DYNASTY
FASHION

ANASTASIIA HAVRYNA

THE TRUTH BEHIND FASHION

BEYOND THE SURFACE

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The truth about fashion
No longer classified

DECLASSIFIED

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A letter from the author

My name is Anastasiia Havryna. I founded Dynasty Corporation. I have worked in advertising for 22 years, in sales for 17, and led a marketing agency for 14. During that time, I have worked with two former presidents, celebrities and members of parliament, and helped establish three of Ukraine's largest projects. Today, that experience helps me build business systems and recognise where a strong idea loses its connection with the customer and the money.

For the past three years, much of my work has been in Dubai's fashion business. I meet people whose collections tell deeply personal stories. Their taste, culture, memories and desire to create something of their own are all there. I understand the courage it takes to show that part of yourself to others for the first time.

I have also seen designers cry over collections that nobody buys. I have seen them leave rolls of fabric they have already paid for at factories and never return for them. Eventually, even looking at something that once held so much hope becomes painful. They begin to doubt themselves, when the first thing to examine is how the decisions were made.

I wanted to write this book because too many of these conversations happen after the money has been lost. The fabric has been bought, the production run completed and the exhibition fee paid, yet the question of who will buy remains unanswered. I want you to have the chance to ask that question sooner.

For me, marketing is about business and money. It is a system connecting customer needs, the product, pricing, production, promotion and sales. I calculate what each stage costs, what it should change and how the investment can be recovered. Without those connections, even beautiful fabric cannot save a business: it may become another expensive purchase that nobody yet knows how to turn into revenue.

I guarantee the result of my work. To me, that is a serious commitment requiring precise terms: the result we have agreed, when we will assess it

and which evidence we will use. In this book, I will show how to distinguish that accountability from a promise to sell any collection under any circumstances. Respect for a client begins with an honest discussion of what both parties must do.

Sometimes my work begins by advising a client to postpone a purchase. One woman wanted to take out a loan, buy fabric and launch a collection. I told her she should not do that yet. If production uses up the money, nothing will remain for testing demand, preparing sales or working with customers. Belief in your design matters, but it does not mean someone else will want to pay for it.

I once heard the opposite complaint: our approach was getting in the way of fabric sales. We were testing interest in a collection before deciding how much to buy. That conversation clarified a great deal for me. I wanted designers to be able to grow their businesses while keeping the right to make an informed decision about every expense. It became one of the reasons my husband, who is also my business partner, and I created Dynasty Fashion.

This book brings together my research, business reviews and experiences with clients. I discuss unsold stock, losses that are not immediately apparent, exhibitions, factory relationships and mentors' promises. I also describe a different sequence: how we selected three designs from a new offer and received pre-orders before starting a production run. The private individuals in these stories remain unnamed. Where work is still in progress, I describe the stage we have actually reached.

I want to give you tools you can use. Calculate a launch before ordering a batch. Understand what belongs in a tech pack. Work out which photographs a customer needs and what a shoot must achieve. Estimate the full cost of an exhibition and how many sales are needed to cover it. Numbers help protect creative freedom: they make it easier to decide what you are willing to spend your money on.

If you want to learn, we are ready to help you develop professional skills. My principles are specialist training, teachers with relevant qualifications and practical experience, work on your own product, and meaningful feedback. Pattern development should be taught by someone qualified in that discipline. Sales and business economics should be taught by someone who

knows how to work with them. The programme and teachers' expertise should be clear before you pay.

I also know how educational programmes are sold. A course can teach a useful skill while preparing a person for their next purchase. This book introduces you to my approach and to Dynasty Fashion, too. I am giving it away and stating my commercial interest openly. I hope some readers will want to work with us. Even so, a calculation or question in the book should help you when you work independently.

I am writing so that you can enter this profession with an understanding of its creative and commercial sides. So that you can retain your vision while learning how the customer sees things. And so that, when things become difficult, you have ways to understand what is happening before you give up on your dream.

Let us begin with what you can check before the next payment.

Anastasiia Havryna

Dynasty Fashion

How to use this book

Read it in order if you are preparing a launch. If you have already invested, begin with the chapter closest to your next decision. The worksheets at the back can be completed before a meeting, purchase or payment.

The main focus is the GCC: Bahrain, Qatar, Kuwait, the United Arab Emirates, Oman and Saudi Arabia. These countries do not share a single customer profile. Most of the available evidence in this book concerns the UAE. International examples help compare how problems arise; they do not establish that those problems are equally common everywhere.

The text distinguishes three kinds of material: my own experience, published facts and illustrative scenarios. Numbers in square brackets refer to sources at the back. Published interviews with other people are identified separately from conversations and cases in my own practice.

Personal stories are based on my recollections, and other participants' words are paraphrased. Private clients, intermediaries and organisations that would directly identify those involved are not named. These accounts are neither legal findings nor market statistics. Where work continues, I state the stage reached without inventing an ending.

All hypothetical calculations are labelled as illustrative. AED means UAE dirham. The prices in the examples are not market benchmarks. Tax and legal requirements depend on the country and transaction; check how they apply to your agreement before paying.

Look for three things in every chapter: where the expense arises, which promise is used to justify it, and how that promise can be checked. By the end, you should have your own system for making decisions.

FIG. 01

From reading to your own decision

01 Read

Identify the risk in your situation.

02 Calculate

Use your own amounts and dates.

03 Check

Clarify terms before paying.

Author's guide to using the book. Calculation forms and questions are collected in the worksheets.

PART I · BEFORE YOU PAY

The customer, the offer and the evidence for your next step.

CHAPTER 01

Who earns money from your launch

FIG. 02

How a brand’s business system works

01 Market
Who buys, and why?

02 Offer
What do they get, at what price?

03 Calculation
What is needed, and what remains?

04 Product
Tech pack, sample and checks.

05 Sale
Content, channel and order handling.

06 Money
Payment, fulfilment and contribution.

Each next decision builds on the previous result.

Author’s diagram. Each stage informs the next; actual sales lead back to reviewing the market and offer.

Before your first purchase, it helps to see the full path ahead of the brand. You study the customer, test the offer, work through the economics, develop the product and organise sales. The money received must cover commit-

ments and allow work to continue. Marketing connects those decisions: what you learn about customers affects the cut, the price and how orders are placed.

When each stage exists on its own, activity is easily mistaken for business progress. There is fabric, photography and content, but no clear answer to who buys, how much each order contributes or whether cash will last until the next payment arrives. That is why I start with a system. You can describe it on one page, even if you have only one design.

At launch, a brand may have many suppliers and no customers. Each supplier has a clearly defined product. A logo designer sells identity work. A pattern cutter develops patterns. A factory makes the agreed garments. An organiser sells participation in an event. An agency provides a defined scope of promotion. They may all receive payment before the first dress is sold.

The founder sees one overarching story: “I am building a brand.” Their contractors see several separate transactions. That difference determines who notices a problem, and when.

Once fabric has shipped, the supplier considers the order fulfilled. Once the collection has been made to approved samples, the manufacturer is approaching the end of its obligations. Once advertising materials have been published, the contractor may submit a report. For the designer, the task of recovering the money spent may only be beginning.

Where a supplier’s responsibility ends

Consider an illustrative scenario. A founder commissions a collection and says, “I need a brand that will sell.” The contractor replies, “We will take care of everything.” The contract lists sketches, patterns, samples and a production run. Sales remain part of the conversation only.

A few months later, the founder receives everything listed in the contract. They are disappointed: there are no customers. The contractor is frustrated: the work is complete. The disagreement began before the first payment, when different outcomes were given the same name: a launch.

Before paying for a service, establish what the contractor will do and what you will receive. What exactly will be made? In what form will it be

delivered? How will you assess quality? Which next stage will still need funding, and who is responsible for it? These questions matter particularly when a package is described as turnkey: different providers include different work under that label.

A provider may be responsible for market research and the quality of its conclusions without controlling every future purchase. They may commit to an agreed number of meetings without controlling a buyer's decision. They may take responsibility for production without accepting responsibility for a poor assortment decision the designer brought to the factory. Those boundaries should be visible before payment.

Four different situations

In fashion business discussions, it is easy to call every situation that ends in lost money a scam. That erases distinctions which determine what action to take.

In the first situation, someone deceives you: they claim to represent an organisation they have no connection with, show fabricated documents or sell an opportunity that does not exist. You need to verify their identity, authority and the subject of the transaction.

In the second, the service is real, but important limitations are concealed or glossed over. The sales conversation may focus on orders while the provider's obligations extend only to displaying a logo. Ask for the promised result to be included in the contract.

In the third, every condition is disclosed, but the terms do not suit you. A large minimum order, a long payment delay or a non-refundable fee can destroy your cash plan without any forgery. Declining or negotiating may be the right response.

In the fourth, the transaction was prepared reasonably, but demand fell short of expectations. Research does not eliminate commercial risk. You need to identify which assumption failed and avoid continuing to spend automatically.

When designers confuse these situations, they may blame the wrong party or recognise real deception too late.

When your decision becomes someone else’s revenue

A fabric seller wants to sell fabric. An organiser wants to fill spaces. A mentor wants to fill a course. None of this is a secret. The problem begins when a recommendation from someone with a financial interest is treated as an independent assessment of the brand’s needs.

People may genuinely believe in their service. They may know it better than anyone and consider it suitable for almost everyone. Knowing their own product does not mean they have examined your market, cash reserves or team’s capacity.

Suppose a supplier recommends a larger quantity because the unit price will be lower. Within that offer, the observation is correct. Your decision also depends on how many units you can use or sell, when the money will return and which commitments will fall due first. Your calculation has to go further than the supplier’s price list.

Put two dates side by side: when the person making the recommendation is paid, and when you expect to receive money. The greater the gap, the more carefully you should examine who carries the risk in between. If the adviser receives the full amount today while your outcome depends on unknown sales six months later, their confidence is not enough. You still need your own calculation.

The cost of saying yes and the cost of saying no

An urgent offer makes you count only what you might miss: a discount, a place, an introduction, a season. But saying yes closes other options, too. Money spent on excess stock cannot simultaneously pay for fit improvements. A travel budget cannot also fund several months of customer work. A quantity promised to a buyer will occupy production time.

Compare several specific uses of the money. Exhibit now or attend as a visitor first. Order a production run or pay for a sample and a test. Buy a broad programme or a focused consultation on your particular issue. Sometimes the larger expense will be the stronger choice, but it must earn that position on its merits.

Designers can find it difficult to say, “I am not ready yet.” In an environment full of talk about growth and international presence, it can feel like admitting failure. In fact, being clear about the limits of your resources makes negotiations more precise. The other party knows the real budget and volume. You do not make promises that can only be funded by hope.

One page is enough for the first conversation. Write down what you are buying, the full amount, deadlines, acceptance criteria and exclusions. Separately, identify the assumption about the future that must prove correct for the expense to make sense. If the purchase depends on “we will definitely get noticed afterwards”, the decision still needs work.

Show that page to someone who did not attend the impressive presentation. Can they explain exactly what you are buying? If they have to guess, the outcome being sold to you is still too vague.

Many professionals earn money from a brand’s launch. Calculate how much will remain after paying them and whether it will be enough to get the product into customers’ hands.

FIG. 03

Where someone else’s service ends

YOU PAY FOR		WHAT CAN BE ACCEPTED
Fabric	→	The agreed material
Production	→	A batch matching the brief
Promotion	→	Agreed work and data
Event participation	→	Services in the participation terms

Customer payments and recovery of investment need the brand’s own plan.

Contractual boundaries. Verify the result of each stage separately.

CHAPTER 02

Find your customer before buying a roll of fabric

“There is money in the GCC” does not describe your customer. It says nothing about fit, an acceptable price, a reason to buy or willingness to wait for delivery. Between the region’s overall wealth and an order from a new designer stand habits, trust, competitors and the needs of a particular wardrobe.

Chalhoub Group’s announcement of its 2024 research put the GCC personal luxury market at USD 12.8 billion. That figure includes several categories, among them beauty, watches and jewellery. It neither describes the sales of all local designers nor predicts demand for your brand. [1]

When someone shows you a large number, first ask what it includes. Then ask which part actually relates to your product. Someone else’s turnover does not become your forecast simply because you plan to work in the same region.

A country’s history is not yet a reason to buy

One of my clients already had stock. She attended exhibitions and trade shows, but the collection remained unsold. Her clothes drew on the history of her country, which she wanted to introduce to customers in other markets. She expected a meaning that mattered deeply to her to matter just as much to her future customer.

That assumption had not been tested through market research before the collection was produced. We did not see the demand she had expected. More shows alone could not answer the essential question: why should someone in another market choose this garment for their own life?

One case does not establish that cultural heritage cannot sell. Nor does it prove that the lack of research was the only cause of weak sales. What was

clear was that the founder had treated personal conviction as sufficient grounds for production.

A customer may respect your story and still find nothing suitable in the collection. They need a particular fit, fabric, occasion, price and delivery time. The brand story has to connect with those requirements. It does not remove the need to do that work.

We suggested testing a new direction for the collection before a production run. I return to that process in chapter 12. Here, the initial mistake matters: the audience encountered the offer only after the designer had invested in making it.

Describe an actual purchase

“A high-income woman aged 25 to 45” may be buying a business suit, an evening dress, an abaya, sportswear or a gift for her daughter. Each purchase has different constraints. The same person in different situations presents several different design problems.

Start with an occasion. What happened before the purchase: an upcoming event, a new job, a trip, a change in size, a disappointing experience with another label? How did the person choose? What did they try on? What did they reject? What mattered more than the photograph?

Talking about a recent, real purchase is usually more useful than asking, “Would you buy my dress?” The second question invites a polite answer. The first asks someone to recall an action that already involved money and inconvenience.

Ask your interviewee to describe the last time she chose an item in your category. Where did the search begin? Which alternatives did she consider, and why did one win? What was unacceptable: length, sheerness, fabric, production time or the inability to try it on? What was the total cost, including delivery or alterations? The conversation need not become an interrogation about personal finances. You are trying to understand the purchase.

Record answers in words close to the person’s own. If she says, “I do not want the hassle of a return,” do not automatically translate that into “needs premium service”. She may need clearer sizing or accurate measurements. An impressive phrase can hide a specific problem.

Every market has its own customer

Begin with the country and a city you can actually serve, then narrow the category and sales method. Even in the same city, a woman buying after a personal fitting and a tourist who needs the item today may require different business arrangements.

Examine seasonality in relation to the purchase itself. If your collection is tied to Ramadan, Eid, weddings or travel, establish when people start looking and when the garment must reach them. A week's delay means different things for an everyday item and an outfit for a specific event. Plan production backwards from the date the customer needs it.

Do not turn cultural assumptions into a production brief without testing them. "People here love embellishment," "only luxury works here," and "customers always pay for individuality" are too broad to justify buying fabric. A real preference must emerge within a specific group, category and price range.

For a new market, identify a small set of direct alternatives. Include local brands, ateliers, international labels and the option of not buying anything new. Compare more than appearance: size availability, lead times, the full price, fittings, clear care instructions and how problems are resolved.

The aim is to discover why someone would change their usual choice. Another beautiful garment may not give them enough reason.

Which signals deserve your trust

A post view means someone saw it. A save suggests they may want to return to it. A price enquiry says more, but is still not an order. A fitting with a discussion of delivery time is another level of interest. Payment confirms a particular person's decision on particular terms. A repeat purchase lets you ask a stronger question: what brought them back?

This sequence does not mean you should immediately take deposits from everyone who shows interest. If you cannot yet fulfil the promise, test their choice in other ways: show a sample, discuss the real price or offer a fitting appointment. Taking money creates obligations, including cancellation and

refund rules that must be clarified for your country and sales model in advance.

Do not combine different signals into one figure labelled “potential customers”. Ten compliments and ten confirmed orders imply different production plans. Your conversation notes should show how far the person is from buying.

Record refusals, too. “It is expensive right now” explains little on its own. Someone may be comparing a different category, failing to see the value, distrusting a new brand or simply lacking an occasion. Respectful follow-up helps you decide what to do next. Pressuring someone to agree undermines the test itself.

FIG. 04

From attention to purchase

01 **View or save**
The person noticed the offer.

02 **Fitting and discussion of terms**
Interest becomes more specific.

03 **Payment and fulfilled order**
A purchase on these terms is verified.

04 **Repeat purchase**
A basis for studying customer return.

Author’s scale of signals. This is neither conversion data nor a compulsory journey for every customer.

Research should change the collection

In a 2021 Vogue interview, Ayah Tabari, founder of Dubai-based All Things Mochi, described the tension between wholesale requirements and artisan-

al production, and how speeding up work went alongside excess stock. Her account concerns a particular period in the brand's history and illustrates a conflict between a sales channel and a production method. [2]

An audience profile alone cannot solve that conflict. The customer, product and production model must fit together. If customers value rare handwork, promising large identical batches may require a different organisation. If a retailer needs repeatable goods at a particular price, a sample that takes weeks of an artisan's time does not yet answer that need.

After your first conversations, write a working hypothesis in one paragraph. Who buys, for what occasion, what they receive, at what full price, how they order and how long they wait. Alongside it, note what is already supported by evidence and what remains your own assertion.

A small number of interviews offers no statistical guarantee. Its purpose is to uncover mistakes that can be found before a major expense. Testing continues through fittings, limited sales and repeat orders. If the findings change the assortment or timing, that is useful, even when they disrupt the original vision.

Research is sufficient for the next step when it helps you choose an action: buy a particular length of fabric, make one sample, change the price or postpone a category. If the decision feels just as inevitable after the report as it did before, ask what you actually learned and why it has not changed the use of money.

An answer about inspiration that stayed with me

On a podcast, I asked a designer whose collections had been shown in several countries and purchased by retail buyers about inspiration. She answered by talking about studying the market and understanding what people buy. I am recalling the substance of her answer, not quoting a recording.

To me, it was a precise professional response. She understood the work between imagining a garment and building a viable business around it. The customer was part of her thinking from the outset.

Market research helps you understand the problem your design will solve. You retain your signature and cultural foundations while testing who needs the garment and what they are willing to pay for.

Some founders enter fashion from other professions. Others already have specialist training. In either case, it matters to identify the production and commercial knowledge you lack and fill those gaps before a major investment.

The customer does not have to appear at the end of your production story. Give them a place at the beginning.

PART II · MONEY IN FABRIC

Purchasing, sizing, production and the cost of unsold stock.

CHAPTER 03

A cheaper metre and an expensive roll

A discount becomes dangerous when you lose sight of the payment amount. Two offers sit side by side: a small cut costs more per metre; a full roll costs less. The choice seems obvious. But the price per metre answers only one question. Your business also needs to know how much fabric it will use and what will happen to the remainder.

A supplier has reasons to prefer larger shipments: selling in set quantities simplifies operations and frees up stock. You have reasons to preserve cash until the product and demand have been tested. A deal that works for both parties must take account of the supplier's interests and your brand's needs.

The arithmetic of extra metres

Consider an illustrative example in UAE dirhams, not a real supplier's prices. You need 50 metres of suitable fabric for the immediate task. You can buy exactly 50 metres at AED 35 per metre. The alternative is a 200-metre roll at AED 25 per metre. For simplicity, delivery, taxes, testing and cutting losses are excluded.

Measure	50-metre cut	200-metre roll
Price per metre	AED 35	AED 25
Payment now	AED 1,750	AED 5,000
Cost of the 50 metres needed	AED 1,750	AED 1,250
Fabric left after using 50 metres	0	150 metres
Purchase cost of the remainder	0	AED 3,750

The second option saves AED 500 on the metres used. It also requires an extra AED 3,250 in cash now. After the immediate task, AED 3,750 will remain tied up in fabric.

That is not yet a loss. If the remainder is needed for subsequent confirmed orders, buying the roll may be justified. But “we saved money” is an incomplete statement until you know when and how the remainder will be useful. You have bought inventory and committed cash to it.

If buying it means cancelling a fit test or delaying a payment you owe, the lower metre price has acquired another cost. It will not appear on the supplier’s price list, but it exists in your business.

What does the minimum apply to?

“Minimum order” needs a second question. A minimum per fabric, per colour, for the whole order, for a new dye lot or for a stock item? Different offers may have different reasons behind them.

MOQ stands for minimum order quantity. Do not treat the abbreviation as the end of the conversation. Ask what it applies to and which options exist at a lower volume. Sometimes the answer is a different price, a different material or a cut from stock. Sometimes the supplier simply does not suit your current stage.

The official CFDA Production Directory lets you search US providers by services and volume ranges, including sample work. CFDA explicitly states that it does not audit the listed factories or guarantee their quality. A directory provides options for your own checks. One supplier’s minimum should not be mistaken for an industry-wide rule. [3]

Negotiating a smaller order should not mean demanding that a factory work at a loss. Preparation and setup have a cost. Spread across fewer garments, that cost may raise the unit price. You can decide that the higher price is worth the lower overall exposure, or find another way to test the product.

A swatch is only the beginning

A beautiful swatch helps you choose colour and texture. It does not establish how the fabric will behave in a finished garment. Before a significant purchase, test the material for its intended use: with the chosen construction, lining, finishing and care method.

You need agreed specifications and a clear way to inspect the delivery. Fibre composition, fabric width, colour or an approved colour sample, available length and defect procedures all affect whether the order is fit for purpose. Agree the necessary tests for your product category with a garment technologist or specialist laboratory. No universal home test covers every market requirement.

Pay particular attention to reordering. If the collection sells, can you obtain the same fabric again? How will you verify colour and performance consistency in the next batch? What is the lead time? A one-off find can work well for an honestly limited edition. Basing a permanent style on it while promising unlimited repeats is risky.

When offered leftover fabric, ask about its origin, condition and the documents supporting any claims about composition or performance. “Deadstock” describes residual material in a particular sales context. The word alone does not establish quality, an environmental advantage or reorder availability. Each additional claim needs its own evidence.

CHAPTER 03 / FIG. 05

The metre price. The real cost.

25

dirhams per metre

5,000

dirhams — payment for a 200 m roll



The metre is cheaper. But you only need 50 metres. Buying the roll means paying for fabric you have no immediate plans to use.

Illustrative example. Delivery, taxes, testing and cutting losses are excluded.

FIG. 05 / WHAT HAPPENS TO THE CASH

75%

OF THE PURCHASE REMAINS IN FABRIC
AFTER YOU USE THE 50 METRES YOU NEED



50 m used
1,250 dirhams

150 m left
3,750 dirhams

Still your money. No longer available cash.

The remaining fabric is an asset, not automatically a loss. But that cash cannot pay for a shoot, marketing or the next production run. Before buying, work out when you will use the remainder and what you will use it for.

50 m at 35 dirhams = 1,750 dirhams. The roll requires 3,250 more upfront, even though you save 500 on the metres you actually use.

Check the material description, too

“Natural”, “bamboo”, “premium” and “eco-friendly” can sound more persuasive than a precise composition. In 2022, the FTC filed cases against Kohl’s and Walmart that included allegations of selling rayon textiles labelled as bamboo and making misleading environmental claims. Settlement orders provided for civil penalties of USD 2.5 million and USD 3 million respectively. [4]

This was a US case about particular labelling practices. The practical lesson for your purchase is to request precise fibre composition, documents for the relevant batch and support for special claims. The origin of a raw material is not a substitute for the name of the resulting fibre. Where the risk is substantial, discuss testing with a competent laboratory. Do not simply copy a supplier’s product card into a promise to your customer.

Who owns the leftover fabric?

I have seen designers leave paid-for rolls at factories and never collect them. I do not know the full history of every purchase. Those rolls nevertheless reminded me that a person can run out of money and energy before the fabric becomes clothing. You need to account for the remainder well before that point.

If the manufacturer buys fabric on your behalf, establish whether your payment covers the full roll or only the amount used in your garments. Who owns the unused fabric? Where is it stored? How is the quantity recorded? Can you collect it? Who authorises substitutions?

These questions matter especially when an intermediary handles communication. Otherwise, the designer may believe they have paid for their own fabric stock, while the factory believes it has sold finished garments at an agreed price without transferring every offcut or remainder. That ambiguity becomes a dispute when the relationship ends.

Keep a short record of every significant purchase: its intended product, metres needed, metres received, quantity used and location of the rest. Your first order does not require a complicated inventory system. It requires an

answer to a simple question: what do I own, and on what terms can I use or recover it?

“We will make something later” is not a plan for the remainder. Identify at least a likely use and the conditions needed for it to happen. Does the material suit another design you can test? Could it support a limited edition? Is there a real resale channel? What additional costs would arise? Without answers, treat it as inventory with an uncertain use, not as revenue already secured for the future.

Decide what you need before considering the discount

Before negotiating, calculate your needs without the discount. How much fabric is required for samples? How much for commitments to customers? What extra allowance is justified by the production process and the ability to reorder? This makes it easier to see when an offer starts changing the underlying requirement.

Request two comparable quotations, one for a smaller quantity and one for a larger one, with the same cost categories listed. If one includes delivery and the other does not, comparing the metre prices is misleading even without dishonest intent.

A full roll may be the right decision. The grounds should be a verified need, suitable material and enough cash to last until it is used. If your only reason is “it is cheaper now”, you have assessed the seller’s offer but not yet your own purchase.

CHAPTER 04

A collection waiting for its customer

Every new design increases the future production run. Add colours and sizes, and the number of garments grows far beyond what it seems while sketching. Look at how quickly the quantity multiplies.

FIG. 06

How six styles become a warehouse

6 styles × **3** colours × **5** sizes

90 variants × 4 units = 360 garments

64,800 AED

At AED 180 per garment

Illustrative example using equal quantities per variant. The actual size mix depends on demand.

In this illustrative calculation, six designs, three colours and five sizes, with four units of each combination, produce 360 units. If making and preparing each unit for sale costs an assumed AED 180, the batch ties up AED 64,800 before any expenses excluded from that amount. This is an arithmetic example, not a cost estimate for a particular clothing category.

Many assumptions are hidden inside it: all six designs are needed; all three colours are needed; the chosen size distribution is appropriate; and four of each combination is a sensible starting point. If some of those as-

sumptions are weak, a collection becomes an expensive way to ask the market questions.

Why does the customer need each design?

Each design consumes money, development time, a place in the shoot and customer attention. Ask what role it serves. Is it an introduction to the brand, a core product to reorder, a complement to an established choice or an image piece with its own communications budget?

Be honest about that role. An elaborate look created as an artistic statement may have value in its own right. Do not quietly add it to the sales forecast to justify its cost. A creative project and a commercial product may have different measures of success.

A collection does not have to offer an extensive wardrobe immediately. Breadth makes sense when customers want several related pieces and you can fulfil that choice. Until that has been tested, more designs may merely divide limited demand among more options.

Write the reason for including each design beside it. That reason may be previous purchases, a recurring request, an agreement with a retailer or a specific test. If it is simply “a serious brand must have this”, ask who made that rule and for which kind of business.

A production minimum is not demand

A factory may propose a convenient batch of 100 units. That tells you something about its operations. It does not tell you that your market needs 100 units right now.

The designer has two requirements: a manufacturer capable of the required quality, and a quantity appropriate to the business stage. Sometimes one provider cannot meet both. Reconsider the material, construction complexity, timing or sales method before increasing the order solely to suit the first factory you found.

In April 2026, Oman Observer published an account by Afra Al Maskari, founder of children’s label Zadan. She described difficulties overseeing a remote workshop, a later move to a more professional production team and

challenges sourcing fabrics in larger quantities. This is a personal account of finding a suitable way to organise production, not proof of fraud by her contractors. [5]

Such experience brings the discussion back to management. Finding someone who can sew is not enough. You need to connect the sample, production batch, quality checks and decision points.

Four ways to reach the customer

A small ready-made batch allows fast delivery and a test of actual sales. You pay for the inventory in advance and take the risk of choosing the wrong mix.

Made-to-order production reduces the need for finished stock but makes reliable lead times, consistent supply and communication more important. Mistakes, alterations and cancellations remain. They occur closer to a specific customer order.

Pre-orders can confirm some demand before production, provided customers understand what they are buying, when they will receive it and what happens if delivery is delayed or cancelled. Do not promise dates the manufacturer has not confirmed. Advance payments are not unrestricted money for any brand expense: they come with an obligation to fulfil the order or resolve its cancellation.

Made-to-measure work involves a different relationship and requires its own economics: skilled labour time, fittings, alterations and limits on the number of orders. It cannot expand indefinitely without changing how the work is organised.

None of these options removes risk. You choose the risk you can manage, its cost and whether it is acceptable to your customer.

Make sample approval a condition of production

Before a batch begins, there must be a clear approval point. What does the agreed garment look like? Which measurements and tolerances apply? What finishing is required? How are fabric and trims specified? What counts as a defect? How will the completed work be inspected?

A message saying “yes, lovely, go ahead” leaves too much room for different interpretations. A complex garment needs proper technical documentation, with its scope determined alongside a pattern cutter and garment technologist. At any volume, identify the approved version unambiguously and keep it.

Changes after approval must also be recorded. If the designer requests a different fastening or changes the length, the parties must discuss the effect on price and timing again. It is unreasonable to expect the factory to absorb endless changes within the original fee.

Early on, it helps to separate decisions in time. First pay for development and assess the sample. Then decide whether customer testing supports the next quantity. This is not always the cheapest route per unit. It avoids paying for several untested assumptions at once.

Set a limit for the first run

The first run should answer: how much do we need to meet existing commitments and learn something useful for our next step? The answer need not match a number that looks impressive in a presentation.

If you choose a limited batch, decide in advance how you will assess it. Which styles and sizes sold? At what price? How many returns or alterations were needed? How long did selling take? What remains, and why? “Sold out” can conceal a great deal: the stock may have gone at a discount that did not cover the investment, or through one large order that cannot be repeated.

The opposite situation also requires care. Leftover stock does not always mean poor design. The available size may have been wrong, the photograph may not have explained the fit, or the item may have arrived after the occasion. Before changing your creative direction, examine the journey from selection to receipt.

Plan the next batch using what the first one taught you about the designs, sizes and prices customers actually chose.

CHAPTER 05

The size label proves nothing

In an illustrative scenario, a designer receives a batch of dresses. Every label says M, but a regular customer finds that her usual size does not fit. The factory replies, “We made size M.” The designer shows a photograph of the sample. Both parties name the same size, but they have no shared document defining what it means.

A letter on a label cannot replace measurements. A photograph does not record fabric stretch. Approval of an attractive sample does not prove that every item in the batch matches it. Between the sketch and the finished garment, you need a language in which the result can be checked.

A document the factory can use

Start with a tech pack: the information needed to develop, manufacture and inspect a specific design. It helps the factory understand your intent and helps you see which decisions remain unresolved. A sketch conveys a look; technical drawings and measurement tables explain the product. Techpacker’s dress guide includes front and back views, materials, measurements and costing, with the document updated as sample development progresses. [6]

Build a tech pack without unnecessary expense

Give the design a code and create one working document with a date and version. A spreadsheet and separate drawing sheets can be enough to begin. Specialist software may make the work easier, but buying it does not mean the technical decisions are correct.

Section	What the manufacturer needs to understand
Design and version	Product code, date, sample size and who approves changes
Technical views	Front, back, important details, fastenings and finishing
Materials and trims	References, composition, colour, use, consumption and permitted substitutions
Measurements	Points and methods of measurement, units, values by size and tolerances
Construction	Structure, seams and finishes requiring specific explanation
Approval and revisions	Approved sample, comments, corrections and current version

This is a content map, not ready-made documentation for every dress. Fill in what you actually know: intended use, desired silhouette, chosen materials and placement of details. Leave unknown values as questions for the specialist. Invented measurements are more dangerous than an empty cell because they look like an approved decision.

Then take the document to the pattern cutter and garment technologist. Agree exactly what they will develop: technical drawings, construction, patterns, grading, material consumption or sample support. These involve different amounts of work. A tech pack describes the garment; patterns define the pieces to be cut. Ordering one does not automatically include the other.

Use the sample to check whether the intended result has been achieved. Link comments to a measurement point or construction detail, record them in a new version, and confirm the current file with the factory. Bulk production starts after the sample and documentation are approved, not after an attractive PDF arrives.

Savings here can come from removing unnecessary intermediaries, duplicated services and poorly prepared briefs. Ask for an itemised quotation and a list of files you will receive. A large unexplained fee is hard to assess; a low price that excludes pattern development and fit checks may be incom-

plete. Professional fees should reflect product complexity and responsibility for a specific result.

What a documented size means

Body measurements and finished-garment measurements are different. A garment needs an allowance for ease, which varies with fabric and silhouette. A customer-facing size chart therefore cannot replace a production measurement specification.

A technical specification identifies measurement points, methods, units, values by size and acceptable deviations. These may cover garment length, chest width, waist, hips and sleeve length. Clear drawings should show where the tape starts and ends, whether the garment lies relaxed and whether the fabric is stretched. Techpacker's professional guidance on garment specifications describes this approach. [7]

For example, a size M garment may have an agreed flat chest width of 52 cm, with a tolerance of ±0.5 cm. The accepted range is therefore 51.5–52.5 cm. A measurement of 50.8 cm falls outside it. This illustrates the arithmetic of inspection, not a universal tolerance standard: the designer and technical specialist agree values for the particular product.

One incorrect measurement does not explain the cause. The garment may have been measured differently, a different specification version may have been used, the fabric may have shrunk or production may contain an error. Documentation makes a factual investigation possible. Without it, the dispute easily becomes an exchange of impressions.

Record the version you approved

Every design needs a code, date and version linked to the fabric composition and reference, trims, construction, measurement table, finishing, labelling and packaging requirements. State who can approve changes. "Yes, beautiful" beneath a photograph must not silently authorise a fabric substitution or a new size range.

Check the pre-production sample in the agreed material, taking the planned processing into account. If the bulk fabric differs from that of the first sample, check fit and performance again. Where needed, test shrink-

age, colourfastness and other properties important to the garment's use. Intertek, for example, lists textile tests; the appropriate methods and criteria depend on the product. [8]

Size grading also needs checking. A well-fitting M does not validate S and L. The pattern cutter should explain which dimensions change between sizes; fittings and measurements establish whether the result works. Pay particular attention where a small change affects movement, fastening or appearance.

Inspect before the last box is packed

Waiting for the completed batch leaves little scope for inexpensive corrections. Agree checks before production, during manufacture and before shipment. This separates preventing an error from detecting a defect in a finished product. [9]

Before production, check the documents, materials and approved sample. Early in manufacture, check the first garments, measurements and construction details. Before shipping, check the batch against the agreed acceptance plan, quantities and packaging. Set the sample size, selection method and response to defects in advance. If ten garments were inspected, the report must say ten garments, rather than making an unqualified claim about the whole batch.

Do not accept one photograph as confirmation of an entire order. Inspection needs identifiable garments, measurement records and a list of nonconformities. For remote production, consider an independent inspection and compare its cost with the exposure involved.

CHAPTER 05 / FIG. 07

The label says M.
The tech pack defines it.

A letter on a label cannot replace measurements. Fit depends on the garment's dimensions, construction and fabric properties.

An attractive sample does not prove that every item in the batch will match it.

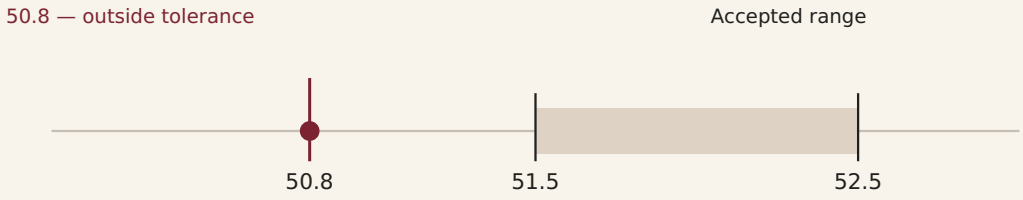


FIG. 07 / CHECKING THE RESULT

Measure it. Then approve it.

Point A: chest width, measured flat.
Agreed measurement and tolerance:

52 ± 0.5 cm



In this example, the accepted range is 51.5 to 52.5 cm. A measurement of 50.8 cm falls outside it. First check the measurement method and the version of the size chart, then investigate the discrepancy.

Agree the measurement point, method and tolerance before production. These figures are illustrative, not a universal standard for all garments.

Agree what happens when something is wrong

Before paying for the batch, agree how to report a problem, the response times and who makes the decision. Which defects will be repaired? When is replacement required? Who pays for reinspection and shipping? What happens to items that cannot be sold under your name? Payment arrangements should reflect agreed acceptance stages, with specific terms recorded in the contract.

An illustrative nonconformity record is simple: design DF-01, version 3, size M, point A, agreed 52 cm ±0.5, measured 50.8 cm, date, measurement method, photograph and inspected unit number. Add the proposed action and response deadline. That is more useful than “the whole batch is terrible”.

It also protects the factory from arbitrary demands. If the designer changes length, material or fit after approving the sample, price and timing must be recalculated and a new version agreed. A new preference cannot retrospectively become a breach of the old brief.

If a problem recurs, stop making further promises to customers until you understand its extent. Identify affected items, those already shipped and what can be corrected. A discount does not resolve whether a garment is suitable and safe to use.

CHAPTER 06

Money on hangers

A finished collection looks like a result. You can touch it, count it and photograph it. The money spent now has a physical form. That makes it particularly hard to acknowledge that owning garments does not, by itself, pay the rent, wages or the next production stage.

Those obligations need available money on a particular date. The product has to sell, the order has to be fulfilled and the payment received and available. Delays can occur at every transition. The business must survive that time.

FIG. 08

From purchase to money in the bank



Other launch costs still need funding before the customer pays.

Sale from ready stock. Payment order may differ with pre-orders or deferred terms. Revenue received is not yet profit.

When I advise against buying fabric

One client wanted to borrow money, buy materials and create a collection. Her plan treated the finished dresses as the starting point of sales. I suggested pausing before the purchase: we needed to establish whether she could fund the whole launch and whether there was evidence of demand for this offer.

I explained that spending continues after the factory. Products need preparing for sale, photography, customer acquisition, enquiry handling and order fulfilment. If fabric and sewing consume all the resources, the next stage remains unfunded. The founder's confidence in her taste still has to be tested against customer choices.

Borrowing does not automatically make a decision wrong. In this case, though, demand needed testing and the full launch needed costing before the purchase. I advised the client to work through those questions first.

Will there be money left after production?

This is a separate illustrative calculation, not that client's budget. The founder has AED 60,000 of their own money and plans 100 garments at AED 400 each. All amounts are hypothetical. Taxes, loan interest and other unlisted expenses are excluded and must be added before applying the model to your circumstances.

Item	Illustrative amount
Materials and production of 100 garments	AED 40,000
Development and samples	AED 6,000
Photography and sales-channel preparation	AED 8,000
Advertising test	AED 6,000
Cash reserve until further receipts	AED 10,000
Total funds required by the plan	AED 70,000

Paying for the batch leaves AED 20,000. The other items and reserve require AED 30,000. The plan is short by AED 10,000 before profit is even discussed. The reserve is money that must remain available, not an expense already incurred. Deleting it from the table does not create resilience.

FIG. 09

Enough to make it. Not yet enough to launch.

STARTING BUDGET

60,000 AED



Another AED 30,000 is needed after production.

10,000 AED

Shortfall for launch costs and the planned reserve.

Illustrative budget, AED. After production, the plan requires 20,000 in expenses and a 10,000 cash reserve. This is a planned funding shortfall, not an incurred loss.

Reconsider batch size, the number of designs, timing and the sequence of work. Compare a sample and demand test, a smaller run or made-to-order production if appropriate to the product and customer. A smaller quantity may carry a higher unit cost, so request a fresh quotation. A calculation for 100 items cannot simply be scaled down to 20.

Now examine sales. Suppose the price excluding sales taxes is AED 1,000, the garment costs AED 400, and variable fulfilment costs and a service allowance add AED 100. Each sale contributes AED 500 towards launch expenses. Development, photography and advertising tests total AED 20,000 in

this example. Covering them requires 20,000 ÷ 500 = 40 sales. This assumes unchanged inputs and excludes additional expenses and a target profit.

But 40 sales do not recover all the initial cash. After variable fulfilment and service costs, they generate AED 36,000 in receipts against AED 60,000 spent on the batch and launch. The AED 24,000 difference remains in the production cost of 60 unsold items. That is why I calculate sales performance separately from cash recovery. The next example explores this distinction further.

Ten years in business and a first clear calculation

One client had been in business for around ten years. While I was preparing her strategy, she became irritated by the number of questions. She could not see why I needed so much detail when we were discussing growth and promotion.

How could I propose growth without understanding the money? I need to know what makes up the costs, how prices are set, what happens after an enquiry and what it costs to operate the business. The answers can change the entire assignment. Sometimes the next advertising budget will make a problem worse before anyone has fixed it.

We gathered the available information and found that, at the time the strategy was being prepared, the calculation showed a loss.

Her reaction was very different from the beginning of our work. She thanked me, barely holding back tears. She said nobody had shown her the business from that perspective before.

It is difficult to feel pleased about finding an error in that moment. Years of effort and hope stand behind the negative result. While the loss remains invisible, it is easy to sell the owner another route to growth. Once it is visible, we can discuss what needs to change: price, costs, assortment, channel or the way work is organised.

At that stage, the owner saw a problem she had not noticed before. We had a starting point for the strategy. Changing the business and checking the result still lay ahead.

Profit and recovering the investment

Consider an illustrative example excluding taxes, fixed operating expenses, returns and the founder's pay. These exclusions make the arithmetic clearer; the relevant costs must be added in a real decision.

A brand produces 80 garments at AED 200 each, spending AED 16,000 on production. Development costs another AED 6,000, all assigned to this collection in the simplified calculation. The total spent before sales is AED 22,000. The retail price is AED 500. Packaging, processing and fulfilling each sale cost an additional AED 50.

Forty garments sell, bringing in AED 20,000. Of this, AED 2,000 pays for fulfilling those orders. Cash received after those costs is AED 18,000, compared with AED 22,000 spent before launch. AED 4,000 of the initial money has not yet returned.

Yet the result for the half sold is positive: AED 20,000 revenue less AED 8,000 cost of goods sold, AED 2,000 fulfilment and AED 6,000 development leaves AED 4,000 before other expenses. Another AED 8,000 remains in the production cost of the forty unsold garments.

What we measure	Result in the example
Result for the half sold after the listed costs	Positive AED 4,000
Initial cash not yet recovered	AED 4,000
Production cost of the remaining garments	AED 8,000

There is no contradiction. Performance and cash movement answer different questions. Sales can produce a positive result while the business still needs money because some of the batch remains in stock. Adding the obligations excluded here may make the pressure greater.

You cannot value the remaining forty garments at full retail price and declare the amount available to spend. The ticket price depends on a future sale. Storage, promotion, delivery and a discount may still be needed before that happens.

FIG. 10

A profit, but the cash has not all returned

RESULT FROM 40 GARMENTS SOLD

20,000 − 8,000 − 2,000 − 6,000

+4,000 AED

Profit within this example

RECOVERY OF THE INITIAL CASH

18,000 − 22,000

−4,000 AED

Still unrecovered. 40 garments in stock cost AED 8,000.

Illustrative chapter example comparing sales profit with recovery of the initial investment. Other costs and taxes are excluded.

Tied-up money is not always lost money

Products sell over time. Some take longer but find customers without substantial price cuts. Others lose relevance after an event or season. Some leftovers can serve a later offer. Others need marking down, reworking or writing off.

Until stock sells, money remains tied up in it. Sales and their associated costs will determine how much can be recovered.

Every batch needs a next action and a date. When will you review the price? Test another way to sell? Stop paying for promotion that is not producing enough? Who will decide? Without a review date, “let us wait a little longer” can stretch into years.

Changing names instead of taking action is dangerous. Calling leftovers an archive collection does not change their economics. If you call an item seasonless, check whether customers see it that way. A label does not create demand.

Someone else’s payment delay becomes your cost

Money can remain tied up after shipment. The retailer has the goods but will pay later, while the manufacturer expects payment on the agreed date. You finance the gap.

In an October 2024 interview with 1 Granary, designer Sinéad O’Dwyer discussed giving insufficient attention to the commercial side of her early work and the problems caused by delayed orders and payments. She acknowledged their effect on her ability to pay production partners on time. Her account shows how cash problems travel along the supply chain. [10]

A famous retailer does not remove the risk. In April 2024, Vogue described the situation of British manufacturer Riverside Design & Textiles after Matches entered administration. Its owners reported unpaid amounts and using part of their retirement savings to continue operating. This is a published supplier account, not financial statements we have independently verified. [11]

For a small brand, the issue is dependence. If one customer provides a large share of cash receipts, a delay can disrupt several of your commitments at once. Recognise that concentration before expanding the relationship, even when the partner is prestigious and the relationship is pleasant.

Your cash calendar

A simple weekly table is often more useful than an elegant annual forecast. For each week, record opening cash, expected receipts by date, payments due and the closing balance. Separate confirmed amounts from assumptions. A new order that has only been discussed must not quietly fund an obligation already signed.

Choose a horizon covering the full upcoming production and payment cycle. A few weeks are insufficient for a long manufacturing lead time. If a retailer pays after shipment, extend the calendar at least to that date and allow for possible delay.

Prepare a second scenario: slower sales, some delayed customer payments and one significant receipt arriving late. This is not a prediction of

disaster. It identifies which obligation becomes impossible to meet first and what you can change in advance.

A line saying “raise investment” rarely solves the problem if there is no identified source of money and no agreed terms. It marks an unresolved question. The same applies to a future sale, an assumed loan or the hope of landing a major customer.

What to do with leftover stock

Before reducing prices across the collection, examine the remaining stock. Which sizes are missing in popular designs? Which items are tried on but not bought? Are there recurring fit comments? What would a correction cost? Which products genuinely suit another channel?

A markdown may release cash, but compare it with selling costs. Reworking may improve the product but requires another investment. Consignment may increase visibility while extending the wait for payment. None becomes a solution merely because of its name.

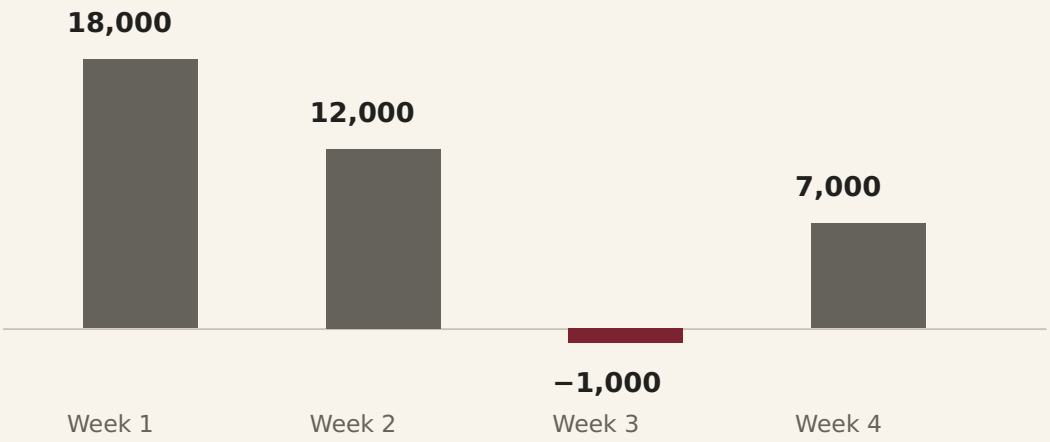
Past expenditure has already happened. Assess the next decision using future receipts and new costs. Sometimes recovering some money now is wiser; sometimes retaining a product until a suitable period makes sense. The reasoning should be specific and the limit on further spending set in advance.

The most uncomfortable question is this: if I did not already own this collection, would I pay today as much to sell it as I am about to spend? It helps distinguish a useful action from an attempt to justify a past decision.

Creative work needs time. A cash calendar shows how much of that time the brand actually has.

FIG. 11

Which week runs out of cash?



Week three is short by AED 1,000.

Illustrative worksheet example. Closing cash at the end of each week, AED.

PART III · YOU ARE BEING SOLD GROWTH

Advertising, exhibitions, shops, education and commercial interests.

CHAPTER 07

We will run ads and sell it all

That sentence sounds particularly convincing once a collection has been paid for. You want to believe that one technical step remains: bring enough people to the page. If nobody buys, you need more traffic. If traffic is expensive, you need a better agency. Each expense acquires a new explanation while the original offer remains untested.

Advertising can communicate an offer and test the response. It does not automatically create the right size, a convenient fitting or a customer willing to wait. If someone cannot understand how a garment fits, or discovers the full price only at checkout, greater reach may simply expose those problems faster.

A high price does not remove a stain

Some founders came to me saying that a dress cost around AED 300 to make and that they wanted to sell it for about AED 2,500. The fabric was stained. They told me that even a dry cleaner they trusted had been unable to remove the marks.

They were counting on a high selling price and said their mentors had assured them that the collection would sell. I was not present at those sessions; I am recounting what the clients brought to me. To assess the offer, I needed to compare their confidence in future sales with the condition of the actual goods.

The difference between AED 300 and AED 2,500 does not, by itself, prove deception. The stated cost may exclude development, samples, failed pieces, selling costs and business overheads. Price also depends on workmanship,

design, service and the value the customer sees. There is no universal acceptable markup to derive from these two numbers.

None of that removes the stain. Before discussing how to sell the dress persuasively, we need to decide whether it can be brought into the condition being promised. If it cannot, we need to establish whether it can be sold at all and how to disclose the defect honestly. Photographs and descriptions must not conceal it.

Nor does charging the price of a silk garment establish the composition of your fabric. The material needs separate verification. Explain the qualities of this particular garment instead of borrowing the value associated with another category.

For me, the problem in this story was the gap between the promise and the checks behind it. Who assessed the quality? Who tested whether the audience would pay that amount? What evidence supported the confidence that everything would sell? Without answers, a prospective brand is being sold hope, while the founder is left to deal with defects and financial consequences.

Marketing includes the responsibility to say: we cannot present this product with the promises you currently intend to make. Fixing it before a sale can matter more than inventing another beautiful story for it.

What happens after the beautiful image

Follow the customer journey yourself. In which language is the product explained? Can someone find the composition, measurements and delivery time? Is their size available? Is the price clear, including mandatory charges? Who answers questions about fit? How do they order? What happens if the garment does not fit?

Designers know their clothes almost too well. They remember how the fabric moves, what sits behind the fastening and why a style costs that much. Customers see only what they are shown. Information that exists solely in the designer's mind is not part of the offer.

One product needs a video showing movement. Another needs a clear photograph of the fit and accurate measurements. For a third, access to a fitting will be decisive. Choose content to address the customer's uncertainty, rather than an idea of how an expensive brand ought to look on social media.

A shoot can be beautifully executed without answering the central question. Once again, the quality of a service and its usefulness to a particular business need to be assessed separately.

A shoot starts with the customer’s decision

Before discussing a studio, I want to understand where the images will appear and which decision they will help someone make. A product page needs to explain the garment. A campaign needs to convey the brand’s idea and generate interest. A wholesale presentation needs to show a range clearly enough for a buyer to discuss an order. These purposes may require different photographs and budgets.

For a dress sold remotely, I would prepare the following working list. It is an example brief, not a mandatory number of photographs for every style.

What to show	The customer’s question it answers
Full front and back views	What are the silhouette and length?
Side view and a short movement sequence	How does it behave when I walk and turn?
Close-up of the material	What are the texture, weight and finish like?
Fastenings and important details	How do I put it on, and how does the construction work?
Fit with the displayed size identified	How can I relate the garment shown to my measurements?
An image suited to the intended placement	Does the garment fit the required format without losing detail?

Before the shoot, have a prepared sample, checked measurements, steamed clothing and an agreed colour reference. Add the style code to the shot list and specify details that hands, bags or styling must not hide. State the publication channel, required formats, deadlines and usage rights. Who supplies the model, who prepares the clothes and what retouching includes also belong in the brief and budget.

Check against the list during the shoot. If no photograph shows the back, an impressive wide shot cannot replace that missing information. During selection and editing, check colour, length, details and fit. Retouching must not

promise a different garment or conceal a defect that will arrive with the order.

After publication, look at the questions that remain. If people repeatedly ask whether the fabric is see-through, you may need another angle or an explanation. If the images are adequate but ordering is difficult, another shoot is unlikely to solve that problem. Content spending works better when we can see the whole purchase journey.

What remains after a sale

Consider another illustrative example. All amounts are hypothetical; revenue excludes sales taxes. A garment sells for AED 600. Its variable product cost is AED 240. Packaging, payment processing and order fulfilment together cost another AED 60. For this example, we allow AED 40 for expected returns and service costs. In practice, replace that estimate with your own data.

Before customer acquisition, AED 260 remains: 600 minus 240, minus 60, minus 40. That amount still has to pay for advertising and contribute to fixed costs. You cannot spend the entire AED 600 on acquisition if you want a positive result from the order.

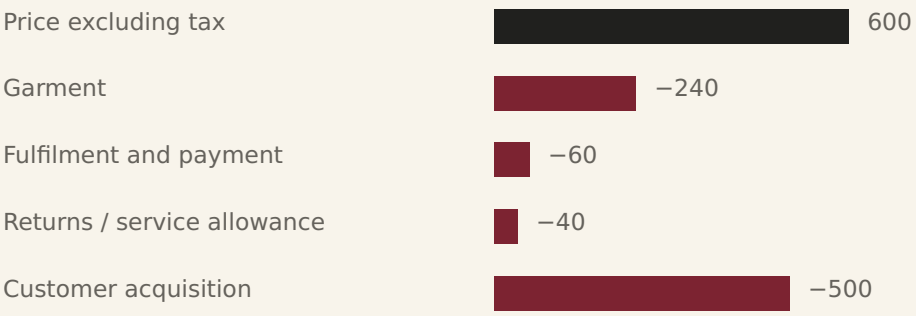
Now suppose an advertising test costs AED 3,000 and brings six new customers, each buying one of these garments. The illustrative customer acquisition cost is AED 500. Revenue is AED 3,600, and the contribution from the six orders before advertising is AED 1,560. After deducting the AED 3,000 advertising spend, the test produces a loss of AED 1,440, even before fixed costs.

The report may nevertheless show a positive return on advertising spend, or ROAS, of 1.2. That means each dirham spent on advertising generated AED 1.20 in revenue. It does not mean the activity was profitable.

This comparison is simplified: all six purchases are attributed to advertising, and there are no other channels. In practice, check whether the system is crediting a campaign with orders that would have happened anyway. Yet even this simple example shows why revenue alone is insufficient.

FIG. 12

ROAS of 1.2—and a negative result



−240 AED

Per order, before fixed costs

Illustrative calculation per order, AED. The purchase is attributed to advertising for the example. Fixed costs are excluded.

Which sales does the report count?

Ask the provider to explain every significant number in ordinary language. Are these orders placed or orders paid? Have cancellations been deducted? Have returns been accounted for? Are the customers new or returning? How long after an advertising interaction did the purchase take place? Does the amount include delivery and taxes? Has the same order been credited to more than one channel?

This is not a sign of distrust. Without shared definitions, discussing results is meaningless. One person shows orders placed while another counts money in the bank, and both believe they are talking about sales.

Agree the metrics before launch. The provider needs measurable delivery obligations; the brand needs access to the necessary data and its own understanding of the outcome. An agency that does not control the range, delivery times or customer responses cannot have complete control of sales. Equally, weak advertising execution cannot be excused by pointing to any problem elsewhere in the brand.

Connect Instagram, WhatsApp and payment

A customer may see a post, write on WhatsApp, attend a fitting and pay through a link. The advertising account contains one part of the story, the salesperson's phone another, and the bank a third. Unless someone connects them, the agency and owner may honestly arrive at different results.

For a small brand, a shared order register is enough. Give every order a number. Link it to the enquiry date, known source, responsible person, style, size, agreed price, discount, and payment, fulfilment and return status. Keep only the customer data you need and restrict access. A payment reference helps reconcile the entry with money actually received.

FIG. 13

One order, several records

01 **Instagram**
Source of the contact

02 **WhatsApp**
Enquiry and agreed terms

03 **Order No. 104**
Style, size and amount

04 **Payment**
Money actually received

A shared number links the order, fulfilment and return.

A tracking diagram. Reconciliation helps, but does not prove that advertising caused the purchase.

Distinguish three statements: the customer named a source; the advertising system claimed a sale; the brand received payment. They may concern the same order without matching one another. If the source is unknown, record that. Do not allocate uncertain sales to channels just to improve a report.

At the end of the period, reconcile the register with payments and refunds. Review new and returning customers separately, as well as created and paid orders, receipts and completed sales. Calculate revenue after the relevant discounts and returns; handle taxes and fees consistently rather than mixing different bases.

An order credited to advertising is different from a purchase caused by advertising. The customer might have bought without that particular ad. Simple reporting cannot prove the causal effect of every advertisement, but it can reveal double counting and clarify what you still do not know.

The brand must retain access to accounts and materials

Before work begins, establish who owns advertising accounts, the domain, website and working accounts, who owns the data, and what access the provider receives. Specify how materials, reports and settings will be handed over when the relationship ends. A password stored on a former contractor's personal phone is a weak foundation for a business system.

Discuss rights to photographs, video, copy, sketches and other materials separately. WIPO describes several forms of protection relevant to fashion, including trademarks, industrial designs and copyright. [12] Payment alone should not be treated as a universal answer to ownership. The agreement should explain what is transferred or licensed, for which countries, channels and period, and which third-party permissions are needed. Permission to use a photograph on social media does not necessarily allow every subsequent advertising use.

A test needs a limit

Before spending, write down exactly what you are testing. Interest in a particular style at a stated price? The performance of one page? Whether a specific audience will book fittings? The clearer the question, the more useful even a modest result becomes.

Then set the budget and review point. Which signal would justify continuing? Which result would require a change to the offer? When will you stop? The values depend on price, purchase frequency, the length of the decision process and whether there is enough data. No single advertising benchmark applies to every young brand.

Do not change everything at once: price, audience, photographs, range and ordering process. Otherwise, it is difficult to link the outcome to its cause. With a limited budget, a sequence of tests addressing an important assumption is more useful than several noisy campaigns that yield no clear conclusion.

If people click through, examine the garment and go no further, find out where interest ends. If they ask questions but do not order, review the conversations and purchase terms. If they buy and return, examine the promise and the actual product. The solution depends on where the problem occurs.

Repeat purchases do not justify every loss

An expensive first order is sometimes defended by referring to a customer's future value. That can be a reasonable hypothesis when repeat-purchase evidence exists and the business can afford to wait. Without that evidence, future income becomes a convenient way to avoid acknowledging the current result.

How many customers returned? After how long? With what average order value and service costs? Does that experience apply to the new people arriving through the current campaign? Data from another category or business stage cannot automatically be transferred to yours.

A similar mistake occurs with influencers. A large following does not tell you how many followers suit your product, trust the recommendation and are willing to pay your price. Discuss placement terms, required advertising disclosures, content usage rights and the method of assessing impact separately. Barter has a cost even when no money changes hands.

Advertising can accelerate sales for a strong offer. For an untested one, it can accelerate spending. Before increasing the budget, make sure you know which process you are observing.

CHAPTER 08

A stand and the promise of orders

An invitation to an international event is exciting to read. The city, dates and photographs of lights and a stage are already there. It feels as though the brand has taken a step forward, although so far you know where the event happens, not who will come to buy your collection.

Before paying, establish exactly what you are being offered. A professional trade show, consumer fair, pop-up shop, showroom and runway show operate differently. The format determines who attends, what they can do and which outcomes are reasonable to expect.

The money is paid, but the plan is still unclear

A designer I worked with received an offer to present her collection at an overseas exhibition after attending a trade show. Participation cost AED 25,000. According to her account, she had paid; she was also considering a loan to continue the business.

When we reviewed the preparations, she did not clearly understand even where her collection would be presented. Nor did she understand who would speak to buyers, which terms would be offered, how interest would be recorded or what would happen if a shop wanted to order.

I personally prepared the product sheets, price list and commercial documents for working with buyers. The package needed to define order terms and the representative's authority: what they could explain, which information they had to pass to the brand, and which commitments required approval.

The client recalled that her questions were answered by referring to many years of exhibition-organising experience. For me, that does not answer the question. Experience is useful when it becomes specific preparation that the customer can understand and verify.

Having a contract does not, by itself, mean a designer understands the service, its limitations and the work they must do after paying. That is the gap I

am describing: basic questions remained about participation that had already been paid for.

I do not report a final sales outcome for this story. The problem appeared earlier: the fee had been paid while the designer still had to work out how to prepare for buyers.

If continuing requires a loan, the question becomes even more pressing. From which receipts, and when, will you repay it if the event brings no orders? The decision must withstand that calculation before payment. A city's reputation cannot meet the obligations in your cash calendar.

Understand the Paris offer before paying

"We will take you to Paris" does not define a service. A trade show, runway show, separate showroom, collective stand and intermediary representation require different terms. Confirm the event's name and organiser, exact address, season, format of your presence and the party receiving your payment.

The official Who's Next page describes a professional trade show at Porte de Versailles. TRANOÏ PARIS has a separate venue and its own participation enquiry process. This information helps verify the itinerary; it does not substantiate any particular intermediary's promises or assess the private story above. [13] [14]

It is useful to see how detailed practical preparation can be. TRANOÏ's published memo for Spring/Summer 26, held in October 2025, separately lists installation, dismantling and exhibitor access hours, as well as the parcel delivery address. This is an example from a past session, not instructions for your future trip. Request the current memo for your specific event. [15]

In the official material checked for this book, I found no confirmation of a general rule requiring a multi-year contract to participate in Paris fashion exhibitions. Read the term in the actual agreement. The season of participation, the duration of a showroom or agent relationship, and the period a brand expects to need to build buyer relationships are different things.

Repeat meetings may form part of your strategy. That does not mean you must pay for several seasons in advance, or that a buyer must order after a particular number of presentations. If you are offered a long relationship,

ask for the obligations in each period, total cost, renewal terms and exit conditions.

Examine representation separately. Will your brand appear in the catalogue? Who receives the contacts? Who manages conversations with shops afterwards? Who accepts payment and confirms orders? How are samples returned? Do not confuse an event participation agreement with an agreement authorising someone to sell your collection: the parties and purposes may differ.

Start with the purpose of the trip

If you want wholesale orders, you need people who buy your category at your price level. If you want direct sales, find out whether visitors can buy on site and receive their purchases conveniently. If you want coverage, you need relevant media, clear content rights and a plan for using the material afterwards.

One trip can serve several purposes, but name the priority. Otherwise, weak sales can be explained away as a trip for awareness, and a lack of coverage as a trip for experience. That does not help you decide whether to spend again.

Ask what the organiser means by “buyer”. A store purchaser with a budget? A platform representative? A stylist? Someone registered under that category? Each contact may be useful, but in a different way. An impressive attendance figure without defined roles is a poor basis for estimating your opportunity.

Ask about the audience for the relevant season, not only famous guests from previous years. Which categories are represented? How are people selected and invited? Can meetings be booked in advance? How is a company’s attendance confirmed? A row of logos tells you neither a person’s role nor their authority or willingness to meet your brand.

Read the participation terms

Published terms for the independently organised Emirates Fashion Week state that a physical prime-time show starts at USD 10,000, excluding travel and accommodation. The same page describes non-refundable payments and excludes the organiser’s responsibility for fashion houses’ sales or PR

activity. These are the terms on the page checked for this book; compare any specific offer with the documents you will sign. [16]

Such a document defines the limits of the service being purchased. It does not prove that an event is useless or that its organiser deceives anyone. It shows that the designer must justify the expense and plan the work needed to achieve a commercial result. A paid show and a promised order are different obligations.

Compare the contract with emails and the spoken presentation. If a specific promise was made in conversation, find its equivalent in the written terms. Who must act? By when? How is delivery confirmed? What happens if the programme changes or is cancelled? Where significant sums and international terms are involved, review the agreement with a suitably qualified lawyer before paying.

Do not infer the parties' rights from one sentence on a website. The contract, applicable law and circumstances matter. For the business decision, it is already useful to see which risk you are being asked to accept.

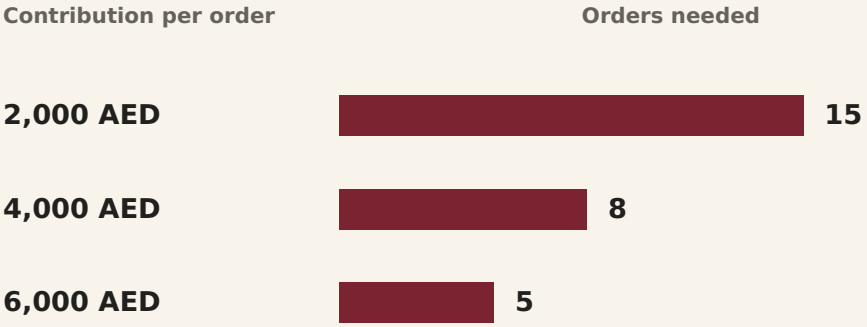
The full cost of participation

The price of a space rarely describes the whole trip. Add sample preparation, display design, shipping and required goods procedures, travel, accommodation, team time, insurance where needed, payment costs and follow-up. For international shipping, establish the import, temporary admission and re-export requirements for your route. Do not assume samples are treated under one universal rule.

An illustrative example: participation and follow-up cost AED 30,000 in total. If each additional fulfilled and paid order leaves an average of AED 6,000 after its variable fulfilment costs, five such orders only cover that expenditure. More are needed to contribute to other costs.

FIG. 14

How many orders cover the event?



Contribution = paid order revenue minus variable fulfilment costs.

Illustrative scenarios: total cost AED 30,000. Order counts are rounded up. This covers the event, excluding other fixed costs.

Now examine the plan. How many suitable meetings are realistically possible? What share might lead to orders? What supports that expectation? When will the orders be paid? If the trip requires five orders to justify it but only two meetings are confirmed, the calculation still depends on unknown contacts. Treat them as an opportunity, not an outcome already secured.

A research trip needs different criteria. You might want to test interest among a particular type of shop, compare price and lead-time requirements or assess the collection's suitability. Consider whether visiting without a stand, arranging meetings beforehand or presenting remotely could provide the information for less. Research has value when you knowingly choose to pay for it.

When someone uses another organisation's name without authority

Fake invitations and false claims of association with a recognised organisation are a separate issue. Distinguish them from disagreements about the usefulness of a genuine event.

Dubai Fashion Week warns about fraudulent representations and points applicants to its official website, without an additional charge for that application route. This does not mean every subsequent participation cost is waived: applying and participating are separate matters. [17]

Start by navigating independently to the official website, rather than following a link in an unsolicited message. Find the current procedure and contact details there. Verify the sender and their authority through that channel. A matching logo or photograph is not confirmation. Be particularly alert to last-minute changes in payment details and pressure to transfer money immediately.

The same procedure applies beyond the GCC. France's FHCM describes its own selection process for official calendars. A show in Paris during fashion week therefore does not, by itself, establish inclusion in the relevant official calendar. An independent event may have value; its status must be described accurately. [18]

There is no need to feel embarrassed about asking: "What exactly do you mean by official participation, and where can I verify it?" A reliable answer should lead to verifiable evidence.

After the final day

An exhibition ends earlier for visitors than for the sales team. Link each contact to a specific conversation: which styles interested them, their role, what they requested and when the next step is expected. A business card without context quickly becomes another object brought home.

Prepare the commercial materials and allocate follow-up time before travelling. If the team moves straight to another shoot and collection afterwards, part of the paid opportunity is lost through lack of follow-through.

Record results by stage: substantive conversation, agreed follow-up, offer, order, fulfilment and payment received. Keep useful product feedback separately. You will then see where the event helped and where the process stopped.

A photograph of your stand proves that the stand existed. Deciding on another trip requires a fuller answer.

CHAPTER 09

After meeting the buyer

A buyer can sincerely praise a collection without ordering it. They can request materials and change their mind after an internal discussion. They can place an order on terms that do not work for your brand. Professional interest matters, but several stages separate it from money.

A new designer may find this difficult to accept. A conversation with a recognised shop feels like validation, creating pressure to agree quickly, make exceptions, lower the price or promise a deadline. At that moment, bring the discussion back to whether the brand can fulfil and finance the agreement.

How a shop assesses your offer

A shop has its own customer, assortment, price levels and timetable. It needs to understand what your garment offers, which products it will sit beside and why someone will buy it. Your creative story is useful when it helps answer those questions.

Prepare a clear product list: images, style codes, composition, sizes, wholesale prices, lead times and order terms. In the industry, this commercial document is often called a line sheet. It must reflect what you can actually manufacture, not just your intention for a future collection.

Clarify the status of the conversation with direct questions. Which categories are being considered? When is stock needed? Who makes the final decision? What further information is required? When should you follow up? A polite “very interesting” must not turn itself into forecast revenue.

CBI, the Dutch Centre for the Promotion of Imports from developing countries, advises suppliers working with European buyers to substantiate price quotations, manage expectations and check new partners’ financial stability. This is supplier guidance, not a guarantee of success for a particular brand. [19]

Three ways of being stocked

In a conventional wholesale sale, the shop purchases goods on agreed terms. Understand when the payment obligation arises, the deadline, permitted grounds for rejection, acceptance conditions and possible deductions. The word “wholesale” does not convey all these terms.

Under consignment, money may arrive as end customers buy the goods. Stock records, reporting and settlement frequency, responsibility for safekeeping and the return of unsold items become especially important. Your goods may occupy a prestigious location while continuing to tie up your money.

A platform or agency model may charge commission alongside logistics, listing or service fees. Examine the full agreement and cash movements, not only the advertised percentage.

Ask the same question for every model: who pays me, for what, on which date, and under what conditions can the amount change? Then put the answer into your cash calendar.

Goods in a shop are not yet money for the brand

Consider an illustrative consignment model. A brand sends a shop 20 garments. Each retails at AED 600. The shop takes 35% of revenue excluding tax. Eight garments sell during the period, with no discounts or returns. These terms are hypothetical, not a recommendation for a market commission rate.

Item	Calculation	AED
Sales to customers	8 × 600	4,800
Shop commission	4,800 × 35%	1,680
Amount due to the brand	4,800 − 1,680	3,120
Cost of garments sold	8 × 200	1,600
Balance before other costs	3,120 − 1,600	1,520

The AED 3,120 still needs to be transferred. The remaining 12 garments are recorded separately; in this example, their cost is AED 2,400. Neither the

full retail turnover of AED 4,800 nor the AED 3,120 due to the brand is profit. Delivery, storage, returns and other agreed costs may still need to be included. Taxes are excluded here.

Request a report by style and size: opening stock, deliveries, sales, returns, authorised discounts and closing stock. Reconcile it with transfer records. Check the commission, permitted deductions, settlement date and actual payment separately.

The agreement must define who may authorise discounts, who bears the risk of loss or damage, how unsold goods are returned and how the relationship can end. “We will settle after the season” is too vague for a cash calendar.

The price of recognition

A garment’s retail price is not the amount its designer receives through wholesale. The shop needs viable economics, and so does the brand. A product originally costed only for direct sales may require changes to its cost structure, assortment or price when wholesale is introduced.

Multiplying cost by a familiar factor does not solve this without testing the customer. The market may reject the resulting retail price. Nor is a large order a success if the brand loses money after all required expenses.

In a September 2024 Fashionista interview, several independent designers described different responses to retail risk. Tanner Fletcher’s Fletcher Kasell emphasised building a direct customer base while choosing partners selectively. Jackson Wiederhoeft discussed the importance of direct sales, particularly bridal, while continuing to develop wholesale. Their experiences do not point to one universally correct channel. [20]

The right channel depends on the product and the team’s ability to serve it. Direct sales require customer acquisition, advice and fulfilment. Wholesale requires commercial preparation and control of terms. A mixed model can spread risk while increasing operational complexity.

Do not finance someone else’s decision without noticing

If offered long payment terms, calculate their cost to your business. Production, wages and delivery may need funding earlier. The larger the order, the more significant the gap you must finance.

If exclusivity is requested, define its scope. Which territory, channel, style and period does it cover? What does the brand receive in return? Is there a minimum volume or another verifiable reciprocal commitment? A broad restriction on your sales in exchange for unspecified interest can close off other opportunities.

If quantities change, recalculate the price. A large-batch calculation may not work for a small order. If the date changes, confirm production capacity. If a discount is requested after obligations have been fulfilled, ask for its basis and compare it with the agreed terms.

You do not have to treat every request as a demonstration of the buyer's power. Buyers have their own constraints and tasks. Negotiation establishes terms both parties can fulfil.

What factories say

In March 2026, the University of Leicester published findings from research conducted with the University of Nottingham and Transform Trade. Interviewed UK manufacturers reported unpaid order changes, delayed payments and reduced quantities accompanied by demands to retain the original price. These accounts describe the study participants' experiences; they do not establish how widespread such practices are in the GCC. [21]

For designers, this is an important counterpart to the discussion of protection. If a shop delays your payment and you then delay the factory's without agreement, the risk has merely moved. If you promise a buyer a new deadline before asking production, the problem begins before it reaches the workshop.

Protecting your brand also means establishing fair rules for your own orders. Record changes. Pay for agreed work. Do not demand free compensation for your own mistake. Do not present possible future volumes as firm commitments to obtain a lower price.

A good partnership does not eliminate difficult conversations. It ensures they happen before one party runs out of money or capacity to deliver.

CHAPTER 10

What else are you being sold with the course?

Education can give a designer what they lack: a skill, professional vocabulary, an understanding of production, and the ability to calculate and negotiate. That is why the promise of learning is persuasive. Someone arrives with genuine uncertainty and is willing to pay to reduce it.

Sometimes, however, education produces only a longer shopping list. Create a full collection. Commission an expensive shoot. Attend a particular exhibition. Join a private community. Buy the next level of support. The student becomes increasingly practised at completing paid steps while their connection to the customer remains unclear.

Find out what you are being taught: to make independent decisions, or to follow a route that cannot be evaluated without another payment.

A course as a stage in a sales funnel

For a marketer, education can be both a product in its own right and a way to introduce a future client to another service. During lessons, people receive value, become familiar with the teacher's approach and gain confidence in their expertise. Trust that did not exist at the first meeting helps them accept the next offer.

In that sequence, a designer judges each new offer through previous experience. A teacher helped them understand a collection, so their factory recommendation receives more attention. They explained how to prepare for buyers, so an event invitation feels like a natural continuation. Trust in one area of expertise gradually extends to other services.

This is where I suggest pausing. Someone can teach well and still choose the wrong sales channel for your brand. A useful class does not verify the guest list for the next exhibition. A successful sample does not establish a

factory's ability to repeat its quality across a production run. Every new purchase has its own conditions to check.

Distinguish a learning objective from a commercial recommendation. Education should help you understand how to choose production. Recommending a particular factory requires an additional explanation: does it suit your category, volume, quality and timetable; which alternatives were considered; and does the adviser have a financial interest? A disclosed commission lets you assess the advice in that context.

Pressure begins when refusing the next purchase is presented as the cause of future failure: supposedly, the brand cannot succeed without this trip, the knowledge cannot be applied without a partner factory, or all previous investment will be lost without another support package. If continuation is described as compulsory, ask for the specific dependency. Which task cannot be done independently or with another provider? Where was this condition disclosed before you paid for the course?

An honestly organised course has its own outcome, clear before payment: what you will learn, what work you will complete and what feedback you will receive. Additional services may help, but their cost and necessity must be assessed separately. You should also be able to apply the skill without seeking the mentor's constant permission.

FIG. 15

How trust leads to the next purchase

01 **Open lecture**
An introduction to the approach

02 **Paid course**
A skill and assessment of work

03 **Consultation**
A recommendation for the next step

04 **Factory / trip / support**
A new purchase with its own terms

Trust in a teacher does not replace checking the next invoice.

Illustrative funnel: check each new purchase separately, even when you trust the teacher.

What will you be able to do afterwards?

A good learning outcome can be expressed as an action. Prepare a technical brief for your garment. Calculate costs for a particular channel. Conduct an interview without leading the respondent. Prepare a commercial offer for a chosen type of shop. Check sample quality against agreed criteria.

“Become an international designer” is too broad to assess a programme. What, specifically, will change during it? What will you be able to do yourself? Who checks your work? How much feedback is included? What starting level do the assignments assume?

Check the teacher’s experience with your category, country and stage of business. Someone else’s success may require different resources.

Also ask about prerequisites. Do you need a finished product, a team, available time, a travel budget or access to production? If the programme

assumes these resources, its fee does not describe the full cost for someone who lacks them.

Cost the entire route

Build a learning budget that includes implementing the recommendations. A programme may be affordable, for example, but its final assignment may require samples, a shoot and a trip. Those costs need to be known before enrolment; otherwise, programme comparisons are incomplete.

Separate compulsory and optional expenses. Can you complete the task with another contractor? Use existing materials? Must you pay for partner services? What happens if you decline the recommended event? The answers determine how much freedom you retain.

Pay particular attention to explanations of failure. Sometimes a person genuinely has not done the work. But if every weak outcome is attributed only to insufficient belief, insufficient courage or refusal to buy the next stage, the method becomes impossible to test. No result could ever expose a flaw in the advice itself.

You need to distinguish your own mistake from an unsuitable recommendation. Agree which starting information the mentor considers and how their advice changes when new facts emerge.

When income promises become an enforcement matter

The US Federal Trade Commission warns about programmes using guaranteed-income promises, urgency, questionable success stories and successive upsells. This is general guidance about business coaching; it does not establish misconduct by any fashion course. [22]

There is also a documented case. In April 2022, the FTC announced refunds of more than USD 23 million to over 37,000 consumers in connection with MOBE, an international business education scheme. The Commission described a progression from a low-cost entry offer to packages costing thousands of dollars, accompanied by promises of quick income. Refund money came from settlements and court judgments. MOBE was not a fashion course; the example shows how an entrepreneurial promise can be sold. [23]

A designer can ask any programme one useful question: which customers are supposed to generate income for the business being built? If the student's main income model gradually shifts towards selling the same programme to new students, that is a different proposition from developing a clothing label.

How to read graduate testimonials

"I learned to believe in myself" describes an emotional outcome. That may matter greatly to someone, but it does not establish a sustainable brand. "I exhibited internationally" confirms participation if verifiable; it does not explain revenue and costs.

Ask for examples relevant to your task. What did the person have before the course? What did they do during it? Which part of the outcome did the programme enable? What required separate payment? Is their brand still operating? What limitations do they now recognise? Look for the sequence, not a single striking photograph.

Do not demand that graduates disclose confidential accounts. Equally, do not draw financial conclusions from accounts containing no financial data. If an organiser advertises a numerical outcome, they should be able to explain its meaning: the period, what revenue includes, the costs and the number of participants it concerns.

Ask how the stories were selected. A handful of outstanding examples from a large cohort demonstrate possibility, not a typical outcome. It can also help to speak with people who left or did not achieve their expected result, if they are willing. Assess their accounts specifically too; an accusation does not automatically deserve belief.

Learn for the task you face

Sometimes you need one professional review instead of a large programme. A garment technologist who can explain a fit problem. Someone to help cost an order. An editor for a commercial proposal. A person with experience in a particular market who can test your assumptions about a channel.

In other cases, you need structured training with practice and feedback. The gap you want to close determines the difference. Buying a large volume

of education because it looks impressive can be as risky as buying excess fabric because a roll is cheaper per metre.

Before choosing, formulate the question you cannot yet answer. Then ask the programme to show which assignment and feedback will address it. If the discussion repeatedly shifts from your question to the teacher's status, the decision remains unsupported.

A good teacher leaves students with tools for thinking. Endless dependence on a mentor's permission should at least prompt an honest conversation about what is being sold.

The education I want designers to receive

If you want to learn, Dynasty Fashion is ready to help you develop the skills you need. For me, this work must rest on relevant professional education, experience in the subject being taught and assessment of your practical work. A confident stage performance does not show whether someone can correct fit, prepare production or understand an order's economics.

When choosing a teacher, I would examine specific work and how they explain it. A pattern cutter should explain why they change a piece. A production teacher should explain how they verify the result. A sales specialist should connect actions with payments and costs. It helps to see the syllabus, entry requirements and a feedback example in advance.

For example, a tech-pack class might end with a working version of your document, a list of unresolved technical questions and a review of mistakes. The next stage would be to test the document against a sample with a specialist. That route makes clear what you have learned and where help remains necessary. A participation certificate alone cannot show that.

You do not have to buy a large programme to close one gap. Start with a precise task and a small practical module. A complex profession requires sustained preparation, but that preparation should still offer a clear route from knowledge to work you can perform.

CHAPTER 11

Who benefits when you say yes?

One person recommends a factory. The factory recommends an organiser. The organiser recommends a course. The course offers an agency. This chain may contain capable professionals who know one another and help clients find providers. Still, designers benefit from knowing where a personal connection ends and a paid referral begins.

A commercial interest does not automatically make advice bad. Concealing it makes the advice harder to assess. When someone is rewarded for your agreement, ask why this option was chosen and which alternatives were considered.

Independence should be explainable

Ask directly: “Do you receive a commission, discount, reciprocal service or other benefit if I choose this partner?” There is no need to apologise. It is a normal part of understanding a transaction.

“We have been friends for years” does not answer the question about compensation. Neither does “everyone works this way”. If someone owns the recommended business or shares in its income, that is relevant to your decision.

Then ask why it was selected. Is there experience with your category, volume and requirements? What difficulties have occurred? Why is this provider more suitable than others? What would change the recommendation? That last question is particularly useful: professional judgement should respond to circumstances.

Compare two conversations. In one, you receive a contact and assurances that everything will be wonderful. In the other, someone explains the provider’s capabilities, limitations, payment terms and their own role. The second recommendation contains more substance, even if it includes a disclosed commission.

When paid opinion appears independent

In May 2016, the FTC approved a final consent order in the Lord & Taylor case concerning disclosure of paid native advertising and endorsements. The Commission's complaint described Nylon content and posts by 50 fashion influencers whose paid nature, it alleged, had not been properly disclosed. The order prohibited misrepresenting paid messages as independent. This is a US regulatory case, not a universal legal assessment of every publication. [24]

The mechanism is relevant to anyone buying services for a brand. An opinion carries one weight when you believe it independent, and another when you know it was paid for. That is why the recommendation's source matters.

An attractive article may be editorial coverage, advertising, a partnership or a press release. Each has a purpose. If someone sells you a publication, establish the format, how it will be identified and which rights you retain. Paid visibility should not be described as an independent editorial accolade.

Responsibility for a promise

A useful rule in your own work is to verify any promise you pass on. "My partner told me" does not turn a doubtful statement into reliable information. If you cannot verify it, say so.

For a designer, the practical question is more precise: who is responsible if a promised contact, scope of work or access is not provided? The intermediary? The provider? Nobody, because the payment covered only advice? Understand the terms before money passes through several hands.

What I mean by a result guarantee

I guarantee the result of my work, which is why I believe we must first agree what "result" means. "Growth" without a starting point, metric and deadline leaves too much room for different expectations. The same applies to "launch", "finished collection" and "we will bring buyers".

One task might be accepted on delivery of a developed and tested business model; another, when a functioning system records enquiries and payments. If the parties agree a sales metric, they must define the sales, data source,

budget, period and team responsibilities. Views must not quietly replace orders, or turnover replace profit.

Guarantee term	What to record
Result	A specific deliverable or metric with a starting point
Timing	Review date and measurement period
Evidence	A document, tracking system or agreed data
Delivery conditions	Budget, access, product and each party’s actions
Accountability	The contractual remedy if the obligation is not met

These are questions for an agreement, not universal Dynasty Fashion service terms. The guarantee depends on the agreed task. I want clients to be able to check the promise using the same method we use to assess delivery, and to know in advance what happens if the result is not achieved.

What you promise your own customer

As soon as a brand sells to customers, it becomes a source of promises itself. In March 2024, the UK Competition and Markets Authority secured commitments from ASOS, Boohoo and George at Asda to make environmental claims clearer, more accurate and more specific. The companies gave undertakings without admitting infringement or liability; the announcement does not describe a court finding of a breach. [25]

The lesson is to connect words with verifiable attributes. If you call a garment environmentally friendly, what supports that claim and which part of the product does it describe? If you promise handmade work, which operations were performed by hand? If you say “limited edition”, what is the actual quantity? You cannot build customer trust on the uncertainty you rightly reject from a contractor.

Map the interests

Take one major decision and map where the money goes. Who receives your payment? Who receives part of it afterwards? Who evaluates the outcome?

Who may propose the next purchase? If the same party diagnoses the problem, sells the solution and alone confirms its success, an outside view is especially valuable.

This is not an argument against comprehensive services. One provider can manage a substantial scope well. But the client must understand and be able to check the criterion for completing a stage. Otherwise, every result may justify only another payment.

Interests also exist inside the team. Someone measured by publication volume will focus on publications. Someone measured by new styles will expand the collection. If the business needs repeat purchases and sustainable cash movement, its objectives must make those outcomes visible.

Not every useful action produces immediate revenue. Research, quality, development and reputation take time. They can still have honest intermediate outcomes: knowledge gained, an error removed, material created or an obligation fulfilled. The client should understand what is complete and what remains to be tested.

Check this book’s author too

A book about manipulation can itself become a tool of manipulation: first persuade readers that danger is everywhere, then offer a single paid escape. That is why this chapter’s rule applies to Dynasty Fashion as well.

Our offer must also withstand scrutiny: a clear scope, relevant competence and a measurable outcome for the particular stage.

After reading, you should retain the right to compare us with others, ask uncomfortable questions and decide that you do not need help now. If any offer we make contradicts this book’s principles, you have a text to refer to.

Do not give one organisation the authority to decide whom you can trust across an entire industry. Check specific claims and terms. Even someone who convincingly explains another person’s mistake can be wrong about your situation.

Trust becomes useful to a business when it withstands questions. If asking about money, interests or responsibility damages the relationship before work begins, you have already learned something important about the prospective partnership.

PART IV · BUILDING A WORKING BRAND

Testing the idea, planning the next expense and making decisions you can explain.

CHAPTER 12

Test the idea before a large launch

After discussing risk, you may feel like postponing everything: buying, producing and travelling. But testing is meant to help you move forward while understanding the cost of your next step.

A useful test answers a question that can change the decision. If you have already decided to manufacture the whole collection regardless of the outcome, a survey merely decorates that decision. If you are willing to change the style, quantity, price or timing, you can learn something important before a major payment.

What to test first

A project contains many questions, but they are not equally dangerous right now. If achieving the required quality is technically difficult, the first step may be a sample. If production is understood but the customer is not, start with the market. If demand has appeared, check whether revenue can cover production and selling through the chosen channel.

Define the uncertainty specifically. “Will the brand succeed?” is too broad. “Will this group book a fitting for this category at this price?” lets you choose an action. “Can the manufacturer repeat the approved fit in a small batch?” requires a different test.

Then decide how much you will spend on an answer and what you will do with different outcomes. If one agreed sample is enough to test technical quality, do not quietly turn the test into payment for an entire collection. If

the question concerns demand, a sample that never meets a potential customer will not answer it.

Prepare a clear offer

Show the customer something specific: what they receive, at what price, on which terms and when. A sketch can generate interest in a direction, but it does not establish a choice based on the finished garment's fit and quality. A physical sample helps test more questions.

If you use a visualisation or digital image, identify it as such. Do not present an unmade product as something already manufactured. Otherwise, the response concerns a promise that production may be unable to reproduce.

You do not need to produce the whole range to look convincing. Choose one style that tests the main customer need, plus a complementary piece if their relationship matters. The limitation should be explainable: you are testing a particular solution, not simulating scale.

An overseas manufacturer is not necessarily right for your brand. Compare category, quality, volume, communication and the full cost cycle. Proximity may make fittings and inspection easier; sometimes the required technology is available only from a distant provider. The task determines the choice.

Fifteen options, seven presented, three in focus

Let us return to the client whose collection, inspired by her country's history, remained unsold after exhibitions. We proposed a different direction: first test which designs customers respond to, then decide on a production run.

We developed 15 dress options and selected seven to present on Instagram. Enquiries highlighted three designs: people showed interest and asked about them. These became our hero products—the designs on which we chose to focus further work.

Pre-orders followed. At the point described here, the production run still lies ahead. We gained a basis for planning the next stage before investing in manufacture of the entire proposed collection.

FIG. 16

Choose styles before the production run

15 → **7** → **3**

options developed **styles presented** **styles in focus**

Pre-orders, then planning the production run

Author’s case: styles were selected and pre-orders received before batch production.

The diagram shows the selection of designs: 15 options, seven presented and three in focus. It does not state the number of buyers or value of pre-orders; completed sales are still ahead.

Why was this sequence more useful for us? We saw where interest concentrated and did not turn every idea into batches of finished garments in advance. Development and testing still required money. But the larger production commitment was linked to more specific evidence of demand.

The old stock needed separate work. For the new pre-orders, we needed to clarify style, size, payment and timing, and confirm sample quality and manufacturing cost. Only then could we fulfil the orders and calculate the result.

A pre-order may mean an unpaid request, a deposit or a fully paid commitment. Keep those statuses separate in your records. Three styles attracting interest do not justify buying any quantity of fabric: production volume must reflect specific orders and the batch’s actual economics.

This story explains my approach to results. In research, the result is a decision you can substantiate. In offer testing, it is an observed customer

choice. Then you must fulfil the order, receive payment and calculate what remains. None of those stages should be declared complete prematurely.

Set the criterion before seeing the result

Once a test ends, it is tempting to interpret everything in favour of your favourite idea. Reduce that tendency by writing down beforehand which behaviour you expect and why it would justify the next step.

For a technical sample, the criterion is conformity with agreed parameters. For fittings, it is evidence about choices, refusals and willingness to order at a particular price. For a shop meeting, it is a clear next commercial step. For a limited batch, it includes sales speed and terms, actual costs, returns and repeatability.

A number needs a reason. Why are these orders enough to fund the next batch? How does confirmed volume compare with the production minimum? How much cash will remain? Do not use the same order count as the definition of success for every brand.

A borderline result may justify extending or changing the test. That decision also needs a cost and a limit. An endless test can tie up money just as effectively as a large warehouse.

Keep a record of your tests

Create a short record for every significant test: assumption, method, amount spent, observation and decision. Add anything that may have distorted the result, such as an unsuitable audience, late samples, incomplete pricing information or an ordering fault.

The log prevents you from returning to a rejected idea simply because a new persuasive adviser appears. It also shows what has changed and why an old conclusion may need revisiting.

Do not collect only evidence supporting the purchase. Look for information that could stop it. A strong idea withstands closer examination; a weak one benefits from encountering it early.

Testing also enables a more precise conversation with a provider. Instead of “I need an international brand”, you can say: “I have confirmed orders

for this style, an approved sample and this deadline. I need to understand the cost and feasibility of a small batch." A request like that is more likely to receive a substantive offer.

The next step may turn out to be larger than initially planned. If demand, quality and cash support expansion, caution does not require you to stay small. It requires you to understand the basis for increasing your commitments.

CHAPTER 13

What to check before your next payment

Return now to your brand's next expense. Take the invoice you intend to pay and examine it in light of what you have read.

What does the purchase include? How will you use its outcome? Which terms still need clarification? How much money will remain afterwards? The answers will help you decide whether to continue as planned or change something first.

One page before a significant expense

Express the decision in an ordinary sentence. "We want to order this quantity of this style for this channel by this date." Or: "We want to attend this event to meet these buyers." The wording immediately exposes missing information.

Then list the evidence. What do you already know about the customer? What confirms quality and timing? What is included in the price? Who receives the money? How was their authority verified? Which alternatives were compared? Separate fact from expectation.

State the full cash requirement and payment dates. Include costs triggered by the decision: travel after booking participation, packaging after ordering a batch, customer service after advertising. A later expense may be an unavoidable consequence of the first, even if the original invoice never mentions it.

Finally, record your stopping condition. What would make you delay payment, reduce the quantity or decline? If the answer is "nothing; we have invested too much already", you have found a reason to examine the decision particularly carefully.

If the collection is already made

This book may reach you too late for the first purchase but in time for the next. Money already spent does not remove your right to stop spending more.

First, establish the actual position: what exists, where it is, who owns it, what is owed to you and what you owe. List saleable goods separately from those requiring rework or further quality verification.

Then select a limited area for the next action. A small number of garments may have clear demand and deserve focused work. You may need to revise the offer or resume customer conversations. It may be wiser to release some cash through a lower price and stop producing a weak style.

Do not let one stock remainder dictate the entire next collection. A new garment created solely to use old material still needs a customer. Otherwise, a previous decision generates the next without its own justification.

If terms have been breached

Where there is a specific delivery problem, separate it from general disappointment. What was promised? Where is it recorded? What was actually received? Which dates and amounts relate to the discrepancy? What remedy do you seek?

Keep the contract, invoices, payment confirmations, agreed sample versions and relevant correspondence. Set out the chronology without guessing motives. “Why did they decide to exploit me?” rarely establishes which obligation was not met.

The appropriate remedy depends on the country, agreement and circumstances. For suspected fraud or significant sums, contact the relevant local authorities and a qualified lawyer. Do not replace verification with a public accusation you cannot later substantiate. An accurate factual account helps both negotiation and a formal complaint.

If you share your experience with other designers, distinguish documents, personal observations and assumptions. An honest account is not weakened by clearly identifying what remains unknown.

Rules for an honest market

One designer cannot eliminate every unfair practice. But repeated requests from customers change what sellers must explain before a transaction.

Ask for commercial interests to be disclosed. Ask people to distinguish an invitation from confirmed access, an application from participation, a contact from an order, and revenue from profit. Ask for the service boundary in writing. Ask why a minimum quantity exists and what the alternative costs. Do not accept an accusation that you lack the courage to succeed in place of answers.

Apply the same rules to your brand. Do not promise a deadline you cannot support. Do not hide a material's nature behind an attractive description. Do not use someone else's status as though it were yours. Do not use a possible future order to obtain unpaid factory work today.

Honesty becomes a business practice in a particular email, invoice, product description and response to an uncomfortable question. It requires greater precision from both sides.

Working with Dynasty Fashion

FIG. 17

The route to international sales

01 Idea and customer
Check who needs the collection.

02 Economics
Calculate price, costs and budget.

03 Product
Prepare the tech pack and sample.

04 First sales
Test demand and fulfilment.

05 A new market
Study its customer and channel.

06 Exhibitions and buyers
Meetings, offers and orders.

Paris and Milan are possible destinations for a prepared brand.

Each stage rests on the previous results. Timing and scope depend on the brand’s readiness.

This free book introduces the approach on which I want to build conversations about brand development: understand the market first and check the basis for spending. Using the book independently already has value. Buying a service is not a condition of applying it.

If you want to discuss working with Dynasty Fashion, start with your next decision. Describe the product, market, business stage, confirmed sales, current stock and planned expense. A useful first question is: what must we learn before accepting this commitment?

Before paid work begins, its scope, limits, stage outcome and verification method should be clear. My result guarantee concerns the agreed work and

its conditions. If the task requires different expertise or lacks sufficient starting information, we must discuss that before making commitments.

The book gives you selection criteria and calculations you can begin using yourself. Working together becomes useful when these need to be applied to your market, garment and budget, data collected, providers coordinated and decisions tested in practice. Your task determines the scope.

I want designers to understand their own decisions better after meeting us. That requires continued access to their data, knowledge of the reasons behind recommendations and the right to say no.

The final question

Fashion can make spending look like achievement. A new roll, a new collection, a new city, a new invitation. Each may be useful, but none alone proves the business has become more resilient.

You are entitled to love your work and demand a calculation. To seek an international presence and decline a particular trip. To respect a specialist's experience and check whether it suits your task.

The next time someone offers you an essential step towards success, ask them to explain its connection to your customer. Ask for terms, timing and evidence. Make visible who receives money now and what must happen for it to return to your brand.

The truth behind fashion begins with being able to ask that question and receive a meaningful answer.

The designer’s worksheets

Copy these forms into your own document and complete them before a purchase or meeting. Be specific. If you do not yet know something, record where and from whom you will find out.

Before ordering your first collection

Complete this page before buying fabric. Where an answer is missing, record the next check and its cost. Do not replace an unknown amount with zero.

What to check	Your record
Customer and occasion	Who needs the garment, when, and what confirms interest?
Price and cost structure	Actual customer price, product cost and costs per order
Contribution per sale	Price on the chosen tax basis minus variable costs
One-off and ongoing costs	Development, sales preparation, promotion and team work
Required sales volume	Which costs must order contributions cover, and by when?
Cash before receipts	What must be paid before the first sales proceeds are available?
Delay scenario	Will funds last if sales are slower?
Next decision	Sample, test, batch or pause, with the reason

If the plan includes borrowing, add repayment dates and amounts, interest and fees separately. Test the calendar with delayed sales. Credit availability does not, by itself, establish that a collection is viable.

Before buying fabric

Question	What to record
What is the fabric for?	Style, samples or batch, and intended use date
How was the requirement calculated?	Metres required and justification for technical allowance
What is being offered?	Reference, composition, width, colour, lot and quantity
Has suitability been checked?	Sample results and necessary tests
What is the full purchase cost?	Total amount and included expenses
Is there a smaller option?	Alternative quantity, price and limitations
What happens to the remainder?	Quantity, owner, storage and likely use
Can it be reordered?	Availability, lead time and checks for a new lot

End your decision with: “I choose this quantity because…” If the answer only repeats the supplier’s discount argument, return to your requirements and cash calendar.

Before starting production

Record the approved sample and technical document versions. Specify quantities by style, colour and size. Separate volumes linked to confirmed commitments from those being produced to test demand.

The factory’s offer should clearly identify included operations, materials, approval deadlines and payment dates. Establish change procedures, quality checks and action when agreed parameters are not met. Assign someone on your side to answer production questions promptly.

Before paying, answer: which new fact could make me reduce the batch? Until when can I do so without extra cost? That identifies the last sensible review point.

Before an exhibition or show

Question	Evidence or calculation
What is the main outcome?	Sales, wholesale discussions, research or communication
Who organises the event?	Verified organisation and contact person’s authority
How is the claimed status confirmed?	Independently located official information
Is the audience suitable?	Buyer category, price range and relevant meetings
What does participation include?	Written scope of work and opportunities provided
What is the full cost?	Preparation, participation, travel, goods logistics and follow-up
How will the outcome be assessed?	Metrics, review dates and responsible person
What is the alternative?	Visiting, separate meetings, another format or declining

Keep the terms that applied when you decided. Before transferring money, verify the recipient and payment details through an independently confirmed channel.

Before buying education

Define the skill you lack. Ask to see the assignment, feedback and outcome through which it will be developed. Clarify the starting level, workload and additional costs of completing the programme.

Examine one graduate example. What existed before the course, what was done during it and what happened afterwards? Which costs and resources contributed? Do not turn one story into the expected outcome for everyone.

Record the programme’s relationships with recommended providers. Can you choose others? Does the teacher receive compensation? What exactly will you be able to do without buying the next stage?

Recording a customer conversation

1. Which recent purchase in this category did the person describe?
2. Which occasion triggered the search, and when was the garment needed?
3. Which alternatives did they compare, and why did they choose one?
4. What was wrong with the rejected options?
5. Which payment, fitting, delivery and service terms affected the choice?
6. What did they do after seeing your offer?
7. What remains unknown, and how can it be checked?

Do not request personal information unnecessary for the task. A working note should contain only information the person permits you to record. Agree publication separately if you intend to share the story.

Tracking cash movement

Use the same sequence every week: opening cash plus receipts minus payments equals closing cash. Carry the closing balance into the next week's opening balance.

Mark each amount's status: already received or paid; confirmed with a date; or expected on a reasoned assumption. Do not mix these categories. Add a scenario with a significant receipt delayed and sales proceeding more slowly.

A negative balance means the plan needs additional finance or revised commitments. Name a specific action and date. "We will sell later" does not yet close the gap.

Your next-decision card

Field	Your record
Decision	What, how much, for whom and by when
Evidence	Observation, document, order or test result
Unknowns	What could still change the choice?
Cost of the decision	Full amount and payment schedule
Adviser’s interest	Compensation and relationship with the provider
Alternative	Another use of the same money
Outcome check	What must be completed, and when?
Stopping condition	Which fact would trigger a review?

Garment acceptance: one entry per measurement

Complete the form against the approved specification. State the batch size and number inspected, and retain the sampling rule.

Field	Illustrative entry
Style / version / size	DF-01 / 3 / M
Unit inspected	No. 07
Point and measurement method	A: chest width, garment laid flat without tension
Target and tolerance	52 cm ±0.5 cm
Actual measurement	50.8 cm
Decision	Outside tolerance; referred for review
Evidence	Tape-measure photograph, date and responsible person

Copy the structure for your style. Do not adopt the illustrative values as a standard. Record fabric, workmanship and packaging defects that cannot be expressed as one measurement separately.

Cash calendar: find the gap week

Illustrative example in AED. Only the listed receipts and payments are included; this is not a forecast for your brand.

Week	Opening	Receipts	Payments	Closing
1	30,000	0	12,000	18,000
2	18,000	4,000	10,000	12,000
3	12,000	3,000	16,000	−1,000
4	−1,000	12,000	4,000	7,000

The negative balance in week three indicates a need for finance or a revised schedule. It is a calculated funding gap, not permission to spend unavailable money. Receipts arriving in week four cannot pay a bill due in week three on time. Identify funding or agree new dates before accepting the order. Show unconfirmed payments in a separate scenario.

Ask questions that are hard to evade

Instead of “Do you guarantee success?”, ask: “Which outcome is included in the price, how will we formally accept it, and what happens if it does not meet the agreement?”

Instead of “Will good buyers attend?”, ask: “Which buying companies suit my category and prices, what has the organiser confirmed, and which meetings have been agreed with me?”

Instead of “Is this the best factory?”, ask: “Why does it suit my volume and construction, how has repeatable quality been checked, and are you compensated for recommending it?”

Instead of “Do you have successful graduates?”, ask: “Which skill will I gain, how will it be assessed, and which compulsory expenses are additional to the course fee?”

Testimony and sources

Materials checked on 30 September–1 October 2026. Titles below are shortened; each entry links to the original. Accounts from my practice are anonymised. Hypothetical calculations are labelled as illustrative. Individual testimonies do not establish how frequently a problem occurs across the market.

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Thank you for reading to the end

Thank you for reading this book. Perhaps you recognised your own experience on some pages. Perhaps you found questions that nobody had previously suggested asking. I hope fashion now feels easier to understand, and your next step calmer and more confident.

I wanted you to finish with your desire to create intact. I know how much of yourself goes into a first collection, and how painful it is when that effort meets no response. Weak sales do not necessarily mean your idea has no future. They require attention: to the customer, garment, price and the way the business is organised.

I invite you to Dynasty Fashion. Together, we can work from the first idea and a launch from scratch towards international markets. Understand who needs your collection, calculate its economics, and prepare the product, photography and sales. Connect your vision with something customers are willing to pay for.

If your goal is to exhibit in Paris or Milan, we can help prepare the brand for that step: choose a suitable event, understand its terms, assemble commercial materials and plan buyer relationships. I want the appeal of the city's name to be supported by a clear route towards orders, fulfilment and recovering your investment.

Our work begins with your actual situation. Some people have only sketches. Others already have a collection in storage. Others are selling and want to grow. Each needs an individual plan, an affordable budget and a result that can be checked.

Bring your idea and your questions. We will help turn them into a sequence of actions so that your collection can find buyers and your business can give you the freedom to keep creating.

I look forward to meeting you and hearing your story.

Anastasiia Havryna

Co-founder, Dynasty Fashion