

HEIGHT *5'10 1/2*  
HAIR *BROWN*  
EYES *BROWN*  
BUST *32*  
WAIST *24*  
HIPS *35*  
SHOE *9 1/2*

**dna**  
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IMAAN HAMMAM



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HEIGHT 5'10 1/2 HAIR BROWN EYES BROWN BUST 32 WAIST 24 HIPS 35 SHOE 9 1/2



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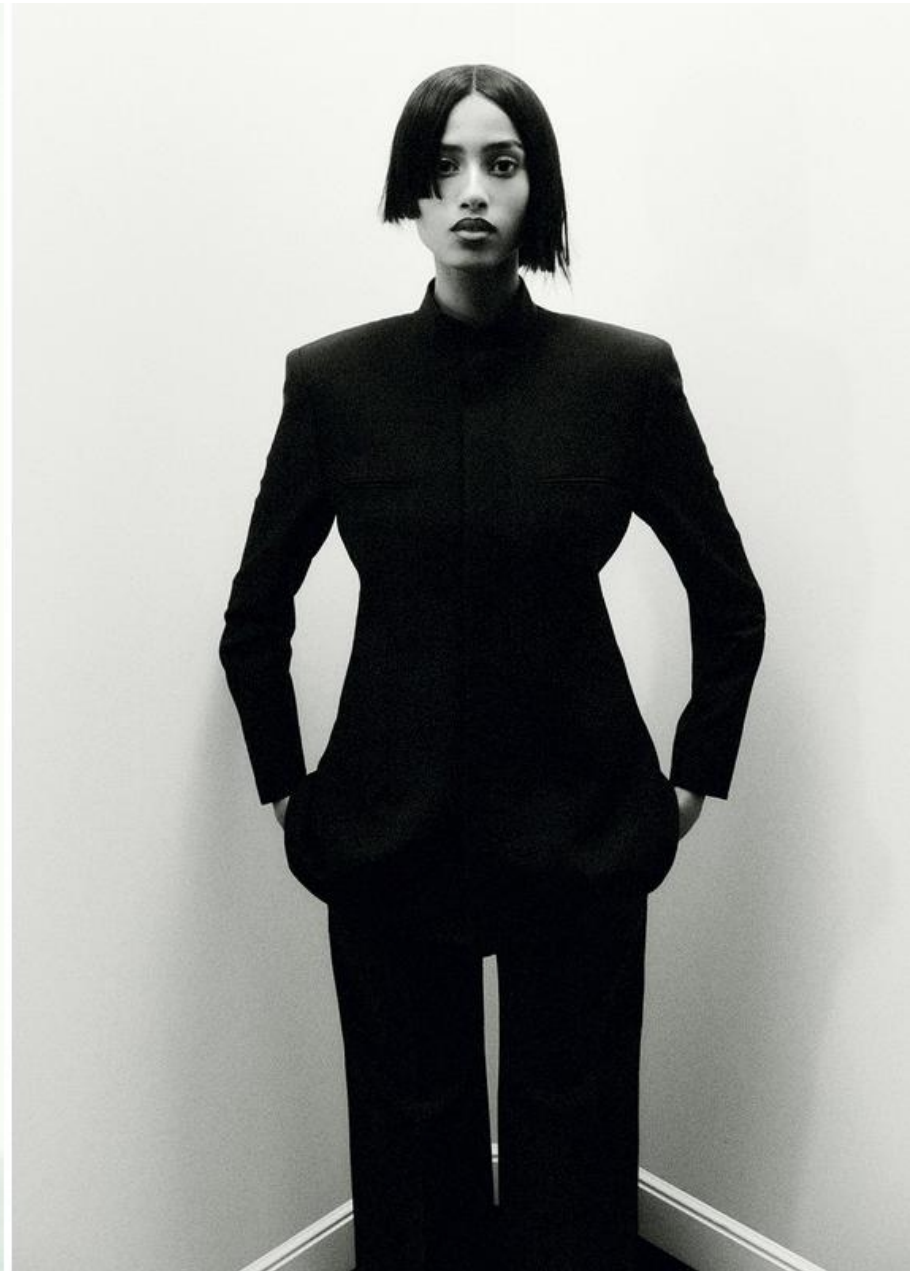
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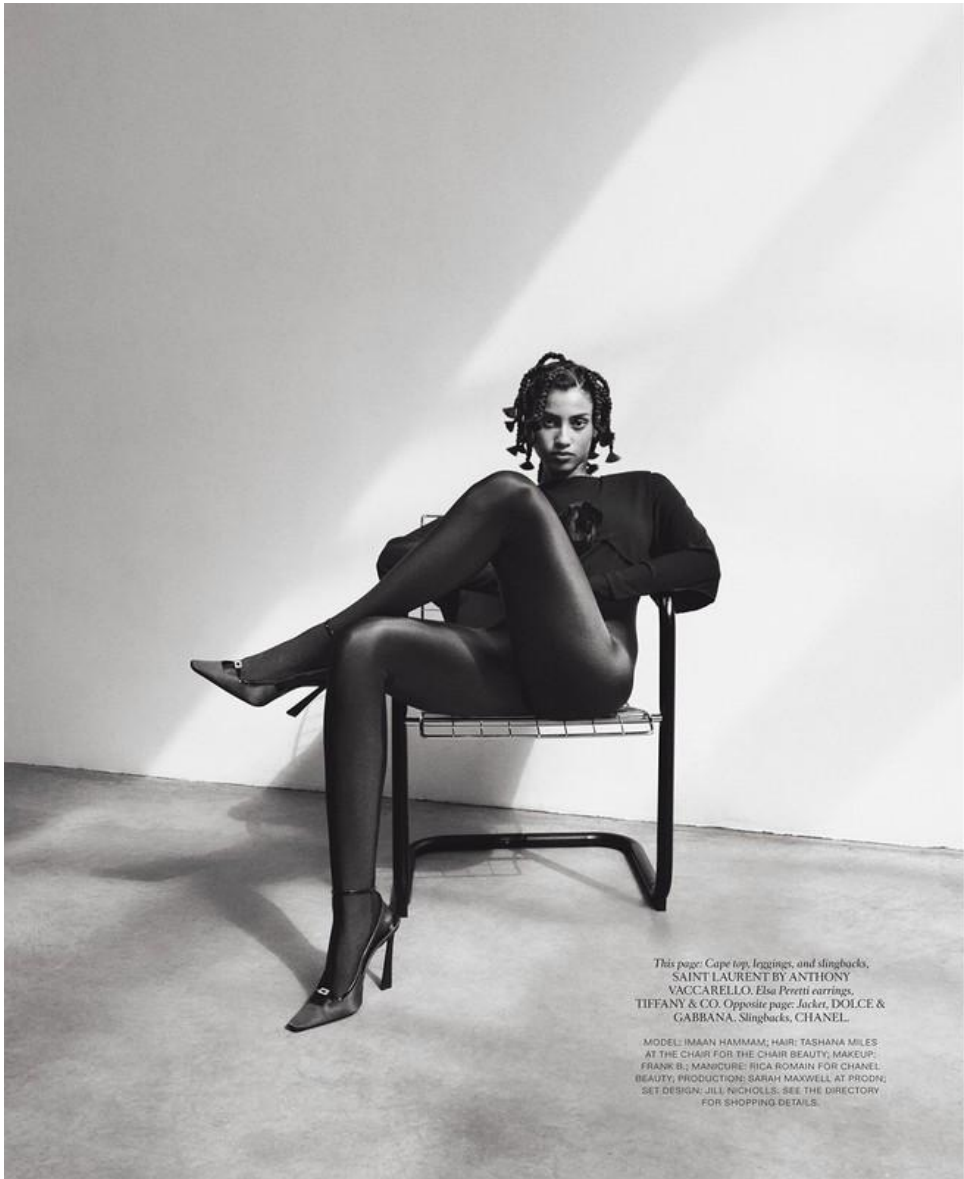
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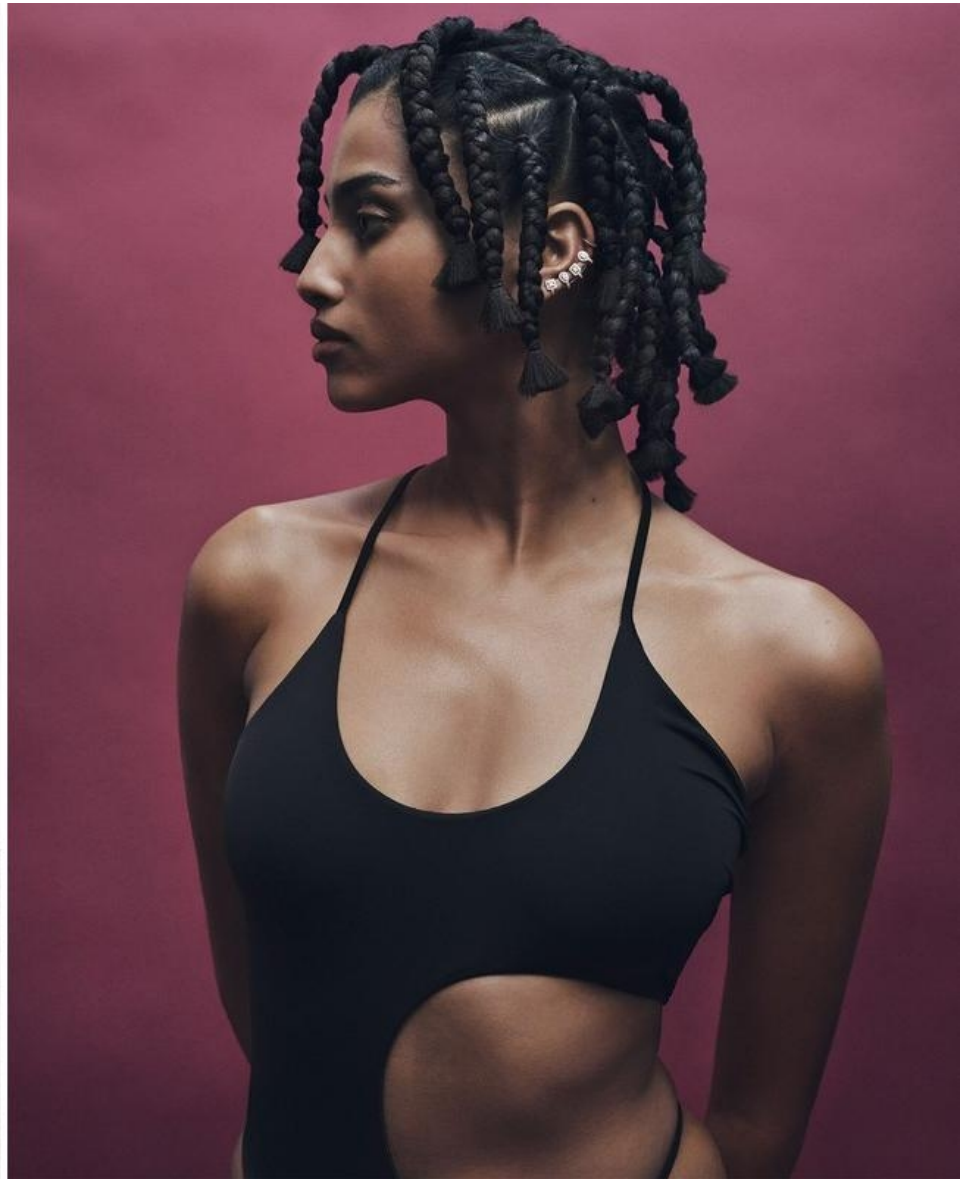
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This page: Cape top, leggings, and slingbacks,  
SAINT LAURENT BY ANTHONY  
VACCARELLO. Elsa Peretti earrings,  
TIFFANY & CO. Opposite page: Jacket, DOLCE &  
GABBANA. Slingbacks, CHANEL.

MODEL: IMAAN HAMMAM, HAIR: TASHANA MILES  
AT THE CHAIR FOR THE CHAIR BEAUTY; MAKEUP:  
FRANK B.; MANICURE: RICA ROMAIN FOR CHANEL  
BEAUTY; PRODUCTION: SARAH MAXWELL AT PRODIGE  
SET DESIGN: JILL NICHOLS. SEE THE DIRECTORY  
FOR SHOPPING DETAILS.



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*Chemise et pantalon en denim, Polo Ralph Lauren. Chapeau en feutre, Ralph Lauren vintage. PAGE DE GAUCHE, top en soie métallisée et boots en toile et cuir, Isabel Marant. Pantalon en denim effet délavé entièrement strassé, jupe en denim nouée à la taille façon veste et, sur l'épaule, veste en toile technique métallisée, Balmain. Sac en denim, Céline Dupuy. Boucles d'oreilles et bracelets, Harpo. Mise en beauté Lucia Pieroni. Coiffure Duffy. Manucure Ama Quashie. Set designer Max Bellhouse. Assistants réalisation Jade Günthardt et Georgia Bedel.*

**OFF THE CUFF**

Hammam adds some additional air to her Thom Browne pants. A 2005 runner-up, Browne feels he owes much to his competition. "The professional and personal relationships I made during the Fashion Fund," he says, "are the most incredible thing to me."



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Veste et jupe en denim, et lunettes maque, Gucci. Débardeur en coton stretch, Malford. Casquette et gants, Manokhi. Bandeau, Lex's. Bijoux C&O, robe de droite, robe en denim, Mini Min. Maquillage Dior avec le fond de teint Dior Forever Warm Peach, la poudre Diorskin Nude, Luminizer Lull'Glow Peach Delight, la palette 5 couleurs Underes, le mascara Diorshow Pump'N Volume Black Pump, le Dior Addict Lip Maximizer Rosewood, et sur les angles le Dior Vernis Grège.



Veste en denim à corrosion, et pantalon en denim imprimé kaléidoscope, Dior. Ceinture en cuir frangi, Sonia Rykiel. Bottes en toile et cuir, Isabel Marant. Boucles d'oreilles, Gaviria. Bracelets Céline Dupuis. Robe de droite, veste en denim, Le Vif Gaubier Borsardello. Chemise en coton, et ceinture vintage, Isabel Marant. T-shirt en coton, American Vintage. Jean «Butler» en denim, A.P.C. Bob en laine vierge, Vivienne Westwood. Lunettes Ray-Ban. Pail' Reine Rosalie. Bracelets vintage et Harpo.

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**FIRST STRING**  
 Model Imaan Hammam sports a kinetic look, lush with frond prints, by 2007 Fashion Fund runner-up Phillip Lim and a pair of hoops by 2012 runner-up Jennifer Meyer. For Lim, qualifying for the fund was "like winning the design lottery." Meyer found it equally revelatory: "The most important people in fashion," she realized, "actually want to help you and see you succeed!"  
 Fashion Editor: Tonne Goodman.

In 2003, the filmmaker Douglas Kievee set out to capture the inaugural class of the CFDA/Vogue Fashion Fund. He spent most of a year training his cameras on thirteen energetic young designers in need of money, mentoring, and the elusive magic that comes from being anointed "the future" in an industry besotted with what's next. For any director, this assignment should have been the stuff of magic: cool kids, beautiful clothes, gorgeous models, celebrated judges, and celebrity talking heads—cinematographic proof that Warhol was right and happiness really is a job in New York. But the resulting documentary, *Seamless*, told a different story (and the footage on the cutting-room floor was even more devastating). Doo-Ri Chung, a 2006 winner, lost her studio when her parents' dry-cleaning business in New Jersey burned to the ground. Alexandre Plokhov of Cloak, a 2004 runner-up, found himself in the dark—literally—with a collection to finish when his all-folk, cello-playing business partner went on tour with a punk band without paying the electric bill. Jack McCollough and Lazaro Hernandez of Proenza Schouler, winners in 2004, struggled to keep their personal and professional partnership intact in ways that were heartbreaking to behold. Why would anyone want to be a designer, anyway? It all seemed so insurmountably hard. Of course, this was exactly why the CFDA/Vogue Fashion Fund was created fifteen years ago: to make the American fashion community more caring, more creative, more conscionable. At *Vogue*, we had seen how 9/11 toppled the businesses of an entire generation of new creators and had tried to help by funding group shows and solo efforts under the rubric An American View. We had forgone the opportunity to participate in reality-television shows where, by design, entertainment would trump talent. We wanted to face the hard truths of our industry: that the so-called young designers were then in their 40s; that diversity was nonexistent and not discussed; that the gap between the haves and the have-nothings was not only wrong but also fundamentally deadening to a community based on vibrancy. Plokhov was not the only one shrouded in gloom: The lights were going out on American fashion. And what a difference a competition makes. Fifteen years and 150 finalists later, the CFDA/Vogue Fashion Fund prize has created global stars, local heroes, a must-watch New York Fashion Week, and, most important, a true sense of community among designers of all ages and backgrounds—all with differing aesthetic and commercial aspirations—who communicate, collaborate, and essentially care for one another through the fun and not-so-fun times (As Kievee saw in his lens, creativity is never easy, business is always going to be challenging, and life will whack you sideways.) The small comfort of knowing they are not alone has given American designers the freedom to think bigger, bolder, and more beautifully for the world they dress—for all of us, basically. Fifteen years later, we are all winners.—SALLY SINGER

PHOTOGRAPHED BY MIKAEL JANSSON

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Ensemble lingerie en soie,  
Dior. Ceinture tissée en cuir,  
Ralph Lauren. Soutage,  
Page de gauche, pantalon  
en popeline de coton, Kenzo.  
Top bandeau et ceinture  
en cuir, Celine. Chapeau  
en raphia, Stetson.



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JUN/JUILLET  
N° 1018

MODE:  
TOUT  
POUR  
DES  
VACANCES,  
N'IMPORTE  
OU

vogue.fr

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**Jessica Nichols**

The go-to look of Nichols, Vogue's special events director, blends the sweetly feminine with touches of streetwear—she often fits between wearing her favorite sit-leg pants, which she found at Forever 21 while a grad student on a budget (“I fell in love with them the moment I tried them on—so much so that I bought them in several colors,” she says) with a button-up blouse and dressing them down with a lacy camisole and slingbacks. Hammam wears a shimmering Paco Rabanne floral chain-mail dress and slip dress (worn underneath, both at pacorabanne.com) which play up Nichols’s love of prints and lay on a contrasting texture. Lana Jewelry earrings. Giuseppe Zanotti wedges.



**Chioma Nnadi**

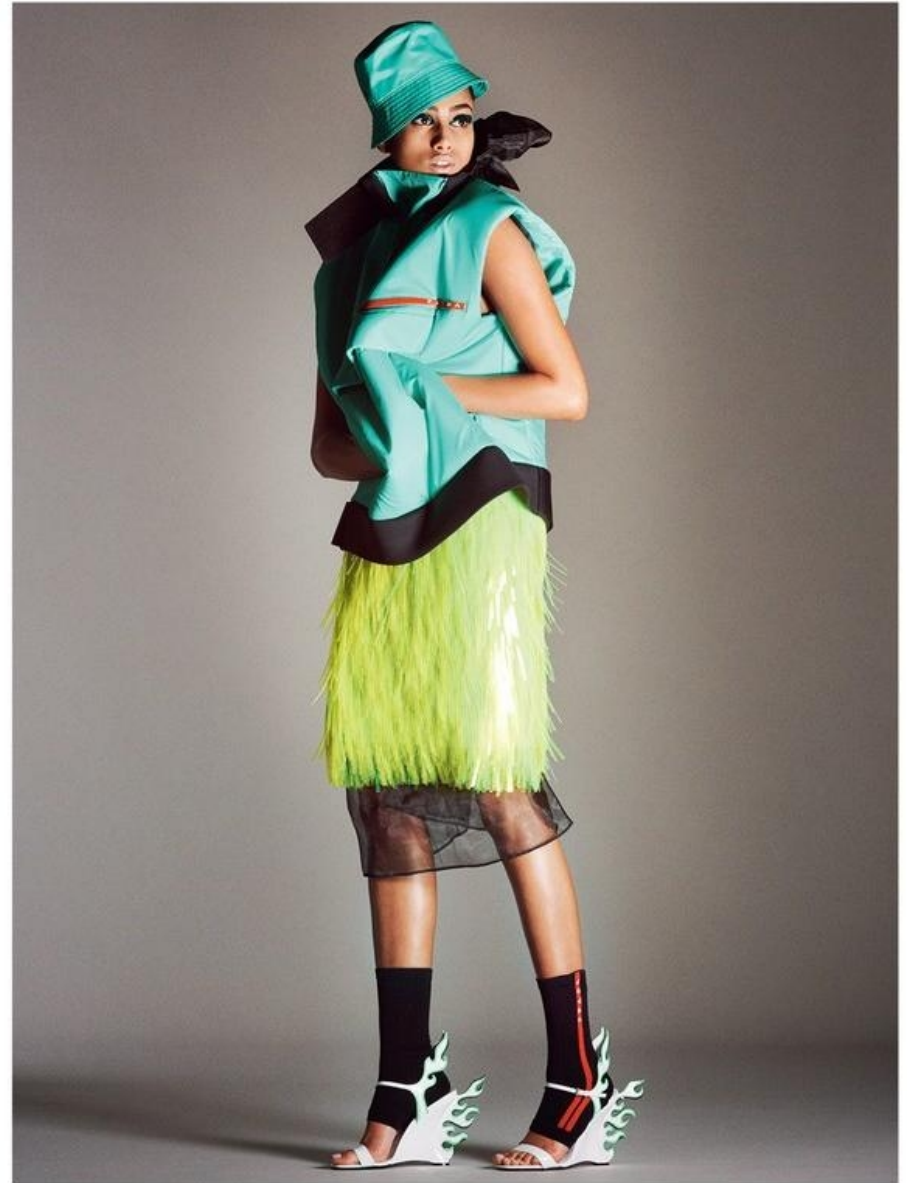
It felt like kismet when Nnadi, Vogue’s digital fashion news director, found a trove of vintage Jean Paul Gaultier on eBay a few years ago. “I had been looking at old Gaultier shows of the early-mid-’90s at the time—these were the collections I remember dreaming of as a teenager but couldn’t afford,” she explains. Then, as now, she was drawn to their joyfully madcap motif. “I think there’s always a patchwork effect going on with how I dress myself,” Nnadi says. “I’m a magpie for prints, patterns, and textures, and these pieces reflect the random energy of the mix.” Model Imaan Hammam wears Nnadi’s own vintage Jean Paul Gaultier mesh top. Tory Burch knit vest; toryburch.com. Chopowa Lowena shirt; matchastation.com. Necklaces by Rogue Rose and Larulcci. Bangles by Stephen Dweck, Tiffany & Co., and Dinosaur Designs.

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**GIORGIO ARMANI**  
 IT'S A WRAP -  
 GIORGIO ARMANI IS  
 THE UNDISPUTED  
 GO-TO FOR AUTUMN  
 CLASSICS. THIS PAGE:  
 GREY WOOL PONCHO,  
 4770. BEIGE FLANNEL  
 TROUSERS, 4680. BOTH  
 GIORGIO ARMANI.  
 JERSEY POLONESE, 424.  
 INTIMISSIMI. CREAM AND  
 BLUE SUEDE BOOTS,  
 1975. MANOLO BLAHNIK.  
 EARRINGS, 2299.  
 LOUISE OLSEN. AT  
 DINOSAUR DESIGNS  
  
**MICHAEL KORS**  
 COLLECTION  
 TOWN OR COUNTRY.  
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 PLAID COAT WILL TAKE  
 YOU PLACES.  
 OPPOSITE: WOOL COAT,  
 \$2,590. LEATHER BELT,  
 \$215. FAUX-FUR HAT, \$740.  
 ALL MICHAEL KORS  
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**HIDDEN AGENDA**

Going incognito has never looked quite this sharp. Hammam wears a **Balenciaga** distressed coat, turtleneck (\$1,090), and earrings: [balenciaga.com](http://balenciaga.com).

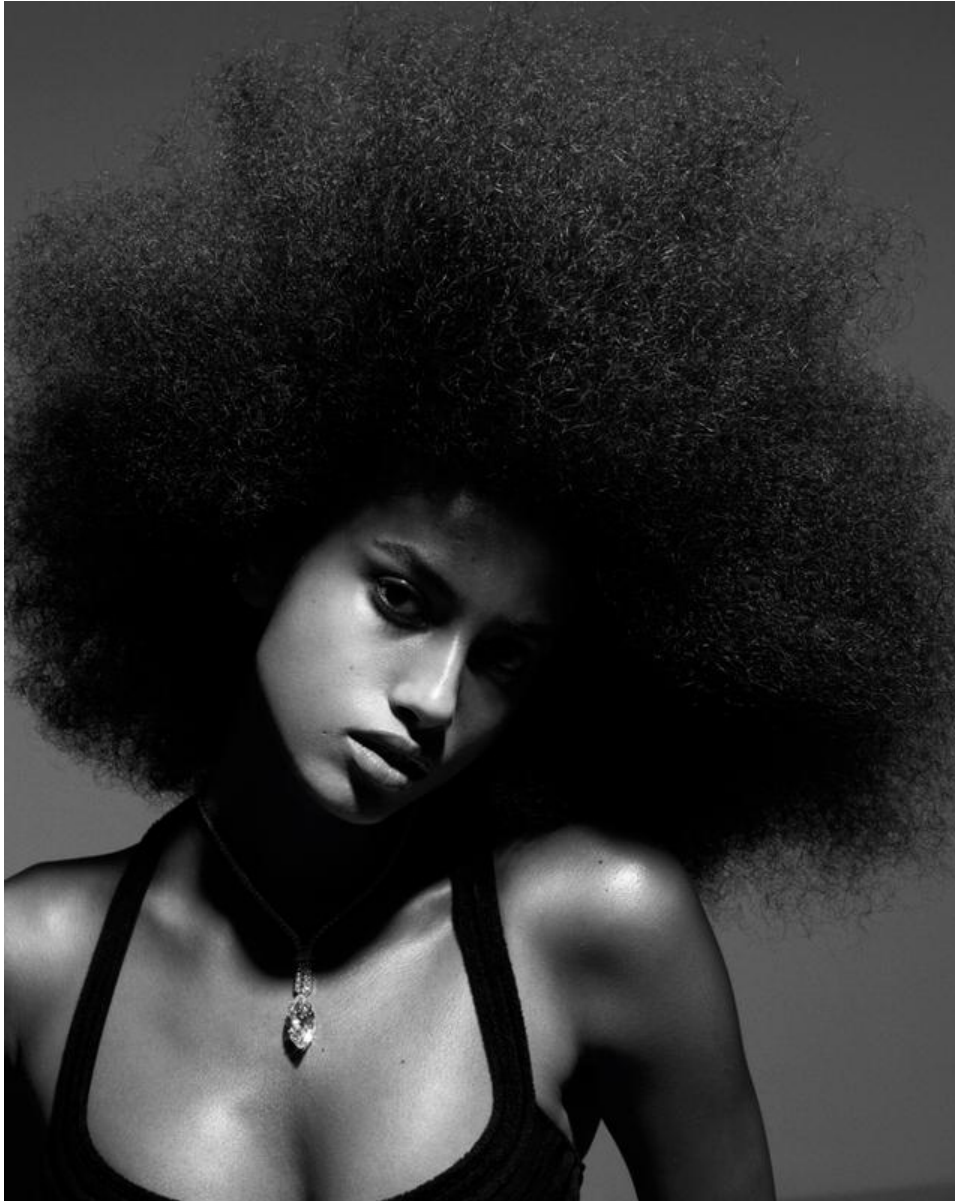


**WINGS OF DESIRE**

A dramatic **Schiaparelli** dress (styled with an earring and boots, also from Schiaparelli: [schiaparelli.com](http://schiaparelli.com)) is one part sinuous, two parts sensational.

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