

MasterClass



Diane von Furstenberg



Teaches Building
a Fashion Brand





ABOUT

DIANE VON FURSTENBERG

Diane von Furstenberg is a Belgian–American fashion designer who came to New York City in 1970, and shortly after launched her eponymous label. Known for the iconic wrap dress, Diane has built her company into a creative and daring leader within the industry offering a variety of ready-to-wear collections and accessories. The company has a global distribution network in over 55 countries and 1,500 points of sale including 148 DVF-owned and partnered stores throughout North and South America, Europe, the Middle East, and Asia Pacific. In 1976, *Newsweek* called Diane “the most marketable female in fashion since Coco Chanel” and the wrap dress is now included in the Smithsonian’s National Museum of American History. In 2005, Diane received the Lifetime Achievement Award from the Council of Fashion Designers of America (CFDA) for her impact on fashion. Now, as the council’s chairman, she dedicates herself to fostering emerging talent and has grown the organization to over 500 members. Diane’s commitment to empowering women is also expressed through philanthropy and mentorship. In 2010, with the Diller–von Furstenberg Family Foundation, Diane established the DVF Awards to honor and provide grants to women who have displayed leadership, strength and courage in their commitment to their causes. In 2014, the iconic wrap dress was celebrated with the “Journey of a Dress” exhibition in Los Angeles, and she also published her memoir, *The Woman I Wanted to Be*, translated in five languages. In 2015, she was named one of *TIME*’s 100 Most Influential People. Diane is on the boards of Vital Voices, an organization that supports female leaders and entrepreneurs around the world; the Statue of Liberty–Ellis Island Foundation; the Academy of Motion Pictures; and The Shed, the new center for cultural innovation in New York City. And, as a vocal member of the community, she was actively involved in the campaign to save the historic High Line railway and to develop The High Line into what it is today.



THINGS YOU MIGHT NEED

ABOUT THIS WORKBOOK

The MasterClass team has created this workbook as a supplement to Diane's class. Each chapter is supported here with a review, resources to learn more, and assignments.

SUPPLIES AND MATERIALS

While we've included a notes page after each chapter, you may want to have a notebook or sketchbook nearby to keep track of your own thoughts and moments of inspiration.

MASTERCLASS COMMUNITY

Throughout, we'll encourage you to share work and discuss class materials with your classmates in [The Hub](#) to get constructive feedback.

You can also connect with your peers in the discussion section beneath each lesson video.

HOW TO USE THIS WORKBOOK

Welcome to Diane von Furstenberg's MasterClass! Use this workbook to follow along with the lesson videos, and complete the assignments to put Diane's advice and experience into practice. Each lesson and assignment will guide you through the process of beginning to build your own fashion brand, whether through analyzing the strategies of your favorite brands, developing your product, conducting market research, or learning to identify and connect with your consumer base. You can also connect with your peers in the MasterClass online community, and share assignments and discuss Diane's lessons to deepen your education.



BEFORE YOU BEGIN

SUGGESTED READING

In this class, Diane will lay out the blueprint of what is needed to build a fashion brand. If you're looking for more resources to better understand branding, design, and fashion, here are some suggested readings:

- Diane von Furstenberg, *DVF: Journey of A Dress*, Rizzoli, 2014.
- Diane von Furstenberg, *The Woman I Wanted to Be*, Simon & Schuster, 2014.
- Mark Tungate, *Fashion Brands: Branding Style from Armani to Zara*, Kogan Page, 2008.
- Leslie Davis Burns, Kathy K. Mullet, and Nancy O. Bryant, *The Business of Fashion: Designing, Manufacturing, and Marketing*, Fairchild Books, 2016.
- Jean-Noël Kapferer and Vincent Bastien, *The Luxury Strategy: Break the Rules of Marketing to Build Luxury Brands*, Kogan Page, 2012.
- Uche Okonkwo, *Luxury Online: Styles, Systems, Strategies*, Palgrave Macmillan, 2010.
- Debbie Millman, *Brand Bible: The Complete Guide to Building, Designing, and Sustaining Brands*, Rockport Publishers, 2012.
- Alina Wheeler, *Designing Brand Identity: An Essential Guide for the Whole Branding Team*, John Wiley and Sons, 2012.

2.

DISCOVERING THE INDUSTRY

“The most important thing if you want to realize a dream is to know what this dream is. The more concrete and the more specific this dream is, the better chance you [will] do it.”

—Diane von Furstenberg

SUBCHAPTERS

- Be Specific With Your Dream
- Evaluate the Strength of Your Visual Eye
- Study and Learn From Successful Brands
- Do Whatever It Takes to Get Work Experience
- Portfolio Case Study: Getting Started
- Assignment

CHAPTER REVIEW

Why do you want to be a designer and build a fashion brand? The question sounds like a simple one, but it’s important to dig into your own motivations to better understand your intention and what your dream specifically is. The clearer you are about your intention and what you’d like to achieve, the more likely you are going to be able to achieve it. Take a moment to jot down some thoughts about what draws you to fashion, design, and building a brand.

Fashion is a visual business. Although you don’t necessarily need to be a trained designer to build a fashion brand, you do need a strong visual eye. Have you been naturally attracted to colors, photographs, art, or prints in your life? Do you take joy in interior design, arranging furniture, flowers, and visual presentations? Think about the ways you can evaluate the strength of your visual eye, and the ways that you can make it stronger. Look into classes that would let you practice your construction and drawing skills, and study art and other artists frequently.

One of the best ways to accomplish something is to learn from others who have done it. So if you want to build a successful fashion brand, study and deconstruct successful fashion brands today. Think of a brand with a distinguishable identity. How did they get started? What are their core products? Where and how do they sell, and who makes up their consumer base? What is their visual identity?

Finally, there is no better way to learn than by doing, as Diane did. Remember Diane’s advice: there is no job too small. Push yourself to find your door into the industry, whether it’s by working in design, retail, or production. This could be paid or unpaid, and can include interning.

2.

DISCOVERING THE INDUSTRY

PORTFOLIO CASE STUDY: SYNNE STUHAUG

- Synne was very energetic with ideas, but she had trouble with visualization and creating a plan around her designs. In her portfolio, she was only able to include color and product ideas, without detailing how she would go about bringing those ideas to life. Here, Diane emphasized the importance of gaining work experience. By taking on internships with a stylist or a designer, Synne will learn how to visualize her ideas on paper and how to bring them to life.

Getting professional experience in the industry is key to your success in building a fashion brand.

PORTFOLIO

KEY NOTES:

- Sexy
- Strong
- Feminine
- Soft touch
- Minimalist
- Scandinavian

PRODUCTS

1. Khaki colored velvet jacket, 3/4 length. Embroidered with flowers.
2. Leather pants with pockets and zippers.
3. Blouses in cotton and silk in pastel colors.
4. Big, oversized knit sweaters in cotton and wool mix in white, olive, and ivory.
5. Feminine cargo pants in army color.
6. Light feminine maxi flower dress.
7. Silk feminine suit in camel and charcoal color.
8. The perfect wool coast in tan/beige color.
9. A classy but rough leather jacket in black.

FABRIC USED

- Velvet
- Fine cotton
- Wool
- Imitation Leather
- Silk

COLOR PALETTE

Base Colors



2.

DISCOVERING THE INDUSTRY

ASSIGNMENTS

- Be clear about why you want to build a fashion brand and what your ambitions are. In a few sentences, write out your specific goal and why you want to achieve this goal. Share this goal with your MasterClass classmates in [The Hub](#).
- Identify a brand that has a distinct point of view and do a complete analysis of the brand. What is their visual identity? How do they use their logo? Do they have a clear mission statement and is it an effective one? Who are the brand's competitors, and what makes them distinguishable? Why do you think this brand is so successful? What lessons can you learn from this brand for your own brand?

2.
NOTES

3.

DEVELOPING YOUR PRODUCT PART 1

“Inspiration is everything. It’s about looking, smelling, hearing; it’s about life.”

—Diane von Furstenberg

SUBCHAPTERS

- Start With What Inspires You
- Create a Mood Board
- Make Your Colors and Prints Stand Out
- Keep Your Customer’s Shape in Mind
- Troubleshoot Your Designs on a Fit Model
- As You Grow, Enlist the Help of Others
- Assignment

CHAPTER REVIEW

Inspiration is one of the most important parts of the process of building a product and brand. Without inspiration, what is the energy and motivation driving your entire company and product? It’s important to keep inspiration personal. What inspires you personally? What are you naturally drawn to in life? Diane is constantly inspired by women, art, and nature.

Diane worked her way to America during a period when the cost of living in New York City was cheap, artists were plentiful, and creatives were deciding this was the place to be. She made dresses that helped women to feel free, confident, and independent. Think about today’s world, and the mood, atmosphere, and culture you hope to capture with your product. How can your product speak to a particular market, or inspire a specific ideal?

Many designers start the research and development process with a mood board. A mood board, which can be physical or digital, is a collection of drawings, images, photographs, quotes, or other objects that help to hone your vision. Choose images that you are drawn to, and start to assess if you can see a pattern, or a theme. Even if you’ve already developed a product or started a company, creating a mood board can be a unifying tool to ensure that every step you take with your product and company remains consistent in its goals, imaging, messaging, and brand voice.

Be thoughtful about your color choices. Color blocking and working with prints excited Diane and became the base on which she built her products and dresses. She infused her own personality into her color and print choices, to the point that you can spot a DVF print in a crowd. How can you use color, prints, textures, or other embellishments to create a personality for your product? Will your product have a signature color palette or print?

3.

DEVELOPING YOUR PRODUCT PART 1

As you begin to create the product that will be the foundation for your fashion brand, you should also think about how it will affect your customer. If your product is a garment, think about the shape and the fit of the garment on your customer. Most designers have a fit model they design for. Putting garments on living bodies helps designers to create clothes that fit naturally and accentuate the customers' physical features. In the early days of DVF, Diane would use herself as the fit model. Men designing women's clothing should spend time working in women's wear to understand the customers' wants and needs. Women should do the same.

In the beginning of your career, you have to do many things on your own. You might be the designer, the marketer, the fit model, and the customer relations manager all at once. As you grow, think about building a team of people who you trust and who share your vision—this where knowing your specific ambition and your motivation comes in handy. You need to be able to share your vision with others to achieve your professional goals.

LEARN MORE

- Diane recommends finding your inspiration by becoming an active observer of life. Go out into the world and document it with a camera, a journal, or sketchbook. Spend time in a public place (such as a park, a museum, a library, or on city streets) and engage with your surroundings. How and where do you find inspiration? Share your tips and tricks with your peers in [The Hub](#).

3.

DEVELOPING YOUR PRODUCT PART 1

LEARN MORE CONT'D

- Color can make a big difference in how consumers view and perceive products. For example, the color red is stimulating and carries associations of both alarm (think fire trucks or stop signs) and romance. Set time aside to learn more about color theory, its effectiveness in the real world, and how it changes across time and cultures. You can start your research online, or use one of these books:
 - Richard G. Lewis, *Color Psychology: Profit From The Psychology of Color: Discover the Meaning and Effect of Colors*, Riana Publishing, 2014
 - Leatrice Eiseman, *Pantone on Fashion: A Century of Color in Design*, Chronicle Books, 2014
- Colorblocking is commonly thought to have originated in fashion from the artwork of Dutch painter Piet Mondrian. Look at Diane's iconic color-blocked patterns and Mondrian's paintings. What similarities can you discern? Designers today can learn visual lessons by studying historic works of art. Think about how the greats have used color and texture to create a desired effect. What other fashion designers take inspiration from paintings?
- Azzedine Alaïa is known for his mastery of sculpting dresses for the female form. Diane refers to him as a master sculptor. Become familiar with Alaïa's work and his sculpting techniques. What can you learn from his approach to the female body that you can apply to your own designs?

ASSIGNMENT

- A mood board is the visual representation of your creative direction and will unify the brand message for your company. Create a mood board that gives clear meaning and direction to an idea and tells your story. Share images of your mood boards (or links if you create a digital version on Pinterest or another platform) with your peers in [The Hub](#).

3.

NOTES

4.

DEVELOPING YOUR PRODUCT PART 2

“The last thing you want to do is something that is totally generic...you have to find a niche. You have to find something...that hasn’t been done.”

—Diane von Furstenberg

SUBCHAPTERS

- Your Product Needs to Stand for Something
- Remember, You Are a Consumer Too
- Portfolio Case Study: Finding a Focus
- Portfolio Case Study: A Twist on Ties
- Get Close to the Makers of Your Product

CHAPTER REVIEW

When developing your product, you need to give it a “reason to be,” as Diane says. What about your product makes it stand apart? What gives it personality? Think of your product as a person. How would you describe their personality? Where do they hang out? Where do they travel? Give your product a distinctive feature or construct it in a unique way to stand out from the fierce competition.

Another important aspect of giving your product a “reason to be” is whether it is needed in the marketplace. Is your product something that is needed and desired? Is it something that is missing, or a new take on something that already exists? Remember you are a consumer too. If you saw your product on the shelf or online, would you be compelled to purchase it? Would your friends desire it? Use your friends and peers to prototype your products and test their desirability.

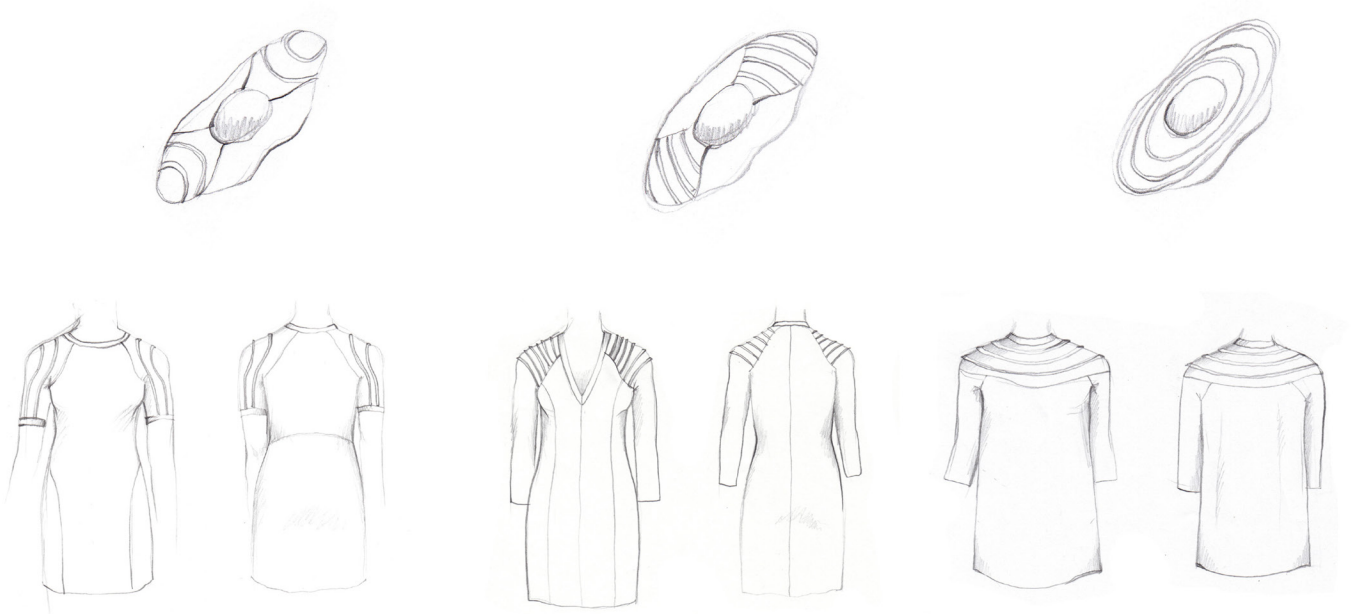
Diane suggests getting as close as possible to the makers of your product. In fact, understanding what materials were available helped Diane craft the first wrap dresses with jersey. Printed jersey then became the core of her product line, and her wrap dresses. It became the “DNA” of her brand. An important lesson for designers is to understand the materials and means involved in transforming your 2-D sketch or plan into a 3-D product made for the flexible human body.

4.

DEVELOPING YOUR PRODUCT PART 2

PORTFOLIO CASE STUDY: ZUZANA HOLA

- Zuzana's portfolio proposes a clothing line centered on a unique technique of a coverlock stitch as a base for applying crocheted decorations. In Diane's mind, this is the DNA of Zuzana's brand. She advised Zuzana to build her whole company around this idea and not limit it to just sweaters—perhaps creating accessories, having the stitch available in different colors, etc. The possibilities are endless, but first, you need to discover the DNA of your brand.




4.

DEVELOPING YOUR PRODUCT PART 2

PORTFOLIO CASE STUDY: OLGA GAPOTCHENKO

- Olga's portfolio was a proposal for a new line of women's ties. At first, Diane questioned the product's "reason to be." If men today do not like wearing ties, then what would compel a woman to wear a tie? However, that is precisely the interesting question that could allow Olga to stand out in the marketplace. Diane encouraged Olga to push further with her designs by possibly adding embellishments, or perhaps turning a tie into a necklace. Diane encouraged all students to note how Olga's portfolio balanced text and imagery to clearly communicate her idea to viewers.



Concept idea, inspiration


Why ties? What originality can a tie provide?

For quite a while I was looking for a fashion world niche that I could improve, to bring something new into the world. Nowadays, it is close to impossible to conceive of something revolutionary. However, sometimes even a long-standing (or long forgotten) entity can serve as a foundation for new necessities. I once read an article about seven-fold ties, an artform that is nearly obsolete and forgotten. I like the idea of a high-quality accessory, and I decided, as a woman, to try this on myself.

I also asked myself, "Why is a tie almost exclusively perceived as a men's accessory? Why not make different ties for ladies? The right tie will surely help a lady look elegant, sexy, casual, and even a bit rebellious." It all depends on the tie. And on the right lady, of course.

I would also like to reform how men perceive the tie. Many men view the tie as something overly official, formal, and boring. I want to also show men that a tie can go with anything, anywhere, even with a t-shirt or jeans.

My ideas came quickly. I am very fond of silk embroidery, so the idea to put embroidery on a silk tie came naturally. The original inspiration of a piece of silk folded seven times led to a vision of decorative pleating, which is shown in the sketches and samples on this page.



Sketches and Samples

Sometimes, I don't sketch at all and go straight to creating paper prototypes. It's the fastest way for me to visualize techniques such as pleating or adding decorative zippers.



Sketches & Samples

The presented sketches show how my embroidery and pleating will look on ties. I am a fan of monograms and patterns like florals, leaves, branches, etc. As every pattern is unique, the "perfect" pattern and color is an unattainable goal and will be my life's work.



Materials and colours

A high-quality tie is made from heavy silk. I found a magnificent silk supplier from England, who manufactures high-quality silk in many colors. For my ties, I use high density Crêpe de Chine. When using embroidery, the combinations of colors are endless and I am in a constant quest for the best ones. I lean toward subdued pastel tones, since the line is marketed toward adults.

Customization is the future of the fashion industry, and I envision customers using an online tool to choose their ties, customize their colors, and pick their patterns.

Mass Green, Water, Cornel, Black, Rainbow, Duck Egg, Lotus, Rosewood, Sage Blue

4.

DEVELOPING YOUR PRODUCT PART 2

LEARN MORE

Planning ahead for future trends in the market is an increasingly critical part of being a successful fashion brand. Some designers try to avoid being influenced by the work of others, but it's important to see what colors, materials, and patterns are gaining popularity each season. Here is your trend forecasting reading list:

- Gwyneth Holland and Rae Jones, *Fashion Trend Forecasting*, Laurence King Publishing, 2017.
- Eundeok Kim, Ann Marie Fiore and Hyejeong Kim, *Fashion Trends: Analysis and Forecasting*, Bloomsbury Academic, 2011.
- Kate Scully and Debra Johnson Cobb, *Color Forecasting for Fashion*, Laurence King Publishing, 2012.
- Raymond Martin, *Trend Forecaster's Handbook*, Laurence King Publishing, 2010.

ASSIGNMENTS

- Do a deep dive on the materials you will use for your potential product or your existing product. Why did you choose these materials? Are these the best materials you can use for your product? What relationships (if any) have you built with the manufacturers of your product? How do the materials contribute to the DNA of your brand? Use the mood board you created in the previous chapter to help guide the answers to some of these questions.
- It's time for an exercise in market research and forecasting. Research the trends currently driving production and sales of the product category most similar to your own product. Can you determine which trends are emerging for the first time and which are cyclical? Make a timeline of these trends. Consider: What is causing these trends to be popular? How would you describe the current culture right now? How can you take advantage of these conditions to help inform your own brand and product? Share your findings with your peers in [The Hub](#).

4.
NOTES

5.

PRODUCT AND MARKET RESEARCH

“If you have an idea or you have a product already and you want to know how to market it, that’s when you look at your competitors.”
—Diane von Furstenberg

SUBCHAPTERS

- Identify Where Your Market Is
- Know and Study Your Competitors
- Portfolio Case Study:
Interpret Your Local Treasure
- Portfolio Case Study:
Use Storytelling for Marketing
- Portfolio Case Study:
Going Direct-to-Consumer
- Assignment

CHAPTER REVIEW

It’s extremely important to identify where your market will be for your product and brand. Will you be selling online or in a store? Where and how are your competitors selling? Who are your competitors?

If you’ve done your research and you see an opening in the market, chances are someone else is seeing this gap too. You might have heard about the first-to-market advantage or first-mover advantage. The first-to-market advantage allows your product or brand to gain recognition and customer loyalty before competitors arise. The first-mover advantage affords you the gift of time to iterate and improve upon your product.

In an industry that changes along with the seasons, competitors can enter the market at any time. In fact, some aspects of fashion change faster than the seasons nowadays. You have to carefully consider how your product is the best available option for consumers at this time. If you think someone else makes a better product, it’s time to iterate.

5.

PRODUCT AND MARKET RESEARCH

PORTFOLIO CASE STUDY: SUTINEE TANGSIRIVANICH

- For the fashion portfolio for the company NICHIA, submitted by Sutinee Tangsirivanich, Diane strongly suggested that Sutinee uses the pride of her country (Thailand) to help inform not only the marketing plan, but the whole DNA of the company to distinguish it in a global market. How can the Thai spirit infuse everything about the product, from the materials to the presentation to the marketing plan? It is the dream of every brand to go global, but sometimes, strengthening your local angle is precisely what makes you stand out on a global stage. Keep in mind, local can mean different things to different brands and products. When you think “local,” are you thinking nationally or regionally? Find the local angle on your brand.



5.

PRODUCT AND MARKET RESEARCH

PORTFOLIO CASE STUDY: IVANA ROSOVA

- Ivana Rosova has a fashion brand, The Ivana Rosova Fashion Group. Her brand focuses on clothing for women at work—a popular category, Diane pointed out. Ivana wanted to know how she could make her brand more global—however, Diane suggested that it might be smarter to go more local, or to concentrate on building dominance in just a few key markets. One way Diane suggested doing this is to build a story around the brand’s roots in Czech Republic. How can your product speak to your roots? What kind of story can you tell about your cultural roots to help with the marketing of your product?



5.

PRODUCT AND MARKET RESEARCH

PORTFOLIO CASE STUDY: JAI BABAUTA

- Rayjai Babauta is a Thai-American designer. Diane saw Babauta's portfolio and company as a great example of the advantages of going direct to the consumer. Babauta created an innovative design that can appeal to both men and women, and traditional marketing methods might not be effective. Diane advised that through direct consumer sales, Babauta can learn which of his designs resonate with his consumers. He should ask himself: Which pieces in his collection stand out? With this information, Diane suggested focusing on these products as the basis for his company—make them in different materials and colors, and build the vision of his company around these stand out designs. In what ways can you learn which of your products is the hit? How can you leverage this product to become the core of your brand?

JAIBABAUTA | culturalistic + contemporary | aesthetic + cultural relativism | gender-fluid appeal



1 | white articles asymmetric front panel scoop tee | shot in Dubai Design District, UAE



2 | white articles asymmetric draped panel tunic dress | shot in Honolulu, Hawaii

Jai Babauta

5.

PRODUCT AND MARKET RESEARCH

LEARN MORE

- Read HubSpot's [free online e-book](#) on competitor analysis that will give you supplemental information around performing SWOT analysis (a structured planning method evaluating strengths, weaknesses, opportunities, and threats), setting up organized tracking sheets, and analyzing your results.
- Learn about mapping your competitive position by reading this article in the [Harvard Business Review](#). A positioning map shows how the primary benefit that a product provides is related to the prices of all products in the selected market. Simplified, a positioning map is an illustration of the customer perception of a product based on price, quality, and other product benefits.

ASSIGNMENTS

- Diane's first assignment to you involves writing a one-page summary of all the market research you've gathered so far. Include the trend forecasting research you've already completed, and start to look at your competitors. Where will you market your product and brand? Do your competitors retail in high-end department stores, luxury boutiques, and specialized stores online? How are they getting their product in front of consumers—in social media, editorial features, and with live events? Make sure to answer the following questions:
 - **Product** - What you will offer?
 - **Price** - How much will you charge for it? What do your competitors charge for a similar product? How much will you need to mark up a product relative to your cost to make a profit?
 - **Place** - Where will you sell it or position it in the market? Where do your competitors sell their products?
 - **Promotion** - How will you promote it? How is this different than the way your competitors sell their products?
- Share and discuss your market research summary in [The Hub](#).

5.

PRODUCT AND MARKET RESEARCH

ASSIGNMENTS CONT'D

- Now it's time to create your business plan. Here's a list of topics to include in your plan:
 - Executive Summary: This is a concise statement which describes your company and its goals, products, sales, and profit opportunities. You should include your credentials and any particular background you have in fashion and related areas. This short statement will likely be the first thing banks or other potential investors examine.
 - Market Research: Take your market research summary from the previous assignment and include information about how your brand fits into a global marketplace. Do not be generic, as trying to capture "everyone" is not the secret to success. Remember that fashion is a very competitive sector, so distinguishing your market is a key metric of your ability to identify opportunities for your brand. Be clear as to whether your product is new or targeted at a specific niche or customer type. You will include a marketing plan to guide potential investors through the ways you will engage with the public.
 - Marketing Strategy: Your marketing strategy is guided by your market research, so tailor your strategy to your intended customer. List your marketing goals and the projected costs in detail for the first year of your business and then estimate also up to five years. You will build a more thorough social media strategy in a later chapter.
 - Org Chart: Provide details of your business' organizational structure. This should include the owner(s) and directors, any managers and other employees, plus anyone you may need to employ on an occasional or contract basis. Estimate the costs of recruiting, hiring and retaining the major personnel and try to project what might change if your business expands, or you need to contract.

5.

PRODUCT AND MARKET RESEARCH

Remember that you may, depending on your business, have to employ models, photographers, seamstresses etc. You may also want to consult with experts as you are starting out. Your business plan should realistically reflect the costs of hiring a range of personnel according to your needs

- Detailed Cost Analysis: This should include the funds needed to start your business, including for example, renting premises, purchasing supplies at the beginning and then to keep running. Try not to overlook anything. While regular employee salaries are obvious, you need to think e.g. about occasional employees—what type of specialists you might need to hire, how often and how much this will cost e.g. the cost of models can vary enormously depending on their experience and reputation and how long they are needed for a particular job.

Consult your peers in [The Hub](#) for advice and examples.

5.
NOTES

BUILDING YOUR BRAND DNA

“[A] DVF wrap dress is recognizable by most people. Even men or people who don’t understand fashion. That’s what I think is important, is that your personality or the personality of the product comes out...always stick to your DNA.”

—Diane von Furstenberg

SUBCHAPTERS

- Build a Brand Portfolio
- Naming Your Brand
- Logos Are the Flag for Your Country
- Let Your Logo Evolve With Your Brand
- Portfolio Case Study: Trademarking Your Name
- Assignment

CHAPTER REVIEW

What does it mean to build your brand DNA? Diane has mentioned how it comes down to the personality of your product and how easily distinguishable it is from competing products in the marketplace. As an example, the wrap dress stood out because of Diane’s use of printed jersey fabric, its ability to be fashionable for work and play, and how it spoke to the culture of the time for women. Diane’s company is now producing clothing and accessories beyond the wrap dress, but the wrap dress is still a core part of the company’s DNA, and of course, part of Diane’s own story.

How can you take your product and really begin to build a brand around it? Diane suggests you begin with your brand portfolio. Your brand portfolio is comprised of different key elements that will help focus you in your mission to building a fashion brand: your mission statement, description and photographs of your product, your product and market research, and your business plan. Your mission statement should clearly state why you’re building this brand, where you come from, and why now. Your product presentation, from the production of the garment to the packaging or positioning in the store, should be unlike that of your competitors, and your business plan should have a thoughtful distribution and marketing strategy. You should also include the full visual identity of your brand: logo, fonts, and color palettes. Together, these elements become your brand personality.

The name and logo of your company is a major part of your brand identity. For Diane, it was a simple choice to name the brand after herself—she embodied everything that her wrap dress and her brand stood for. However, not all brands need to be named after the founder. For example, Polo is a brand that evokes a distinct sense of east coast American culture, and its logo embodies that sensibility.

For the DVF brand logo, Diane started by using her name and signature. As her brand grew, her logo evolved. Diane shares how her logo changed styles, and eventually to initials, so that it could easily fit into global markets. Think about the ways your logo presents your brand and if it possesses the ability to evolve as you do.

6.

BUILDING YOUR BRAND DNA

PORTFOLIO CASE STUDY: SHANDA BOYETTE

- Shanda Boyette presented the brand “boyfriend,” a nascent idea that has yet to develop any products. However, Diane was intrigued by the idea: it has a clear concept and mission and a clear brand message. Diane immediately got what the product and concept was, what its brand DNA could be, and how it could differentiate itself in the market. However, “boyfriend” is such a common word in our language. Diane highly recommends that you look into trademarking your name and your company’s name to safeguard yourself and to give yourself a competitive advantage.

Brand Strategy			
Mission	boyfriend aims to make shopping for well-made menswear-inspired essentials easier by manufacturing the perfect curated collection in the USA, and selling direct to consumer		
Brand Position	boyfriend is the place to go for quality menswear-inspired essentials		
Value Prop	boyfriend is the only place you can find the perfect curated collection of menswear-inspired essentials made from quality materials in the USA, all in one store		
Brand Values	Quality. Spirited. Empowered.		
Tagline	Menswear-inspired quality essentials for women who aren’t always girly		
URL	www.loveyourboyfriend.com		
Hashtag	#loveyourboyfriend		
Messaging Pillars	One-stop shop for menswear-inspired essentials	Beautiful and smart	Made in the USA
	The only place you can find the perfect curated collection of quality menswear-inspired essentials. Except your boyfriend’s closet, of course.	Warning: Our clothes may last longer than your real boyfriend. We make them from quality materials and sell them at a fair price, direct to you.	We source and manufacture our products in the USA, providing jobs and supporting clothing weavers and manufacturers around the country. That’s a pretty awesome relationship!

6.

BUILDING YOUR BRAND DNA

LEARN MORE

- A strong logo affects consumers on a subconscious level and makes an impact on the perceived value of a product or brand. When designing your logo, endeavor to keep things simple. A clear and well-defined logo helps customers identify your brand and allows your logo to be used on a number of different materials. Take a look at your favorite brands and see how their logos have changed over time.
- Industrial designer Raymond Loewy shaped the visual culture of the United States by designing a number of highly recognizable logos for brands such as Shell, Greyhound, TWA, and Lucky Strike. His MAYA Theory (which stands for “Most Advanced Yet Acceptable”) maintains that consumers, though intrigued by newness and innovation, ultimately want products that they are familiar and comfortable with. A great example of this is the Nike Swoosh logo. Consider how you can apply the MAYA Theory to your logo.

ASSIGNMENTS

- Investigate trademarking your company name and personal name. If you want more information, read *The Fashion Designer Survival Guide* by Mary Gehlhar.

6.

BUILDING YOUR BRAND DNA

ASSIGNMENTS CONT'D

- Your logo will be an indispensable part of your developing brand. Drawing from the resources above, start sketching your logo. Come up with three designs and post them with the Rate & Review tool to get feedback from your MasterClass peers. You will need to submit your logos in PDF format.
- Review logos from your peers and rate their designs on the following criteria:
 - **Longevity** - Is the logo built to last or does it employ fad or cliché fonts and visual effects?
 - **Flexibility** - Can the logo work across different mediums such as color, size, and material, or does it only work one way? Is it flexible in different cultural contexts?
 - **Consistency** - Do the elements making up the logo go together or do they mix many different visual styles?
 - **Readability** - Is it easy to understand? How would it look from far away?
 - **Originality** - Is it unique or is it a variation of another brand?
- Consult the mood board you made in Lesson 5, “Developing Your Product Part 1,” and be sure your logos adhere to the visual aesthetic of your brand.
- It’s time to make your own brand portfolio. Pull everything you’ve worked on so far in this MasterClass, and combine your name, logo designs, market research, and business plan into one cohesive and aesthetically pleasing package. Discuss and share examples with your peers in [The Hub](#).

6.

NOTES

7.

TAKING YOUR BRAND INTO THE WORLD

“Everything you do is at the service of the brand.”

—Diane von Furstenberg

SUBCHAPTERS

- Create Brand Loyalty by Focusing on the Product
- Communicate Your Brand’s Story
- Arrange Your First Presentation
- Choose Models With Character

CHAPTER REVIEW

Diane didn’t think of herself in terms of a brand until recently. She felt authentically connected to the generations of women who bought her clothing, rather than as a brand with loyal customers. Today, people call themselves a brand very casually. Diane believes that to have a brand, you must have an identity and a precise personality—or DNA—for your product. Develop your product first and its “reason to be,” and then build a brand from there.

Brand loyalty means consumers will repeatedly purchase a single brand of goods over competing products. How do you create brand loyalty? First, as the designer or person in charge of the brand, you must be fiercely dedicated to the success of the brand. Diane’s desire to return to the fashion world and relaunch her wrap dress was a crucial element in her success. Second, you have to focus on your product. It must stand out, it must deliver on its promises, and it must be the best quality possible.

You tell buyers and consumers that your product is unique through your brand’s story. Even in small settings, like the hotel room in which Diane first showed her dresses, you can use small details and embellishments to share who you and your brand are. At the end of the day, everything you do is at the service of the brand. Even the models you use to present your brand to consumers must be on brand. Diane has sought models with character who displayed confidence and independence to represent her brand on the runway. Review your mission statement, your mood board, and your marketing strategy; then select models and build visual imagery for your brand that carry your mission to the world consistently.

7.

TAKING YOUR BRAND INTO THE WORLD

LEARN MORE

- Your mission statement should tell your brand's story, explain what gives your brand its DNA, and explain how your products are connected.
- Things to include in your mission statement:
 - If you say your brand's products are unique, be sure to explain how.
 - Avoid buzz words that do not add meaning to your mission statement. Words take up valuable real estate on your website or on any printed material, so use them wisely.
 - Be inclusive so that the average consumer can easily see themselves in your products and as a promoter of your brand.
- A brand book is a visual guide to the ways your brand operates and presents itself to the world. A brand book will cover brand history, acceptable language, fonts and other visual elements. Share your favorite brand books with your classmates in [The Hub](#). What attracted you to them, and why were they memorable? Most major brands have their lookbooks on their websites for you to reference.
- Fashion trade shows provide great exposure for showing your collection en masse to buyers and industry professionals. There are hundreds of specialized trade shows and market centers globally that appeal to a wide range of audiences. Search online for a trade show or fashion week event near you. Understanding how they operate can give you an advantage when you're ready to show your products to buyers.

7.

TAKING YOUR BRAND INTO THE WORLD

ASSIGNMENT

- Your brand's story is crucial to building a successful fashion brand. It can be as simple as outlining a beginning, middle, and end. Your beginning outlines the problem, or area of opportunity within the market. This is your "Why?". The middle details your solution, or how your product fits that gap in product offerings and gives your customers something they needed. The end tells of your success, giving customers a satisfying feeling knowing your brand will serve their needs. Your brand story is in part about your brand, but truly the goal is to connect on a deeper level with your customers. Diane says her clothes are the "friend in the closet," and this is the familiar feeling you want to develop with your customers. How can you emotionally connect your brand to others?
- Write your brand's story and post it in [The Hub](#). For many students, success is still on the horizon. For the "end" section of your brand story, write the intended impact you want your products to have.
- Give constructive feedback to at least three other students.

7.
NOTES

8.

CONNECTING WITH YOUR CONSUMER

“Connecting is important. I made the dress but really the dress made me. As I was becoming the woman I wanted to be, I was making other women be the women they want to be.”

—Diane von Furstenberg

SUBCHAPTERS

- Discover Who Your Consumer Is
- Be Open to Who Your Consumer May Be
- Assignment

CHAPTER REVIEW

For designers today, valuable experience can be gained by working in the retail industry. Learning on the sales floor what consumers are looking for today, how they want clothing to fit, and how much they are willing to spend is invaluable. Working and studying the retail landscape can build your knowledge of customer service, sales logistics, and manufacturing systems.

Before Diane had any customers to design for, she was designing for herself. She knew what designs looked flattering on her, and she knew they needed to be appropriate in a variety of environments. Those early designs were representative of her desire to be independent, and that relatability has helped to make the wrap dress a staple in the closets of many women today.

Diane’s relationship with her consumers has continued to grow over the years. After her first orders were placed, she made an effort to understand why and how her customers bought her products. Diane says paying attention is the most valuable and compassionate thing you can do. What do your customers need? Why are they buying your product?

Designing for a consumer that may or may not exist can be challenging. When doing market research, look for customer demographics that are overlooked by other products. As Diane says, everyone wants to design for the millennial, but greater opportunity may lie elsewhere.

8.

CONNECTING WITH YOUR CONSUMER

LEARN MORE

- New technologies are taking the old adage “the customer is always right” to unprecedented levels. Brands now have the ability to speak directly to their customers and ask, “What do you want to buy?” or “How much are you willing to spend?” Do you think that brands should be taking the lead entirely from their audience, or do they lose the ability to put forward innovative ideas and products? Think of examples of brands on each side of the spectrum.

ASSIGNMENT

- Knowing your target customer is essential. You should aim to service the right customer for your product—e.g. don’t automatically go for 18–30 year olds. Can you answer the following questions about your target customer?
 - What demographic are they? (age, gender)
 - What kind of lifestyle do they live? (culture, attitude, personality)
 - Where do they live?
 - How do they shop, and how do they make decisions about what they buy?
 - What other brands do they purchase?
- Make a customer profile for your consumer base using the criteria above. Share your profiles in [The Hub](#).

8.

NOTES

9.

USING SOCIAL MEDIA

“What social media does, and especially Instagram, it allows you to have a visual voice as often as you want out there.”

—Diane von Furstenberg

SUBCHAPTERS

- Use Social Media to Tell Your Story
- Portfolio Case Study: Develop an Online Personality
- Be Authentic
- Use Social Media for Feedback
- Assignment

CHAPTER REVIEW

Social media is a familiar friend to some, and an easily overwhelming stranger to others. As social media has overtaken traditional media as the best way to connect directly with consumers, many brands have learned to adapt, or build entire businesses and marketing strategies around social media.

Data analytics play a role in social marketing, but Diane stresses that designers should always keep emotion at the forefront of their media strategies. Emotional messaging resonates with consumers. This is another opportunity for you to practice storytelling to connect with those buying your product. You'll notice your favorite fashion brands are selective in what they post, the language they use, and the images they share. For example, Diane shares how Instagram posts to the DVF page are more likely to receive likes if they are taken via street-style photography, versus during a staged photoshoot. Use social media not only to present and represent your brand and tell its story, but also to gain feedback and market insights.

9.

USING SOCIAL MEDIA

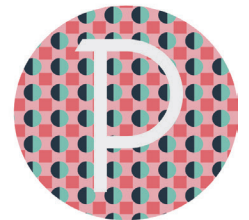
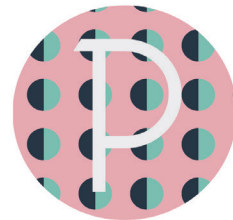
PORTFOLIO CASE STUDY: PAOLA RUSSO

- Paola combines fun colors and imagery with her own personality in her portfolio. Diane thought this was a great example of having a cohesive brand identity with a fun personality that can easily translate to social media. Remember authenticity is key with social media. Take a hard look at all the elements in your brand portfolio and evaluate if it is a true representation of yourself and your product. How can you bring this authenticity to social media?



ILLUSTRATIONS AND POSTERS

FASHION ACCESSORIES



Le Paolette
RITAGLI DI RACCONTI

Le Paolette
RITAGLI DI RACCONTI

Le Paolette
FASHION ACCESSORIES

Le Paolette
FASHION ACCESSORIES

BLACK&WHITE LOGO AND TYPOGRAPHY



Chaparral Pro
LETTER GOTHIC STD MEDIUM

COLOR PALETTE



USING SOCIAL MEDIA

LEARN MORE

- *Adweek*'s Oliver Tan writes in a July 2017 [editorial](#) that social media has led to an increase in the fast fashion trend. He says that in the days before social media's prevalence "many consumers would spend more on certain fashion items. The adage was often shared in magazines about quality 'investment' pieces." He explains that certainly luxury items are still a commodity, but "in the world of Instagram, Snapchat and Pinterest—where people post weekly, daily or even hourly—the psychology around wearing that same thing too often has quickly changed." Do you agree or disagree?

ASSIGNMENTS

- Select a brand that resonates with you and analyze the following:
 - How many social channels do they have across multiple platforms?
 - Do they use a consistent voice on each social medium, or does it change? Why might they vary their tone?
 - How frequently do they post and at what times?
 - What ways does this brand elicit feedback from their social following?
- Next, build your own social media strategy. Begin by deciding which platforms, such as Facebook, Twitter, Instagram, etc., align with your business objectives. For each platform you use, you should create a mission statement explaining how you will use this channel. For example, Snapchat seeks to connect with a younger range of users, and employs a more casual tone than an adult focused network such as LinkedIn. Once you have a social media statement, consider what type of copy, images, videos or other appropriate multimedia best convey your message to your potential consumers. How frequently will you post? How similar will each of your posts be to the last? How formal will your brand's voice be?

9.

USING SOCIAL MEDIA

ASSIGNMENTS CONT'D

Be sure to thoughtfully target the communities that will be interacting with your brand the most. What do they purchase regularly? Where do they shop? What similar brands do they follow? Will you actively interact with them or take a passive approach?

How will you handle positive and negative feedback?

If you are already using social media—begin with a social media audit—to see how effectively what you do currently is working and where to improve.

9.

NOTES

BRAND EXTENSIONS

“If you can sell confidence with a dress you also can sell confidence with good makeup.”

—Diane von Furstenberg

SUBCHAPTERS

- Licensing Versus Collaboration
- Understand the Industry You Are Entering
- Retain Ownership of Your Name
- Use Licensing to Relaunch Your Brand
- Assignment

CHAPTER REVIEW

One way to grow your brand, or your brand’s perceived value, is through brand licensing. Licensing has become popular within the textile and apparel industries as a way to break into new markets or add to the number of products held under a brand name.

Brand licensing can be a long-term investment for your brand while collaborations are better suited for the short-term. For example, Diane created a new line of childrenswear in collaboration with Gap for two seasons. Choosing to enter into a collaboration rather than a license gave Diane the ability to control how long the partnership lasted. Diane warns that losing control of your products due to licensing agreements is a risk that should be weighed carefully.

When her fashion line was successful in the 1970s, Diane wanted to enter into the beauty business. She believed this would be another way she could get closer to women. She thought makeup could bring confidence to women the same way her wrap dresses had. Before entering into an industry she knew little about, Diane decided to do her research and write a book about beauty. She used her learnings to help her make informed licensing decisions for her company.

BRAND EXTENSIONS

LEARN MORE

- Brand extensions create additional touch points and distribution for your product. Eyewear is one of the most sought after licensing partnerships in fashion since it's a low risk/ high reward investment that typically showcases a logo. Eyewear has a low inventory cost that yields high margins and allows consumers to access luxury lifestyle lines at an entry-level price point. What are some other benefits of licensing?

ASSIGNMENTS

- The secret to an effective licensing strategy is developing strategic partnerships that help you stay relevant in the marketplace. Identify brand collaborations and licensing partnerships that you think have been done well. Evaluate them on their effectiveness and think about how you would respond to the following:
 - Of your favorite designers, who has been successful with licensing their brand name? How many product categories do they provide through brand extensions?
 - What value did this add to their brand?
 - Why was it a successful cross-market exposure?
 - What was the response from the consumers?
 - How can you learn from their example?
 - If you could collaborate with any one product line or designer, who would it be and why?
- Share your findings in [The Hub](#). After you've posted, connect with five fellow classmates and arrange a virtual meeting to discuss your ideas and progress.

10.
NOTES

11 & 12.

STUDENT SESSIONS: CATHERINE & DANNY

LEARN MORE

- Giorgio di Sant'Angelo was an Italian-Argentinian fashion designer whose designs, particularly his bodysuits, inspired Diane. Can you spot ways di Sant'Angelo's work influenced Diane's designs?
- Research the geometric and sculptural designs of Nicolas Ghesquière and Hussein Chalayan. Take note of the unique elements that make their products stand out, and create three new product ideas that are inspired by their style.

ASSIGNMENTS

- In Catherine's student session, Diane asked her to describe her first design in detail to get a sense of the type of designs she has a deep interest in. Now it's your turn. Take to [The Hub](#) and describe your first designs to your peers. Be sure to mention the fabrics, colors, and fit. Reflect on your early attempts and share how your creative process and style have developed.
- In Danny's student session, Diane discusses the importance of designing for muses. Who are your muses? Another way of thinking about this might be to think of your target customer. Define who you are designing or building your brand for, and consider whether or not your designs align.
- Select a designer you are not familiar with and analyze their skills and perceived weaknesses. When you look at your skills alongside the designer's, you should see areas of overlap and areas where you can grow. Create an inventory of your skills and identify areas where you could grow.

11 & 12.
NOTES

13.

DIANE'S JOURNEY PART 1

“When I look back, every single thing that I did at that time I put to use and I still do.”

—Diane von Furstenberg

SUBCHAPTERS

- Making the First Samples
- Be Ready for Your Moment
- The Importance of Mentors

CHAPTER REVIEW

The common path for getting started in the fashion world includes going to fashion school and learning the basics: creativity, construction, fabrics, branding, marketing, and more. Diane followed a different path. As a young woman, she had many opportunities before her. Diane entered the fashion world as an assistant to an agent who represented various photographers. The experience offered her diverse exposure. Diane learned about the industry by observing the way photographers created images, how editorials formed around these images, and how advertising dictated commercial photography.

The Italian printing factory of Angelo Ferretti opened another door for Diane. Ferretti would buy prints from a variety of illustrators and textile designers, and this is where Diane learned fabric printing, a staple of the DVF brand. She got to know the factory workers and discovered the artisan nature of their work and the generational connection they had with their prints. Diane illustrates that no job is too small. Every job she had taught her something she could apply to her understanding of fashion branding.

In the United States, men's ready-to-wear (RTW) apparel developed before women's because of size standardization, which allowed for mass production during World War I. After a trip to New York with her then husband, Prince Egon von Fürstenberg, Diane knew she wanted to use her knowledge of image and fabric printing to break into the women's RTW market. She went to Ferretti and asked to take samples from her own fabric and garment designs to sell in America.

Diane was introduced to Editor-in-Chief of American *Vogue*, Diana Vreeland. She set up a meeting and showed Vreeland the first few dresses she had made in Ferretti's factory. Vreeland's assistant advised Diane to begin showing the dresses to buyers. A market week was only one month away and, since Diane didn't have a showroom, she used the only space available to her: a hotel room. She listed herself on the fashion calendar and in *Women's Wear Daily*. In doing so, Diane acted not as a newcomer, but as an established brand.

13.

DIANE'S JOURNEY PART 1

Diane's lessons from her early career are that opportunity comes to those who do their research, learn the system, and make connections with experienced mentors. Diane's mentors, Angelo Ferretti and Diana Vreeland, helped her learn the industry, focus her passion, create her first samples, and start her business. Anyone who wants to break into the fashion industry will have to follow their own path, and mentors will come and go—but they are important nonetheless. The one constant is a desire to create. If you have that, then you're on your way to building a fashion brand.

ASSIGNMENTS

- If you've been on the fence about participating in [The Hub](#), now's your chance. Introduce yourself to your MasterClass peers. Share why you are taking Diane's MasterClass, your experience level, and what you're looking to learn from the course and the community. If you are just getting started, share your questions. If you're farther along in your career, consider answering questions and lending yourself to beginners as a mentor. Connect and follow along together.
- Reach out to your network for advice and to stay in the know about new initiatives in the industry. Keep an eye on designers, retailers, and fashion writers.

13.
NOTES

DIANE'S JOURNEY PART 2

“The wrap dress was easy... practical, and it was sexy. So it sold.”

—Diane von Furstenberg

SUBCHAPTERS

- Embrace Learning
- Find Your Niche in the Fashion Climate
- Return of the Wrap Dress
- Always Make a Business Plan
- Mistakes Will Happen Along the Way

CHAPTER REVIEW

Diane’s first orders were very small. Nonetheless, she convinced Angelo Ferretti to produce the dresses she needed. Six months later she showed her dresses again, and this time customers bought a little more. Her first large order came from Bloomingdale’s. They wanted advertisements and window displays, both of which were new to Diane. She had to throw herself into the process and learn very quickly.

In the first two years of her business, Diane was involved in all decisions, worked from her dining room, and traveled from New York to Italy to have her dresses made. She was starting to see traction and knew she needed professional help to go to the next level.

Diane’s search lead her to Richard Conrad, a salesman who didn’t know what he had to offer to a budding fashion designer. Diane saw that he found it difficult to relate to the soft dresses she made for women. She saw an opportunity and made a few men’s shirts for him in the same dress print. He was able to feel the fabric and witness the quality and value of Diane’s creations firsthand. He helped Diane to bring buyers together in a showroom, and by 1976 Diane was on the cover of *Newsweek*, *The Wall Street Journal*, and *Interview Magazine*.

What made Diane’s dresses so popular? She believes timing is everything. The 1970s were a time of women’s empowerment and liberation. Figures such as Mary Tyler Moore showed that women could work and have a family. Women’s work attire was boxy and rigid, and female entertainers wore feathers and not much else. Enter Diane’s wrap dress: A soft, foldable, practical, and sexy dress that appealed to a wide range of women.

In the 1990s Diane saw young girls, her daughter’s generation, buying old wrap dresses from vintage shops and wearing them with combat boots. That versatility still captivated women two decades later. The wrap dress was here to stay.

14.

DIANE'S JOURNEY PART 2

LEARN MORE

- For a more in-depth analysis of the driving forces behind Diane's jersey wrap dress, read her books *The Journey of the Dress* and *The Woman I Wanted to Be*.
- The cultural climate in which Diane started her business greatly impacted her brand's style and ethos. Make a list of the current events shaping your perspective. In what ways do they reveal themselves in your designs? Start a discussion in [The Hub](#) with your peers to learn what is influencing their work. Is there any overlap?

15.

MENTAL TOUGHNESS

“You can lose your job, you can lose your parents, you can lose your wealth, you can even lose your health, but you can never lose your character.”

—Diane von Furstenberg

SUBCHAPTERS

- Be True to Yourself
- Being a Woman
- Practice Your Confidence
- Trust Your Instincts
- Let Your Setbacks Propel You Forward

CHAPTER REVIEW

Diane’s mother was a Holocaust survivor who instilled a sense of courage and determination in her daughter. She didn’t want Diane to be afraid of anything in her life. This mindset pushed Diane to build a fashion brand with the intention of giving herself financial independence. As Diane says, when designing your brand you are designing your life. Your business and personal struggles combine to create your character.

Setbacks are inevitable, but they do not define who you are or what your brand is capable of.

LEARN MORE

- Confidence is an ongoing battle for most people. Even the most successful business moguls experience self-doubt and have failures in their early attempts to practice their craft. A few recognizable examples: Oprah Winfrey was fired from her first broadcast job for being too emotionally invested in her stories. Steven Spielberg was rejected from the University of Southern California School of Cinematic Arts multiple times. Vera Wang failed to make the 1968 US Olympic figure-skating team. Marc Jacobs was fired from Perry Ellis after his now infamous grunge collection failed to connect with industry stakeholders. If you’ve faced failure so far in your efforts to build your fashion brand, don’t despair. Rethink and restrategize.
- Diane’s mother was a huge influence on her work ethic and outlook. Who are some of the formative figures that inspire you? Read their biographies, learn about their influences, and delve deeper into their work.

ASSIGNMENT

- Take a moment for self-reflection. If you feel comfortable enough, head to [The Hub](#) and share one example of a professional setback that other students may learn from. What experience helped you push you forward? What lessons did you bring into your design or your brand presentation?

15.
NOTES

16.

DIANE'S THIRD ACT

“What would I like you to take away from this? I would like for you to go through this class, and when it is over, turn it off and say, ‘Yes, I will do it.’”
—Diane von Furstenberg

CONGRATULATIONS

You’ve finished your MasterClass with Diane von Furstenberg. We hope you feel inspired to continue building your own fashion brand. The world is waiting for you.

We want to make sure that your experience with Diane and your peers doesn’t end when you finish watching the video chapters. Here are a few ways to stay in touch:

- Join the Diane von Furstenberg community in [The Hub](#) to connect with your peers.
- Contribute to the lesson discussions after each video lesson and read what others have to say.
- Upload your relevant assignments in [The Hub](#) for feedback from your classmates.
- Submit an Office Hours question to Diane.

MASTERCLASS

