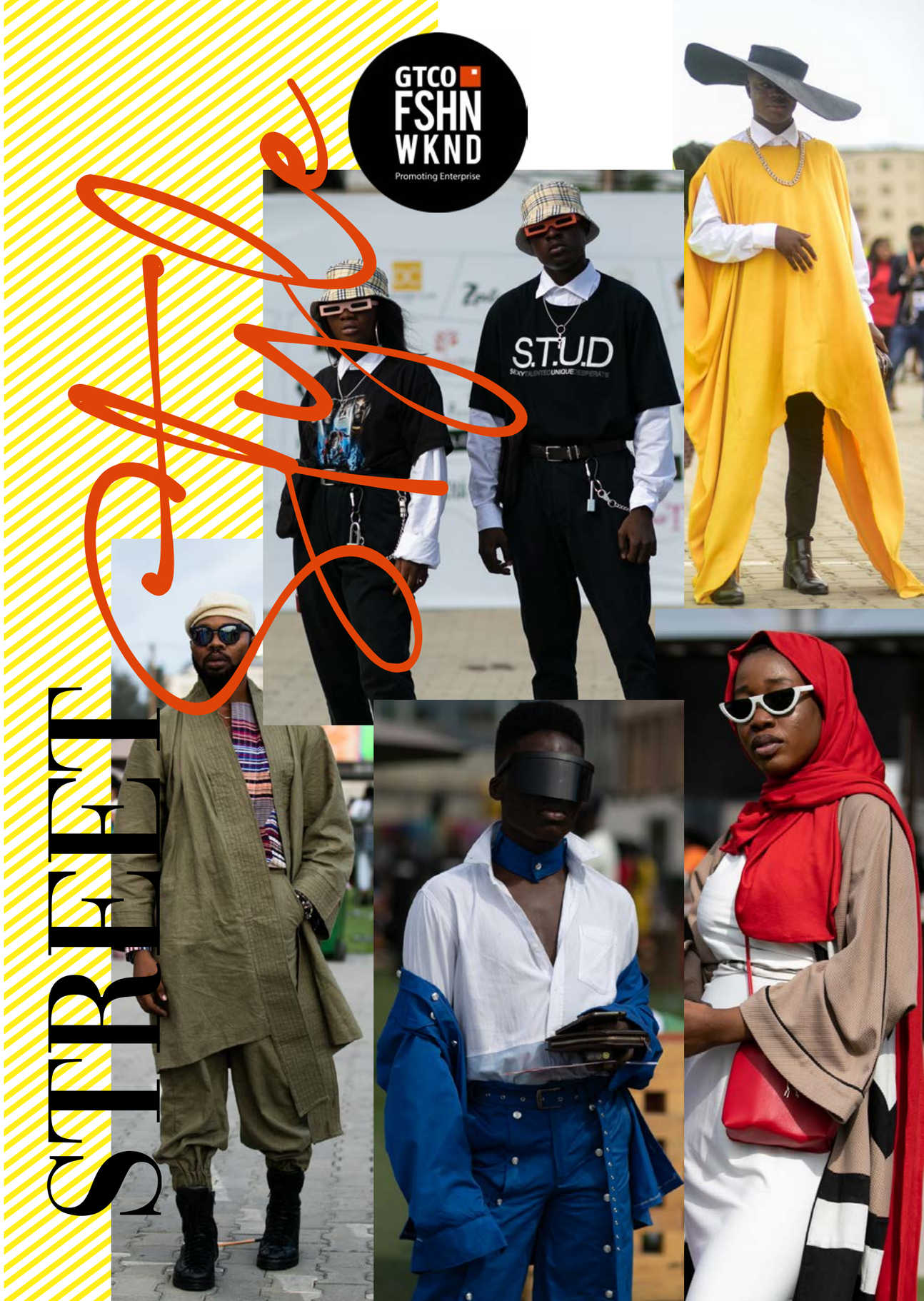


the workshop (atelier) in Paris must employ at least fifteen staff members full-time and it must have at least 20 full-time technical people, in at least one workshop (atelier). Easily explained, if RTW is the beer of the fashion industry then Haute Couture is the champagne.

However, there is a third child in the dressmaking family. It has been here longer than both Haute Couture and RTW but like most firstborns, it is often overworked yet overlooked. This is Bespoke and Made to Measure (M2M). Both terms are used interchangeably, they're not the same but they are cut from the same cloth so we can look at them as identical twins. They typically refer to custom clothing that is cut and sewn using a standard-sized base pattern. The key word is custom, made by a tailor at a client's request. The only difference between them is that a bespoke tailor draws a unique paper pattern by hand and on the other hand, a Made to Measure tailor uses an existing pattern and makes some basic modifications to it. It isn't as productive as RTW and not as expensive as Haute Couture but it has been here since the dawn of time.



RTW, M2M, and Haute Couture are unlikely to go out of style as instead of making new kids, the younger generation have decided to marry fashion, and just like the legend about the secret to having a good and fruitful union goes, the younger generation has decided to have "something old, something new, something borrowed and something blue (or in this case something green which represents sustainability)".







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TikTok MakeUp Trends



Social media is a powerful tool for connecting and sharing knowledge. For makeup and beauty influencers, social media has been a way for them to create and interact with people interested in their content and expertise.

Visual social media like TikTok and Instagram have helped make-up artists spread their makeup 'hacks', turning these hacks into viral trends that makeup enthusiasts participate in. These trends cover a variety of makeup trends - ranging from entire makeup looks to different ways to contour.

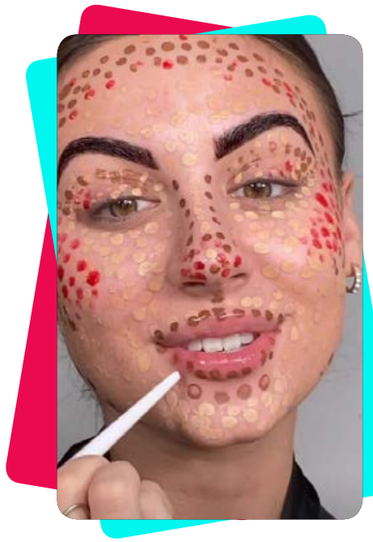
Tiktok, in particular, has transformed beauty trends as we know them. The app is fast-paced, with trends coming and going in an endless slew of recommendations, hashtags, and makeup artists turned influencers.

Since TikTok has a limit of ten minutes, makeup tutorials and trends on TikTok are easy to follow. With a diverse range of makeup artists spanning different skin shades, skin textures and eye shapes, there's something for everyone on the clock app.

There's a lot more focus on being outside-ready than camera-ready, so the makeup trends on TikTok feel easy to recreate and catered to the average person or makeup rookie. The hashtag' Makeup' has 301.8 billion views; the makeup tutorials follows up with 48.6 billion views.

Makeup trends and challenges also add to the relatability of makeup on the app, with creators asking followers to duet and show their versions or recreations of the look.

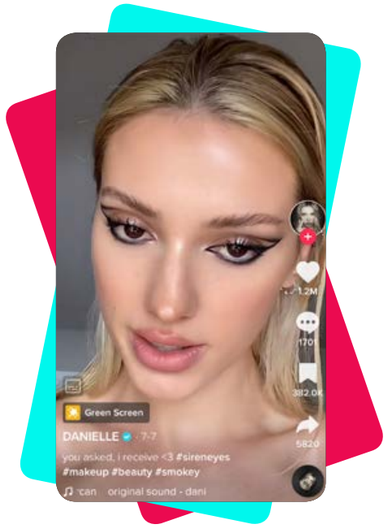
Here are our favourite TikTok Makeup Trends:



1 Dot Contouring

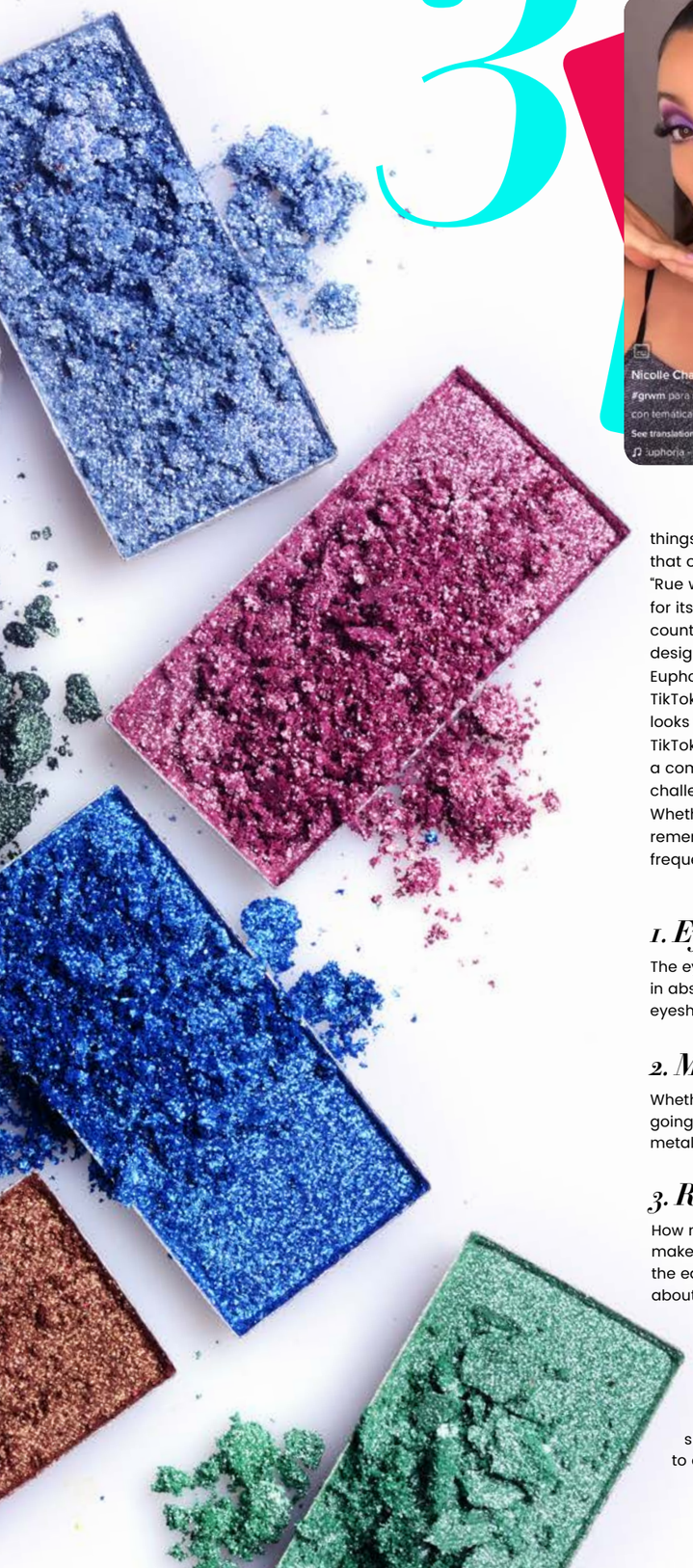
Contouring is hard enough the usual way, but TikTok MakeUp artists swear by the dot method. This method involves placing dots where you would usually draw lines. The Dot Contour hashtag has 1.9 million views alone, not factoring in the variation of the makeup trend.
What makes the dot contour method creative? Apart from the fact that it's time-consuming, it does have the tendency to go wrong and leave you with a flat base that's unsuitable for your intended makeup look. But when it does go right, it goes very right!

Siren Eyes

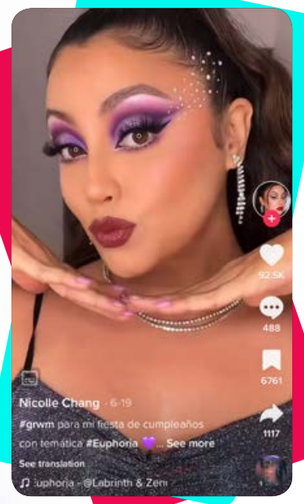


2

With the rise in people interested in astrology and the feminine. Siren Eyes are making a comeback. Initially a 90s glamour supermodel look, Makeup TikTokers have tutorials for this makeup look that gives your eye a seductive form.
Similar to Cat Eyes, Siren Eyes are not as sharp and more subtle, focusing less on the perfection of the wings and more on having a smoky overall look.



3 The Euphoria Look



Before you think of 'happiness', the word Euphoria now inspires thoughts of the award-winning HBO show starring Zendaya as the lead. Euphoria is known for many things - Rue's cutting tongue, Cassie's underhanded tricks and that one scene in the bathroom. But beyond all that and the "Rue when was this?" intervention scene, Euphoria is famous for its costumes and makeup. Various MUAs on TikTok have countless tutorials featuring makeup inspired by and makeup designed to look like Euphoria characters.

Euphoria season 2 featured intense scenes and looks that TikTok blew into our faces, a good thing too. The makeup looks for each shot were, to put it mildly, eye-catching, and TikTok thought so too - the Euphoria Makeup Hashtag has a combined 2.2 Billion views, and the Euphoria makeup challenge is right behind it with 11.7 million.

Whether you want to look like Rue, Cassie, Jules, Maddy or Kat, remember that typical Euphoria makeup is bold, colourful and frequently features lots and lots of glitter.

1. Eyes

The eyes are the most paid attention to in Euphoria. Graphic liners in absurd shapes, wings so sharp they can cut glass and smoky eyeshadow with shimmer.

2. Metallic Colours

Whether you're recreating Alexa Damie's iconic look or you're going Zendaya-themed, Euphoria makeup features bold and metallic colours for you to use pretty much anywhere.

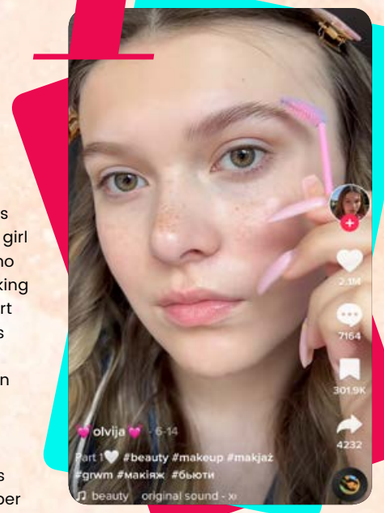
3. Rhinestones

How many different ways can you apply rhinestones in your makeup? The answer is yes. Whether around your eyes or on the edges of your baby hairs, Euphoria-themed makeup is all about the stones and the edge they give.

4. Shine, Shimmer and Glimmer

If fairies were morally grey, they'd look like Euphoria characters. Euphoria-inspired makeup is liberal with the shine and glimmer. From eyeshadow to lip-gloss, the goal is to catch eyes and keep them on you.

4 Clean Girl Look



This look manifests the desire to have a no-makeup makeup look. A progression from the pandemic era obsession with skincare and self-care, at first glance, the clean girl look might look like a nod back to the early 2000s look of minimalist glamour, but it is more than that. The clean girl look is for all the people who want to go out without looking like they put too much effort into theirlook, aka effortless and minimalist. Although women of colour have been tweaking their version of the 'Clean girl aesthetic', it became a viral make-up trend through supermodels Bella Hadid and Hailey Bieber using it as their off-duty model look.

To achieve the clean girl aesthetic, the focus is mainly on skincare prep. Exfoliating, hydration/moisturizing and sunscreen are the main ingredients. The clean girl's makeup aims to have skin that looks like skin, meaning if you have freckles or acne, it doesn't matter, as healthy skin doesn't necessarily mean clear skin. Anyone can rock the clean girl look.

TikTok MUAs differ on the number of makeup products used, but most agree on the basic steps -



1. Skincare

A proper skincare routine including hydrating, moisturizing glowy sunscreen.

2. Minimal Coverage

Depending on how much coverage you're comfortable with, you should apply little foundation (or no foundation!); the goal is a skin-like finish and an overall even tone.

3. Concealer

Apply concealer under your eyes, around your mouth, the corner of your eyes, smile lines and the middle space just above your eyebrow space and blend with a damp beauty blender. This helps you lift your face naturally without heavy contour.

4. Setting Powder

Despite the short-lived (thankfully) trend of not using setting powder during your makeup, lightly setting where concealer usually creases is the difference between a great look and a slightly washed-out look.

5. Brows

The brows are an underrated makeup hack that not a lot of people take a look at. Great brows help your eyes look bigger and give your face the arresting feature it needs. Brush your brows with brow gel and give them a fluffy but straight look.

6. Highlighter & Blush

Since the goal is dewy skin, be sparse with your application but still hit the spots where the sun usually hits.

7. Lips

Lightly line your lips and use your fingers to smudge the lines in, and top it off with lip gloss.

8. Hairstyle & Jewelry

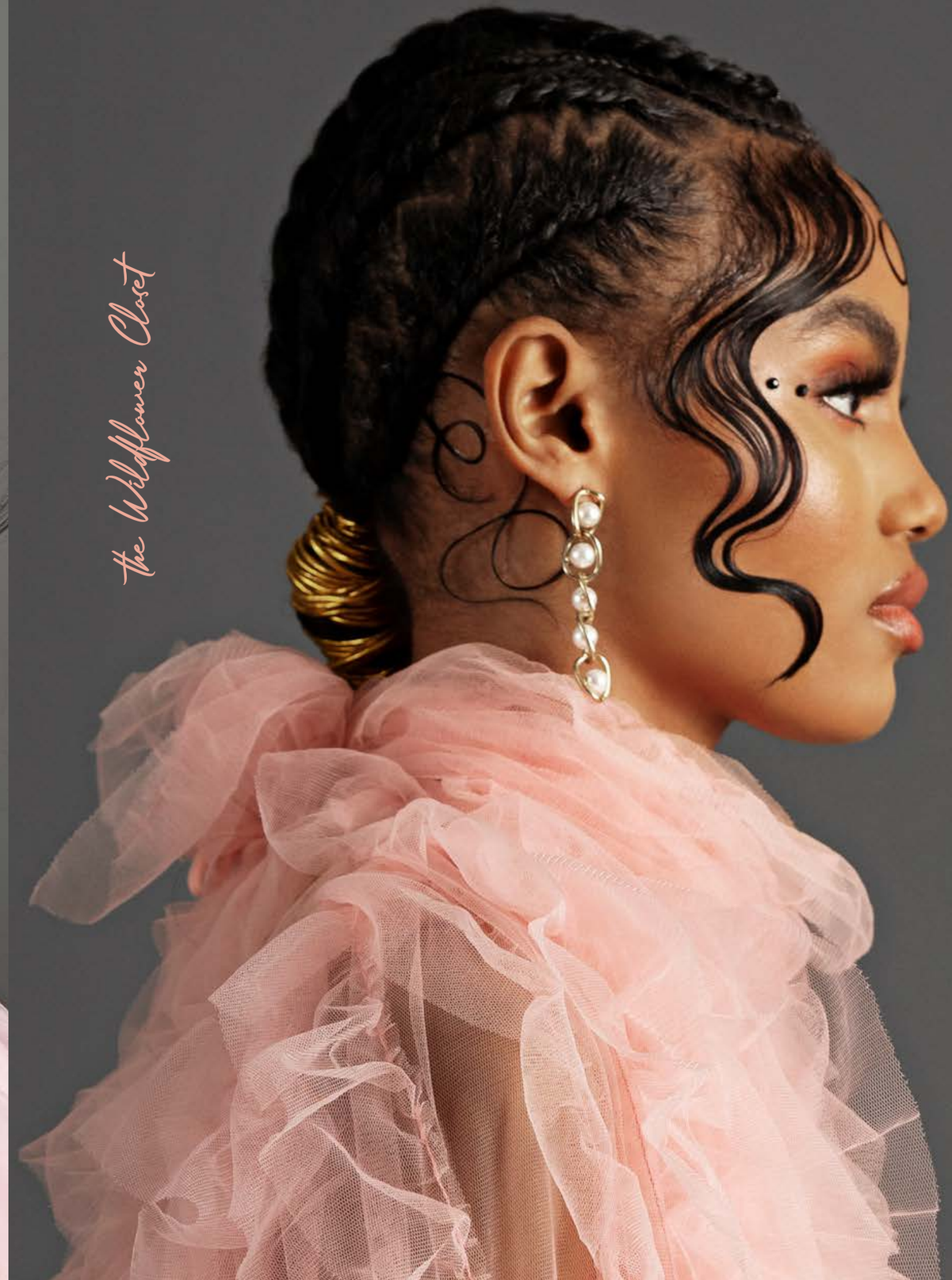
No makeup look is complete without accessories and an accompanying hairstyle. Slicked back ponytail and simple golden jewellery are the best buddies to go along with your clean girl look.

And there you have it! The clean girl look's done and dusted, figuratively, of course. Pro-tip for the entire look; go with neutral colours for your clothes and nails, you can still rock the look with your braids or natural hair, and for accessories, less is always more.

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10. Fruché
11. Mantsho
12. Taibo Bacar
13. Adama Paris
14. Romeo Hunte
15. Huishan Zhang
16. Dapper Dan

Consumer Shifts:

What's happening to DEPARTMENT STORES?

From 18th-century France to 21st-century America, department stores have revolutionized how we shop and influenced society around the world.

France has always been at the forefront of fashion and style, so it's little wonder that The Bon Marché in Paris, founded in 1838, is widely believed to be one of the first modern department stores, selling lace, ribbons, sheets, mattresses, buttons, umbrellas and other assorted goods. Alongside a collection of the most stunning items the world over, original works and limited editions were displayed. In addition to cultural exhibitions, furniture collections, and contemporary works of art, the room was filled with apparel for women, men, and children as well as accessories, dinnerware, and design.

John Wanamaker carried the concept to the United States in 1875 by purchasing a rail-freight depot in his native Philadelphia and populating it with a collection of specialty retailers. Among his innovations were the introduction of price tags and the development of aggressive advertising programs for his growing chain of stores.

The American economy was evolving at the turn of the nineteenth century, and not just in its workshops and factories but also in its markets. Changes in product manufacturing were paralleled by changes in how they were distributed. The expansion of department stores, huge retail enterprises that consolidated much of the nation's selling, was the most obvious and striking of these shifts.

These businesses provided a wide variety of products to urban customers and acquired their supplies through buyers who arranged for direct communication between the stores and the manufacturers. Clothing, dry goods, and household products made up the bulk of the businesses' sales. As they expanded, they added new departments and acquired what eventually amounted to a dizzying variety of inventory, including men's and children's clothing, furs, carpets and rugs, upholstered goods, furniture, silverware, parasols and umbrellas, jewelry, hats, shoes, toys, books and stationery, china, glassware, crockery, flowers and feathers—basically anything that might be of interest to customers. The stores (when successful) sustained a high volume of sales and a high turnover flow of business by offering items at low prices and keeping low profit margins: earnings were made by volume, rather than markup.



Department stores, like railroads and the biggest manufacturing companies, increased their scope of operations by forming chains across the country. They also concentrated distribution by eliminating the mercantile middlemen—the wholesale "jobbers"—who had held the earlier network of selling through local stores together. Fundamentally, they encouraged new purchasing patterns. The new department stores offered ready-made, factory-made clothing at prices and in previously unheard-of assortments, despite the fact that they also sold bolts of fabric. The new shopkeepers, unlike the country stores they replaced, only accepted cash as payment instead of trade or credit.

Prices were no longer discussed between the shopkeeper and the buyer; instead, they were uniform and printed on tags attached to the goods. Most businesses introduced money-back policies for clients who were not happy. Additionally, they advertised more forcefully and



seductively, seducing clients with flyers, printed cards, newspaper and print ads that lauded the qualities of the shops' items. Together, these changes contributed to the consumer economy becoming a distinctly modern market.

Along with long-distance mail-order marketing, the new department stores also increased foot traffic into their physical locations by enticing shoppers with ever-expensive window displays. Window trimming developed into an art and a science between 1880 and 1900. Before, business owners had not given much attention to their windows, possibly stocking them with a random range of products to sell or maybe showing nothing at all.

Large population centers, transportation, and the use of electricity for power and lighting all contributed to the establishment of department shops in the 19th century.

The boundaries of consumer culture were perhaps stretched by department shops in the United States earlier and to a larger extent than in Britain. In North America, this department stores' low prices and broad selection of items all under one roof in the final quarter of the nineteenth century made mass consumerism conceivable. Additionally, they promoted a consumer mindset through widespread branding and advertising, innovative merchandising and sales techniques, plush interiors, and alluring amenities. American department stores of the nineteenth century were early indicators of the development of a national, and albeit international commercial society and consumer mindset.

Department store chains contributed significantly to the lives of many throughout the course of the last century and revolutionized the retail industry.

Department stores played a role in defining what it meant to live the dream successfully for the middle class in the 20th century.

Since they offered broad selections of name brands at reasonable prices all under one roof, these stores were frequently an entry point into fashion and home furnishing trends that were previously exclusive to the wealthy. Initially in big cities, they later spread to the suburbs as population exodus occurred. They also contributed significantly to the development of the notion of shopping as a social activity in the second half of the 20th century as the main draws for malls in suburban areas.

But over the past 20 years, a number of giants have been brought to the brink of extinction due to a combination of other causes, putting even the most creative people in peril. These influences came from both internal and external sources. Online shopping had a boom thanks to Amazon, and many brands that had previously depended on department stores started selling to consumers directly both online and in their own storefronts. Many department store companies, however, placed bad bets, spending more money on store growth and less on e-commerce and merchandise distinctiveness.

The middle class has been having financial difficulties since the Great Recession started in 2007, which is arguably most crucial for the companies that cater to

this demographic (think Macy's, J.C. Penney, and Bon-Ton). In the previous ten years, "the middle 40 percent" of the country's income shrunk, while high-income households received more than $8 of every $10 in national income growth, according to a 2018 analysis from the consulting firm Deloitte. As a result, middle-class consumers found discount businesses that offer name brands at steep discounts, such TJ Maxx and Ross stores, to be considerably more alluring than department stores that charge full price.

Stores like TJ Maxx and Home Goods were more appealing than many of their department store rivals because of the treasure-hunting element. Before the epidemic, Macy's, the biggest traditional department store in the nation, announced plans to close 125 of its more than 800 shops.

However, upscale department stores have also struggled to succeed. Other high-end retailers that have declared bankruptcy in the previous four years include Barneys New York, Lord & Taylor, and Neiman Marcus, in addition to Sears and J.C. Penney. Even Nordstrom, the most forward-thinking traditional department store chain, is experiencing serious challenges. The pandemic shutdowns that drove more consumers online resulted in a 45 percent boost in overall US e-commerce sales from April to June, although Nordstrom only saw a 20 percent increase.



Brands began building direct ties with customers online and through their own storefronts as more Americans went online and social media platforms gained popularity, decreasing their reliance on department stores for client acquisition. For a while, department stores might still be a way to reach largely older customers who liked in-person shopping or others who didn't have access to the internet, but the chains shifted from being a vital sales channel for popular brands to becoming more of a complementing one.

As middle-class department stores started to flounder, more mid-priced brands like Levi's and Adidas started selling on Amazon and other online marketplaces, giving chains like Macy's fierce online competition. The advantages of department stores also decreased as a result of Amazon and other top online merchants being frequently more handy than going to a big-box store where sales people are trained and paid less than they once were.

Although the department store industry has been declining for years, the pandemic has expedited that process. And the neighborhoods they call home, which benefited from their presence during the golden years, are now dealing with a chain reaction of problems.

The demise of large department stores, as well as malls, is quite a significant economic, social, and cultural issue. They occupy such a physical place as well as a social space.

The best that many department stores in the US can do is simply try to adapt and survive because there is no magic solution that would make them instantly prosperous again. For companies like Macy's or Nordstrom that still have a presence across the country, this means fewer big, full-price stores and greater investment in e-commerce sales, possibly augmented by smaller pickup locations for online orders to help offset high shipping costs. Executives from Macy's have also stated that the retailer intends to test out smaller locations that aren't connected to malls in a bid to break free from the ailing regional malls constructed for a collapsing American middle class.

Clothing and cosmetics brands, which are important product categories for many department store chains, continue to offer more products directly to consumers through their own stores and websites than through department store networks. Brands, whether they are well-known or emerging startups, benefit from this direct relationship since it provides them greater control over how their products are presented, more insight into their target market, and frequently higher profit margins.

Even if you could turn back time and restore the retail sector to its former splendor, that wouldn't address the major sociological and macroeconomic issues causing its downfall. Even though the average US household earned 48% more money in 2018 than it did in 1970, the majority of those increases occurred before 2000. The middle class's income share, which many of the largest department store chains catered to, has decreased by 19 percentage points along the road as the wealthy continue to accumulate wealth.

Who can blame consumers for prioritizing discounts over all else? The ease of Amazon Prime shipping and its seemingly endless virtual shelves of goods is also very difficult to match for those who can afford it. The year of the pandemic ensured that the American dream of department stores was completely destroyed; the final straw that broke the camel's back.

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THE PROLIFERATION OF AFRICAN MUSIC

AFRO BEATS



The term *"Afrobeats to the world"* has not rung truer than it does in this present time. Today, we have African musicians selling out arenas in different corners of the world. From Burna Boy's energetic performance at the MSG to Davido's electrifying takeover at the O2, down to Wizkid's shutdown of the Accor Arena all in 2022, Afrobeats is well and truly global. While this is not the first time that African music is gaining international recognition, worldwide acceptance on this scale is quite unprecedented. For the first time, African artists belong to an exclusive list of the top 1% of highest-earning musicians in the world. Certifications, plaudits, and awards are also being bagged by Afrobeats all over the world.

THE GROWTH OF AFROBEATS

The growth and acceptance of Afrobeats in the past few years have been nothing short of astronomical. Songs like Ckay's 'Love Nwantiti', Wizkid, and Tems' 'Essence', as well as Burna Boy's 'Last Last', have enjoyed true crossover moments. Love Nwantiti is the most certified Afrobeats song in history, having a diamond certification in France, and going double platinum in the USA. It also has certifications in Portugal, Germany as well as the UK. Essence by Wizkid and Tems was dubbed the "song of the summer" by many music critics around the world.





The song was undoubtedly one of the biggest songs of 2022, getting a nomination for Best Global Music Performance at the 2022 Grammys. Artistes like Rema and Oxlade are not left out, with Calm Down and Ku Lo Sa lighting up arenas around the world. The proliferation of Afrobeats in recent times has led the Grammys to consider adding an Afrobeats category to the awards. This was confirmed by the CEO of the Recording Academy, Harvey Mason Jr at a news conference in Ghana saying "We called in producers, songwriters, artists, executives and we had a virtual listening session where we heard from Afrobeats creators." "We just talked about, 'What are the different subgenres? What are the needs? What are the desires?'". While having an Afrobeats category at the awards might take a while, this is certainly a step in the right direction.

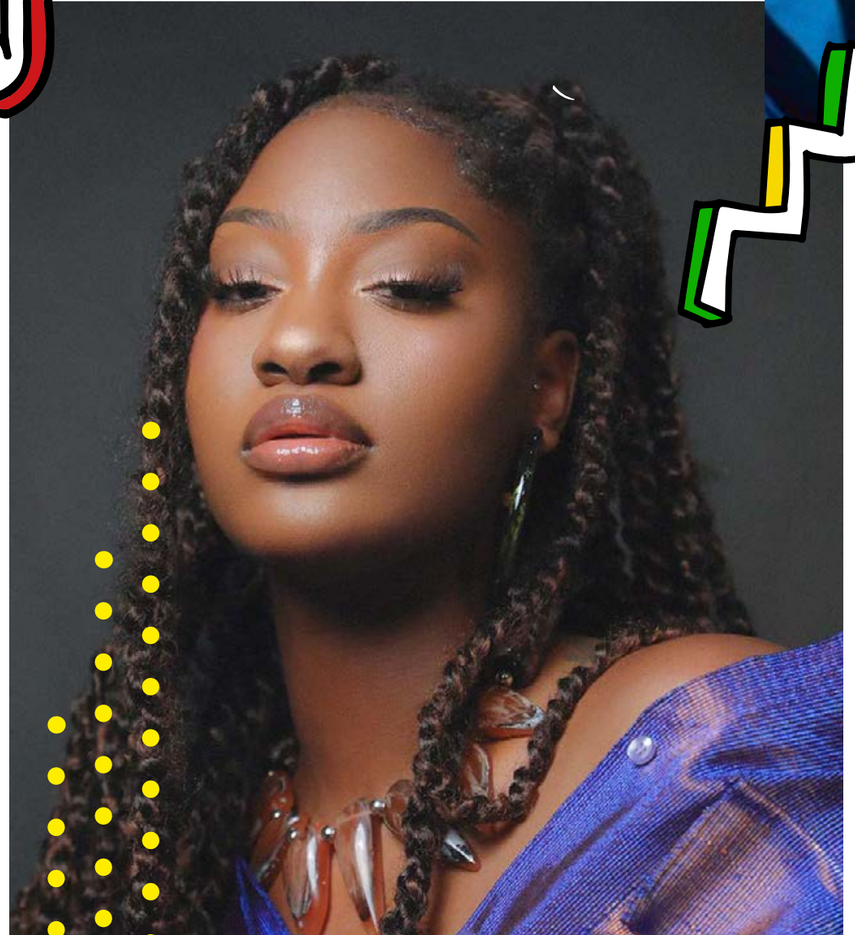
HOW DID IT HAPPEN ?



The proliferation of Afrobeats has been a long time in the making, and some important factors made it possible.

INTERNATIONAL COLLABORATIONS

It will be disingenuous to talk about the globalization of Afrobeats, without mentioning the role that international collaborations played in it. Working with musicians from all around the world helped to expose Nigerian artists to a wider audience. Wizkid was able to make an entry into the American market, after collaborating with Chris Brown. He has gone on to score a Billboard Number 1 hit with Drake. He has also worked with Beyonce, Metro Boomin, TY Dolla Sign, and more. His collaboration with Beyonce on Brown Skin Girl made him a Grammy Award-winning artiste. In recent times, Afrobeats songs have gained worldwide acclaim after international remixes. A prime example is Fireboy DML's 'Peru' which had superstar Ed Sheeran on the remix. Rema's Calm Down with Selena Gomez is another example.





SOCIAL MEDIA

The internet is one of the main pillars of globalization, and this applies to Afrobeats. Social media has been a potent tool in the "Afrobeats to the world" movement. Today, songs become global hits off Tiktok challenges and Instagram reels, and Twitter trends. Love Nwantiti, Emiliana, Essence, and Ku Lo Sa are a few songs that owe their success to virality on social platforms.

DIASPORAN COMMUNITY

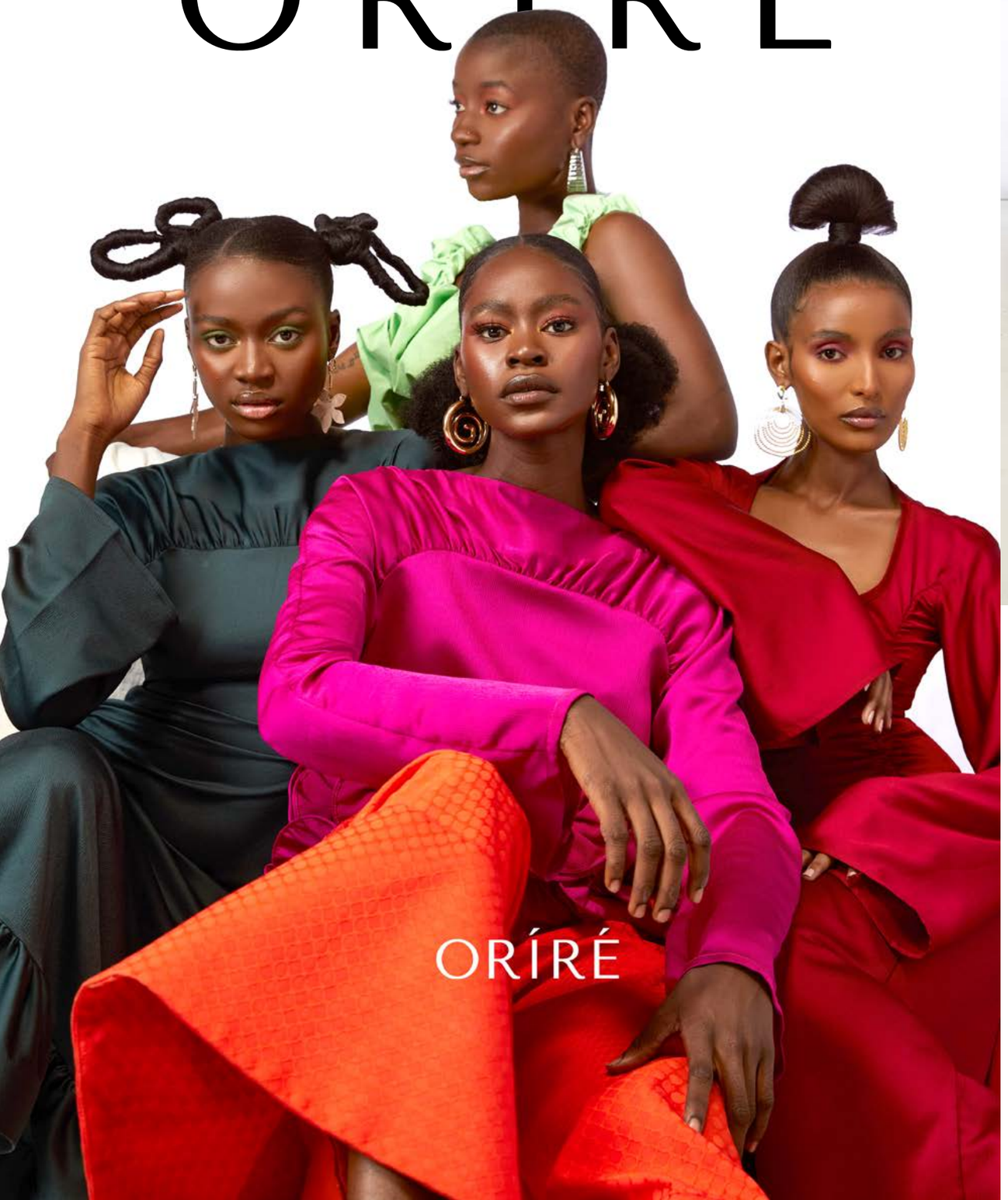
Connecting with the African community in the diaspora has aided the growth of Afrobeats. From producers such as P2J and Jae5, to executives like Tunji, to the fans that turn up for shows and tours, it has been a collective effort to take the music glo.

COMMUNITY

Finally, having a sense of community has been instrumental in taking Afrobeats to the world. African artistes are collaborating across the board, in a bid to leave no one behind. Davido and Focalistic's partnership aided the spread of Amapiano. Veteran rapper Olamide has been instrumental in the success of new-age superstars, Fireboy DML and Asake by providing them with a conducive label structure at YBNL. Wizkid also ensures to spotlight Afrobeats artists by giving them stage time at his shows.
Afrobeats is having its day in the sun, and our artistes are sure doing all that is required to make it a global sound that never goes away.



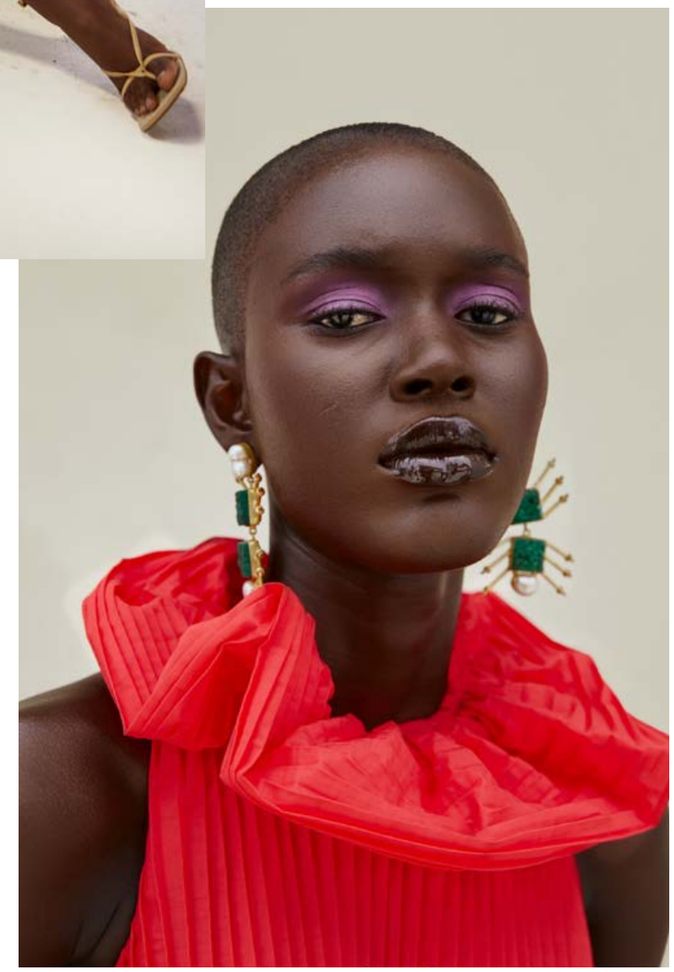
ORÍRÉ





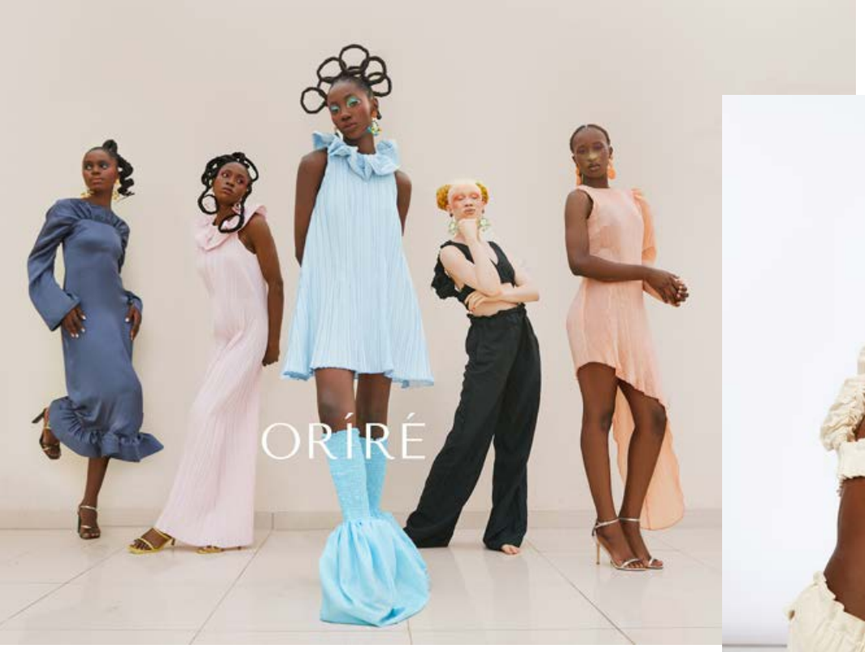
Emerging Designers FEATURE

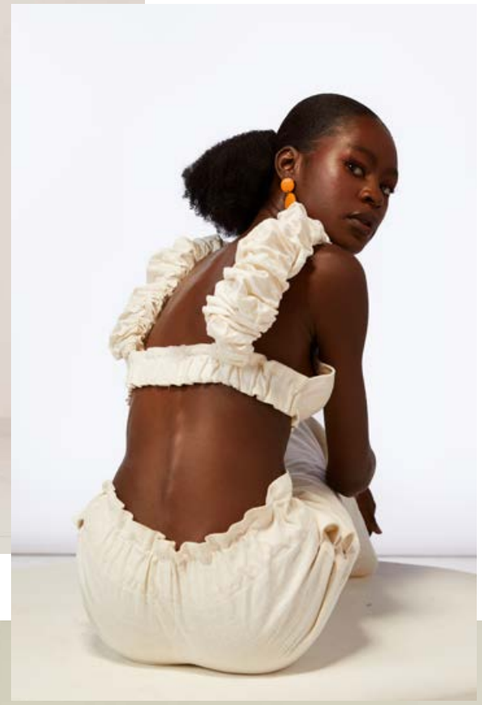
- Oríré



What would you say challenges have been to the business?

Some challenges we've faced in the past year would be Staffing and fabric. The amount of yardage of fabric we are able to use has been a challenge, because Oríré makes use of deadstock fabric for most of our pieces, so finding the amount of yardage we require can be very difficult. We've had instances where there's so much demand and we're unable to supply because we don't have that specific fabric.
The issues with staffing comes with finding the right people that get the vision of the Oríré brand and Staff loyalty- most of the tailors come and are trained to our standards and then they leave or get poached, or come up with excuses that make them not come to work everyday.





What would you say the Nigerian fashion industry is missing?

The industry is missing enough visibility. In the past year, it's been much better. There are companies that take it upon themselves to move Nigerian brands onto the global scene.

What is your normal day to day schedule?

Once I Wake up, before I get to work, I write down everything I need to do for the day. When we're working on new stuff, I meet with my tailors in the atelier to show them sketches and explain designs. We're creating new stuff or perfecting what we have, trying to fulfill the orders. Making sure everything is sent out right.



Do you feel like the fashion industry has a responsibility to take on social issues?

The fashion industry, like every other, has a responsibility to take on social issues. Looking around us, we're living in poverty capital- there's so much to do! Everyone can take up one project and focus on that. Oríré has been involved in helping period poverty contributing to women and girls who can't go to schools because of their periods. If you look at our brand bio, we want to be known for tackling social imbalances, especially issues that affect women and we want to be part of the ones that support women.



What do you think makes your brand stand out? What's your brand DNA and do you have any house codes?

Some of the things that made us stand out are our colours. We work with lots of colours and we work with gathers- most of our designs deal with ruffles as well. Now, when people see our pieces, they know it's an Oríré piece because of the techniques in which we work. We make simple things look edgy.

What was the inspiration for your past three collections?

I draw from life- majorly my community, Love. A lot of that influences a lot of the things I do. Just Being inspired by the people around me. That's why most of the pieces are named after everyone around me.

Are your family supportive of your aspirations as a designer?

My family is so supportive and have been supportive from the jump! They get even more excited about everything I do. My sisters would go out and be like "I just saw someone wearing an Oríré!!", everytime! I'm so grateful to have them.

As a designer, do you wear all your pieces?

I do not wear all my pieces, but I do wear most. Some I create but aren't my style, but I just want to put something out there.



Who would be an ideal person to be seen in your dress and why?

I want every woman in Orire. I'm excited to see everyone in Oríré.
However, I do have three women I would be stoked to see in a piece; Beyonce, Viola Davis and Oprah. These women are powerful, inspiring and dedicated to their craft. I've looked up to them and I just want to be a genius in my field. They're geniuses!

Would you say you're dedicated to your craft and a perfectionist?

I am very dedicated to my craft, but I'm not a perfectionist. At least not anymore. I've learnt to open up to the universe.
I'm very dedicated to every work and piece that goes out of the atelier. Every piece is properly scrutinized, done with love and with so much effort. We are very very dedicated to putting out the best!.

Do you have a mentor and what was the best advice they have ever given to you?

I do not have one, but I am open to having one- if anyone's interested?

What is the future of fashion to you?

The future of fashion is inclusivity and sustainability. We all need to be environmentally and socially responsible and obviously technology. Technology is taking over the world, you have to be diverse in your thinking and what you produce and very inclusive of everyone and anyone!

Scan here!

to watch video of Oríré







Emerging Designers
FEATURE

KADIJU



What does your brand name mean?

The name translates to 'Close Your Eyes'. It's my name. It means closing your eyes to outward perceptions and expectations and just doing you!

Why your name?

It is Yoruba. It made sense and came naturally.

How long have you wanted to be in the fashion space and what were early signs of this?

Since I was a kid. I grew up in a creative space, my brother does music, my sister does fashion as well. I mostly grew up in Toronto and since High School and Uni, I would get Summer jobs and internships and it would always be around the fashion space. It never manifested in designing however. 2 years ago was when I took it really seriously- during Covid. I was meant to be here for 2 weeks and it's been 2 years now.

> *Sometimes, there's no elaborate story. Sometimes beautiful things come from nothingness.*
>
> **- Kadiju**



Are you self-taught or do you have any formal training?

A lot of things I know have been hands-on working in the fashion and design space. My first job was working in a store, then I went on to do house styling and December's in Lagos, I would do shoots. Prior to moving back , I was working in Essence as a product specialist.

How long have you been in business? And when was your brand officially launched?

We've been in business a year in August

What are your goals for your business?

I'm quite spiritual, so seeing how things have gone in the space of one year- I see far greater things for the brand, bigger than what I can imagine. In the first month of our launch, we got our first stockist with Temple Muse, in our second month, we showcased on a runway. The goal is to grow bigger than even me and for everyone to experience what we are creating as Nigerians.

What would you say have been the big breakthrough moments for the business?

Our breakthrough would be our first stockist, Temple Muse. This exposed the brand to the kind of people we want wearing our brand. It's a space where people can go and experience the clothes.

How many collections have you released and what would you say reception has been?

We've released three collections and the reception has been amazing!

What would you say challenges have been to the business?

Nigeria happening to you! Even just electricity is a big deal. Infrastructure and the hiring process. I had worked in a structured corporate space, so this is all new to me, also the leadership aspect of it



What would you say the Nigerian fashion industry is missing?

Knowing where to go. Starting off. Not knowing where to get information. How do I hire a tailor? Finding channels that I know are safe and I can trust. Now, it's been a year and finding people I can connect with and are young has been great!

Does living in Lagos make you feel creatively liberated or restricted?

Both. A lot of what I design- silhouettes and colour choices is what I feel as a Nigerian and a black woman. As a youth in Nigeria, there' s always something. Sometimes, even though I feel the most alive when I'm in Nigeria, I feel the most constrained. With KADIJU, I feel the freedom to express myself. We have the volume, the pops of colour. You can't not be seen in a KADIJU piece.

Do you feel like the fashion industry has a responsibility to take on social issues?

Absolutely! It's not just clothes. For me, I make it a consciousness to hire young and hire women. Keeping the doors open to some aspect of mentorship. Even in practices for production.

What advantages do you think you as a Nigerian designer have over your contemporaries in other Countries?

A sense of community, because this is home. Even though I lived in Canada for half of my life, this gives me more of an edge.

What is your creative process?

Fabric sourcing. I touch. I speak to people I source from. I feel the fabric and get a feel of what the potential could be. I never really know where anything is going. I hangout with the fabric. My first collection, my studio used to be my house- I would have a few yards around my bed and go through weeks staring at the fabric and not getting more than 3 hours of sleep. I want to feel something! A lot of our fabric have texture. I speak with the tailors, at this point, we've gone past an employee-employer relationship, we're family.



What do you think makes your brand stand out? What's your brand DNA and do you have any house codes?

I know it sounds cliché, but you feel something when you wear a KADIJU piece. It could be the styling or the hair- there's so much more than a model in a nice dress. The models have turned to friends and the tailors have turned to family.

Who do you look up to in the industry,nationally and internationally?

Currently, Christopher Jean Rogers.

He's black, he's loud and his pieces say a lot for themselves. The ability to take up space with your design. He currently does that for me in the amount of time he's been in business.

What was the inspiration for your past collections?

Nothingness.
The third collection was inspired by nothingness. The first was a mix of anger and mourning- I was going through a period of mourning- Post END SARS and Post-Covid. The second collection sort of built on that. Sometimes, there's no elaborate story. Sometimes beautiful things come from nothingness. This inspired the third collection. "Sometimes, there's no elaborate story. Sometimes beautiful things come from nothingness. "

Who would be an ideal person to be seen in your dress and why?

I have no idea. The child in me is screaming Rihanna, or a Michelle Obama- that would be cool!

Do you have a mentor and what was the best advice they have ever given to you?

I don't have a mentor, but I have a community of friends that are also entrepreneurs and designers. A lot of the struggles I face, there's a real person to bounce the ideas off of. I have people who share the same experiences that I do.

What is the future of fashion to you?

Collaboration. Community. Expression of Self. Innovation.

What is the future for KADIJU?

I would say to grow past whatever vision I have for us, the brand. For the most part, for a wider group of people to experience the story we have to tell. Wherever that goes and to remain true to ourselves.



Emerging Designers
FEATURE
- Hue by Idera

HUÉ *by Idera*



What challenges do you face in the industry?

It takes a lot of talent and grit to do what you have to do on the regular. For example, the supply chain, staffing, trying to get materials especially post-COVID. It's been quite difficult as a fashion brand

What is the Nigerian fashion industry missing?

The ability to transfer knowledge. We don't have an actual institute in lagos or Nigeria that is reputable where anyone can boast of having gone to school at. When people approach me, they ask "Where did you learn?", they always project and think it's global and I think "Why is it not here?".

Is living in Nigeria more a creative restraint or creatively liberating?

Living in Lago is definitely more of a constraint, but as a creative you have to make do with what you have and do what you have to do, but it has its advantages as well!

What is your day to day like?

People who know me know I'm a gym head. I have to be in the gym 2-3 hours to prep my mind for what is about to happen in the day. If I'm not in the gym, I'm playing American football, I always try to be active. So once i'm in the gym, i'm calling work saying this is what needs to be done and checking on things that need follow up on.

I normally have a schedule with clients, consulting and once i get through my consults and following up with my tailors and literally checking in on everything- when i have a light day, I go for lunch with my girlfriends, come back in and get back to it.

Do you think the fashion industry has a responsibility to take on social issues?

100%! There's a lot going on around us right now. Harassment, bag government, discrimination, violence and fashion is ana identity, a way to express yourself- hyou're a walking billboard.You wear things and without speaking, people can identify with you and hear you.

What is the inspiration behind your past three collection?

As a creative, I am moved and bound by how I feel and a way to vent. It has been where I've been in that time. I lean on painting and my artworks, it's always a basis for me. When I start painting, I don't know what I'm doing, I just listen and try to get what the universe is saying to me. So most of the time when I paint, there's a message in there which I try to apply to my fashion, to my style, so if it's the bold colours, the textures or the shapes- I translate that to my fashion.

What makes your brand stand out from other brands?

I venture in the multiplicity of the person which is transmutation. As a person, I evolve, I move into different things and when people put on my outfits. When people put on my outfit, I want them to feel a piece of me and that transmutation that I carry with me. I morph and do a lot of different things and the energy, the vibe, the essence of a person when you put on my clothes, I want them to morph into the person.

Is your family supportive of your career path?

Saying family is everything is not a hoax when it comes to my journey. My mum is such a diva and I come from a family of fabrics, we've been in the business for over a hundred years, but as a rebel, I decided not to go into fabric- that's what every woman in my fabric has done. I decided to creat, it's a recycling of ideas, it's still working with fabrics. But my mum and sister are my rock!

Do you always wear your pieces?

100% of the time, I wear my pieces, even when i'm not wearing a piece, I try to carry something by hue by Idera, that's your work, you're a walking billboard. You never know where you'll get to or who you'll meet

Scan here!

to watch video of Hue by Idera



Who would be your ideal person to see in your pieces?

Rihanna. That girl is a vibe. She is an embodiment of what my brand stands for. She can be sexy, bold, vulgar and she rocks it everytime!

Would you describe yourself as a perfectionist?

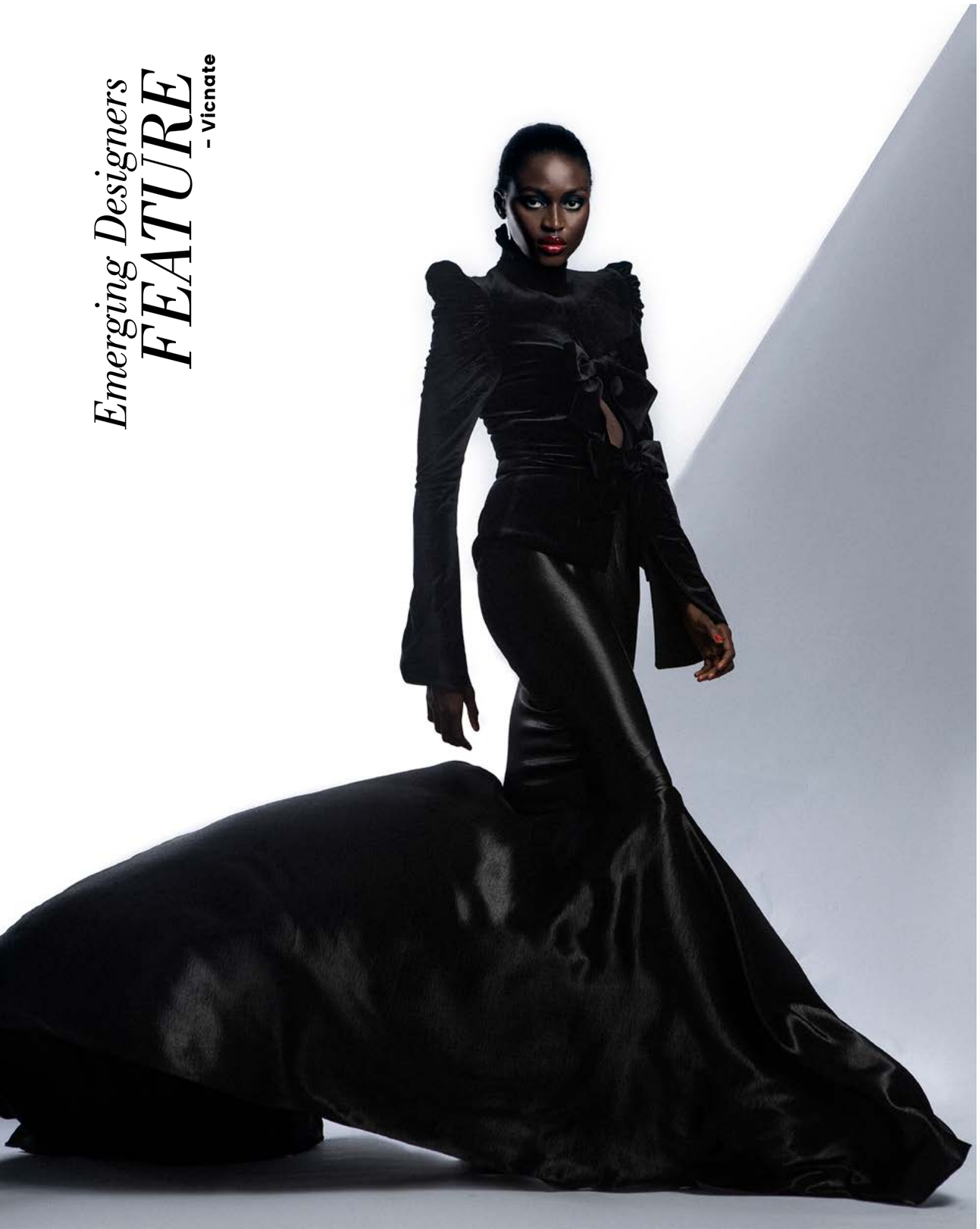
I am hundred percent a perfectionist! If the dots aren't right and the T's aren't crossed correctly, that does my head in. You can see that in everything I do . If it's not right, I am not sending it to a client, I don't care if it costs me. I am more for quality because you never know where your piece will end up in terms of referrals etc. If your brand stands for quality, you will have longevity. The future of fashion, I am pro-transmutation (things that evolve and move and take different forms). For Hue by Idera, I have 50% of my clients who are based internationally, because of my upbringing, growing up in New York. So I definitely want a flagship store in New York and stores in London, Paris, a place where people can go in and get a piece of Hue. I want to start making my staple all over the world.







Emerging Designers
FEATURE
- Vicnate



VICNATE



What would you say the challenges are in the Nigerian fashion industry and what is missing?

The system is not built for entrepreneurship. It's built against entrepreneurship, you have to struggle with common resources like power, electricity.

Would you describe Lagos as creatively liberating or restrictive?

Living in Lagos is one of the most beautiful things ever, it's very stressful, but it definitely helps you as a creative

What is your day to day like as a Creative Director?

My Day to day is to wake up, give the staff some orientation on what we're doing for the day and for the rest of the week. Usually, I have a couple of meetings and spend the better half of my day in traffic



Does the fashion industry have a duty to support social causes?

The fashion industry has humans. Every human is a part of society so it's important we contribute.

What makes VICNATE stand out?

Simply put. The refinement of our work makes us stand out

What was the inspiration behind your last collection?

My last collection was inspired by Alice Hartford, a fictional character from Eyes Wide Shut by Stanley Kubrick. It is a sensual collection exuding understated flamboyance.

Who would you love to see in one of your pieces?

Definitely Sade Adun. She represents everything my brand stands for, modern grace and elegance.



Would you call yourself a perfectionist?

I am very dedicated to what I do. But the word perfectionist is a bit extreme. But I do pay attention to every detail!

What was the best advice you received from a mentor?

I have a couple of mentors in the industry and I think the best advice I have gotten is to always stay grounded.

What is the future of VICNATE?

The future for VICNATE is to dress more African women and more Nigerian women in general and just give them more beauty with the clothes I make.

Scan here!

to watch video of Vicnate











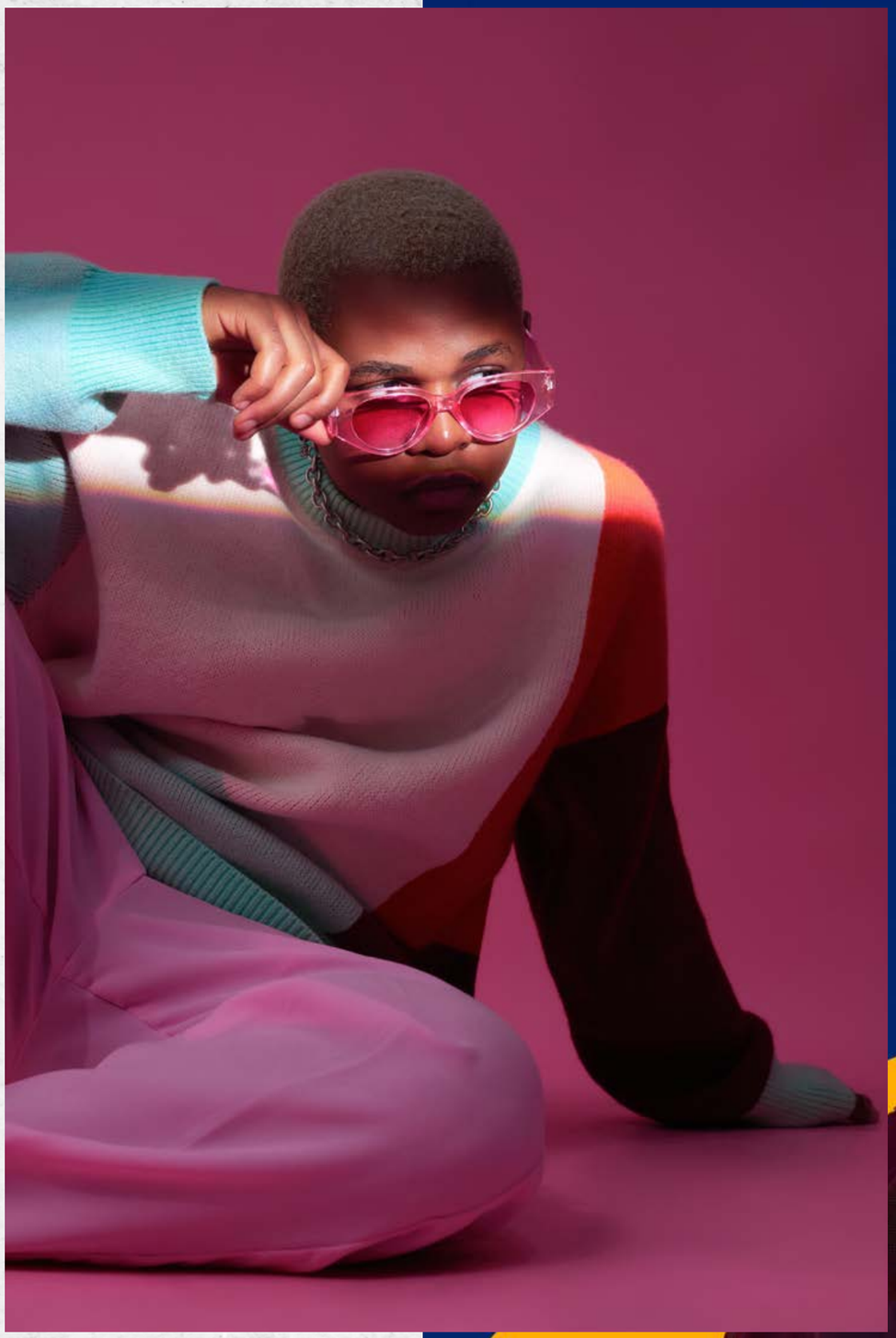












A new generation of

NIGERIAN MUSIC



BOY SPYCE

Ugbekile David Osemeke, popularly known as BOY SPYCE is a talented singer and songwriter signed to Mavin records, one of the biggest labels in Africa. He joins an exclusive list of gifted music stars hailing from Edo state like Sarz and Cruel Santino, and has a distinct sound that separates him from a host of other vocalists.

He became popular when he released his debut EP this year titled “BOY SPYCE” that featured hits “Nobody” and “Wayo”. He scored his first ever number 1 with “Overloading” as a featured artiste on the Mavin All-star track, and it has been one of the many great achievements he has personally recorded this year. He opens up about his strategic rise to fame under the tutelage of grandmaster Don Jazzy.

You got signed to Mavin this year and dropped your debut EP. It's almost like a dream start for you; Tell us how this year has been for you in your own words.

In my own words, it's been an amazing year. It's been the year of many firsts; first time at the club, first time shooting a music video, first time doing a lot of things (both good and bad). It's been great, and I'm very appreciative.

Tell us how you came up with the stage name "Boy Spyce".

I got the spice first, and it means adding life and taste to something that already exists. It's kind of how I view myself; bringing my own flavor and style to Afrobeats. Then I threw in the "Boy" somewhere along the line.

How important is fashion and "drip" to you as an artiste?

If you've been following me from the get go, you'll know that fashion is like oxygen to me. I think it's because when I was growing up, my mum wore me a lot of oversized clothes and it was a hassle picking things I actually liked myself. Now, it's like a mandate for me to stand out every time in terms of fashion.

What would you describe your fashion sense as? Simple, complex or a bit of both?

What I'll say is I like to mix things; a bit of 90's swag and the modern swag, then I love to play with colors. For instance, my current fit is a pair of baggy jeans which represent the 90's, while my beanie and shoes are quite modern in a matching color code. So, a bit of both I guess.

How does it feel to be part of the big Supreme Mavin Dynasty, playing an important role in the grand scheme of things?

It's literally The dream!
It feels awesome right now. Life can be funny; when you dream about something and you get it, you have to dream harder. So, we can say that lack of contentment is a huge drive for me here.

Tell us about Don Jazzy and his influence on you and your other Mavin golden generation teammates.

His influence is more on the life part of my career. I like the way he is as a person, and the way he relates with his staff and colleagues. It's something to emulate and very gracious to witness.

Can you drive? What's a dream car you'll love to cop later on when you can?

I don't know how to drive, but I'm learning soon. My ideal car isn't any specific brand, I'm just a lover of luxury.

What's next for Boy Spyce? Album? EP? Tell us what you can on what is cooking!

By the time this interview is published, my new single would be out already titled "So bad". Then we have the Mavin album coming out this year. Hopefully, my debut album will be ready by next year, but we still have to end this year in grand style.



Alté
Fashion Music & Creativity

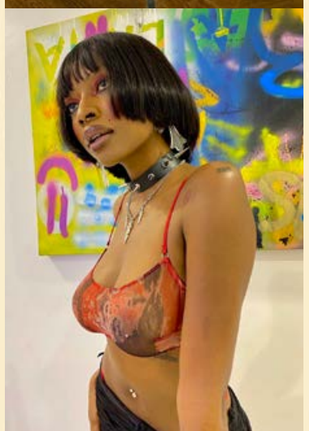
The advent of the Alté movement gained prominence in 2018/2019 in Lagos; formed by young, liberal and daring youths who sought to go against the norm. Years later, Alté has grown and witnessed huge developments, its influences have gone beyond just music, it now influences fashion & creativity generally.

On the music scene, Alté continues to continuously reinvent itself; presenting fresh and unique forms of music. The originality of Alté has helped it gain mainstream attention and collaborations breaking the initial stigma it faced at the very beginning; Wizkid working with Tems & Tay Iwar on his Gold certified album "Made in Lagos", Omah Lay working with Tay Iwar, BOJ working with Dave. It is now a case of "The World meets Alté".

The fashion aspect of Alté has also witnessed rapid growth; going from just being exclusive to the Alté movement to inspiring the outfits of several Nigerian mainstream artistes to making appearances on international runways. Mowalola and Ashley Okoli have been on the forefront of promoting the fashion aspect of Alté.







Nigerian Mowalola has worked with Nike, Skepta and is currently the Design Director at Yeezy GAP. Ashley Okoli has worked with Ayra Starr, Cruel Santino, Lil Simz, Ogbonjayar, etc. Teezee (one of the members of DRB Lasgidi, the founders of the Alté movement) featured in the ad of YZY SHDZ.

In mainstream Nigerian music and fashion industry, the Alté influence has been evident over the past few years; the styling, outfits, accessories, aesthetics, even music videos as well. In the music video of "Terminator" rave of the moment, Asake, donned a Mowalola SS23 collection. Tems penned a deal with power fashion houses, Tommy Hilfiger and Reebok. PrettyBoy DO has been influential on the Youths with his multi-coloured bright hairstyle, standing out from the crowd.

Alté has been able to remain relevant and fresh due to its ability to keep reinventing itself, serving out new content, styles, something totally different from the norm.

If there was a perfect phrase to define the Alté movement, it'd be "Thinking outside the box". Whether it is music or fashion or lifestyle, Alté would always be different from the norm.

The Creativity is what majority would consider as "bizarre" or "impossible", for Alté it's "daring" and"fun"!

Meet the Fashion Retailers

GTCO FSHN WKND

Promoting Enterprise

Outlash	SHADÉ APRIL	Ara Signature		EVEREST	foot city	FlowFabrics	FC		ASE
Ezichibèke	For Style Sake	LHAMBI	DAISY'S Wardrobe	1964	buyfabrics		AFRIQUE KOD	Outlash	isheda
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MiMMi KASU	MECCA BEAUTY	ERA		Silk by Ukki	Shirt Freak	sylphh	EWA FOR MEN	adire LOUNGE	BEADORNED BY YETTIK
The Henna Place	Seamstress	SAVING EVER AFTER	SALT SUNSCREEN	FORTY SEVEN	RUMEN	rude	AMILA	Sandal Slides	PERIDOT
FERFUMOLOGY	PATRICK Cyanski	OZINNA	HACK	AMOKÉ SKINCARE	NOLA BLACK	SKIRTS FACTORY	Arami	YDA	Odeva
PRETTYFACES	EGEAR	ONLINE 5K SHOP	Neen	ZEPHANS&CO	YONÉ	YESIDE	BABAYO	Hot Velvet Beauty NG	
UNREFYNED	TNL	TM	TITI BELO	The Shimmer	Belle	Tohxtile MEN'S FABRICS	accessories	AYINKÉ	OMOWUNMI
MAGNUM		WANNI FUGA	ÒKKI MARNO	Ruby's Teal	shoesnbagsNG	Hois NIGERIA		ADIRE TEEMS	
needle POINT	La Primavera			Platinum Hair Ltd.		Polo AVENUE	Peyton Silhouette	OAMA	AYINKÉ
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GTCO FOOD AND DRINK

Promoting Enterprise

COMING SOON

APRIL & MAY, 2023

Great Experiences" with Fashion

Words from the Group CEO, GTCO Plc

For everyone in the Guaranty Trust universe, the words "Fashion is coming!" holds great significance. For one thing, it signals the beginning of many months of meticulous planning and progressive engagements to curate a brand-new experience of Africa's finest fashion exhibition event. For our customers, particularly small and medium enterprises in the fashion retail sector, it holds a promise of unrivalled style moments as individuals and businesses interact alongside global fashion icons via exhibitions, in Masterclasses, and on the runway. Most importantly, it conveys our unwavering commitment to promoting enterprise and fostering stakeholder engagement with our consumer-focused fairs.

With the pandemic, the fashion industry has had to slow down production, cut down on physical presence, and accelerate strategies to navigate an unstable landscape. Despite these constraining factors, many fashion brands have demonstrated remarkable resilience to stay relevant and even expand in scope. Social media is changing how fashion is consumed, and younger generations of users seek products that can be tailored to their unique needs and preferences whilst also advocating for sustainability. As the world becomes increasingly connected and digital, it is expected that designers and brands will continue to push the limits of manufacturing, production, and marketing using technology. Indeed, with the growing prominence of digital fashion, virtual spaces, novel fabrics, and NFTs, the fashion-tech arena is sure to excite! Aptly then, the 2022 GTCO Fashion Weekend is street-style-themed to capture the immense freedom and fluidity that contemporary fashion represents.

In light of everything that has happened since our last Fashion Weekend event in 2019, we are happy to be able to explore the possibilities within the fashion industry locally and abroad, particularly as people increasingly return outdoors and get to experiment with new fashion and style ideas. Just like our core values as a financial institution, our promise of Promoting Enterprise will never change. We will continue to lend the full weight of our franchise to improving the lives and livelihoods of every African, not only through servicing the full range of our customers' financial needs with innovative products and services, but also by creating and championing initiatives that help local businesses and economies thrive.

I strongly believe that the 2022 GTCO Fashion Weekend will offer some context to the trends shaping the global fashion industry and further amplify our brand promise of "great experiences" through our free business platforms.

Do have an amazing time with us!

Segun



GTCO FSHN WKND

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