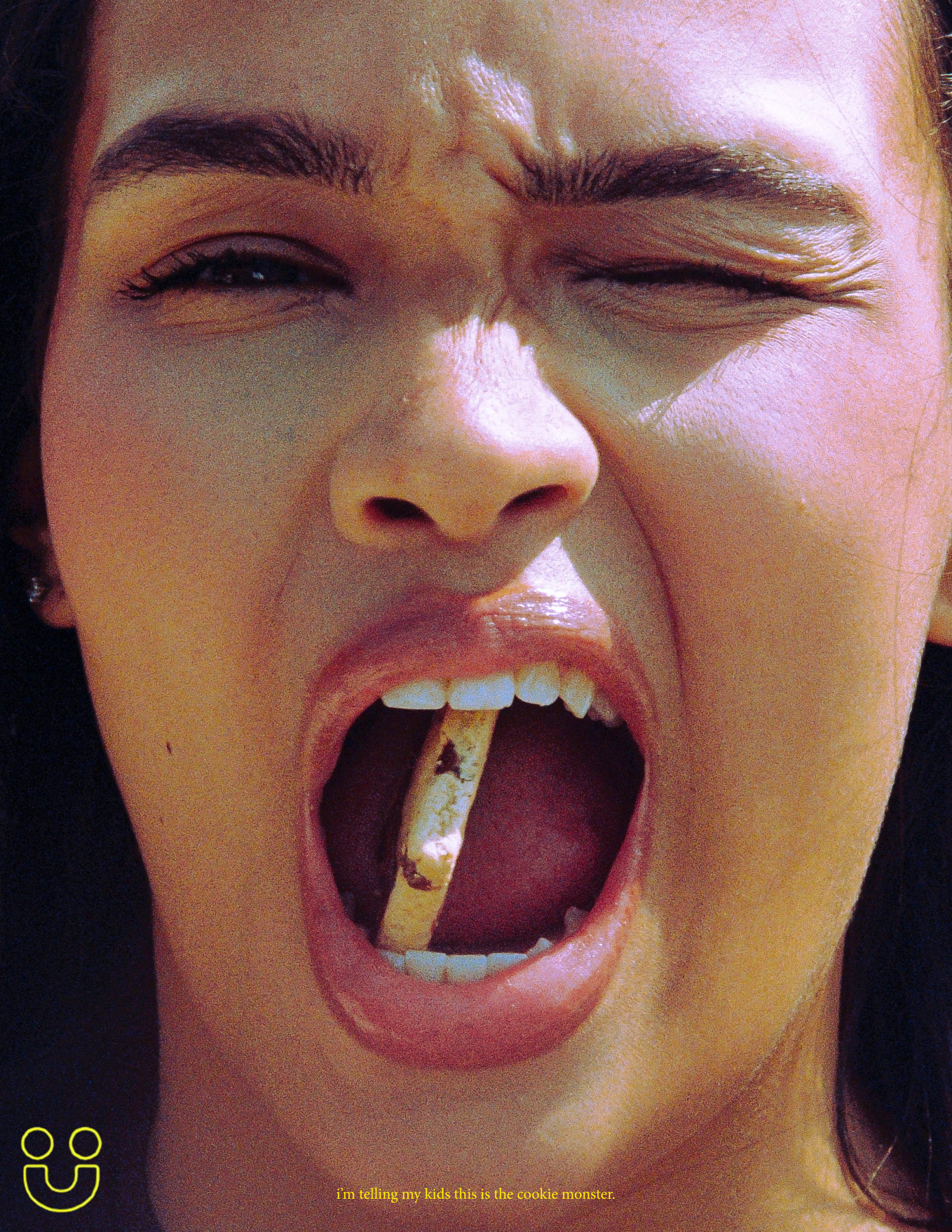






I'm telling my kids this is the cookie monster.

September 15th, 2025 the kind of New York day that buzzes before you even step outside. The city was sweating, shining, and showing off. My peoples and I had been talking about it for months and finally, we did it. Six of us, rolling into New York like we owned a piece of the concrete. It was hot, that sticky, sun-on-your-skin kind of heat and the energy? Insane.

The sun hit different that day, bouncing off every chrome bag, slicked bun, retwist, and paper plate shoulder pad in sight. The streets were a catwalk, not the polished, invite-only kind, but the real one. The kind where creativity trumps credit cards, and your outfit's more about story than status. People weren't just **dressssssiiiiinnngggggg** they were building. Layering thrift with designer, chaos with clarity. It felt like those egg-drop competitions from elementary school, how wild can you get before it all breaks apart? People kept saying: *"Fashion Week isn't what it used to be. Everyone's here for the niggas, not the fashion."* And you know what? They were right.

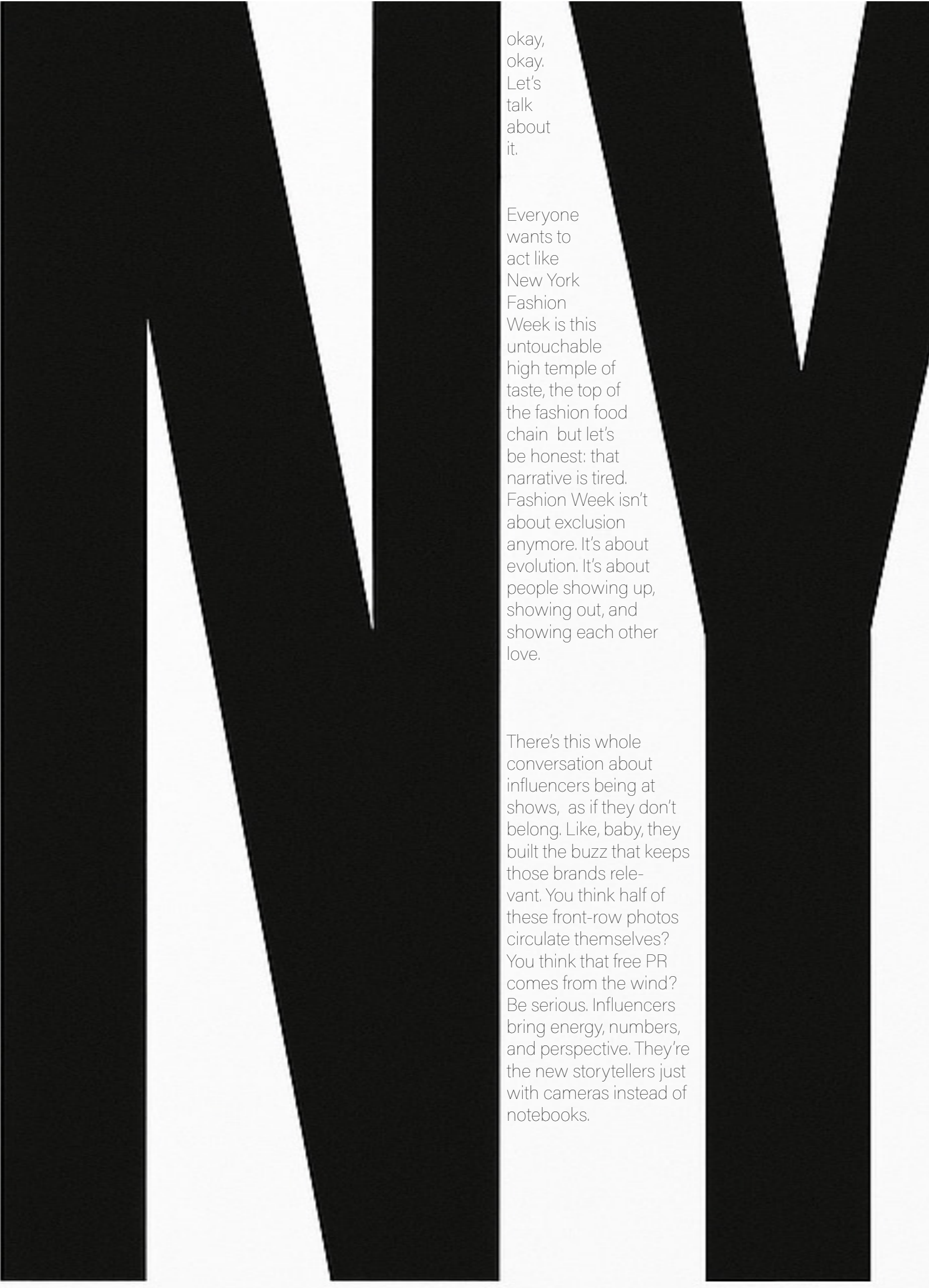
Niggas weren't there for the fashion, they were there for other niggas.

For the community. For the energy. For the moment. For the chance to look another creative dead in the eye and say, "Yeah, I see you. Because that's the point, right? Fashion is the language, but connection is the story. We're not just trying to be seenm we're trying to see each other. So yeah, maybe people were networking. Maybe they were there to make connections, to build bridges, to breathe life into dreams. And what's the shame in that? In a time where anxiety and isolation run deep, stepping outside to meet people face-to-face is revolutionary.

Fuck anyone who says otherwise. Because the truth is, the niggas ; the creatives, the visionaries, the ones mixing streetwear with soul they are the culture. They're not chasing validation. They're creating vibration. They're not waiting for permission, they're already walking in purpose.

So yeah — fuck it.

This issue? It's for the niggas.

The background of the page features two large, bold, black letters, 'N' and 'W', which are partially cut off by the edges of the frame. They are set against a plain white background.

okay,
okay.
Let's
talk
about
it.

Everyone wants to act like New York Fashion Week is this untouchable high temple of taste, the top of the fashion food chain but let's be honest: that narrative is tired. Fashion Week isn't about exclusion anymore. It's about evolution. It's about people showing up, showing out, and showing each other love.

There's this whole conversation about influencers being at shows, as if they don't belong. Like, baby, they built the buzz that keeps those brands relevant. You think half of these front-row photos circulate themselves? You think that free PR comes from the wind? Be serious. Influencers bring energy, numbers, and perspective. They're the new storytellers just with cameras instead of notebooks.

At every level of the industry from luxury houses to viral stages, they're shifting the narrative in real time.

Wales Bonner is redefining what power looks like in fashion. Her designs carry intellect, heritage, and intention. She's blending West African identity with European tailoring, making her one of the few designers whose clothes speak. Seeing her name beside Hermès proves what we already knew her vision isn't trend, it's legacy.

The girls are working.

The girls are leading.

The girls are winning.

smile.





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"The problem with the world: Nobody wants to take risks, to risk being themselves"

Giorgio Armani
1934-2025









COMME des GARÇONS
*

SLAWN
SLAWN
SLAWN
SLAWN





shot by oladipo aluka
shot by oladipo aluka
shot by oladipo aluka
shot by oladipo aluka
shot by oladipo aluka

[illegible]

At first, you flinch.
A man in blackface, staring at the camera. Unmoving. Unapologetic.
It's Slawn. If you've been watching his evolution from the London art scene into global culture.

You want to look away, but you don't. That's the point.

Then you realize, this isn't parody. It's reclamation. It's performance turned mirror.
Slawn doesn't ask permission to provoke you. He never has. He paints, jokes, mocks, loves all in the same breath. His art says, "You made the image ugly. I'm just making it mine again."

He's not here to soothe. He's here to show.

Cut to Lil Yachty.
Two minds, two different mediums, same language: chaos. Their collaboration wasn't a campaign; it was chemistry. Yachty's music has that dreamlike drift, and Slawn's visuals? They're the fever dream that follows. Together, they created something that didn't need context. It was visual sound, motion made paint.

No rules. No fear. No explanations.

You think you understand Slawn until you don't.
One minute he's trolling art institutions, the next he's painting something that stops your breath mid-scroll. His figures stretched, absurd, childlike; carry humor that cuts deep. It's satire painted like sincerity.

Maybe he's mocking us. Maybe he's saving us.
Maybe both.

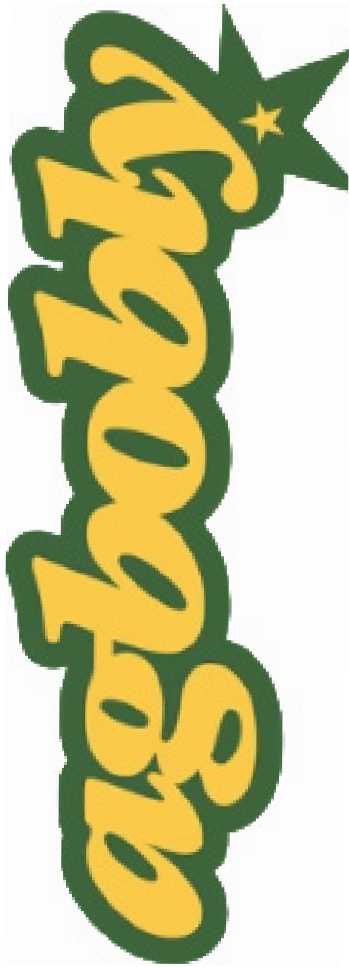
There's a strange calm underneath it all.
The same man who sold canvases to Skepta and collaborated with Supreme still sits with a brush like it's therapy. He paints worlds where everyone's laughing — but nobody's sure why. That's his genius. The joke is layered. The laughter burns slow.

At Fashion Week, his work with Yachty made that even clearer.
The visuals bled into the sound. The sound shaped the space. Black artistry wasn't decoration, it was domination.

Somewhere between irony and identity, Slawn found a lane no one else can drive.
He took what used to be caricature and turned it into power.
He took the image meant to humiliate and wore it like armor.

And that's the thing about Slawn He's not trying to fix the narrative.
He's rewriting it with a grin on his face.
There's a strange calm underneath it all.





Agboby's SS26 Show Powered by Nike — A Love Letter to Black Excellence, Grace, and Grit. There are moments in fashion that don't just happen, they shift something. You can feel it in the air before the lights dim. You can see it in the way the audience leans forward, like they know they're about to witness a kind of magic that can't be streamed, screenshotted, or scrolled through.

That's what it felt like at Agboby's Spring/Summer 2026 show, powered by Nike.

It wasn't just another New York Fashion Week presentation. It was a revelation, a full-bodied experience that felt more spiritual than spectacle. Backstage, before a single model hit the runway, there was rhythm. Agboby had personally curated a playlist that pulsed through the space, songs that meant something to him, tracks that carried both weight and warmth. They looped as the crew worked, each replay tightening the emotional thread between everyone in the room.







Agbobby led

with a kind of quiet power not the performative kind, but the rooted kind that only comes from knowing who you are. He smiled. He checked in. He made eye contact. He moved with You could feel the grace in his leadership, joy, not ego. That's rare When the first model stepped out, it was clear that this wasn't this was fashion for arrival. Thirteen looks, each one a and cultural memory. Fabric kissed the light like it Hues moved from grounded earth tones to rich, intertwining like they were made for each oth-

The models towering, unapologetic, every single ture. Watching them felt like watching a renaissance you felt the spirit behind them. It was a collection that didn't designer Jacques Agbobby teamed up with Nike for his SS26 collection, the focus wasn't just on clothes it was on movement. The result was a sneaker that quietly stole the show. The Agbobby x Nike shoe is a reflection of everything that makes his work special: culture, memory, and design with purpose. Inspired by his Togolese roots and the spirit of play that shaped his childhood, the sneaker carries both nostalgia and innovation.

intention.
in this industry.
fashion for approval
universe of color, texture,
had something to confess.
saturated dreams — skin and silk
er.

one over six feet, moved like living architec-
unfold in real time. You didn't just see the clothes;
beg to be understood it commanded to be felt. When

It's

sleek
but full
of life neon
accents, soft
earth tones, and
catch the light just right.

lection: grounded in heritage
feels alive, like it was made to

On the runway, it debuted along-

side FC Harlem players, turning the catwalk

Each step looked natural, like the shoe belonged there, a blend of athletic edge and

see the Nike DNA in the structure and comfort, but you could feel Agbobby's touch

This collaboration worked because it wasn't forced. It wasn't about hype or resale value

Agbobby took something as universal as a sneaker and gave it context, warmth, and iden-

reminds us that fashion isn't just about luxury it's about legacy. It's about where you've been, where you're going, and what you carry

with you along the way.

tex-

The colors

but vibrant with modern

move through real stories, not just

side FC Harlem players, turning the catwalk

ture layers that

mirror Agbobby's col-

energy. It's a shoe that

runways.

into a playground.

creative soul. You could

in the emotion behind it.

, it was about storytelling.

tity. The Agbobby x Nike shoe

Simple, powerful, and full of motion, just like the man who made it.





Presenting @adaugarangbior in the finale gown from our SS26 collection,

"PENTAGAMES"

bullet bra back laced gown. | Adau is wearing our

Powered by @Nike

Special thank you to the team that helped put this all together.

Design Team: @kkkwenkwen @visualizing @justjess @dakaibo @ohniichan @jgbstudio @solleyha @selsadig

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PR: @jhc.ny @jorianhunter

Hair lead: @dreonhair

Hair and Makeup: @newyorkmakeupacademy

Set Design: @devinnmorris

Lookbook Photography: @delaliayivi

Runway Images: Johnny Nguyen @cutakesphotos

Casting: @nicola.kast

Partnerships: @bblair

Florals: Olivee Floral @oliveefloral

The energy hit before the lights did. That kind of room, thick with presence, heavy with excellence.

Simimoonlight was there, all calm confidence and charisma. She's the kind of woman who doesn't just walk into a space, she grounds it. Known for her unapologetic approach to fashion and self-expression, she's become a voice for a generation of Black women who wear color, softness, and power at the same time. She's proof that authenticity still cuts through the noise. It's was an honor to even orbit in her silence even if just for a moment.





Edvin Thompson

I saw Edvin Thompson at the Agbobby SS26 show, standing in the mix of creative energy and post-show buzz. I told him how much I loved his Riddim collection (referenced on page 4), how it was one of my favorite shows this season, and he smiled, said “thank you,” and nodded with that calm, gracious energy that makes sense once you’ve seen his work.

That moment stayed with me. Because that’s exactly what Riddim felt like, effortless, grounded, and full of quiet power. Thompson, the designer behind Theophilio, has built his world around rhythm, literally. His Spring/Summer 2026 collection was bright, bold, and full of motion. It captured the pulse of dancehall, the ease of the islands, and the confidence of Brooklyn, all wrapped up in the kind of styling that feels personal yet universal. The palette was warm and alive: glowing golds, greens, silvers, and soft metallics. The fabrics shimmered, shifted, and played with light, sequins, mesh, knits, and satins that moved like bodies in motion. There were tracksuits reimagined as luxury, mini dresses that felt like joy, and tailoring that carried both edge and elegance.

What stood out most was how human it all was. His models looked like community, radiant, diverse, confident. The energy of the show wasn’t about exclusivity; it was about belonging. You could feel the pride in every step, the celebration in every detail. That’s what makes Edvin’s work so magnetic. His designs don’t just look good; they feel good. They speak to something deeper the idea that fashion can be cultural memory, not just trend. Even in a quick exchange, you can sense that his success comes from sincerity. There’s no ego, just intention. His work carries the weight of heritage but walks with lightness. Watching his show and then seeing him again at Agbobby’s reminded me how deeply this new wave of designers is connected supporting each other, showing up, and shifting what fashion looks like.

Sometimes, the best conversations don’t need to be long.

A compliment, a thank you, and a knowing smile

that’s riddim too.

THEOPHILIO



THE
GUESST
LINT

From start to finish, the room was alive with presence. The kind of audience that didn't just show up, they showed out.

Faces like Simi Moonlight, the magnetic social media muse, Feek, a designer whose craftsmanship commands quiet respect, Theophilio, a living bridge between culture and couture, and artists like Cleopatra, who carried her own kind of regality into the room.

Everyone was there, not just to be seen, but to bear witness. There's something sacred about watching Black and brown creatives lift each other up in spaces that once shut them out. To see Agboby, an African visionary, take the stage with Nike's global muscle behind him, it was more than collaboration. It was reclamation. For me, as a creative woman of color, it was emotional. It was the kind of show that makes you want to dream bigger, love louder, and take up even more space. It reminded me why we do this, why we chase beauty, why we believe in storytelling through texture, why fashion is never just fabric





the snap and button military and cowboy inspired shirt with epaulettes and hanging strap meant to be styled in versatile ways. She is also wearing the twill pencil skirt with pleated back.





wearing the ruched black men's blazer paired with the high waisted trousers and the agbobby custom nike sneakers.

Agboby and friends at the SS26 Agboby Runway Show powered by Nike titled "Pentgames".





LEOPATRA





brat but it's just
a magazine so
it's really not
brat at all but
also this being
the fucking coolest
magazine ever is
also kinda brat so I
guess it's brat







Creatives **Adrian mogoka** with **Oladipo aluka**

Oladipo is a passionate photographer who balances the beauty of analog film with the versatility of digital media a true storyteller behind the lens.

He merges deliberate and emotion in his frame is treated a pause, reflect, a for timeless a in shots that takinglly c street m





composition
work: each
as a moment to
and feel. His respect
aesthetics comes through
t look effortless yet are pains-
crafted. Whether he's capturing
fashion, candid community mo-
ments, or styled editorials, Oladipo brings
a rare authenticity to his craft, a quiet
confidence paired with visible care for his
subjects and visuals.

Adrian is more than just a creative, he's someone I've known almost my whole life, and it's been amazing to watch him evolve into the artist he is today. His humor and authenticity are the heartbeat of everything he creates. As a photographer, Adrian has a rare ability to capture people in their most natural, confident state—his shots feel alive, full of color, movement, and emotion. He's got an eye for framing moments that feel both cinematic and real, bringing out the story in every subject he shoots. As a videographer and vlogger, that same creative energy carries through his YouTube channel, which feels like a perfect mix of storytelling, lifestyle, and laughter.

Whether it's documenting real experiences, making his friends the stars of unforgettable moments, or turning simple days into movie-like scenes, Adrian knows how to make life look and feel exciting. Every frame shows his growth, his humor, and his passion for his craft. He's not just making content—he's creating connection through it, one visual at a time.











@thegmni



Thato Mzimande

known as
@thegmni,

is a

Johannesburg-based

creative
director,
stylist,
and visual
storyteller
pushing

African
aesthetics
onto global
stages. Her
multidisciplinary
work spans

music
videos,
editorial
shoots, and
fashion
campaigns,

where
she often
takes
on roles
from

styling to
co-directing
and editing.
With a bold,
fashion-forward
vision and
collaborative
spirit, she is
quickly
emerging

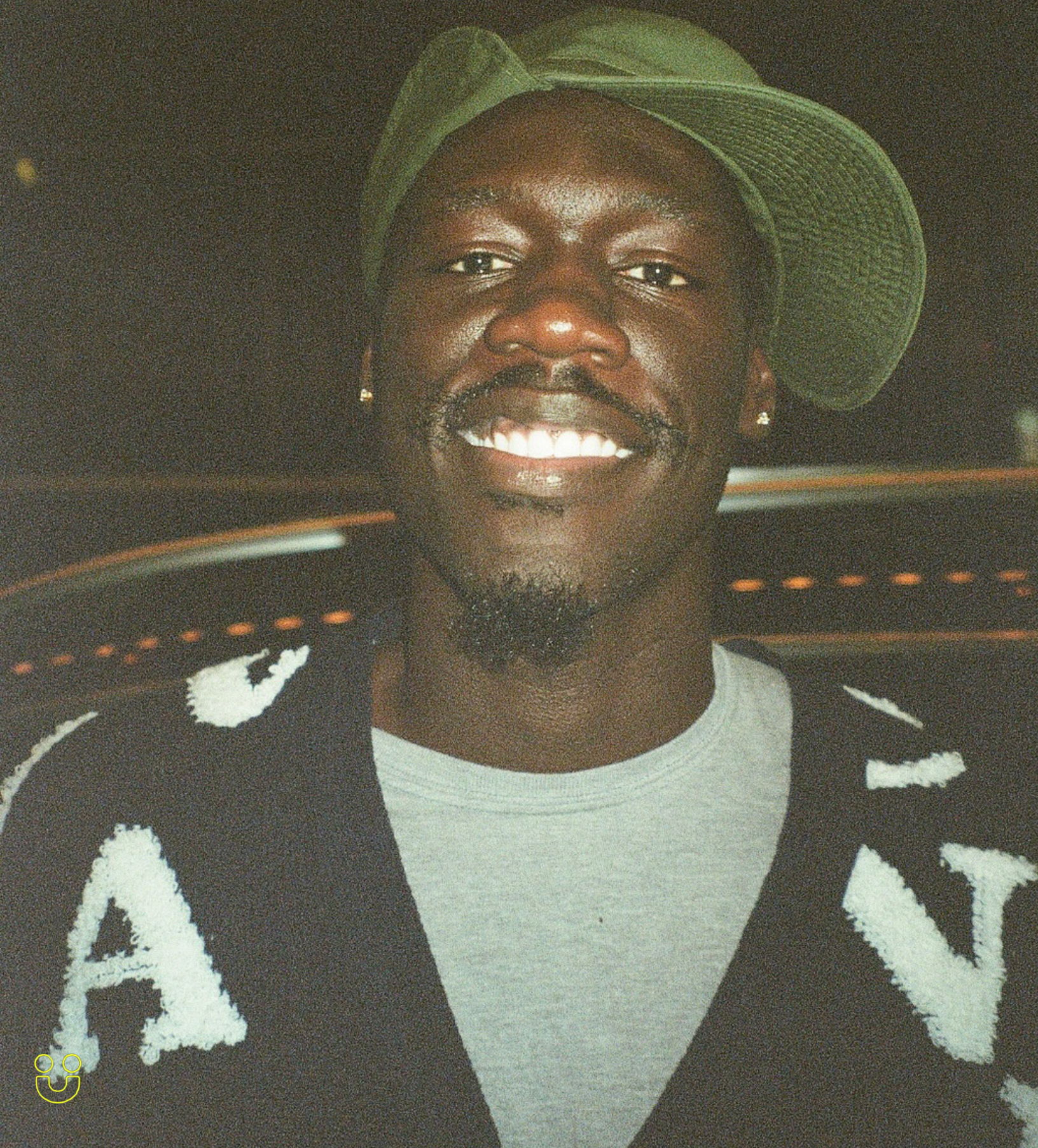
as a
defining
voice in
contemporary
creative
culture.

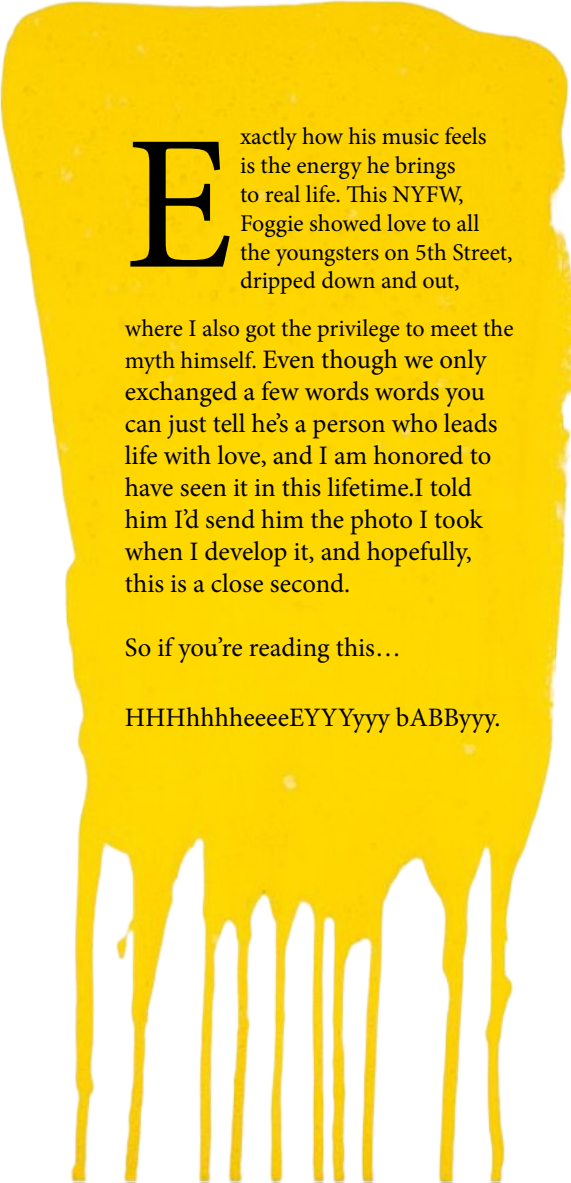


Psalm 62

Foggieraw

Could we go back to bein' friends after we had dated?
Would our relationship be sacred if I had seen you naked?
You can't just say we brother-sister, how would we explain it?
Brothers and sisters don't relate the way that we related
I mean, what would talk about?



A large, irregular yellow paint splatter shape is positioned in the lower right quadrant of the page. It has a textured, slightly grainy appearance. From the bottom edge of this shape, several thin, vertical yellow lines drip downwards, extending towards the bottom of the page.

Exactly how his music feels
is the energy he brings
to real life. This NYFW,
Foggie showed love to all
the youngsters on 5th Street,
dripped down and out,

where I also got the privilege to meet the
myth himself. Even though we only
exchanged a few words words you
can just tell he's a person who leads
life with love, and I am honored to
have seen it in this lifetime. I told
him I'd send him the photo I took
when I develop it, and hopefully,
this is a close second.

So if you're reading this...

HHHhhhheeeeEYYYyyy bABByyy.





shot by oladipo aluka
shot by oladipo aluka
shot by oladipo aluka
shot by oladipo aluka
shot by oladipo aluka





@poshotit

@poshotit



@poshotit

@poshotit

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@poshotit



VALENTINO







VALENTINO

Paper Plate
Shoulder Pads



I first met **Lukas Spady** back in boarding high school, long before his creative vision would evolve into the brand it is today. Even then, Lukas stood out for his curiosity and drive, qualities that led him to debut Ntrl Ground as a small workshop project during those early years. What started as a high school idea rooted in self-expression has since grown into a brand that bridges fashion, art, and culture. Built on authenticity and intention, Ntrl Ground reflects Lukas's Louisiana roots and his design sensibility, which he later refined at the University of Virginia. The brand's handmade bucket hats, reconstructed denim, and statement tees all carry a sense of depth and individuality that feels personal yet timeless. Lukas has built more than a clothing label — he's created a space for creativity and community, reminding people that chasing dreams doesn't mean forgetting where you come from.

When I asked Lukas what drew him to New York Fashion Week, his answer showed the same kind of grounded ambition that defines his work. He said he wasn't going just to see what was new — he was going to learn. Coming off a year in the Material Institute fashion program in New Orleans, Lukas talked about how he wanted to study how established designers present their collections and connect with audiences. He described Fashion Week as a learning experience, a chance to understand how storytelling and presentation come together to make fashion feel alive. That perspective — curious, humble, and intentional — is exactly what makes him stand out. Lukas approaches fashion as more than design. For him, it's a conversation between identity, experience, and art. Every piece starts with a story — whether it's a nod to Louisiana workwear, a reference to New Orleans street culture, or just a feeling he's trying to capture through texture and form. His collections have a rhythm to them, something that feels alive and familiar. Ntrl Ground's work doesn't chase trends; it builds on them, showing that style means more when it says something real. He wants to grow the brand in a way that still feels connected to people. He's interested in more collaborations and projects that bring art and fashion together, but always with the goal of community at the center. "I want people to see themselves in my work," he told me. "That's what makes it real." His dream is to use Ntrl Ground as a space where creativity feels accessible — something that invites people in rather than setting them apart. Even as his brand continues to grow, Lukas hasn't lost sight of what matters. He still works hands-on with every project, keeps his circle close, and makes sure that the stories behind each design stay honest. Watching him turn a high school idea into something this intentional has been inspiring — not just because of what he's built, but because of how he's doing it. He is proof that staying true to your roots doesn't hold you back; it keeps you grounded while you grow.

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lukas spady

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lukas

I was really drawn to New York Fashion Week to research. I know traditionally people go to get immersed in fashion and see what is the latest coming from the huge fashion houses, but I was more concerned with learning about the fashion industry rather than the new pieces coming out.

I'm coming off a year in a fashion program in New Orleans called Material Institute. Through this program, I have learned basic construction, pattern drafting, and design thinking methods. With these new skills, I am looking to release a collection. So going to New York Fashion Week was all about doing research on how the best of the best fashion houses, brands, and designers are presenting their collections. So I was really going into fashion week with a mindset of just trying to absorb as much information as possible. Whether it's through a Runway show, a presentation, or a pop-up shop, I think there's just a whole lot I can learn from New York Fashion Week.

Q: What made you wanna go to New York fashion week?

m
I would
up of you
attended c
and inspirin
very well.

The major take
show was to brin
see that reflected
students who ha
stayed out late to
KidSuper did a g

Another mem
worked with t
she comment
the celebrity
represented
space.

After
ru

What were your top 3 events at New York Fashion week?

I would say my top four events
at New York Fashion Week would probably have
to be the tombogo pop-up, Alexis bittar presentation, and the
people's Runway.

Q: How was your experience at "The peoples Runway" by Kid Super?

The People's Runway was such a great and unique experience, and KidSuper did an amazing job bringing the community into the show.

Giving emerging designers this huge platform was really motivating and inspiring. I arrived three hours early to make sure I'd have a good view. Similar to Tom BOGO, the audience was made up of emerging creatives like me. This was the most star-studded fashion show I've seen during New York Fashion Week. The show featured incredibly creative and unique designs, and I thought the emerging designers represented themselves

away for me from this experience was community. I think the goal of the show was to bring the community in, which is why it was open to the public—and you could see the show in the makeup of the crowd. In the standing area, I was surrounded by college students and people who had traveled from Syracuse to see the show, and a local mom and daughter who came together just to experience it. This mix felt very representative of Brooklyn, and I think it was a great job of capturing that spirit on the runway.

A memorable moment was in the ADA seating area, where an older woman who had been the Borough President since he was a kid was seated. As the show went on, she started to cry, like many Black grandmas do, which caused a few heads to turn in the aisle. She was completely unfazed, and I think that moment perfectly captured how KidSuper brought authentic community voices into a high-fashion

After the show, I was able to go past the barricades and step onto the runway floor. I met several celebrities, emerging designers, and models. Instead of being immediately kicked out or moved away, I was welcomed. That sense of inclusion was another clear example of how KidSuper succeeded—





JESUS' DISCIPLES BY CALVIN KLIEN



S creative cat call



qualitylenz and 3 others
Areafourtweleve

qualitylenz Single(HOLO EDITION!) - 1. COLORS THAT CAPTURE!!
📷 (ft. @manual_nyc)

No lie, these are in my top 5 from the year! From many colors ta poses. Big shoutout ta @malcolmdiaa and da da team over at @manual_nyc fa trustin me w/ dese products on film and to experiment! Also big shoutout ta @brice2lit n @ninasamonee Fa always comin thru n buildin w/ me as creative as usual!! If you haven't already go grab there new HOLO digital cameras to create photos like the 2000s era! 📷

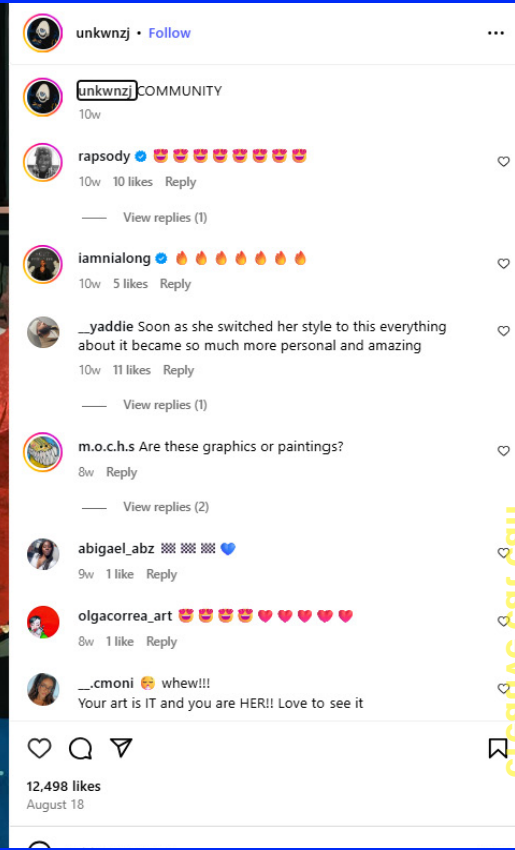
•Scanned & Dev. @the_photo_spot
•Shot on @kodak Gold 200

4,640 likes
October 13

Add a comment... Post

Shoutout to @unkwnzj for capturing the beauty and power of community through bold, soulful visuals.





Shoutout to @qualitylenz for bringing color, creativity, and nostalgia to life through every shot.



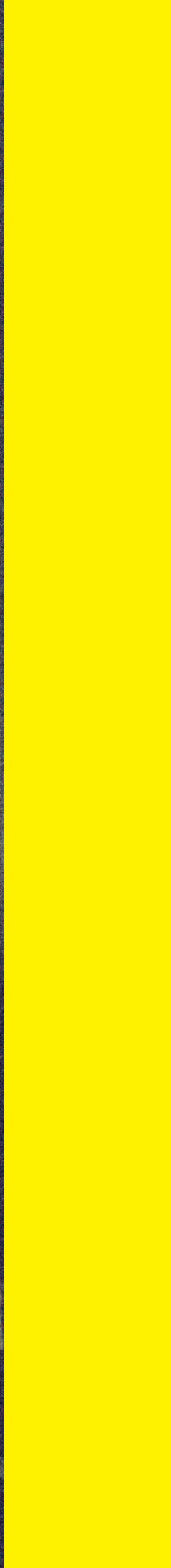
CIRCA. '25 NYC

As we walked around we caught a break from the fashion performers and stumbled upon china town where an intense game of pickup was taking place.









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SS26 NYFW @Agbobly powered by @Nike
SS26 NYFW Alexis Bittar
SS26 NYFW Kid Super
NYFW "Horsefly" Ocean Savage Runway



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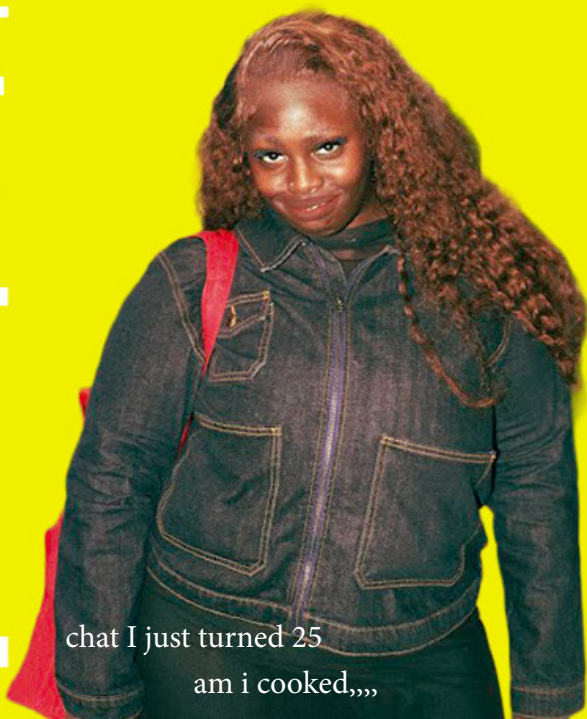
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thankyou

thankyou

004



chat I just turned 25
am i cooked,,,

Fuck it. Call it what you want.
This issue? It's for the niggas.