

professionally. "It was different and unexpected. I knew it was going to be risky, but that's just how I was feeling."

Yet even with her Givenchy suit obscuring her killer abs, toned arms, and alluring décolletage, Ciara still managed to be one of the sexiest and chicest stars on the carpet. "Sometimes less is more," she says, "but I think it's really dope when you can be fully covered and still give that same impact."

So, it seems, do designers, as a kind of sensuality by way of concealment takes hold this spring. It sounds contradictory—covering up to show off as the weather warms—but consider Joseph Altuzarra's embellished dresses,

"Sometimes women think that vulgarity will catch the eye more," says Givenchy's Riccardo Tisci. "I don't think so"

with their yards of colorful embroidered fabric wrapped up to the chin, or all those striped, floor-sweeping dresses with long-sleeved tops for evening at Marc Jacobs. Of course, Miuccia Prada has never been one to take the obvious route toward sexiness, so it's no surprise that her spring collection, with its boxy satin tunics and shin-length hemlines, would make excellent sun protection at the beach; but even Peter Dundas, who has revitalized Pucci as a go-to house for drop-dead-sexy looks, is dressing models in rigorous wrap coats and full pants. Givenchy's Riccardo Tisci, meanwhile, takes an almost ecclesiastical approach, with modest dresses in flowing pale fabric and high necklines. "Sometimes women think that vulgarity will catch the eye more," Tisci says. "I don't think so."

In fact, that's exactly what he told Ciara when they met three years ago at Fashion Rocks in Rio de Janeiro. Up to that point, the Atlanta-based singer had mostly been wearing string bikini tops, leather-studded bra tops, and sweatshirts that stopped at *view >188*

POSITIVE SPIN

Lorenzo Martone shifts gears with a new line of fashion-driven bicycles.



Custom painted in red, white, black, silver, or gold, Lorenzo Martone's new line of men's and women's bikes is strikingly contemporary—and meant to be ridden, not just looked at. "A bike should be an extension of your personal style—the way you dress, the way you live," insists Martone, who has used bikes both as a means of transportation and as exercise in every city he's ever settled in, from his native São Paulo to Madrid, Paris, and now New York.

Of his decision to launch the Martone Cycling Co.: "It's Life 101," he says. "Work in something you love and it's not going to feel like work." His background in luxury public relations and advertising (he cofounded his own talent and advertising agency in 2009), though, gives him an edge on the competition. "The idea is to use fashion brands as a business model. I'm launching with monochromes, but I'll make candy-colored bikes for spring,

and then introduce collaborations and more accessories."

Martone is already marking his bicycles, which cost \$899, with fashion-driven details, including a fetching red chain (a wink to a certain shoe designer) and a basket designed to accommodate laptops and iPads built into the handlebars. All are equipped with both hand and old-school coaster brakes, which are triggered by backpedaling. "Coasters are trending again," he says. "They're nostalgic—a lot of people learned how to ride on bikes like that."

But it's not just about aesthetics. Martone has also installed an advanced duomatic gear system in the back wheel, which automatically—and seamlessly—shifts the bike between two speeds as needed. "This was a must for me," he says about the technology. "It's like your bike is listening to you." —JANE HERMAN BISHOP

HITCHING A RIDE

MARTONE ON HIS MARTONE CYCLING CO. BICYCLE, \$899; MARTONECYCLING.COM. MODEL FRIDA GUSTAVSSON IN A MOSCHINO JACKET (\$1,695) AND SKIRT (\$530); MOSCHINO, NYC.