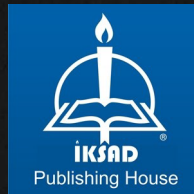


FASHION  
DESIGN  
PORT.  
FOLIO

AS A PRESENTATION TECHNIQUE

*Duygu Kocabas Atilgan*



# **FASHION DESIGN PORTFOLIO:**

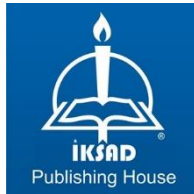
**AS A PRESENTATION TECHNIQUE**

**Duygu KOCABAŞ ATILGAN**

**EDİTÖR**

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DOI: <https://dx.doi.org/10.5281/zenodo.10252349>



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Institution of Economic Development and Social Researches Publications®

(The Licence Number of Publicator: 2014/31220)

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Iksad Publications – 2023©

**ISBN: 978-625-367-438-0**

Cover Design: Duygu KOCABAŞ ATILGAN

December / 2023

Ankara / Türkiye

Size: 16x24cm

## **PREFACE**

For designers, presentation is a very important skill in order to effectively communicate, explain, and visually display their creative works and the events they participate. Although the digital age has advantages for designers to appeal to wider audiences, sectoral competition makes this even more difficult. Therefore, designers need to master digital presentation methods as well as traditional methods. Especially fresh fashion designers need to prove their skills and show what they can do for the fashion industry to start working in the sector. This plays a vital role in gaining experience. This is possible by compiling the content they have prepared so far, bringing them together, and presenting them as a file. Through these files, called portfolios, designers can present examples of the projects they have prepared and personal information such as education, foreign language, and computer skills.

Portfolio preparation and presentation skills help designers to be noticeable among their competitors. Of course, this is only possible if the designer can give the right message through his/her portfolio. In this book, in addition to information on how to prepare the content, what should be included in the portfolio to give the right message, is also investigated. It is thought that this book will be a good guide for students who will step into the fashion industry and professionals who are already working in the sector.

I would like to extend my endless love to my dear family and friends, whose support I have always felt during the writing of this book.



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## **INTRODUCTION**

Presentation techniques are a very important brick for every designer who works in the design industry. Thanks to presentation techniques, designers can communicate with the masses, introduce their designs, and thus ensure the continuity of their work. Today, presentation techniques can be done on many different platforms. This can be considered both an advantage and a disadvantage for designers. It is an advantage because international communication has become easier thanks to the Internet. It is disadvantageous because this whole communication system has increased competition, which makes it harder to be noticed. This book will examine what these presentation techniques are and discuss the issues that designers should pay attention to in order to make a better presentation and be noticed.

In the first part, the methods used by professionals working in the field of design for presentation will be examined under the headings of oral, written, visual, and performance presentation methods, and a general introduction to the subject will be provided. Many presentation methods from concerts to exhibitions, from catalogs to fashion shows will be explained in the light of current examples.

In the second part, a Portfolio in Fashion Design will be discussed. It is planned to shed light on the historical development of portfolio presentation from past to present, which will be examined under 2 titles as Physical and Digital Portfolios. In this section, many methods from traditional portfolio presentations, which are still preferred by many designers today, to innovative and popular techniques used in the digital age will be examined. Portfolio designs, which have gained a completely different dimension, especially with 3D applications, have accelerated today's competitive environment and created the necessity for designers to take their designs to a different dimension.

The third and final chapter provides detailed information on how to prepare an impressive portfolio. This information covers the selection of the right content in portfolio preparation as well as the methods necessary for the effective presentation of the selected content. In addition to collection preparation stages such as artistic drawing and technical drawing, detailed information is given about textile manipulations, page layout, and printing stages. Since all this information is based on ensuring that the portfolio looks professional in today's conditions, the content has been enriched within the

framework of processing the content in the digital environment and making it suitable for presentation. Because whether the portfolio will be presented in digital or physical form, digital sources should be utilized in order to ensure the professionalism that mentioned before. Otherwise, it is inevitable to draw an image that is outdated and cannot keep up with the developing age.

In the light of all this information, a sourcebook has been created that fashion designers who have recently graduated or who work professionally in the sector will benefit from during the preparation of digital or physical portfolios.

## CHAPTER 1

### PRESENTATION METHODS FOR DESIGNERS

Today the importance of visuality is increasing exponentially. That's why having strong presentation skills is an important initiative to be able to produce and present it to society. It can be said that developing presentation methods is much more critical for people who produce designs for fields related to visual arts such as fashion design, graphic design, architecture, etc. Presenting the design in a way that will affect the target audience is one of the most critical factors affecting the success of the product. Through the presentation, a sales-oriented process is followed by explaining the features and benefits of the product and why it should be preferred.

By using a successful presentation, it is aimed to meet the product with target customers and after potential customers. This process is finalized with increasing brand awareness. Materials such as advertisements, posters, catalogs, brochures, etc. are used in product presentations. Since the selling policy is the main purpose, the target audience is always the key element. However, when it comes to presenting what the designers have done so far and what they can do in the future, things can change a little bit more. The designer's personal presentation is made possible by his/her self-knowledge and the ability to convey this knowledge to the audience. Considering that each designer has a different artistic stance, talent, ability, and product group that they can produce, it is thought that self-consciousness will be very useful for the success of the personal presentation. For this, the designer emphasizes his/her strengths and minimizes his/her weaknesses. Designers can make a good start by deciding on the presentation method to show their creativity (Tain, 2003:58). For example, a person's clothing is related to how that person wants to be perceived by an outsider. In fact, appearance is a kind of presentation method, albeit superficial. For more detailed information, communication techniques come into play.

Bradbury (2006:1-5) points out that presentation techniques are something about communication. Whether it is a written, oral, or visual presentation, they all serve the same purpose and provide the presenter and the audience with a mutual exchange of information about the subject to be explained. With different presentation methods, the designer can convey personal thoughts, vision, aesthetic understanding, and technical skills to other people in a healthy way. In addition, the designer shows audiences, what the

designer can do and what the designer can potentially do. A good presentation enables the designer to get ahead of his/her competitors in the design sector where competition is at a very high level. In this way, the designer gets new business opportunities and increases his/her professional recognition. Presentation methods for a designer can be divided into 4 categories: oral, written, visual, and performance.

### **1.1. Oral Presentation Methods**

Oral presentations are an effective way of explaining oneself, what one has done, and what one can do. Successfully conveying information is an important tool to influence the audience. In oral presentations, presenters convey the information through the use of their body language and self-confidence. With the contribution of the speaker's proficiency on the subject, it can influence the audience. However, oral presentation alone is not enough to catch all the attention. Sometimes it may be necessary to talk about topics that cannot be explained verbally. In such cases, supporting the oral presentation with visual and written materials is seen as an important element in preparing a more informative and understandable presentation on the subject to be explained. Interviews, conferences, question-answers, and personal interviews are examples of oral presentation environments.

### **1.2. Written Presentation Methods**

Written presentation is a tool used to convey information in written format. In environments where the presenter cannot physically attend the interview, the designer can utilize written presentation techniques to make the subject to be explained. However, written presentation techniques, like oral presentation techniques, do not have a sufficient structure alone. To be memorable and comprehensible, it needs to be supported by visual and/or verbal clarification. Because while the content presented in visual reading the image is scanned with the eye, following the comprehension process is instantly finalized in the brain. However, time and mental processing are required to understand a written presentation alone. At the end of the mental process, the content is imagined and visualized in the mind. Then the perception process is completed. This process is directly related to the interpretation level of the reader. In other words, a completely different

result may be reached with misinterpretations. That is why in the field of design, which is intensely visual, written presentation alone is often not preferred.

### **1.3. Visual Presentation Methods**

Visual presentations provide a more effective way of conveying information by supporting the meaning with visual elements. Pictures, graphics, charts, diagrams, drawings, photographs, and videos allow the content to be conveyed to the audiences faster without interpretations, as it should be. In addition, it is known that the memorability of the information given with visual presentation techniques is higher. It can be said that visual support strengthens the presentation in 3 different ways. The first of these is that it reinforces the meaning by visually supporting what the presenter wants to say with words, the second is its informative effect on content that cannot be explained with words such as color, and the third can be defined as the content that can be explained with too many words can be understood more easily with a single visual (Chivers, 2007:105). The message can be given alone with visual presentations, or it may need to be supported by written information. The text details used in the designs can be defined as a necessary element to guide the reader in cases where verbal presentation is not possible. In this way, the readers can comprehend the content more easily in their own flow, even if there is no presenter next to them. Visual presentation methods can be analyzed in two groups: printed and digital.

Contents such as slide shows, animated and video promotional films, portfolios, posters, and brochures can be counted among visual-intensive presentation techniques.

The presentation methods mentioned in this book are generally categorized by considering the needs of designers. Otherwise, it is possible to talk about many more presentation methods.

#### **1.3.1. Printed Visual Presentation Methods**

Printed material supported with visuals is an important communication tool preferred for transferring information and designs to the others. Printed material is a tangible object with a physical counterpart. Many studies have concluded that people perceive printed materials more easily than digital ones

(Hoffman, 2022). One of the biggest reasons for this is that printed material is tangible. The fact that it can be physically held, touched, and felt helps the brain to grasp the information given there more easily. Because it has a feature that is sensed by the 5 sense organs. In addition to physical feature, it has great advantages in terms of providing attention through focusing content, away from different stimuli without tiring the eyes. A study has shown that errors in printed material are more clearly visible than in digital media (Morotti, 2021), which proves that the attention threshold is much higher in printed material.

Another advantage of printed material is the opportunity to experience the textured tangible elements used in the works or presented as an example to be used. Especially when considered based on professions where tactile elements are at the forefront, such as fashion design and interior architecture, the presence of tactile elements such as fabric, surface design, accessories, and sewing details is an important criterion for the person who examines the file. In a digital file, such tactile elements can only be presented as images, which means creating a presentation that can only be experienced with the eye.

### **1.3.1.1. Poster, Catalog, and Brochure Designs**

Poster, catalog, and brochure designs are physical objects with informative qualities prepared with visuals and texts together. It can be said that it is an effective method to introduce a collection or a group of products. The quality, color integrity, and graphical features of the visuals are among the factors that affect the success of conveying the desired message. It is a presentation method generally used to convey a specific content or event. Therefore, it cannot be said to be very popular among personal presentation methods. However, they are frequently preferred by brands or organization companies that produce in the field of design for fairs, exhibitions, fashion shows, or conferences. Figure 1 shows the printed materials prepared for the Melbourne Fashion Festival. When the image is examined, it can be seen that brochures, catalogs, and posters were prepared for the event. These works establish a communication between the audience and the organizer of the event. Through this communication, information such as the name of the festival, by whom it is organized, where it will be held between which days, and what its content and program will be. It can be said that the audience is informed about the event through these printed materials, and if they are interested in the event, they act as an intermediary to participate in the event.

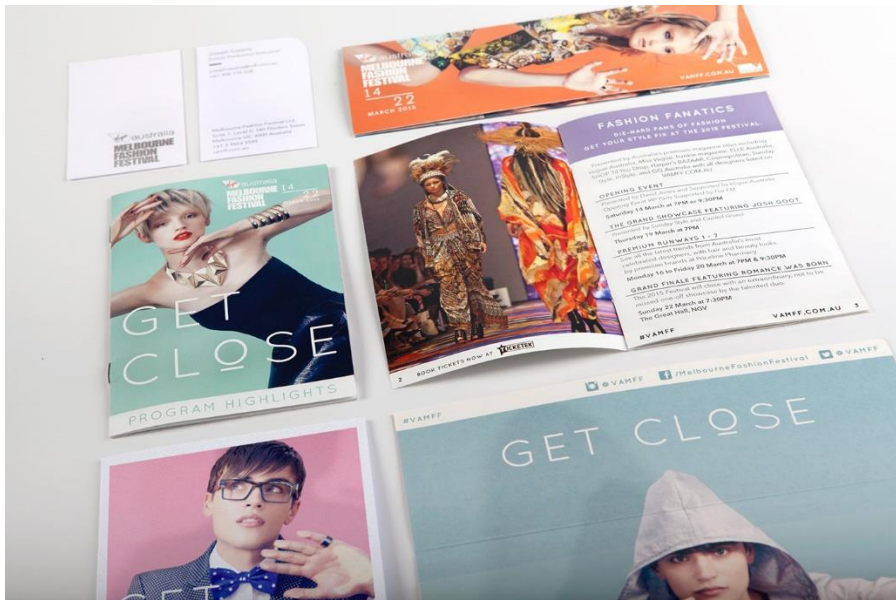


Figure 1. Melbourne Fashion Festival Graphic Designs, 2022

<https://www.behance.net/gallery/37948601/Melbourne-Fashion-Festival>  
 (Accessed: 05.07.2023)

Printed materials are generally carried out in agreement with graphic designers. However, if a person with a general design knowledge is also familiar with the use of programs in the field of graphics. So the designers can create such content. This ensures good results for delivering the desired message.

### 1.3.1.2. Physical Portfolio Design

A portfolio is a tool which used by a designer or artist to present their work. Portfolios are guides to show designers' work to professionals for job applications, join common project, or communication with customers. Through this file, the designer's credentials, education, and previous works can be examined by professionals. This plays an important role in discovering the potential of the designer and giving the audience information about what they can do in their future works.

The portfolio, which provides a step into the professional world of design, is used by designers as a kind of marketing tool. A dynamic portfolio distinguishes the designer from other candidates applying for an open position



in the industry (Barrett, 2013:351). Considering that the portfolio presentation is prepared for professionals working in the sector. So it can be said that it should be maintained with great care and organization. Because in today's competitive industry, the professionalism of designers is evaluated by professionals through portfolios (Gerval, 2010:120). In the interview where the professionals of the future have been evaluated through portfolios, the content may not be evaluated as professional as it should be. This causes designers to fail to achieve their goals. To meet the expectations of the sector, the designer's portfolio should have a quality in which versatile working areas, knowledge, and technical skills play an important role. Today, the fact that professionals seek both creativity and technical aspects which makes the field of design even more competitive. Because designers have to feed themselves from many different fields and when this structure is presented in the portfolio, it has the evidence of quality (Tain, 2003:12).

"The portfolio is always presented by the designer in the first interview for an assistant, associate, or designer position. You will edit your portfolio throughout your career to represent yourself in your best light for each interview" (Barrett, 2013:1). That's why a professional portfolio should be presented with a content that grows and develops with the designer as he/she produces and increases his/her experience.

There are many different types of portfolios that are supported by digital presentation methods as well as printed ones. The types of portfolio presentation content will be explained in more detail in Chapter 2.

### **1.3.2. Digital Presentation Methods**

In the contemporary design world where technology access is at a very high level, it is noteworthy that digital media is used more frequently in presentation techniques. This digitalization has great advantages in terms of both time and workforce. In addition to all these, it can be said that it is preferred more frequently by today's designers in terms of being able to share their works with much wider audiences and be more visible. Digital presentation methods have structures that can be followed by electronic devices and can be opened with the help of computers, tablets, smartphones, or other digital devices through different programs due to their formats. Their transportation can be ensured by uploading them to external memory sticks or storage areas on the internet. As Internet access is not at all difficult today, and the presence of many

electronic devices all around the designers, provides convenience in opening, examining, and taking notes on files.

Digital presentation methods have advantages such as portability, the ability to back up the content against the risk of damage, interactivity that allows the present video and motion graphics, easy updating, and reaching more audiences with less cost. All these advantages can be considered as the driving force behind the increasing tendency to usage of digital platforms by designers who want to present their works in digital environments.

Career expert Stephanie Finnan points out that digital presentations can also have a disadvantage. She states:

"Some designers are choosing to take a laptop to interviews to present their work, but some companies still prefer to see hard copies of work in a traditional portfolio. Also presenting with a laptop can bring another set of concerns to the interview situation, such as if the computer crashes, battery dies, files don't open, and so on - not an ideal start to an interview!" (Hopkins, 2010:158).

When the presentation techniques in the digital environment are examined, it is observed that many different methods are used. These methods can be categorized as the usage of web pages and social media networks. While web pages and social media profiles can only be viewed when online, some folders can be viewed offline such as .pdf and .ppt that allow multiple page creation. Digital portfolios will be examined in more detail in Chapter 2.

## **1.4. Performance Presentation Methods**

A performance presentation can be defined as an individual or a group presenting their work through an event and introducing it to the audience. Presentations in the form of exhibitions, festivals, concerts, award ceremonies, or fashion shows can be considered as performance presentations. Events such as award ceremonies and concerts, where fashion designers, stage designers, and graphic designers are also involved, create a platform where designers can exhibit their works. A stage designer can make a presentation with stage decor, a fashion designer can create costumes for certain artists, and a graphic designer can organize the corporate identity of the event with logos, brochures, catalogs, etc., and the graphic elements used on surfaces. Performance presentation

techniques have a structure that unites professionals working in different fields of art and design. The first examples of the unity of the designers in the field of art and design were felt in the early twentieth century between fashion and cinema. At that time celebrities were chosen among actors and actresses. The label “It Girl” had given to Ciara Bow who was shaped by fashion and cinema in the 1920s to create glamor and style (Matharu, 2010:53). And the collaboration between art and design professionals grows enormously.



**Figure 2. Madonna for Louis Vuitton 2008**

**(Matharu, 2010:53)**

Figure 2 shows an advertising campaign realized in 2008 in collaboration with the well-known fashion design brand Louis Vuitton and Madonna. Thanks to this advertising campaign, Madonna, who has an important place in the world of show and art, posed with Louis Vuitton's designs, and Steven Meisel took her photographs by preparing details such as the stage setting. Such collaborations are among the most prominent examples of performance presentations. Performance presentation allows many professionals to present the content they have prepared at the same time.

For example, one of the most popular events of 2023 was Beyoncé's concerts named Renaissance Tour. The concerts were also talked about the costumes prepared by different fashion designers. In Figure 3, a dress specially

designed for Beyonce by David Koma is presented with a sketch and a photograph taken during the performance. This asymmetrical dress that Beyonce wore during her stage performance was adorned with red sequins. This was a performance presentation that David Koma presents through Beyonce's stage performance.



**Figure 3. Beyonce's Renaissance Tour Costume Designed by David Coma**

**<https://www.redcarpet-fashionawards.com/2023/08/09/beyonces-renaissance-world-tour-looks-part-v-july-2023/> (Accessed 15.08.2023)**

Based on the same example, it can be said that Beyoncé's Renaissance tour stage designer Es Delvin presented her work at the same time. The stage design that the designer worked on for 2 years is an example of a performance presentation. Thanks to these components, the performance presentation is characterized as a whole. Figure 4 shows an example of the stage designed by Es Delvin for the Renaissance Tour. Such stage arrangements, costumes, lighting, sound system, and graphic applications are seen as some of the most

important details that make the event more spectacular and impressive. Each of them is considered as a part of a whole.



**Figure 4. Renaissance Tour Stage Design by Es Delvin**

<https://www.townandcountrymag.com/leisure/arts-and-culture/a44376681/beyonce-renaissance-tour-best-seats/> (Accessed: 17.08.2023)

### **1.4.1. Red Carpet Events**

Red carpet events, which are the scene of traditional elegance competitions, can be the scene of award ceremonies, film festivals, gala nights, and fashion events. In these social and cultural events, which can be characterized as red carpet events even if they are not on red carpets, celebrities pose with the clothes they choose to be the most stylish, while the designers of the clothes draw attention to their designs with world-famous names carrying them. In addition to fashion designers, make-up artists, graphic designers, photographers, lighting and sound designers, stage designers, and interior designers take part in such events.

During the 2023 Met Gala, Rihanna, who was much talked about with the words "It's Valentino Baby", expressed with her body language that she felt energized and expensive. Figure 5 shows the dress that Rihanna wore at the

Met Gala. With this gesture, Rihanna allowed both her name and the designer to be mentioned and indirectly presented Valentino at the Met Gala.



**Figure 5. Met Gala 2023 Rihanna**

<https://www.vogue.fr/article/valentino-rihanna-queen-of-the-met-gala-2023>

(Accessed: 12.07.2023)

Although red carpet events are usually the stage of fashion giants, from time to time they also allow the discovery of new designers whose names are just being heard. In this way, the designer's name is associated with the artist, and they have the opportunity to present their work to a larger audience (Matharu, 2010: 93).

In addition, red carpet preferences have a trend-setting quality worldwide. Therefore, whether presented on the red carpet or not, the heart of the entire design world beats with such events. It is also possible to create new designs by being inspired by the designs exhibited here.

Designs successfully exhibited on the red carpet can bring great publicity and prestige to fashion designers. For this reason, fashion designers can take advantage of an important opportunity by preparing special collections for red-carpet events.

### **1.4.2. Fashion Show**

Fashion shows are one of the best examples of performance presentations, especially for fashion designers. The designer presents the clothes he/she has prepared to the audience with the catwalk through well-known models.

The designer conveys his/her designs to the audience in a wordless and unwritten way with the colors, decoration of the fashion show area, preferred music, light, choreography, and design details used in the designs. In other words, it is a performance presentation method where the fashion designer makes a show. Fashion shows, like other events, can be seen as one of the organizations where many professionals make presentations. Photographers, choreography designers, lighting and sound designers, and stage designers come together in a single event and present their work together.

Thanks to these events, which attract a great deal of attention from the press as well as invitees such as private clients, business people, bloggers, famous artists, and designers have the opportunity to present their work prepared throughout a season and announce it to a wide audience. Fashion weeks organized especially in major fashion capitals such as Milan, Paris, New York, and London host fashion shows of many designers. That kind of important fashion shows are widely followed by the media and broadcast live. Fashion lovers and viewers can watch fashion shows online and follow the current trends. It is also possible to access these contents on youtube channels. "The fashion show as a spectacle is now an integral part of the fashion industry. It gives a fashion label an undiluted opportunity to convey its design identity and vision for the coming season" (Matharu, 2010:40).

### **1.4.3. Exhibition**

Exhibitions are considered one of the most prestigious presentation methods for many people interested in art and design. The artist or designer presents his/her talents and creativity to the audience through the works he/she has prepared in a certain period. Exhibitions can be seen as an important tool for the designer to promote his/her works, strengthen his/her presence in the sector as a brand, and communicate with customers and the press. Especially at the exhibition openings organized with the one-on-one participation of the designers, the participants, who have the opportunity to meet the designer, also

have the chance to listen to the conceptual framework of the works from the designer individually.

One of the most important issues in exhibitions is how the prepared content will be presented. Here, issues such as what the works will be exhibited on, how the lighting will be prepared, how the decor arrangement should be, etc. constitute the aesthetic language of the exhibition. Works produced in the field of design and art can be exhibited not only by hanging on the walls, but also by hanging from the ceiling, framing, positioning on the floor, displaying on showcase mannequins, or video installations.



**Figure 6. A Textile Exhibition Arrangement About Sustainability Named Scraps: Fashion, Textiles, and Creative Reuse**

**Scraps | Cooper Hewitt, Smithsonian Design Museum (Accessed:19.07.2023)**

Figure 6 shows a visual display of the work of 3 different designers. Luisa Cevese, founder of Riedzioni in Milan; Christina Kim, founder of Dosa, inc., in Los Angeles; and Reiko Sudo, managing director at NUNO in Tokyo, who put sustainability at the center of their artistic projects exhibited their works. Some textile materials are also placed on the floor. With more than forty works in the exhibition, the designers raise awareness about the efficient use of materials and resources, emphasize the integration of new technology and recycling. This emphasis is made possible by the small manifestos next to each work, explaining the conceptual framework of the work and conveying it to the participants.





**Figure 7. An Exhibition Arrangement**

<https://www.cafa.com.cn/en/opinions/interviews/details/8331628> (Accessed 12.07.2023)

Figure 7 shows an image from Lyu Yue (Aluna)'s events. She curated "Beyond Seeing: From the Brother Cup to Hempel Award": China International Young Fashion Designers Contest 30 Years 1993-2022" and presented more than 60 works, historical documents, and videos that have been awarded in the contest for 30 years. Through this exhibition, China's 30-year fashion history and the change in the fashion industry were also revealed. It is seen that the clothes are displayed on fashion mannequins. In addition, there are manifestos describing the designs on parchment surfaces hanging from the side of the clothes. In this way, guiding content was also provided to the participants who visited the exhibition.

Exhibitions in the field of design can have a thematic content as exemplified above. Such exhibitions can generally be characterized as group exhibitions. If the content prepared in line with the theme is deemed worthy to be exhibited, it can take place at the event.

As a summary, all the presentation methods mentioned above are important and complementary. While text is an important tool for reflection, analysis, and expression of complex concepts, visuals have the advantages of

quick comprehension, triggering emotional responses, and providing a holistic perspective. In oral presentation, body language conveys important data to the listener as it shows fluency in speech. Each type of reading is a valuable tool for communicating and understanding information in different ways. In the case of performance presentations in particular, both written, visual, and verbal expressions are combined. This further enhances the power of the presentation.

## CHAPTER 2

### PORTFOLIO TYPES FOR FASHION DESIGN

"Fashion is all about communication: it transmits an ideal, an aesthetic, a style, and an attitude for the consumer to buy into. Investing in advertising, photoshoots, fashion shows, boutique interiors, and endorsements all help to establish, cement, and promote the brand identity"(Matharu, 2010:38). Professional fashion designers who will work in the fashion industry must have experience and skills in all these areas. Especially fashion designers who will be new to the sector create portfolio designs and make interviews with various companies in order to show all these skills. This is why Linda Tain (2003:4) sees the portfolio as a marketing tool for designers in the competitive fashion design industry.

"Your fashion design portfolio is not just a collection of your work and an example of your talent. It is also your principal marketing tool. In an interview situation, a creative and well-planned portfolio provides visual evidence of your capabilities - it expresses your unique qualities; your range of demonstrable skills, and your expertise; your design sense, drawing, illustration, and presentation skills, as well as your technical skills (pattern making, sewing etc). Your portfolio should be constantly updated, throughout your studies and career development" (Burke, 2006:156).

Regardless of the purpose, portfolios are prepared and presented in order to gain the appreciation of the professionals of the industry. Therefore, portfolios can be considered as a step to be used to realize the goals of designers. In a portfolio that is created with the wrong choices, a designer can look like a person who does not have design capacity. This means that the designer cannot convey his/her identity, creativity, and aesthetic stance. It means failure Marquand (1986:22). mentions that portfolios with insufficient care and incomplete information in terms of content damage the personalities of designers. He also emphasizes that presenting the elements used in the portfolio in an organized manner, taking into account the design principles, provides the designer with the opportunity to show a feature that will give the designer an advantage. Therefore, the designer needs a correct portfolio in order to express himself/herself. Portfolio design, which is used as an evaluation tool, can be seen as an indicator of the designer's organizational skills when layout and page design are taken into consideration (Myers, 2009:15).

Preparing the right portfolio is not very easy, but it is not difficult either. Since the designer is the person who knows himself/herself in the best way. So the designer reflects self-expression with individual works. However, it is not easy for a person to explain individual works correctly to someone who does not know them at all. That is why the method chosen by the designer should be the most suitable one for the content that the designer wants to present. This stage is the stage of questioning which projects should be included in the portfolio. Because it is known that putting few but effective works in the portfolio rather than all the works create a better impression on the audience. This can be achieved by eliminating projects that are not related to the content to ensure integrity. In this way, a presentation file can be prepared to help the employer focus on the content (Tain, 2003:59). This is considered as conveying the designer's message to the viewers correctly.

Fashion career adviser Stephanie Finnan says that the unclear message in the portfolio is the worst. A portfolio in which too much work is included is considered unsuccessful, while a portfolio in which too little work is presented cannot be considered good either. Finnan says that an average of 6 completed projects is ideal. In addition to all these, he informs that torn pages, deformations on the plastic file, and spelling mistakes in logos and texts hurt the job interview (Hopkins, 2010:158).

Designers usually start preparing their first portfolios when they have just graduated from fashion schools. By presenting the works they have prepared on this occasion, they can make job applications, and graduate education applications, and establish connections for some events.

Since the designer has a developing, producing, and trend-following nature that reflects the spirit of the era (Seivewright, 2017:4), portfolios should reflect this profile. Therefore, especially for fashion designers, it is important to keep the content information up-to-date for a portfolio that serves its purpose. In other words, the portfolio should have a living structure just like the designer's. The portfolio, like the designer, should gain experience, develop, and getting mature. Because a creative portfolio design should constantly evolve and should never be stuck (Tain, 2003:4). This is possible by keeping the portfolio constantly updated. "Sometimes you might have to rework pieces or make adjustments in order to meet professional standards. Initially this may seem like a lot of work, but it will pay off in the long run" (Tain, 2003:59).

Portfolios, which can also be defined as the identity of the designer, are designed to emphasize the character, creativity, and areas of expertise of the designer to reflect the uniqueness of the designer. "Your portfolio is a graphic history of your accomplishments; it should demonstrate your design acumen, and drawing, illustration, presentation, and technical skills. It is not just a collection of your work, though - it should also reflect your personality" (Mbonu, 2014:180).

In some cases, it may be necessary to make arrangements according to the person or company being interviewed. This is closely related to the job application. Fashion career adviser Stephanie Finnan says "The most important element by far is to make sure that the work presented is actually suitable for the company that is interviewing" (Hopkins, 2010:158). Because each brand is known for certain products it designs. While a brand that produces bridal wear produces evening dresses and wedding dresses, a brand that produces beachwear continues its production of swimsuits and bikinis. Such companies especially want to see designs belonging to their own production groups. This does not mean that these companies cannot produce other things, but it gives the impression that the designer has made a special arrangement for the company. For example, sportswear manufacturers are not interested in wedding dress design or vice versa (Tain, 2003:40).

It is known that there are portfolios that have been presented in many ways from past to present. Some of these portfolios have a traditional quality that can be seen and handled psychically, while others correspond to an abstract concept that can only exist in the digital environment. In practice, the combination of both types of portfolios is known to increase portfolio accessibility (Mbonu, 2014:182).

Figure 8 shows a picture of the methods that can be used for portfolio presentation. In addition to physical portfolios such as booklets, folders, and bags, digital portfolios prepared and presented in a computer-based environment are also used. Therefore, portfolio designs will be analyzed under two different headings: physical and digital portfolios.



**Figure 8. The Methods to Present Portfolios**

(Taylor, 2010:8)

## **2.1. Physical Portfolios**

Physical portfolios are always more attractive for people who want to feel the texture and smell the scent of the work. With printed material, designers have the opportunity to show the original works they have prepared with traditional methods. There are also portfolios where copies of the original works are made and presented to prevent damage.

Printed material presentations are portfolios where tactile elements such as fabric, sewing details, and accessories can also be presented. From this point of view, it can be said that they are very useful for fashion designers. It is known that physical portfolios differ according to the way they are presented. While some designers present their physical portfolios in the form of booklets, some designers present them with bags and folders. What is important here is to decide on the method in which the designer's work will be presented in the best way. The person who will make this decision is the designer.

### **2.1.1. Booklet Portfolio**

Booklet-style portfolios are one of the best ways to present work together as a whole. In order to be presented a portfolio as a booklet, the pages must first be organized and then bind accordingly. Booklets can be bound with thread stitching, saddle stitching, spiral binding, or glued binding. Since they are prepared in the traditional book logic, they are easy to use. It is possible to personalize the portfolio, especially with the table of contents, page numbers, and layout arrangements. It is also easy to convey the message to the person viewing the portfolio.

Figure 9 shows a portfolio prepared in a booklet style. Lauren Spencer's handcrafted portfolio has a creative and original identity. Its originality stems from the layout on the right side of the portfolio pages. For each content, a separate layer of paper and an informative visual about the content of the page is placed. In this way, the person viewing the portfolio can easily access whichever work they wish to examine. Cardboard was used for the front and back cover, and rubber was used to create the relationship between this cover and the content.



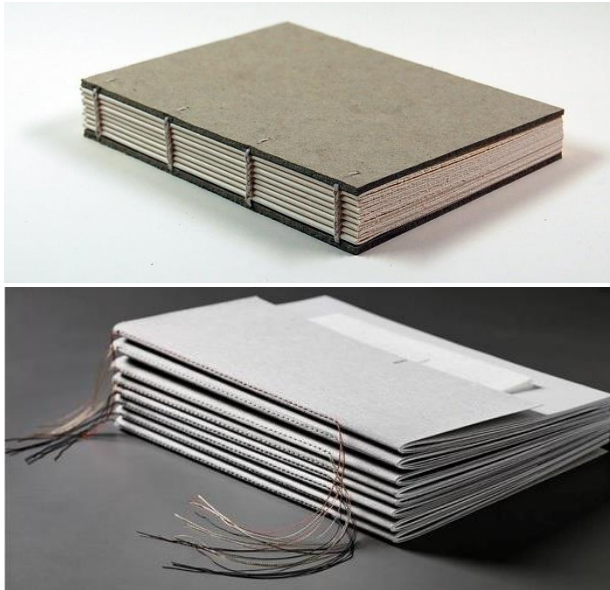
**Figure 9. Booklet Portfolio Design**

<https://www.behance.net/gallery/7920947/Handmade-Portfolio-Design-> (Accessed: 13.07.2023)

Booklet portfolios can be created with two different methods. The first one is the traditional cut-and-paste method. They are constructed by arranging the visuals of the works produced on a heavy-weight paper background. Since the creation of copies of the works requires a lot of labor, it is preferred to reproduce the original by photocopying. In this way, the original works are not damaged. Especially in a work that is intensely handcrafted, the binding of original works cannot give very healthy results, as re-binding may damage the old works. Craftsmanship is very important in this kind of presentation. Even if it is a very well-constructed portfolio, poor workmanship can overshadow the success of the work. The second method of creating a portfolio in the form of a booklet is to organize the projects in digital media. Portfolios prepared in digital media can be printed and converted into physical booklet portfolios. Portfolios prepared in this way create a much more professional impression. It is enough to take one more print to reproduce the portfolio.



Since portfolios will require updating over time, the portfolio prepared must have a practical quality in terms of updating. Updating manual labor-intensive works using traditional methods is not very practical as it requires time and effort. However, it can be preferred for fashion designers who will step into professional life for the first time in order to be recognizable among their competitors.



**Figure 10. Handcrafted Portfolio Binding**

<http://abbietreadwellppp3.blogspot.com/2016/05/portfolio-design-and-binding.html> (Accessed: 15.07.2023)

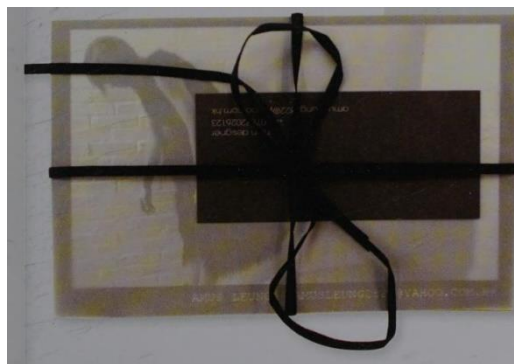
Figure 10 shows examples of handcrafted bindings. Although such bindings, which create a striking presentation, are not practical in terms of updating. But they are very useful for the designer to take attention among the competitors. If the work is prepared digitally and bound with industrial binding methods, it can be relatively more practical to update. It is sufficient to update the portfolio by digitally editing, reprinting and binding the portfolio.



**Figure 11. Booklet Portfolio Design Created With Saddle Stitching**

<https://www.behance.net/gallery/43089649/Minimal-Fashion-Photography-Portfolio>  
(Accessed: 15.07.2023)

The portfolio shown in Figure 11 is a booklet prepared digitally and bound with saddle stitching. Although the preferred size is not very large, it is useful. Thanks to the saddle stitching, it provides the opportunity to see both pages together, so that the two pages can be connected and the design can be examined as a whole.



**Figure 12. An Example of a Portfolio**

(Matharu, 2010: 127)

The portfolio by Amus Leung presented in Figure 12 includes business cards, CVs, illustrations, and bound collection pages. This kind of creative packaging is among the details that make the work remarkable (Matharu, 2010: 127).

In case of presentations to large audiences, it may be necessary to prepare more than one file. A single-bound file means that only one person can examine the portfolio. In this case, the other members of the jury have to wait for their turn to examine the portfolio. In this case, it is very likely that they may be distracted from the presentation. Preparing more booklets allows all members to examine the file at the same time. Another method is to organize the portfolio presentation digitally at the same time. Thus, while everyone is following the presentation digitally, the booklet can be rotated among the members. This ensures that all members can actively follow the presentation.

Considering that updates will be made frequently, it can be categorized as one of the most expensive methods among portfolio types. On the other hand, if it is evaluated in terms of size and presentation qualities, it can be said that it has an elegant and customizable presentation structure.

### **2.1.2. Case Portfolio**

Portfolios in which the designer presents their work in a bag are called bag portfolios. These cases are offered to the market in different sizes and are specially designed for the portfolio needs of designers. "A typical portfolio case consists of a bound set of pages with a coiled edge, although some cases feature a ring binder and sheet protectors, which allow you to add and remove pages as necessary. Work is thanslipped into the sleeves. Traditionally, black pages have been the color of choice, although gray and white pages are sometimes used to display as well" (Myers, 2009:17).

Case portfolios can be preferred for large-sized works or can be used for small works. Figure 13 shows some examples of portfolio cases sold in the market. It is observed that the cases have a label designed to write the name of the person on them. In addition, there are pockets in different sizes to place materials such as USB memory, business cards, pens, pencils, and paints. By this way, it looks easy to find the necessary materials inside the bag. Although the portfolio case presented on the right side is designed as a folder with metal hooks, its outward appearance is in the form of a bag. Therefore, it falls into the category of portfolio bags that can be found in the market.



**Figure 13. Examples of Portfolio Cases**

(Barrett, 2013:8-9)

The portfolio bags presented in Figure 13 are similar to each other. It is also possible to find portfolio bags in different qualities. When shopping for a bag, being both practical and aesthetically useful should be taken into consideration. Bag color, stitching, material, and pocket and zipper details should support a professional stance. These bags are indirectly seen as part of the portfolios. Therefore, a special bag can create an effect that will change the attention and perception of the jury members (Tain, 2003:6). For example, an aluminum portfolio case can be seen in Figure 14. This portfolio case was specially designed by Pina Zangaro. This portfolio case is preferred for the presentation of large format pages. A business card holder prepared both outside and inside the design draws attention. Designers can find extra presentation opportunities during the interview by placing their business cards in these areas (Myers, 2009:18).



**Figure 14. Aluminum Portfolio Case**

(Myers, 2009:18)

Since the pages are not bound in bag portfolio presentations, the pages can be examined independently. Especially if a presentation is made to a crowded group, each of the viewers can have the opportunity to examine another work independently of each other. This allows everyone to be involved in the presentation at the same time, thus creating a dynamic presentation atmosphere. In other words, portfolios presented in bags make everyone an active part of the presentation. However, this can completely change the flow of the presentation. Although the works can be placed or presented in an order by the designer, there will be no obligation to observe a certain order when examining the works, so random works will be selected and can be examined by changing from hand to hand. Everyone will examine a different page and no order will be established.

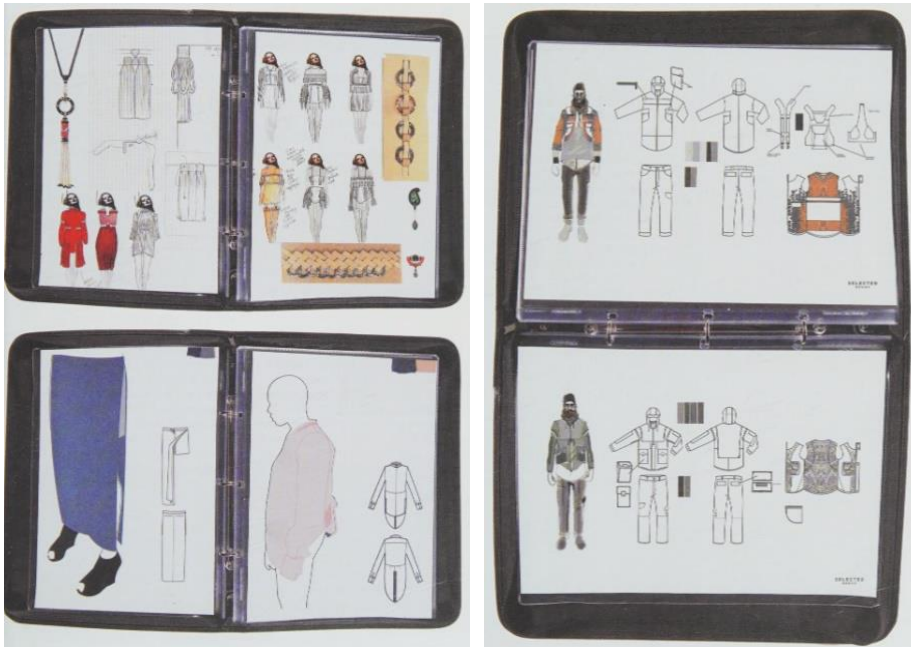
Bag folders are also available in the form of tubes. However, since the works are rolled and placed, they can deform the works. Therefore, it is not one of the most preferred methods for the portfolio. Nevertheless, if very large works are to be presented, instead of folding and placing them in the bag, the method of rolling and presenting them in the tube can be preferred.

It is not possible to make any cover or back cover page in standard portfolio bags. However, in special design bags, the name and surname can be

printed on the bag cover. However, since it is a very costly process, it is not suitable for leaving the files at the place of application for later review.

### 2.1.3. Folder Portfolio

A folder has a system that can be compiled and organized, the order of pages can be changed, a page can be removed and a new page added. Although there are different foldering methods, they have worked with the same principle. The portfolios shown in Figure 15 were prepared for presentation through the use of folders. Folders can be used both horizontally and vertically. The issue to be considered is that the paper orientation should be decided in advance and all content should be organized according to this orientation.



**Figure 15. Portfolio Folder Presentation**

**(Mbonu, 2014:181-183)**

Standard sizes are used in folders. Sizes such as A5, A4, A3, A2, and A1 can be selected according to the size of the work. In the market, there are folders with transparent files as well as models where transparent files can be attached from the outside. When the links of the pages in the portfolio shown in Figure 15 are observed that they are suitable for attaching transparent files from outside. Figure 16 shows an example of these transparent files. These

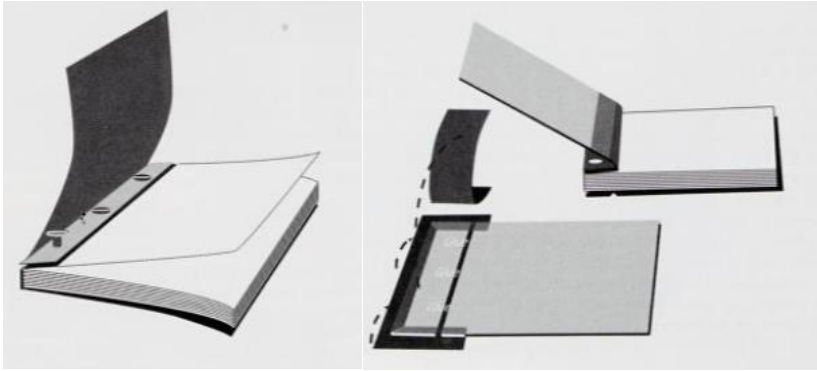
transparent files are also available in different colors such as black and white. The choice can be made by considering the integrity of the design. Such portfolio presentations, which have a traditional structure, are not in high demand today. Because it is not very possible to personalize them.



**Figure 16. Transparent Folder Sheets**

**(Barrett, 2013:8)**

It is also possible to find folders suitable for personalization. Screw or hinged models can be considered personalized folders. In such folders, whose front and back covers can be customized with laser cutting and plaster printing methods on materials such as leather, cardboard, and metal, it is possible to fix the files to the cover with screws. These folders, which offer the opportunity to add or remove any number of pages, can be used as a good tool to create a professional and stylish impression during the presentation (Rowe, 2010:62). Figures 17 and 18 show examples of the application of these files. In addition to their usage of transparent file protection, there are also versions where the paper itself is directly screwed together.



**Figure 17. Screw Binding (Rowe, 2010:62)**



**Figure 18. An Example of Screw Binding**

<https://www.mastersbookbinding.co.uk/binderscovers/screw-post-binder/>  
(Accessed: 17.07.2023)

With screw binders, it is easy to update the content presented by removing or adding pages in between. In addition, since the binding remains in the screw, it can also allow to see spread view without a binding area such as booklet portfolios. Screw folders are costly folders, but they can be said to be effective in the long term because they are of a structure that can be used continuously.

In some folders, transparent files are permanently fixed to the folder with spiral binding. With a similar system, it is possible to place the works in these transparent files and present them. When it is requested to present a large number of contents in such files, a problem may be encountered (Myers, 2009:17). The number of pages to be used in such folders must be the maximum



number of transparent files of the product. If more work is to be presented, another folder with a larger number of transparent files should be purchased.

Figure 19 shows a photograph taken during a portfolio presentation. When the binding structure of the versatile folder is examined, it is noticed that the transparent files are fixed. The designer arranged the A3 size portfolio pages horizontally and placed his works on the pages, front and back. But the spiral bind area disturbs the spread view. That's why the designer placed only one content to each page.



**Figure 19. Presentation With Spiral Binding Folder**

(Myers, 2009:17)

In this type of folder portfolio, the systematic grouping of works and the flow of presentation can be easily achieved. It is easy to use as it allows the works to be sorted, moved, removed, or added. These folders, which can be easily purchased from anywhere, are not very high in terms of price. Despite all these features, they are not preferred very often by fashion designers. The reason for this is that the details that form the identity of the portfolio such as size, form, front-back cover, and page integrity cannot be intervened. As mentioned before, fashion designers have to present personalized portfolios to differentiate themselves from their competitors and attract attention. Standard folder types sold in the market create a sloppy image as a first impression. If the portfolio, which can be characterized as the designer's identity, looks sloppy

and amateur as the first impression, it may reveal that the designer is also sloppy and amateur. For this reason, professional fashion designers do not prefer such presentation methods where they cannot show their creativity.

Thanks to the physical structure of printed portfolios, they can be used effectively in face-to-face presentations. However, when presentations need to be made in different cities or countries, physical portfolios have to be digitized. If working as a designer in a digital age, it can be stated that digital portfolios are much more effective, especially in the first elimination. A file that is first seen and liked digitally can then be requested to be examined physically by one who is going to make the interview. Because after face-to-face meetings, final results are obtained and decisions are made. This actually emphasizes the importance of both digital and printed portfolios. In other words, it is very important for the designer to have both digital and printed portfolios.

The importance of digital portfolios increases when it is necessary to have a designer image that follows today's technological developments. Even if you have a physical portfolio, making a digital presentation at the same time will increase the impressiveness.

## **2.2. Digital Portfolios**

Digital portfolios are portfolios that cannot be physically handled and examined. "Digital portfolios, also called e-portfolios, are used by fashion designers to back up their work as a portable digital file or to provide an alternative presentation format to a client or during an interview.... Additionally, technology such as motion graphics or interactive links can be embedded in an e-portfolio presentation. Digital portfolios also offer the opportunity to combine scanned artwork with photography, such as artwork and a photo shoot for a collection lookbook" (Hopkins, 2012: 176). In general, in order to prepare such a portfolio, the designer needs to use some design applications on electronic devices. Digital portfolios are very advantageous in that they can be easily updated, if high-resolution content is used, all details can be enlarged and displayed, and they can be sent to multiple people at the same time via e-mail. It should be emphasized that the resolution of the images is very important here. For works prepared with traditional methods to meet professional standards, they must be scanned or photographed at a resolution of

at least 300 dpi or ppi (dots per inch, per pixels per inch-standard units of measurement for digital image resolution) (Mbonu, 2014:182). This standard also applies to digitalized works. After all, works are transferred to digital media, page layout can be created with programs such as Adobe Photoshop, Adobe Illustrator, Adobe InDesign, and Corel Draw (Barrett, 2013:354). Digital portfolios created with the Adobe Indesign program can gain interactive features when saved as .pdf extension files that support multiple page designs. These interactive features can be provided in the form of page links integrated with the table of contents page, or in the form of links or buttons that allow redirection when clicked. An interactive portfolio presented in the digital environment provides ease of access as it can be sent anywhere in the world via the Internet. In addition, thanks to its interactive feature, the audience can easily follow the portfolio by clicking on the links determined by the designer (Barrett, 2013:298).

Since details such as size, paper orientation, number of pages, and page layout can be easily customized, it enables the creation of portfolios that emphasize artistic skill and creativity. In addition to all these, it is also possible to add details such as motion graphics and video footage to the digital portfolio. If the designer wants to add kinetic content to the presentation in this way, the digital portfolio will be much more effective.

In today's design world where time and speed are very important, it is demanded that the first applications are made online. Employers make a pre-selection from the files sent to them and thus reduce the number of people who will come for face-to-face interviews. The next stage of this action, which can be described as the first screening, is usually a face-to-face interview. As mentioned here, if the content created is expected to be presented in a face-to-face interview, the portfolio can also be printed and transformed into a physical structure. Face-to-face meetings are still more reliable for many people, as the textural elements and surface arrangements which are added to the physical portfolio will make the work even more impressive. "Digital portfolios have become very popular in recent years. They are small, easy to carry, and can be left with the potential employer as a reminder of your skills and abilities" (Myers, 2009:18).

Digital portfolios have two different systems: online and offline. Offline portfolios are portfolios that are opened with the help of an electronic device without the need for any internet network. They can be opened by programs


that allow multi-page presentations such as Adobe Acrobat and Powerpoint. Online portfolios, on the other hand, have a system that cannot be opened in the absence of an internet connection. Websites, social media networks, and digital portfolio applications are examples of online portfolios.

### **2.2.1. Social Media Usage**




Social media is a communication platform that appeals to large masses via the internet and allows users to share digital content such as photos, videos, audio recordings, and texts. On such platforms, where the sharing audience is also followers, people can comment, react, like, contribute, and share the content with different people who they think will be interested in it. All this activity on social media allows the shared content to spread to a wider audience, become recognized, and therefore popular. "During the past decade, many aspects of the fashion industry have been transformed through rapid advances in communication technology and the rise of social media. Fashion designers are not immune to such changes. Fashion design students are increasingly expected to embrace new media technologies as a means of marketing their skills, building contacts, and securing a competitive advantage in a diverse international market" (Hopkins, 2012: 176).

Today, social media can be considered as a digital community in which billions of people participate and share on a global scale. Social media platforms preferred by so many users serves different purposes. Some may prefer to use them purely for business purposes, while others may prefer to share the content with their family and friends. Some just watch what is going on around them, while others try to push themselves to the forefront. Therefore, it is not possible to categorize the use of social media. However, from the point of view of designers, social media, which is a system where the heart of the agenda beats, can be considered as a medium where people can get tips such as likes, preferences, and current trends, and present their own work. Applications such as Facebook, Twitter, LinkedIn, Instagram, Youtube, TikTok, and Pinterest are the most frequently used social media networks today. In these social networks customized for different purposes, users can connect with other users by creating a profile, and by uploading the content they want to present to this profile, they can both make announcements and address large audiences.

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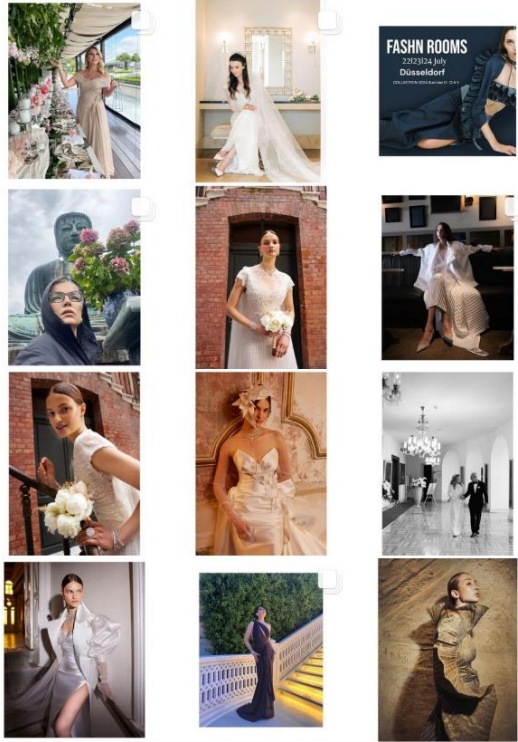


Figure 20. Instagram Profile Page of Özlem Süer @ozlemsuer

(Accessed: 18.07.2023)

Figure 21 shows screenshots from the Instagram profile of Özlem Süer, a successful Turkish fashion designer. It is seen that the designer gives her profile details, her profession, her workplace address, and the link where her followers can buy the products. At the bottom, images of the designer's works can be seen. These works can be shown in the form of photographs or videos such as reels. In addition, social media platforms that allow communication with the masses through instant live broadcasts are an important presentation tool for designers.

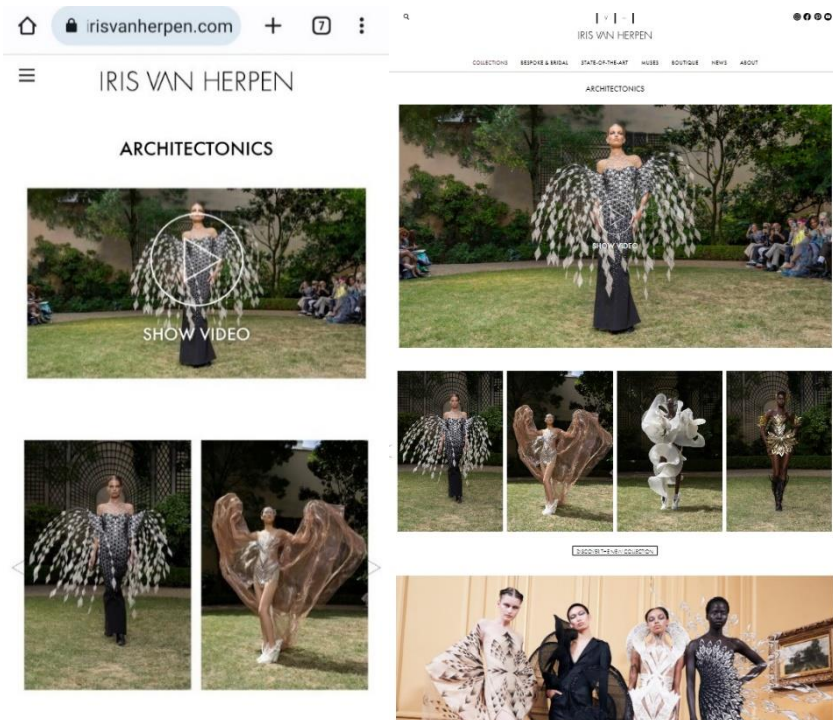
These social media platforms, which can be free or paid, have a specific interface and it is not possible to customize and differentiate this look. In other words, users cannot design a page of their own. They can only upload their own images, video, and audio content and present them through a specific template. While this provides a great advantage for users to easily find what they are looking for, it can also be seen as a disadvantage because it does not allow designers to differentiate and customize their pages.

### **2.2.2. Web Pages**

The growing innovative and recyclable demands in the field of fashion design have enabled fashion communication to reach a universal dimension, especially with the invention of the internet. Small or large fashion houses can present their products to the whole world at the same time via the Internet. Web pages can be used by designers to show their skills via products and explain the services they provide to customers. From superbrands like Gucci and Prada to lesser-known labels, department stores, and boutiques, nearly all have websites promoting their goods and services" (Matharu, 2010: 42).

Web pages, which have a customizable structure unlike social media content, can be applied in the name and extension desired by the designer. To visit the page, the web page address must be known. In cases where the address is not known, this web page can be accessed by typing the person's name and surname into search engines such as Google, Yahoo, and Yandex. Figure 20 shows two screenshots from the web page of well-known fashion designer Iris Van Herpen. The images taken from the mobile phone screen on the left and the computer screen on the right show that interfaces can be defined for both devices that are different but part of the same whole. As seen in the images, on the main screen of the web page bearing the designer's own name and surname. The designer presents the fashion show video of his latest collection and photo shoots of his collection. In the Collections tab, she has made her collections

from 2011 to the present accessible, including fashion show videos, look stage photos, professional photo shoots, and video shoots presenting the construction stages of the garments. The interface of the website is dominated by a simple design language. When the other tabs are examined, the website provides a mission, vision, and historical perspective of Iris Van Herpen Haute Couture, as well as photo shoots of celebrities who prefer her designs, a boutique for those who want to buy, an access link and contact information for those who want to make an appointment, meet and work with her. "Visiting websites enables customers to gain product information, have a virtual experience, sign up to mailing lists or special in-store or online offers, open communication via e-mail, and feel less intimidated by the guise of a designer boutique. These online features personalize the fashion experience, allowing the customer to feel they are part of the brand and its philosophy, which in turn sets up a loyal client base" (Matharu, 2010:42).



**Figure 21. Web Page of Iris Van Herpen**

<https://www.irisvanherpen.com/> (Accessed: 19.07.2023)

A web page, which is one of the best presentation methods, can be examined and accessed by many people since an electronic device that can connect to the internet such as a computer or mobile phone is sufficient for access. The web pages of well-known fashion designers such as Iris Van Herpen can be controlled only by professionals specialized in web design business. In addition it is also possible to prepare web pages that are completely under the control of the designer without having any software knowledge on free sites. Thanks to software such as WordPress and Wix, it is possible to create web pages obtained by editing the standard templates offered by the software according to personal tastes. It is possible to use paid versions of these softwares, which offer more options and possibilities, or free versions, which offer limited possibilities. "Ever since web-logs, known as blogs, appeared in the 1990s, their impact and potential has grown and been developed by individuals and corporate brands alike and used to communicate directly with a potential global audience... Blogs are relatively easy to set up, with a number of host providers including Blogger, WordPress and Tumblr all offering ready-made templates. Depending on the hosting service, scanned images, photographs, text, hyperlinks, audio, video, and slide shows can all be embedded and customized within the blog (Hopkins, 2012:176).

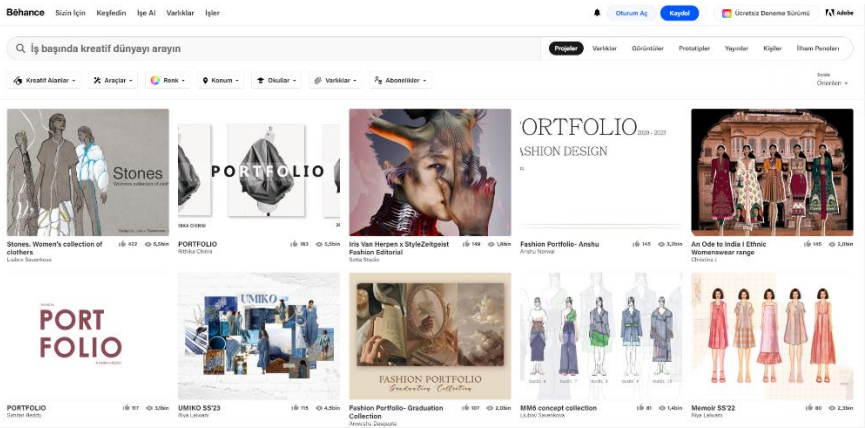
### **2.2.3. Web-Based Portfolio Sites**

As mentioned earlier, there is more than one way to make presentations in the digital environment. These contents, which can be shaped in line with one's purpose, are sometimes associated with the goals of making sales, making announcements, and personal advertising, while sometimes they can also host blog-style articles. Access to content such as web pages and social media can be obtained by searching for the designer's name and surname, or through random recommendation pages and paid advertisements. Apart from social media and web pages, there are also digital portfolio software programs. StylePortfolios, Deviantart, and Behance are the most frequently used platforms where many designers prefer to present their portfolios. These platforms are also provide a platform where national and international designers interact with employers. "A web-based design portfolio offers numerous opportunities to have your work seen. Potential employers think highly of internet portfolios for four main reasons. First and most important, your portfolio is easily available to recruiters anytime, from anywhere in the world. Second, a web-based port uses flexible new media that enables its contents to be changed whenever a new piece needs to be added. Third, it demonstrates



that you really do understand how to use the internet and web-based software technologies. A website can include animations, movie clips of you in action, and voice-overs. Fourth, a web portfolio can have e-mail links that give the potential employer a way to contact you immediately" (Myers, 2009:22).

Acquired by Adobe, Behance is seen as one of the first options for many professionals working in the creative industries to showcase their work. Figure 22 shows a screenshot of the Behance page. The software has a personalized homepage that offers recommended pages based on the person's previous browsing. When the recommended pages are clicked, access to the content is provided. The software offers the opportunity to comment on the contents, like it, visit the profile of the creator, review and follow other works. Behance, which has a standard interface as in social media applications, can also be used as a source of inspiration by designers.



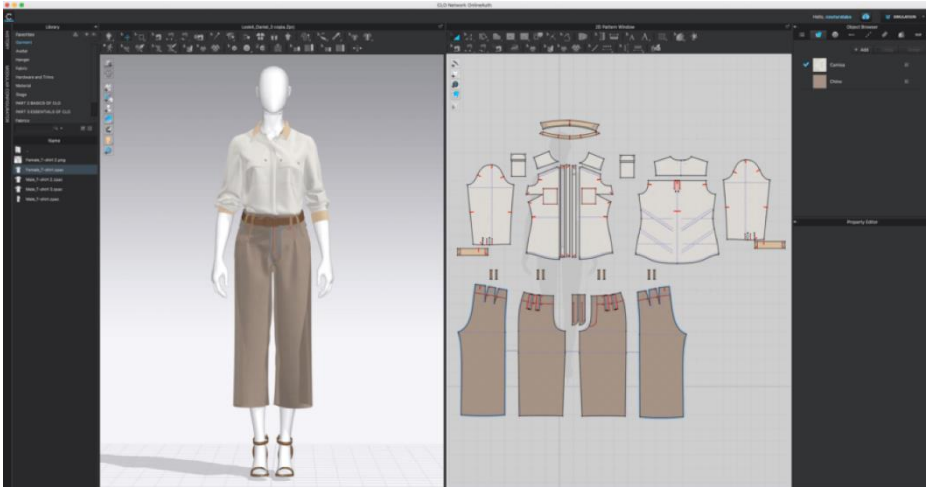
**Figure 22. Behance Web-Based Portfolio Site**

**<https://www.behance.net/> (Accessed: 19.07.2023)**

Fashion career adviser Stephanie Finnan stated that “Electronic portfolios are interesting in that they allow designers to present their work to a much wider audience than ever before. Many designers are choosing to have their own website to promote their work, as well as uploading work to portfolio sites such as Coroflat or StylePortfolios. This allows for a much more immediate and accessible way of presenting work to companies and recruiters globally. It is quite staggering to think that as soon as designers have posted their work on these sites, they could be noticed and contracted by prospective employers on the other side of the world” (Hopkins, 2010:158).

### 2.2.4. 3D Presentation Skills

One of the most important gains of digital portfolios are that they allow 3D-designed content to be presented easily. 3D applications, which have an increasingly important place in every field of design, are a distinctive feature, especially for brands working in fashion design. 3D fashion design is the creation of realistic prototypes of 2D digital pattern works with the help of 3D modeling techniques (Baukh, 2022). The clothes and accessories designed with this technology can be presented in a photorealistic understanding in such detail that they are indistinguishable from the real product. This plays an important role in creating a more informative image of the final product as well as a more impressive presentation in artistic terms. Figure 23 shows a 3D prototype which is prepared through the use of 2D digital pattern peaces by Clo 3D. As can be seen from the image, the garment pattern pieces on the right side are put together with a virtual sewing technique to create a realistic presentation example. In this program it is also possible to see the model in motion. Thus, makes it easier to see the garments behaviour while the body moves around.



**Figure 23. 3D Prorotype through the use of Digital 2D pattern in Clo 3D**

*<https://techpacker.com/blog/design/what-is-3d-fashion-design/> (Accessed: 10.11.2023)*

In parallel with the developing technology, many brands all over the world are looking for designers with the ability to work with 3D modeling programs. Because having 3D modeling ability brings many advantages for both the designer and the brand. Placing the works produced with the use of 3D

software in a designer's portfolio can take the designer one step ahead of the competitors.

One of the biggest advantages of 3D software is that it is possible to see how the clothes will look on the body in a very short time. In the fashion industry where traditional methods are used, how the garment stands on the body is understood after the sample is sewn. The samples are prepared after the appropriate fabric, pattern, and sewing processes are approved by rehearsing them on the body. In case of disapproval, it may be necessary to revise the mold, fabric, or sewing and create samples again according to the new arrangement. This is a process that causes loss of time, material, and labor. At this point, it can be said that the images obtained with 3D applications have a structure that eliminates the necessity of prototype sewing. Because the patterns of the garment and textures, as well as print details on the surface of fabric, can be created exactly. Through fitting procedures, it is possible to see the whole look as it is sewn and worn by a real mannequin. By this way the viewer may have an idea about the garment without seeing the prototype.

The use of virtual samples, which were initially met with prejudice, has become widespread over time and has been seen to create very good results. One of the best examples is the Sri Lankan brand Norlanka. With the help of a small team of technology experts, they started to promote their products through 3D modeling and virtual shows. During the implementation phase, brand officials concluded that virtual samples saved time and reduced costs for product development and commercial sales. Although buyers were hesitant at the first stage as it was not a widely used practice, it was not considered a harm to try it due to the curfews and travel bans brought to the agenda with the pandemic. (Page Editor, 2022) In this period when not a single physical sample could be sent in the sector, Norlanka shared its entire collection with retailers over the internet with 3D visuals and thus increased its sales. Examples of Norlanka's 3D samples can be seen in Figure 24. The postures of the products on the body can be analyzed very clearly. The example shows products dressed on people of different age groups. It is known that similar studies can be done for different body proportions too.



**Figure 24. Norlanka 3D product range**

*<https://norlankamfg.com/product/3d-expertise/>*

*(Accessed: 08.11.2023)*

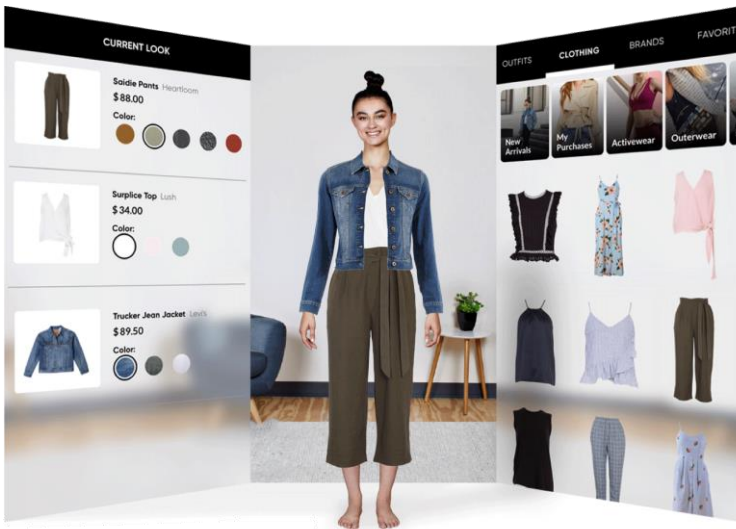
Another advantage of 3D applications is that they can reach many more people at lower costs. In order to participate in large fashion organizations, there are many steps such as the production of garments, rehearsals with models, choreography work, as well as securing agreements. In addition, considering that these events can be presented to a limited audience, 3D applications begin to make sense. Especially in events postponed due to the coronavirus pandemic, 3D virtual fashion show applications have come to the agenda. Hanifa's designer Anifa Mvuemba designed her capsule collection called "Pink Label Congo" in 2020 in a virtual environment and presented it to the audience by virtual models. An image from this virtual fashion show can be seen in Figure 25. The garments worn by invisible models. It can be thought that she did not use a visible model in order to focus the emphasis entirely on the clothes. As Hanifa emphasized by this way fashion shows can be presented to everyone at the same time. This capsule collection presented by Hanifa can be watched on the label's youtube account. The link can be found under the Figure 25.



**Figure 25. Hanifa Virtual Fashionshow Called Pink Label Congo (2020)**

<https://www.youtube.com/watch?v=LZ1h0Zj5gAs> (Accessed: 05.10.2023)

Consumers who see the clothes in the virtual fashion show have a question mark in their minds. It is also about how these clothes will look on them. For this, it is known that many companies use virtual fitting room applications. With the use of AR (augmented reality) and VR (virtual reality) technologies, it is possible to wear fashion products in a virtual environment. In AR technologies, it is possible to upload the image of the consumer with the camera. The technology can show how the selected pieces of clothing look by overlaying them on the consumer's body image. For consumers who are insecure about the camera, there are robot models with different size variations. Since these models have a 3D view, the clothes can be examined at 360-degree angles. In this way, consumers have a personalized shopping experience where they can test how the clothes look in their own sizes or in sizes with close proportions to their own sizes before purchasing. Figure 26 shows an example of a Virtual Fitting room. The application shown in the image is provided by MySureFit. The application brings brands and consumers together to find the best results and has been developed to make online shopping better and lower returns. As can be seen from the image, on the left side, the products selected to be dressed on the virtual model are listed with color variations and price details. On the right side, other options are displayed in categories. This makes online shopping more accurate and comfortable.

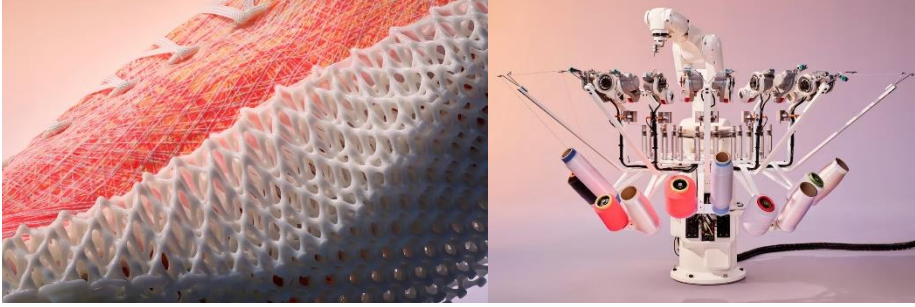


**Figure 26. Virtual Fitting Room by mysurefit**

*<https://techpacker.com/blog/design/what-is-3d-fashion-design/> (Accessed: 11.05.2023)*

It can also be said that 3D applications provide a more sustainable and environment-friendly support to fashion design. In this way, since the designs are completely computerized, paper and material waste are prevented. In addition, since 3D software makes it unnecessary to use real fabrics in prototype production, less fabric waste occurs. Actually, this is only the visible side of waste. Considering the greenhouse gases released into the atmosphere during the production, transportation, sale, and end-use stages of the products, it can be said that the sector has a structure that greatly increases the carbon footprint of the sector. Realistic virtual prototypes which are produced through the use of 3D software support the use of less material and energy. In addition, digital design and production can reduce the need for samples in global supply chains, eliminating the need to transport products to remote locations. This is considered as a quality that can significantly reduce the carbon footprint of the fashion industry. In short, 3D applications are defined as an important tool for more sustainable and environment-friendly production processes in the fashion industry. In order for the industry to become more sustainable, it is important that 3D technologies become widespread and used effectively. Adidas' STRUNG shoes are an example of this kind of structure. It can be said that they have made an important breakthrough in the production of sneakers that can be adjusted to the structure of a particular foot. Thanks to this new technology, they designed shoes that completely adapt to the foot prepared with 3D knitting.

This technology, which completely prevents the waste of material during mold preparation and cutting, supports less waste and results in the production of maximum comfortable shoes. Figure 27 shows an image where these shoes are presented. While the soles of the shoes are produced by a special 3D printer, the knitted part is embodied with the knitting machine shown on the right.



**Figure 27. Adidas' STRUNG shoes**

*<https://www.adidas.com/us/blog/562694-our-new-textile-innovation-meet-futurecraftstrung> (Accessed: 10.05.2023)*



**Figure 28. Oscillation Dress Designed by ThreeASFOUR and Travis Fitch, 2016**

*<https://3dprintedart.stratasys.com/portfolio-1/oscillation-dress> (Accessed: 10.05.2023)*

As can be seen Adidas' STRUNG shoes soles, 3D printing technology can also be used effectively in the realization of a designed garment. It is observed that the rules of garment design altered with 3D printers. With 3D printing techniques, which have a constantly evolving structure, it is now possible to create different gradient transitions and textures of different weights

and softness. Figure 28 shows a 3D printed garment presented at the New York Fashion Week in 2016. The Oscillation Dress, designed by ThreeASFOUR and Travis Fitch, is a powerful design with a strong depth effect thanks to the combination of layers of surfaces of different thicknesses enriched with color transitions (Knabel, 2016).

When it comes to fashion in contemporary industry, it is not enough to just talk about clothes that are produced and wearable. In today's world where technological developments are accelerating, the adaptation of the fashion industry to the metaverse is possible thanks to 3D software. It allows traditional clothing and accessory design to be transformed into NFT (Non-Fungible Token) by adapting to the new digital age, and to be traded and collectibles to be created. For now, NFT has a wide range of uses, from fashion, digital clothing and accessories to designs that can be used in virtual fashion shows and digital games. In addition to all these, they are also unique and limited in number, allowing each one to be valued as a work of art. Metacollection "Lime Glam", the first metaverse collection on this subject, consists of 8 designs created by fast fashion retailer Zara for Zepeto's virtual playground. (Staff Writer, 2022) In this way, Zara offers Zepeto users the chance to dress their avatars. Examples of the collection prepared by Zara can be seen in the Figure 29. The clothes prepared in the light of current collections are designed for Zepeto players to buy and use in the virtual environment.



**Figure 29. Zara for Zepeto, Metacollection” Lime Glam”**

<https://retailinasia.com/in-sectors/zara-launches-meta-collection-on-zepeto/>

(Accessed: 08.7.2023)

It is predicted that 3D applications will increase its impact on the fashion industry with many innovations in the future. Fashion giants or small businesses



attach importance to 3D designs in order to host digital fashion shows, to get rid of fabric samples, or to reduce fabric and energy waste. Therefore, having examples of 3D applications in a designer's portfolio is seen as an important criterion for the employer. 3D applications can be used in fashion design with programs such as CLO3D, Marvelous Designer, Tuka 3D, Browzwear, and Optitex. It is strongly recommended to learn and use one of these software to be realized and preferred among the other designers.

## CHAPTER 3

### FASHION PORTFOLIO PREPARATION PROCESS

Preparing a portfolio has difficulties as well as conveniences. It is easy because the designer knows the images to be placed and has the data on how they should be presented. There is no need to do any research or collect data because all the files are available. It is difficult because the person who will examine the works will see the content for the first time. To make the viewer understand the content, the portfolio should be presented in a simple, understandable, and detailed expression through the use of aesthetic design language. For this reason, it is necessary to take on the shoes of someone who does not know the works at all and to capture their point of view. In the first stage of portfolio preparation, questions such as how long the viewers can focus their attention, where they will look first, and what they will want to see should be questioned. Since each work presented in the portfolio is intended to show the potential of the designer, it can be considered as one of the most important points in the portfolio creation process to include only the content that is thought to affect the viewer by passing through a good filter.

The portfolio preparation process to be described under this heading is a valid guide for all of the portfolio presentation methods described in detail in the book. The prepared content can be presented in the form of a booklet, folder, or case. The important thing here is to decide which presentation method to use before starting the portfolio work. In order to make this decision, it is thought that the designer should ask himself/herself the following questions. "What do I want my portfolio to do for me at this stage of my career? Where do I want to be heading? What do I want to put the emphasis on? You'll be defining or redefining your direction, listing your markets, figuring out which ones you want to try to fit into and on what level"(Brackman, 1984:12). Answering these questions correctly by the designer means drawing the path and deciding on the presentation method before starting the design. For a portfolio to be presented in the form of a booklet, it is recommended to design with the idea that two pages will be side by side as spread view. In other words, both pages can be seen as a whole. In a folder presentation, the binding details such as file joints and spirals between the pages will create interruptions in the image, so it is not necessary to design the spread pages together. It is sufficient to consider each page in its own integrity.

After the work is organized in the digital environment, it can be used in the digital environment where it already exists. It can be printed by the desired size and bound as a booklet, or printed materials can be presented through the use of folders in which the transparent presentation pages. In today's technology, all portfolio presentations must be supported digitally.

Whether traditional or digital methods are preferred, the first step in preparing a portfolio is good planning. This plan includes the stages of deciding how the presentation will be made as well as deciding on the projects. It is planned to discuss the selection of content in more detail under the heading of the next issue.

### **3.1. Selection of the Content**

Before starting portfolio design, it is necessary to decide on the content to be used in the portfolio. Eliminating some of the projects is not very easy. Because for the designer who has spent labor at each stage all of the projects are valuable. However, when the important thing is to prepare a professional content suitable for the position applied for, it is inevitable to eliminate some projects.

In today's business world where time and speed are very valuable, there may be situations where the portfolios in which too many works are presented cannot be examined in full detail. The fact that, the portfolio which is full of projects does not give the message that the designer is more hardworking, nor does it make the portfolio more interesting. It may even cause a boring image to be created. Likewise, it is not difficult to guess that portfolios with very little work will cause the person to be characterized as inexperienced. At this point, it can be said that prioritizing the completed projects that the designer believes will best introduce himself/herself will contribute to conveying the message. Of course, this does not mean that unfinished works can never be presented. However, since incomplete content added immediately after completed projects will attract attention in a negative way. So, it makes more sense to present them in another category.

For a portfolio prepared to apply for a specific position, the designer can also decide which works to put in the portfolio by considering the requirements of the position to be applied for. As mentioned before, some companies produce

in certain fields. Projects that are not prepared for these fields should be eliminated as it would not be right to include them in the portfolio.

The number of projects to be included in the portfolio is very important in terms of creating the page layout, determining the number of pages, and deciding on the content to be added or removed. "Perhaps as important as what you choose to include in your portfolio is how you choose to present it" (Tain, 2003:4). At this stage, it is necessary to construct how the selected content will be presented. Because grouping the content and presenting it in a certain order always contributes to conveying a clear message to the reader. "Content and organization are key to a successful portfolio. Considering how you present your work is just as important as deciding what you include. Both are inextricably linked and can demonstrate your presentation and organizational skills" (Hopkins, 2010:153). In order to establish this organization, it is an important criterion to group the portfolio content into headings and subheadings in a way that guides the viewer (Barrett, 2013:298). Headings and subheadings enable a person viewing the file for the first time to understand where the collection begins and ends, and then to clear their mind when moving on to the next collection. Because it is important to ensure the flow between projects in portfolios so that the integrity of the collection can be easily perceived. This is one of the most important details that show a designer's ability to organize his/her works (Hopkins, 2010:153). Creating a new title in portfolios where projects and collections are presented one after the other can clearly convey the message to the reader that the previous project is over and a new project will begin. The fact that these contents are ordered from general to specific is important for the flow to be read more easily. As in many design fields, the content prepared in fashion design has a story. The preparation phase is also implemented as a part of this story. Portfolios organized by sticking to this order can serve their purpose correctly. If this sequence is exemplified, it can be organized as follows.

- Cover
- Inside Cover
- Table of Content
- CV
- Collections
  - Moodboard
  - Sketches or Artistic Drawings
  - Technical Drawings
  - Materials

- Photographs of the Construction Stages
- Professional Products Photos
- Fashion Illustrations
- Textile Manipulations
- Artistic Studies
- Inside Cover
- Back Cover

It is known that the fashion industry, with millions of employees all over the world, is not only run by fashion designers. The fashion industry includes many different professionals working in different fields of fashion such as designers, illustrators, journalists, fashion editors, photographers, models, stylists, hair and make-up designers, textile designers and artists, sales and marketing specialists, education (Burke, 2006:10). Considering that there may be a constant need for new employees for these positions in the fashion industry It can be foreseen how wide the fashion portfolio can address. The sample list above is prepared for fashion designers. This content may vary for fashion designers with a design background in different fields. Therefore, these aspects should also be evaluated when selecting projects. The important thing is to present the most appropriate content on the first pages of the portfolio. Because the first impression is always very important. When a good first impression is completed with a memorable ending, the attention of the audience will be caught, and a good place will be gained in the minds.

### **3.1.1 Collections**

One of the most important contents among the works of a fashion designer is collections. The reason why the collection is so important is the final products that companies will produce and sell are the results of collection process. For this reason, customers' preferences determines the decisions of interviewer. Companies always approach the skills of designers with the ability to respond to the demands of potential customers in mind when evaluating portfolios.

The process of preparing a standard collection consists of many steps. If these steps are listed, the following list emerges.

- Trend and target customer research
- Identifying the source of inspiration
- Visual and textural research on the source of inspiration, material research

- Determining the color scale, fabrics, and accessories and creating the mood board
- Preparation of sketches, artistic drawings, and technical drawings based on the mood board
  - Deciding on the designs to be applied
  - Determining the fabrics and accessories to be used
  - Pattern preparation
  - Sewing process
  - Photo shoot

Employers want to see all or most of the steps listed above in designer portfolios. In this way, they will be able to examine the designer's compatibility with their organization. It is better to show collection preparation, which is so important for employers, on the first pages. Whether the collection is a beach collection or a wedding dress collection, they are all prepared by applying the same steps. For this reason, the client or employer wants to examine the collection preparation processes, to follow how the sources of inspiration are interpreted and transformed into designs. This is why it is important to include the steps inherent in the preparation of a collection in the portfolio. These steps can be summarized as creating a mood board, sketching and artistic drawings, technical drawing, pattern making and sewing preparations, and photography. The first step is the Mood board. If the person viewing the portfolio can read the story of the collection, the details in the designs, the materials used, the colors will make much more sense.

### **3.1.1.1. Mood Board**

Preparing a fashion design collection is the process of producing a series of garment designs. The starting point of this process is a certain source of inspiration. These designs can be characterized as the parts of a whole. Before starting to design, fashion designers act from a source of inspiration that stimulates their own emotions, is related to current trends, and is designed according to the tastes of their target customers. While researching this source of inspiration, images, texts, places, art and craft works related to the subject are analyzed and brought together. In order to bring these elements together, the designer needs a surface. If the designer has a board of sufficient size, source images, fabric swatches, sketches, photo shoots, accessories such as buttons and zippers, sewing details, color swatches related to the inspiration are arranged by pinning or gluing. In some studios, mood boards can be designed as a whole

wall. However, in today's system, it is more preferred to work in smaller sizes such as collage and flipbooks (Calderin, 2013:21). The process of bringing all these visual and tactile elements together is called creating a Mood board. "Mood-, story-, and concept boards are a way of presenting focused design information to others... These boards can be described as the front cover to your collection and should tell the story of your research by presenting a few selected pieces of information" (Seivewright, 2017:86).

The mood board can be characterized as the designer's guide through the process of designing a collection. In this way, the research is organized and the designer's thoughts are put in order. The style, collection colors, and fabric details that emerge from the selected images affect creativity. A successful mood board provides clear, understandable messages to the designer and creates a guiding effect in the design sense (Morris, 2010:122). Placing the storyboards that guide the designer during the design phase, in the portfolio serves to tell the story of the collection to the customer or employer. Each collection has a feeling, color, light, and texture and this texture is presented to the audience through the mood board. Thanks to the mood board, the elements used by the designer, such as textural surface arrangements, colors, and forms gain meaning for the employer or customer. The viewer can see how the inspired subject is interpreted and catch clues about the designer's interpretation, creativity, and artistic capacity. In summary, a mood board is a communication tool that summarizes the theme, inspiration, concept, color, and qualities of the fabrics used in an entire collection and communicates with the viewer (Mbonu, 2014: 176).



**Figure 30. An Example of a Mood Board**

**(Mbonu, 2014 p. 177)**

Figure 30 shows a mood board. This storyboard was created for a project related to the Burberry brand. It can be seen that historical and current images that inspired the collection, as well as the color palette and fabric samples were added to the storyboard. The storyboard provides a concise overview of the entire collection.

Figure 31 shows another example of a mood board. Compared to the previous example, it is seen that a dark background is used. Based on the visuals used in the mood board, it is concluded that an Orientalist narrative is used. It should be noted that both historical and contemporary reference images as well as texture and pattern examples are used. Colors are also defined by fabric swatches with reference to the colors contained in the visuals.



**Figure 31. An Example of a Mood Board**

**(Hopkins, 2010:128)**

Mood boards can be presented as one-page arrangements in portfolios, or they can take up more pages. For example, one page may be created with reference images only, while the other page may contain only fabric samples. The mood board presented in Figure 32 was prepared with fabrics only. This example is actually part of the story board.





**Figure 32. Fabric Board Design**

(Kiper, 2014:74-75)

The next step after mood boards is the creation of sketches and artistic drawings. In the next subheading, the importance of artistic drawings for portfolios will be discussed.

### **3.1.1.2. Sketches and Artistic Drawings**

Artistic drawings are the stage of transferring the ideas that come to the designer's mind after the research process. In other words, sketches and drawings are a tool used by the designer to communicate the ideas (Tain, 2003: 13). Thanks to the ability to draw, data can be recorded, and ideas can be matured and transferred to the others. In the fashion industry, the ability to draw enables abstract design ideas to turn into a concrete structure. In the fashion industry, it is known that being able to sketch quickly is a very necessary skill in order to convey the design ideas that come to mind at that moment to the design team (Matharu, 2010:101). Since sketches are very fast drawings, color and texture studies are not expected to be done and that's why they are left as scribbles. Then the design ideas that are planned to be worked among the sketches are decided and artistic drawings of these designs are prepared. It is known that sketches are mostly not included in the portfolio. The reason for

this is that artistic drawings are sufficient for the evaluation of the designer's drawing skills and create a clearer message and a professional image.

Although artistic drawings are usually prepared for presentation by using fashion figures with 9-head proportions, it is known that fashion figures with different proportions are also used. Artistic drawings are one of the most curious stages of the design process for everyone, professional or amateur. Because garment designs, which are given color and texture by using the materials of art, have an artistic design language. The more impressive this artistic design language is, the more memorable and understandable the design details are. Therefore, the success of the drawings placed in the portfolio is seen as an important and valuable tool in terms of the designer's memorability and attractiveness (Hagen, 2013: 320).

It is not an easy task to reflect the garment as it is visualized in the mind. The designer will need to predict how the selected fabric will be shaped on the body according to the posture of the fashion figure, which folds or silhouette it will form, and then transfer it to the paper. It is not difficult to guess that the work will become even more complicated, especially when it is considered that there are fabric properties such as texture, pattern, color, transparency and surface arrangements on the fabric. What is important at this stage is to make the designs visible in all their details before going into production. The success of artistic drawing therefore depends on the ability to reflect the properties of the textile surfaces to be used on paper. Since fabric and surface arrangements have a structure that changes the design a lot, providing the closest image to the product to be obtained after the sewing stage is an important criterion to prevent errors. Sometimes a design that looks very good in the artistic drawing may not create the effect when it is produced, or vice versa, a design in an artistic drawing that is not very effective may be very appreciated when it is produced. The reason for this is that the right textile materials are not used or the materials are not reflected in the artistic drawing as they should be. The artistic drawings put in the portfolio are very valuable in terms of the connection between the design visualized in the mind and the design produced. The person or persons examining the portfolio evaluate the artistic drawings in this respect.

Figure 33 shows an example of the reflections of different textile textures such as suede, quilting and fur on paper through artistic drawing. In order to achieve these images, the designer must have experience in this field and be able to combine the materials of art with different methods and reflect them on

paper or digital media. In order to reflect these details, the designer colors the drawings through artistic materials such as watercolor, marker fine pen, dry paint, echoline, acrylic, charcoal if traditional methods are to be used, or graphic tablets and brushes that create the effect of these artistic techniques if digital methods are to be used. The aim of all this, as mentioned before, is to reflect the garment that the designer imagines in his/her mind with artistic drawings. In some cases, when this is not fully possible, detail notes or detail drawings can be added to the edges of the artistic drawings.



**Figure 33. Various Textile Texture Drawings**

(Hagen, 2013:210)

Sometimes the details can also be formed by fabric samples. Figure 34 shows an arrangement that is an example of the presentation of artistic drawings. In the panel designed by Olivia Co, fabric samples are presented as well as artistic drawings. Presenting fabric samples alongside the drawings is a

facilitating method for the person viewing the portfolio to visualize the finished product. In addition to this, the way the designer draws the folds of the fabric is an indication that he also considers the touch, color and pattern of the fabric. If the page is evaluated in terms of presentation, it can be said that a balanced composition is constructed. The designer placed the emphasis in the center of the page by drawing the figure in the middle larger than the others. The asymmetrical arrangement of harmonious colors and textures across the entire page has enabled the page dynamic. The integrity of the collection has been created with the preferred colors. With the frame which is placed to the back of figures creates a front and back relationship. So, 3D expression was provided. Leaving the background white allows the artistic drawings to stand out and helps the design details to be read more clearly. In the light of all these analyzes, it can be said that the presentation page is a successful example.



**Figure 34. Artistic Drawing Board**

**(Hagen, 2013: 320)**

Figure 35 shows an artistic drawing board prepared by another designer. Compared to Figure 34, it can be said that this board conveys less information. In the artistic drawing, the information about the garment will be prepared with which fabric is not very clear. Although the garments created by the voluminous

and oversized silhouettes, it can be said that the garment analysis cannot be done very easily because fabric samples are not associated with the garments. Considering that the fabric samples define the color scheme, it can be concluded that color integrity is achieved. When the presentation is evaluated in terms of page design, it is understood that symmetrical balance is used. However, when the color distribution on the page is examined, it is not possible to talk about this balance. Because the use of color on the page is given only through the fabrics, which are placed irregularly at the bottom of the page. Color balance is not achieved. Although the color scheme was tried to be given through fabrics, irregularly placed fabric samples can disturb the viewer.



**Figure 35. The Presentation of Artistic Drawing**

**(Barrett, 2013:154)**

The artistic drawing presentation page shown in Figure 36 is constructed as a spread defined as a combination of two pages. The drawings are constructed in a unity as parts of the same collection. This perception of integrity is provided by the style, posture, ratio-proportion, color integrity, fabric-texture usage in fashion figures. As far as it is understood from the visuals, the collection was created with the use of woven and leather surfaces. Although there are no samples of the fabrics to be used, the fabric properties and garment details can be related with the drawings. Since the background

color and the colors used in the artistic drawings are very close to each other, it is seen that white contours are used around the silhouettes to separate the silhouettes. When the drawings are scaled with the page size, it can be concluded that a disproportionate composition is constructed. For a good composition, at least 1-2 cm of space should be left from above, below, right and left, thus allowing the page to breathe.



**Figure 36. Artistic Drawing Board Design**

**(Tain, 2003:240-241)**

In the image presented in Figure 37, it is seen that the composition is constructed by considering the space. This means that the content can be conveyed to the viewer more fluently as well as artistically.

The viewer can question the creativity of the designer through these drawings. The artistic representation of the designer is possible by arranging the elements of art such as line, color and texture by considering the principles of design such as balance, ratio-proportion, rhythm and emphasis. Creativity in designs can be read through artistic drawings with an artistic and aesthetic eye. However, artistic drawings cannot be very functional in analyzing the design in a technical sense.



**Figure 37. A Presentation of Artistic Drawing**

**(Barrett, 2013:305)**

### **3.1.1.3. Technical Drawings**

Technical drawings are drawings that give detailed information about how designs can be evaluated technically. Unlike artistic drawings, the garments are drawn as if they were colorless and laid on the ground, not recreated and put on the body. Thanks to the technical drawings given only with contours, technical details such as cutting, sewing, zippers, darts to be applied on the garment can be presented in a proportional way. "To get a job in today's industry, you must know how to create flats and specs. This is especially true of the sportswear market, where the majority of flat work is done. Accurate flats with specs (short for specifications) are necessary to facilitate communication for the production of garments made off-shore. The spec is considered a binding contract between the manufacturer and the factory producing the garment" (Tain, 2003:142). In big clothing brands, design, pattern, cutting and sewing are worked in separate departments. In other words, the designer does not undertake the entire design process. However, he/she has to follow up and intervene in the pattern and sewing when necessary. This necessitates the designer to have a high knowledge of pattern and sewing. In big clothing brands, the designer transmits the design to the pattern department in the form

of technical and artistic drawings. The details in the technical and artistic drawings are examined and samples are created, followed by pattern creation, then cutting and sewing. If there are mistakes, they are fixed by the department staff, and then the production phase begins. The accuracy and clarity of the technical drawing prepared by the designer ensure that errors in the pattern issue are prevented. This means less labor and less time.



**Figure 38. Technical and artistic Drawing Presentation.**

**(Barrett, 2013:305)**

Figure 38 shows an artistic drawing and technical drawing presentation from David Bermingham's collection. The elongated fashion illustration is placed on the left side of the page design, while the technical drawings are placed in a larger format on the right side. It is thought that seeing both drawings at the same time is valuable for a clearer understanding of the design details. Unlike the artistic drawing, it is observed that there is no color definition in the technical drawing, and it can be seen that all the details required for sewing are given with both back and front side of the design. When the technical drawing here is examined in detail, it can be understood from the deformations in the line that it was drawn with traditional methods. If the



technical drawings are to be drawn using traditional methods, they are drawn with a fine pen using a ruler and curve in order not to create deformation on the line or an unwanted asymmetry image in the design. The fact that the line thickness is the same everywhere, the consistency of the dashed line used for the stitch detail, and the simplicity of the folds are some of the details that make the craftsmanship of the technical drawing successful.

With the development of today's technologies, it is possible to make much more professional technical drawings digitally through vector drawing programs such as Adobe Illustrator and Corel Draw. The ability to adjust line thicknesses with these programs allows the use of different thicknesses. It can be seen from the examples that much smoother works can be prepared with standard line and space settings in stitch details given with dashed lines.



**Figure 39. Technical Drawings That are Drawn Through Vector Programs.**

**(Hopkins, 2010:85)**

Figure 39 shows examples of technical drawings drawn with a computer-based vectoral program. It is observed that knitting details, fabric softness or drape can be given in the drawings without coloring. Such programs help to bring technical drawings to a professional level while saving time. In addition, computer-aided technical drawing studies presented in the portfolio create a positive effect for the employer or customer. Because a designer who closely follows the technology and knows how to apply it successfully will easily stand out from his competitors with the portfolio.



**Figure 40. Colored Technical Drawings by Lynn Quan**

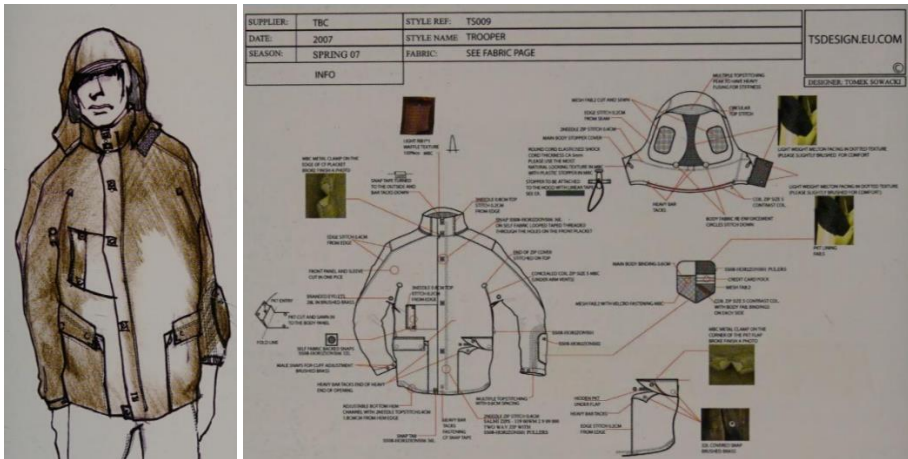
(Hagen, 2013:77)

In cases where technical drawings are made with digital techniques, they can be colored. However, these colors should not get in the way of technical details such as patterns and stitches in the design. The image presented in Figure 40 is an example of this situation. Although the technical drawings are colored, they do not get in the way of the technical details. It is observed that the technical drawings provide information about the softness, hardness, color, and pattern of the material to be used.

In the sector, studies in which technical drawings are more detailed are used. For example, technical drawing sheets where all details such as the size of a pocket, and placement, stitch thickness, button size, etc. are presented. All these details are used to prevent mistakes. These technical drawing sheets are called specification sheets. "The spec sheet must include assembly instructions, technical illustrations, measurements, and descriptive instructions on sewing, pressing, cutting, after-treatment, fabric, trim, care, and fusing" (Tain, 2003:142). These types of elaborations are detailed works in which the entire description is made for the design that will go to production. In Figure 41, the coat design by Tomek Sowacki can be seen as an artistic and technical drawing. In the spec sheet created with computer support, it is seen that each detail of the design is explained one by one. In addition, information has been given about the qualities of the hand grips and zippers to be used. It is also noticed that these details are also supported with visuals so that there is no question mark in the mind. Such detailing structures can be seen in the technical drawings to be presented in the portfolio. This kind of presentation will undoubtedly impress the employer. However, the portfolio is more of an artistic presentation. Since it is not intended to send the design to production, designers do not have to give so much detail. Of course, it is expected that the employer or client will be

impressed by a designer who can prepare such detailed technical drawings. Tomek Sowacki gives the following answer to the question of how a good technical drawing should be:

"I would say a clear one: when you are able to give drawing to production and the person 'reading' the drawing is able to execute the design according to the information given without having ask any further questions." said Tomek Sowacki (Hopkins, 2010:95).



**Figure 41. Spec. Sheet by Tomek Sowacki**

(Hopkins, 2010: 94-95)

Through technical drawings, the viewer can measure the designer's technical analysis skills. In addition, a technical drawing created with digital methods can provide information about the designer's computer skills or predisposition to digital techniques. Considering that digital techniques are used more frequently in professional business life in order to use time more efficiently, the designer will be ahead of his competitors.

### 3.1.1.4. Photography

When its comes to photography, it consists of pattern and sewing observation photo shoots and professional product shots. Although it is not very common to use process photographs in portfolios, there are examples where they are used. The reason why it is not preferred very often is that it is difficult for the designer to focus on both production and photo shoots at the same time. For this reason, it is thought to be advantageous for fashion designers to record

every step with professional care with the idea that it may be used in the future. "The use of photography as a tool for documentation and communication in the research process is highly recommended. It can not only be used to document a final outcome, but is also an invaluable way of capturing inspiration and generating ideas as you progress through the research and development process" (Mbonu, 2014:106).

### ***Photographing Pattern and Sewing Stages***

Technical drawing is followed by pattern making and sewing processes. Pattern making and sewing skills are among the skills that every fashion designer should have. Because artistically drawing a design that cannot be realized technically means that the design cannot be taken beyond fashion illustration. This situation only adds artistic value to the designer. However, to be a fashion designer is to be able to bring to life the version of the garment drawn in accordance with the proportions of the real human body. This is possible with pattern and sewing knowledge.

The aim of portfolio design is always to impress the person who will examine the work with remarkable and exciting visuals. In other words, the important thing is not to tire the viewer by sharing too many images, but to keep the interest dynamic with few but impressive images. The problem here is that the photographs taken during the pattern making and sewing stages cannot arouse much excitement. Because all the photos taken at the pattern making table or at the sewing machine are seen as the same and do not provide much information when examined. Therefore, draping or rehearsal photographs, which are more exciting and informative, can be preferred. These kinds of photographs serve as evidence of the designer's knowledge of sewing. Figure 42 shows examples of photographs taken during the draping process. It is noteworthy that the photographs are taken against a clean background. This makes it easier for the viewer to focus on the draping process. Oliver Gerval emphasizes that the draping technique is a difficult technique to master and requires skill (Gerval, 2010:150-151). The demonstration of such a skill in the portfolio will distinguish the designer from his competitors.



**Figure 42. Draping Process Photoshoot**

(Gerval, 2010:150-151)

Process photographs are followed by professional shots of the finished product, which are much more important from the employer's point of view because they show the final result.

### ***Professional Fashion Photography***

Professional Fashion Photography, which is the last step of the collection preparation, is carried out after the sewing process is completed. Fashion photographs, which are taken by the designer with a stage set up in accordance with the theme through the presentation of a model, complete the collection cycle. The most common problem faced by a designer is that the design which has drawn does not have the same effect after the sewing stage. This is closely related to wrong fabric choice, pattern problems or sewing mistakes. If the artistic effect in the drawing cannot be created on the garment design after sewing, question marks may arise in the minds of the employer or customer. Because the loyal and potential customers of the brands are interested in and buy the finished product rather than the design process. Therefore, it is important for the employer that the finished product is finalized with a professional shot.

"Fashion photographs should be visually exciting and work well together as a story without sacrificing the look and feel of the clothes or integrity of the designer" (Siegel, 2008:118).

Figure 43 shows a professional fashion photo shoot images. The background décor, image color, and the garment express the same emotions with each other.



**Figure 43. Professional Photoshoot**

**(Siegel,2008:119)**

Figure 44 shows the visuals of Shawn P. Reddy's work that won an award in CFDA's design competition. The designer's drawings and photo shoot presentations can be seen together (Barrett, 2013:286). It is observed that the details on the products are in harmony with the artistic drawing. In fact, a photo shoot with the posture in which the garment was drawn in the artistic drawing was also similar. This allowed the similarity to be compared. With the details of the skirt length, armhole, back opening, it is seen that the garment drawn by the designer on paper is successfully applied.



**Figure 44. Artistic Drawing vs Photoshoots**

**(Barrett, 2013:286)**

In case of missing data in collection processes, these deficiencies can be filled by designers. For example, works without technical drawings or professional photography can be realized later and added to the portfolios. Or technical drawings that are not considered professional enough can be prepared again. The important thing is to make the content ready for the portfolio design stage.

Considering that many presentation works are realized with the support of digital media today, the drawings prepared by hand can be transferred to the computer environment by scanner or photography methods. These drawings may even need to be color-adjustment with a pixel-based program such as Adobe Photoshop in order to capture a more professional image. To find the files easily during the work, a separate folder for the collections can be opened on the computer and the files can be named. This provides the designer with speed and convenience during the portfolio work phase. It is also an important start in creating an organized archive for future work.

### **3.1.1.5. 3D Presentation**

In addition to the core contents which must be put in portfolio, there are also works that will make a difference. Projects produced with 3D software are at the forefront of these projects that will make a difference. Working with a designer with this skill means that the company saves both energy and time. In addition, it is possible to prevent environmental pollution caused by production and distribution process of garments and accessories. It is ensured to create a sustainable brand image that works for an ecological future. The usage of 3D software is not common among fashion designers yet. That's why 3D presentation skills make designers unique and distinguishable in fashion design sector. In the future it can be predicted that 3D contribution will be much more than its current meaning, especially with the further spread of technology. In other words, 3D software, which currently has a distinctive feature, will become an indispensable value in the future.

To design with 3D software, the designer starts with an avatar silhouette study. Afterwards, the digitally developed 2D garment pattern is digitally sewn and controlled on the model. Then, the technical properties of the fabric that is going to be used in the garment such as weight, color, and pattern are defined and the final image is obtained. As a last step, thanks to the motion feature of 3D software, it is possible to test how the garment looks when the avatar is in motion. When the content of the works is examined, an image created with 3D software may be considered as combined steps that replace artistic drawing, technical drawing, pattern making, and photography. In other words, the presence of a 3D garment design in the portfolio indicates that the designer has fabric knowledge and follows technological developments as well as pattern-making skills. These features are very important and necessary in the field of design.



### 3.1.2. Textile Manipulations

Textile manipulations refer to the processes of transforming, differentiating and interpreting an existing textile product with different techniques applied during the design phase. For fabric manipulation, depending on the type of fabric, methods such as pleating, folding, wrinkling, gathering, dyeing, bleaching, tearing, embroidery-beadwork, laser cutting, printing techniques can be used. Textile manipulations are important data for fashion designers. Because it has a high capacity to take a garment prepared at a very basic level to a completely different dimension. In this way, a basic level garment prepared using a textile product that gains a different and unique appearance is distinguished from its counterparts in the market.



**Figure 45. An Example of Textile Manipulation**

**(Small, 2017:110)**

Figure 45 shows an example of textile manipulation. In this textile manipulation, the shibori tie-dye method is used. It can be evaluated as placing round objects such as beads on certain parts of the fabric, tying or sewing them, and then dyeing them. Here, it is stated that the designer did these works with the inspiration of coral (Small, 2017:110). Since textile manipulations themselves are considered as a finished product, they may not be transformed into wearable products. Therefore, they may not need to be detailed as in collection

preparations. However, like any other design product, a mood board with inspiration images, raw fabric samples, photos of the production stages, and product photography will be sufficient to present the textile manipulation.



**Figure 46. An Example of Textile Manipulation**

**(Small, 2017:6-7)**

The manipulation presented in Figure 46 can be considered as a surface arrangement. In this example, it can be seen that different textile layers dyed with the tie-dye method are joined by stitching. In order for the bottom layer of fabric to be visible, cuts have been made on the surface of fabric.

When such fabric manipulations are presented, they can be photographed from different angles like an installation and added to the portfolio. However, through the reflections of textile manipulations in the digital environment, the texture that is naturally added to the material cannot be felt. This makes it difficult to fully understand the manipulation and causes it to lose its effect. Therefore, in some cases, it is preferable to include the manipulation itself physically in the portfolio. For this purpose, such manipulations should be prepared in a certain size and form in order to preserve the page layout and should be pasted into the space left empty for the manipulation example in the physical portfolio. However, this pasting should be done in a way that does not disrupt the artistic presentation of the portfolio. In today's design world where portfolio arrangements are mostly made in digital environment, the area that

textile manipulations will occupy on the page layout is determined and the portfolio is printed. When the fabric sample is glued to the area left for manipulation, it allows the textile manipulations to be presented physically.

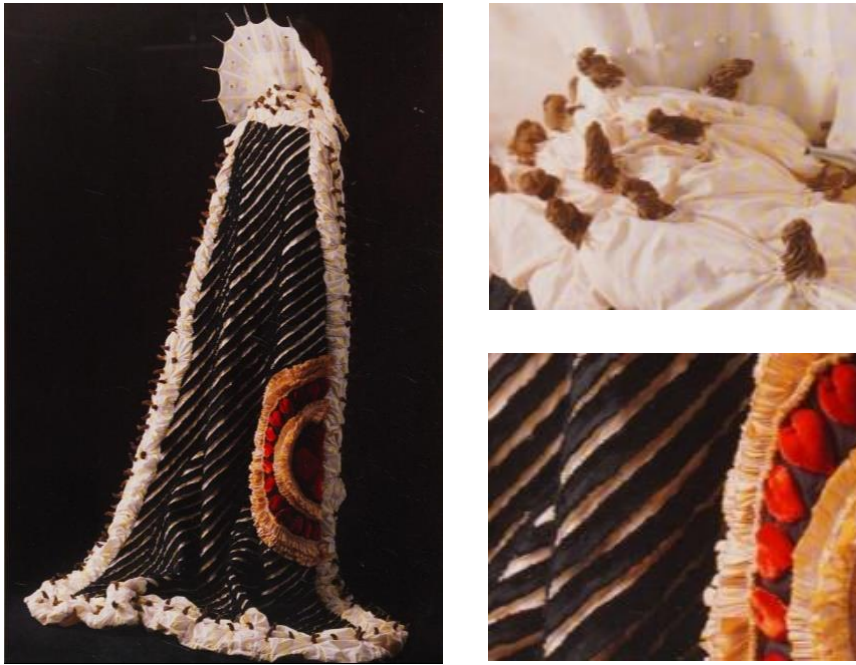


**Figure 47. Presentation of a Textile Manipulation**

(Small, 2017:16-17)

The fabric manipulation examples shown in Figure 47 were produced by sewing together multilayered fabrics which are dyed in different colors and cutting between the seams. They can be placed directly on psychical portfolio because they are all the same size and have clean edges. It is also important how to place and present them. As it can be seen in Figure 40, the fabric angles are completely parallel to each other. This helps to create a balanced and organized presentation. Such a presentation in the portfolio helps the fabrics to be felt tactilely as well as visually examined.

It is also known that fabric manipulations sometimes turn into a wearable product. In these cases, it can be interesting to photograph the wearable product with a professional shot on a model or dummy and add it to the portfolio. For example, the textile manipulation shown in Figure 48 is not only a fabric sample but also a surface arrangement of a cloak.



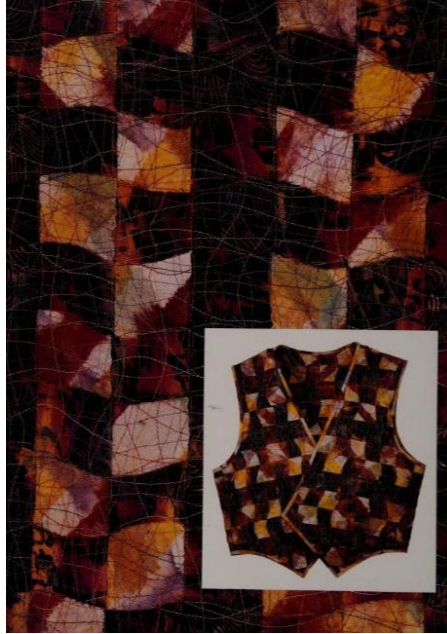
**Figure 48. A Wearable Product Through the Use of Textile Manipulation**  
(Small, 2017:114-115)

Mbonu assembles a fashion designer's recognition the nature of fabric and knowledge how to transform it to a wearable garment to a sculptor. Here, a sculptor carving a sculpture out of a material is compared to a fashion designer creating a 3-dimensional form with 2-dimensional fabric. However, the fashion designer decides on the weight, flexibility, brightness, texture and durability of the fabric in order to achieve the best result. This can be considered as the most important and valuable stage of the design process. However, this knowledge is possible only when it is combined with the skill of pattern and sewing, which develops gradually through experience (Mbonu, 2014:120).

Figure 49 shows the manipulation of a fabric with patchwork and various sewing techniques. A vest was sewn using basic pattern methods. The edges of the vest were piped and the design was photographed.

If the textile manipulations prepared by the designer are worked as part of a collection and turned into a wearable product, it would be more appropriate to share them within the collection title to ensure integrity. However, if they do

not qualify as a collection, they will need to be presented under a separate title such as fabric manipulations or textile applications. It is recommended to include at least 2 projects in one title.



**Figure 49. A Wearable Garment Through Textile Manipulation**

**(Hill, 1997:45)**

### **3.1.3. Artistic Studies**

It has already been mentioned that fashion designers are people with a strong artistic view. In order to show this attitude, it is preferred to present artistic works in the portfolio. Artistic works can be in the form of fashion illustration, graphic illustration, and painting. Fashion designers can prepare fashion illustrations to improve their artistic skills during their education or in their professional working life without considering it as a part of collection. Artistic works, can increase the attractiveness of the portfolio. These illustrations can be in the form of adapting other designers' clothing designs to fashion figures or in the form of presenting the designer's own original designs in fashion figures. Content prepared in both styles can be used in the portfolio. If a different designer's garment has been worked on, giving this information at the bottom eliminates confusion. Because the person who examines the portfolio will think that the portfolio owner made this design. Otherwise they

may later feel that the designer has created fake content in the portfolio. This is not a desired effect.

The images presented in Figure 50 are examples of fashion illustrations prepared by Fabiana Pigna. Here, the designer aimed to show her artistic skills rather than presenting her clothing designs. In the illustrations where traditional charcoal techniques are used, textures are emphasized by using a linear language. It has been understood that the illustrations are part of the same collections. All of the works shown in Figure 50 are the evidence of artistic talent of the designer. They all can be used as a print design on the fabric surface such as t-shirt design, shirt design, dress, etc.



**Figure 50. Fabiana Pigna Fashion Illustrations**

**(Xiuming,2011:15-17)**

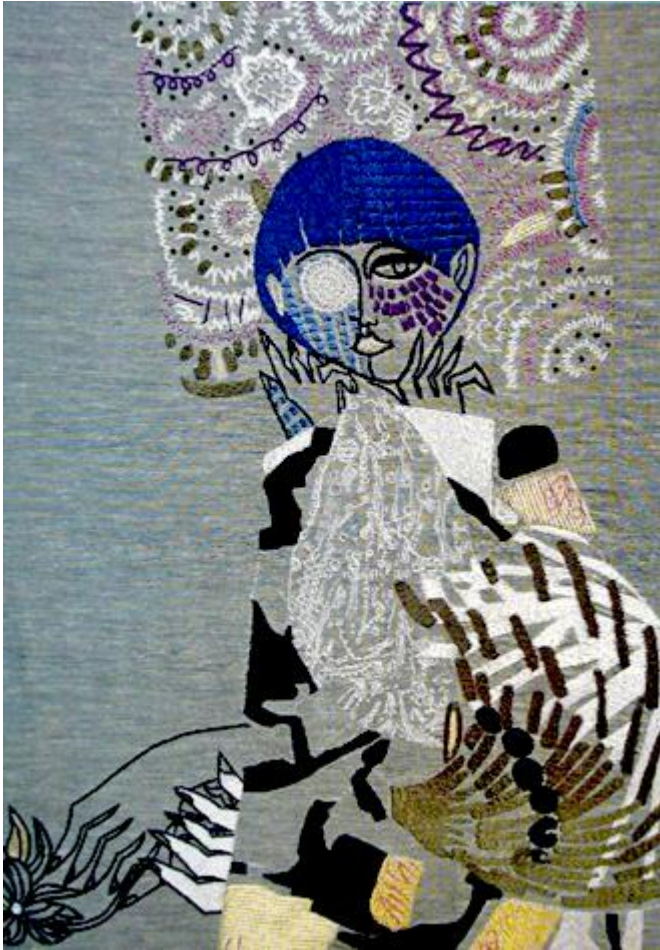
Artistic works, which have a very nourishing structure for design, can sometimes be interpreted as printing and embroidery design on clothing. Figure 51 shows an example of the use of a graphic work by British artist and designer Louise Gardiner as an embroidery design. Depending on the quality of the fabric used on the ground, it can be transferred as a wearable product.



**Figure 51. The Usage of an Illustration on the Surface of a Textile as Embroidery**

(Morris, 2010:72)

Figure 52 shows an example of a fashion illustration being transferred to a fabric surface as embroidery. The knitted fabric underneath is suitable for transforming the product into a wearable design. Embroidery can be done by hand, which requires a long time and labor, or it can be done by machines. The embroidery details in the image are thought to be machinery embroidery. For this kind of work, the drawing can be created digitally or by traditional methods. Then, the drawing is industrially adapted by machines or embroidered by hands.



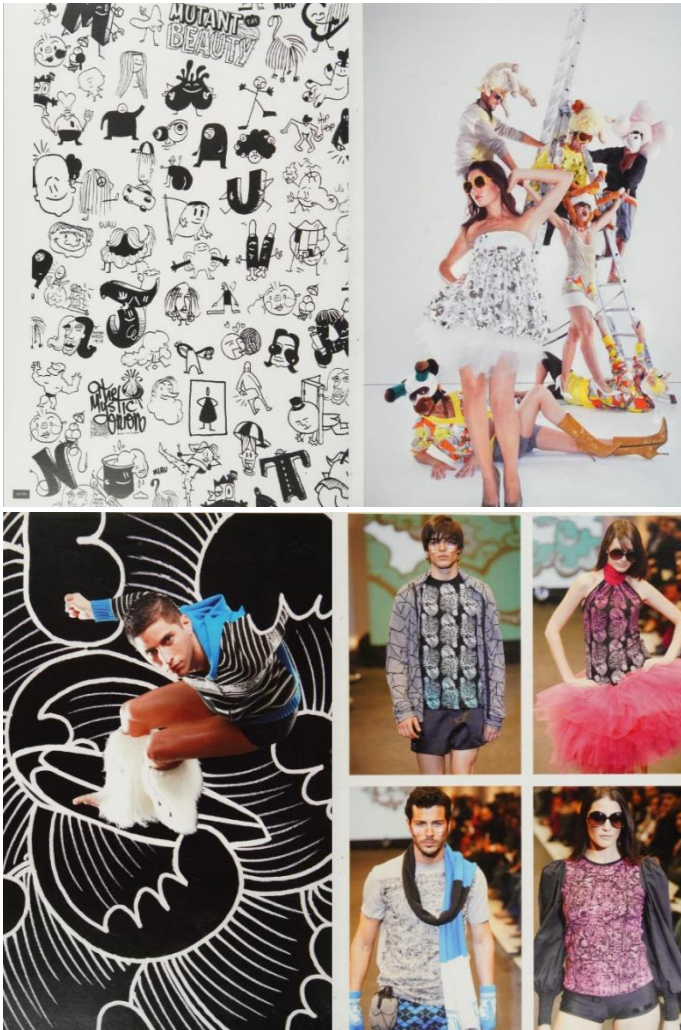
**Figure 52. Embroidered Textile by Petra Bömer**

**(Hopkins, 2010:117)**

Figure 53 shows My Mystic Onion works. The brand aims to combine art and fashion in collaboration with art director Eva Riu and illustrator Alberto Gabari. Illustrations presented on paper or in digital media are reflected on garment designs as prints or surface arrangements.

Content that turns into a physical product, as presented in the image, can also be included under the heading of textile manipulations, or collections. Since the important thing is to make the groupings in the portfolio consistent, many different alternatives can be arranged in terms of headings.



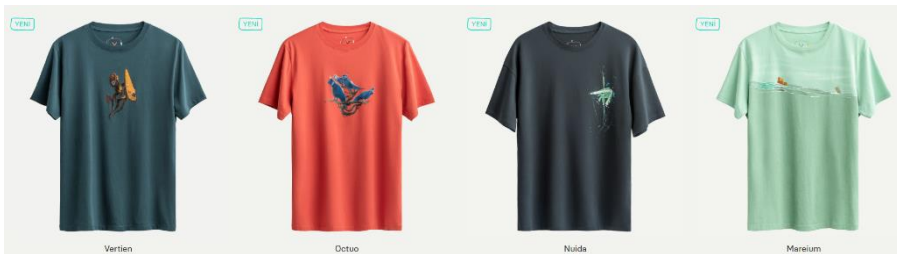


**Figure 53. Using Graphic Illustration on the Surface of Fabric by My Mystic Onion**

**(La Santa, 2009:160-164)**

In addition, artistic works that have not been turned into a surface design or a product can also be made to look as if they have been produced as a wearable product through the use of computer programmes. Such works are called mockup works. With the help of Adobe Photoshop program, the designer can make an artistic work as if it printed on a t-shirt and turned into a physical product. This presentation is frequently used in fashion design sector especially in sportswear. In this way, artistic works can be presented in a professional

presentation level. Mockup presentation examples can be seen in Figure 54. Kaft is collaborating with successful illustration artists of Turkey, and they produce basic t-shirts, shorts, trousers, bags, jackets, sweatshirts, berets and sock designs. The originality of their designs comes from the illustrations. In their presentations, printing details applied on basic t-shirt models through the use of mockup techniques.



**Figure 54. Kaft T-Shirt Mockup Presentations**

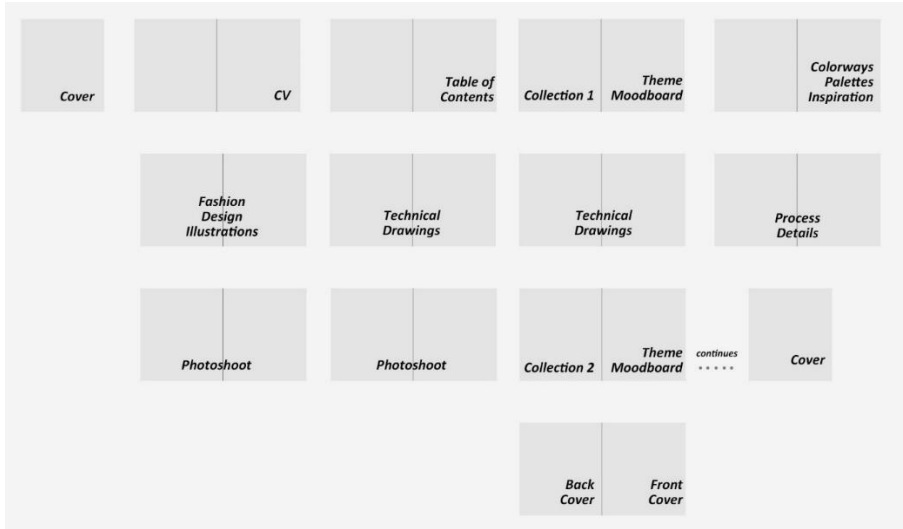
<https://www.kaft.com/tisort> (Accessed:22.08.2023)

### 3.2. Creating the Page Layout in the Portfolio

Portfolio design should be applied in a systematic way like the designs made for fashion design. After the selection of the visuals to be used in the portfolio content and the text to be written, the stage of creating the page layout begins. First, it is expected to determine a theme and create a visual arrangement on all pages based on the theme. Considering the design principles such as alignment, balance, rhythm, etc. will help to convey a successful message in the portfolio. Preserving the relationship between the pages and the established design language is the most important task. That's why in portfolio design, the format should be determined first. The design format includes the determination of shape, size, binding and presentation method, page orientation, number of pages and general page layout (Tain, 2003:114).

For example, let's assume that the portfolio size is A4, the page orientation is portrait and saddle stitching for binding. This is the first steps of designing a portfolio. Afterwards, the editing continues with the distribution of the content on the pages. Figure 48 shows an example of a page distribution. "The laying out of a book involves designers making decisions about the exact positioning of all the elements on the page" (Haslam, 2006:140). In this study, which can also be defined as a storyboard, an alternative layout design is shown

for the portfolio. This example may vary according to the data available to the designer.



**Figure 55. Layout Design of a Portfolio**

The working system presented in Figure 55 makes a great contribution to the designer in terms of integrity as it enables the designer to see the left and right pages as a whole spread during the portfolio editing phase. Each double page creates a visual integrity. When the composition is placed by considering these two pages as a whole, a larger space is created for the designer for presentation (Gerval, 2010:130).

The number of pages in a portfolio to be presented in A4 size with stitching binding should be determined as 4 or a multiple of 4. Otherwise, when printed, there will be blank pages in portfolio and this will cause the design to look inaccurate. Because the prints are taken in A3 size in spread form and bound by folding in the middle. When an A3 is folded in the middle, it creates 4 pages' surface that can be used by the designer. Therefore, a multiple of 4 is very important. If the number of pages is not a multiple of 4 after this sketch is prepared, the number of page will need to be reduced or increased. This can be done by adding project transition pages or by adding textures or patterns on the back of the cover or in between. The important thing is to distribute the data across the pages in a way that does not disrupt the integrity of the portfolio.

If the pages are to be bound with spiral binding, the number of pages does not need to be a multiple of 4 or more than 4. Since the print will be taken from A4 size page, each sheet will provide a 2-page usage area including front and back. Therefore, it is sufficient for the number of pages to be a multiple of 2. For editing, the storyboard work presented in Figure 56 is useful for ensuring the integrity of the left and right pages and for cover arrangements. "In this case, it allows the illustrations to be distributed harmoniously throughout and gives the book a rhythm, as well as working out the number of necessary pages and work plan" (Gerval, 2010:120).



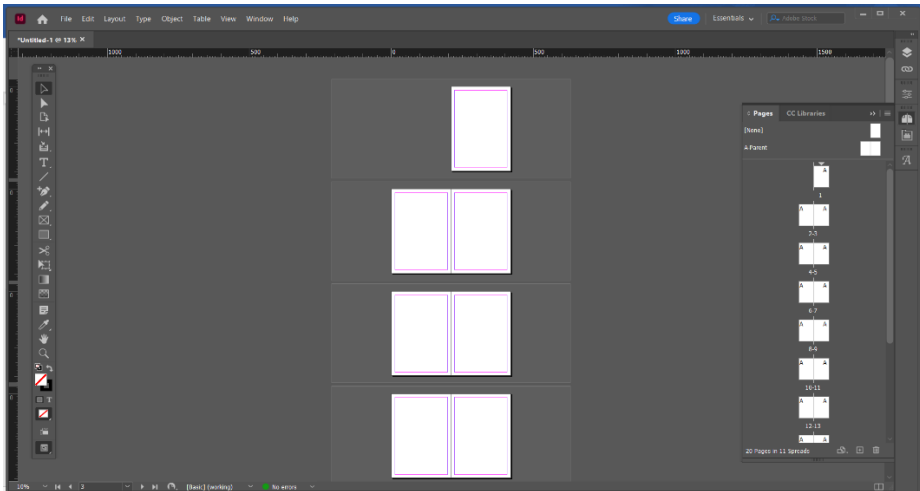
**Figure 56. Folded Layout Design**

**(Hagen, 2013:112)**

The existence of folding pages in designer portfolios is also known. Folding pages provide more usage space for the designer and a surprising presentation for the audience. However, careful planning and programming is required to prepare such a presentation. Folded portfolios applied without good planning can also lead to an amateur presentation. That's why the designer should design the layout carefully. In the Figure 56, when Sarah Ann's page layout is examined, the moodboard, artistic drawings and technical drawings of her collection can be seen at the same time. This can be considered as a useful layout for an eye that examines the whole (Hagen, 2013:112).

For portfolios that will only be presented in digital media and will not be printed, there is no need to consider the number of pages. However, preparing it as if it will be printed just in case allows the content to be used on every platform. Otherwise, a re-editing is required for printing. This is a big loss in today's competitive environment where speed and time are very valuable.

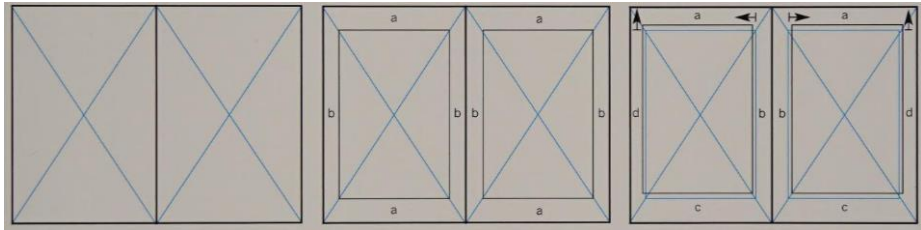
After the formatting and planning of the portfolio is finished, it is time to work on digital. In graphic programs such as Adobe Illustrator, Adobe Indesign, Corel Draw, etc., it is necessary to open a document with a specified page size and number of pages. The image presented in Figure 57 is a screenshot of a 20 pages, A4-sized document opened in the Indesign program. The arrangement of the pages in this way allows the left and right pages to be constructed as a whole in the form of a spread. The purple lines on the page indicate the margin lines. Working within these margins while creating the page layout will help to ensure integrity and order and will also allow the page to breathe. Even if portfolio design is done in other graphic applications, organizing the pages as shown in Figure 56 will provide convenience during the design phase.



**Figure 57. InDesign Page Orientation**

The margin area can be adjusted as determined by the designer, but in general, gaps of at least 1-1.5 cm are the gaps that relax the visual arrangement. These lines are imaginary lines that are invisible when printed. They guide the designer and the reader to create a healthy composition (Gerval, 2010:130). The image in Figure 58 shows examples of margin adjustment. Margins should be the same on all pages and it should be ensured that this setting is not deviated

from one to another. Otherwise, the integrity between pages is disrupted and it becomes impossible to establish an order.



**Figure 58. Marjin Arrangements of Spreads**

**(Haslam, 2006:43)**

Since the portfolio will be a whole, the integrity of design principles should be questioned and meticulously constructed on all pages. Cover, table of contents, CV, layout should all be created using the same design language. This design language can be defined as the arrangement of the visual and graphic elements used in the portfolio to form a whole. It means that the color palette, typography, visual layout, graphical elements are all used in harmony with each other and in this way reflect the identity of the person.



**Figure 59. Portfolio Design by Ömer Baycan**

**(Student Project, Ege University 4<sup>th</sup> year Student)**

The placement of guiding and informative content such as page number, project title, logo, web page address on the page designs and the continuity of such information helps to create a visually clean design and contributes to the integrity and design language editing phase. Figure 59 is a good example for this issue. The portfolio page is prepared by Ömer Baycan. With the informative texts which is placed on the top of the spreads inform audience

about the content. These graphical elements also create a certain style. This style was designed with the font, font size, color and placement of the text on the pages and their continuity. The text at the top left gives information about the collection name, while the text at the top right gives information about the content of the project. The designer's monogram used at the bottom of all pages is also considered as a detail indicating the number of pages. All of these details constitute design language of portfolio.

Another important element to be decided is typography. Texts added to the portfolios to give audience for guiding and informational purposes. The most important feature of a typeface is being readable. If the typeface is not legible, there is no such thing as conveying the message. Therefore, fonts that are too deformed and difficult to read should not be preferred. Let's assume that there is a typeface which is not easy to understand clearly, but it feeds and supports the project very well. If its use is necessary to convey the message of the project, using it only in the title may give a good result. But to use that typeface for a paragraph is going to be a totally failure. For that kind of paragraph there need to be used another typeface that can be read clearly. If more than one typeface is to be used, it is an important criterion for ensuring integrity that these typefaces are in harmony with each other.

### **3.2.1. CV Preparation**

As mentioned before, designers use portfolios to introduce themselves and present their work. This presentation should include a page where they add their personal education, work experience, computer programs they use, foreign language skills, references and contact information. This type of content is called a Curriculum Vitae (CV). CVs with photographs create a more reliable impression in cases where the person cannot make a face-to-face presentation. In addition, it increases memorability by establishing a link between the designer's work and the identical photo. "Your curriculum vitae (CV) is a personal marketing tool presenting qualifications, skills and attributes that demonstrate your suitability for a job. It must be accurate, interesting and up-to-date to make the best impression possible and get you noticed.... Make your curriculum vitae a personal record of your life that promotes you to your best advantage. Start by analyzing the skills and interests you have to offer in relation to your career choice. Your experience in higher education is not just about what you learned from studying, but about your life. Consider your academic achievements, social life, work experience, hobbies and

responsibilities. All provide evidence of the qualities sought by employers" (Morris, 2010: 216).

The content presented in Figure 60 shows an example of a CV. In the CV, the designer used illustrations instead of using identical photograph. The elements that attract attention at first glance in the CV are the designer's drawings. After the illustrations, the first striking element is the designer's name. This was possible thanks to the strong typeface, size and color preference. Contact information is given just below the name. The designer used the principle of design such as alignment to ensure order on the page. Alignment is a very important principle in the preparation of both text and visually supported content. In addition, if it is evaluated in terms of the selection of typefaces, size preferences and color usage, it can be said that integrity is also ensured.



**Figure 60. A Single Page Example of CV**  
**(Hagen, 2013:70)**

There are examples where CVs are presented on a single page, as in the example shown Figure 60, as well as examples where they are presented using two pages. This may vary depending on whether there is more or less data to be included in the CV. Figure 61 shows an example of a CV using two pages.



It is seen that the designer writes a three-paragraph text about herself. In this text, she explained why she chose the field of fashion design. It is known that this kind of content is valuable as the person who examines the file wants to learn about the designer and her work. Underneath, information about education, skills, professional experiences and languages are also included. The fact that all these arrangements are built on the storyboard prepared before starting the portfolio makes the designer's job easier.

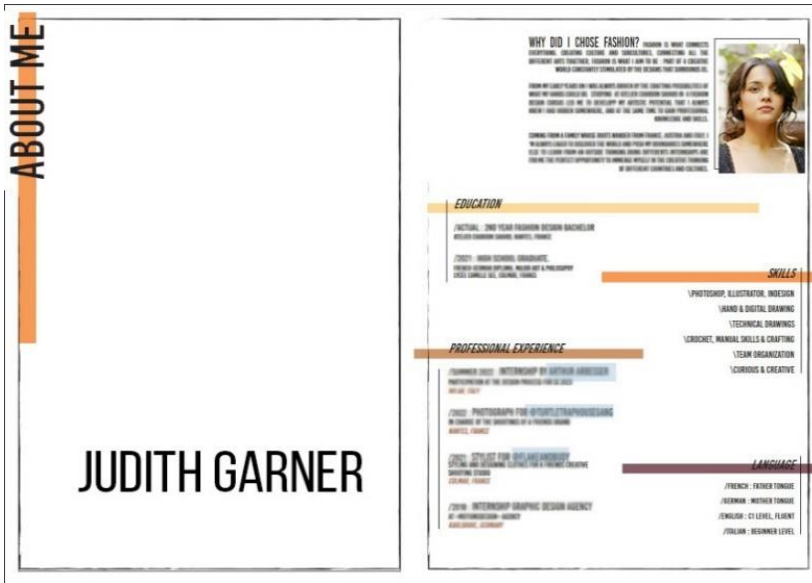


Figure 61. A Double Page Example of CV (Personal Example)

It is known that in addition to CVs, other products such as business cards and postcards are prepared and added to portfolios. Such designs are seen as a marketing tool. It is one of the details that can be used to create a professional image (Morris, 2010:216). Figure 62 shows a business card sample. This business card belongs to the designer of the CV example shown in Figure 59. In terms of design language, it can be said that both contents carry the same design language. Both the CV and the business card use similar colors, typefaces and silhouettes. This is seen as an important criterion for ensuring integrity.

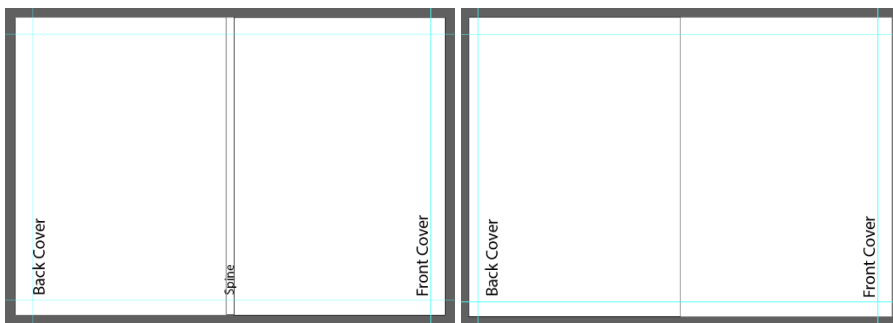


**Figure 62. Business Card Design**

(Hagen,2013:70)

### 3.2.2. Front and Back Cover Design

Cover design is one of the first arrangements that attracts attention. It has two different purposes. One of them is to keep the content together and protect it, and the other is to provide information about the content. A portfolio cover is like a mirror that reflects the quality, design language and care of the content. Today, while designing the front and back cover, the spine is also included in the fiction (Haslam, 2006:160). Figure 63 shows a template for designing a cover. Contrary to popular belief, the front cover is on the right side and the back cover on the left side of the spread. If one works in an order as shown in the picture, the connection between the front and back cover can be controlled. In this way, the integrity that has been talked about from the very beginning will be captured on the cover too. For portfolios with thread stitching and a high number of pages, the thickness of the spine should also be calculated. The paper weight and the number of pages determine the spine thickness.



**Figure 63. A Template for Front and Back Cover Design (Personal Screenshot)**

The cover page can be typographic or it can be prepared with visuals. The important thing is that the arrangement gives information about the content in general. Depending on preference, the designer's name, examples of his/her drawings, photographs and various textures are the most commonly used

elements on the front cover. Graphic elements such as logo and contact information can also be added on the back cover. Figure 64 shows the cover pages of Ömer Baycan's portfolio. The designer used his own photograph on the front cover and preferred to use his monogram on the back cover. Since the portfolio is generally dominated by black and white and gray tones, he preferred to use the photograph in black and white and continued his design language on the cover. Since the gray concrete texture used on the back cover is also used inside of the portfolio, it can be said that the cover successfully relates to the content.



**Figure 64. Front and Back Cover Design of Ömer Baycan's Portfolio**  
(Student Project, Ege University 4<sup>th</sup> year Student)



**Figure 65. Front and Back Cover Design of Gaia Nicotra's Portfolio**

[https://issuu.com/gaianicotra/docs/portfolio\\_gaia\\_nicotra--](https://issuu.com/gaianicotra/docs/portfolio_gaia_nicotra--) (Accessed: 20.08.2023)

Figure 65 shows an example from the cover page of Gaie Nicotra's portfolio. The designer used the texture, which she frequently used on the content page of her portfolio, on both the back cover and the front cover background. He collaged 3 different charcoal drawings and placed them on the cover, as well as writing his name and informing that this booklet is a portfolio.

On the back cover, a linear illustration, which is also preferred on the front cover too, is used. The designer also used a QR code on the back cover to redirect to a web page.

### 3.2.3. Table of Contents

The Table of Contents is an informative page designed to make it easy to find the contents in the portfolio. Preparing a layout plan with main headings and then sub-headings on this page helps the portfolio to be organized and understandable. The table of contents page has two different purposes. The first is to provide preliminary information about the projects presented in the content. In a general sense, the reviewers have information about what they will encounter while examining the portfolio and what kind of content awaits them. Secondly, when they want to get information about a specific project, they can look at the page number and directly see that content. The table of contents can be organized in the form of a list as seen in many books, or it can be supported by visuals. Since the important thing here is to preserve the design language, the designer should decide what kind of presentation is suitable for the portfolio.



**Figure 66. A Double Page Table of Contents Designed with Visuals.**

<https://blog.flipsnack.com/how-to-make-a-table-of-contents-page> (Accessed: 12.08.2023)

Figure 66 shows a table of contents page where visuals are predominantly used. The contents page, where a relevant image is shared under each heading, provides information about the projects not only textually but also visually. Such designs help to create a more impressive image for fashion designers working in the field of visual arts.

### **3.2.4. Adding a Separator Page**

The separator page for each category, as mentioned earlier, indicates that one section is over and that the following pages will show the contents of another section. Such an approach provides an important relief for the person reviewing the file to clear their mind and make a fresh start. The human brain tends to make connections between successive pages, especially in portfolio reviews. When the message of moving on to different projects is not fully conveyed, the viewer of the portfolio tries to combine the continuation of the project they have already reviewed with the new content. When they cannot establish the connection between different projects, it causes confusion, and this confusion disrupts the fluency in the portfolio. In a graphical sense, if such a design is to be added to the portfolio, it is important that each separator has a similar quality to each other.

## **3.3. Preparation for Printing**

After the portfolio design is completed digitally, a final check is required for printing. Otherwise, it is inevitable to lose both time, money and labour. Some errors that the eye does not see in the digital environment become visible after printing. Therefore, a general control before printing closely affects the quality of the work printed.

### **3.3.1. Controlling the Content**

The digitally prepared portfolio needs to be checked in many ways. These can be listed as follows.

- Does the number of pages in the portfolio, including covers, correspond to 4 and multiples of 4? If not, it is necessary to determine the content that can be added or removed.
- It is important to check the accuracy of the information provided in the CV content.
- All the text needs to be controlled whether there are spelling mistakes.
- It should also be checked whether there is any content that will not be interested by the person who will review the file.
- Are the page numbers given in the table of contents and the content page numbers compatible with each other?
- Are there any alignment problems in the internal page designs?

- Has integrity been achieved?
- Showing the portfolio to someone who is unfamiliar with the work and getting their opinion is a suitable method to test comprehensibility. In this way, the fluency of the content described in the portfolio is tested.
- It is important that the information texts used in the page layout coincide with the relevant content.
- The language used in the content should be consistent. Content that is partly in English and partly in another language does not meet this criterion. Therefore, it is important to prepare all of the content in English or another language in order to ensure language integrity. If the content is to be prepared in two languages, the entire content should be prepared in both languages.
- The CMYK codes of the corporate identity colors used in the portfolio should be used the same as the content on each page.
- The resolution of the images used in the portfolios must be at least 300 dpi. Images with low resolution should either be replaced with higher ones or not used.
- It is important that the aspect ratios of the images used in the portfolio are intact. Otherwise, the principle of design such as proportion cannot be achieved.
- It is important that the aspect ratios of the texts used in the portfolio are intact. Otherwise, the legibility of the text cannot be ensured, and the integrity is disrupted.
- The content should be saved as both .pdf and editable format such as .indd for InDesign, .ai for Illustrator, etc with package files. To print the portfolio, it will be used .pdf file. But if there is a mistake to make it fixed editable file can be needed. Therefore, it is a backup for a designer to bring the editable format file and package folders together in a flash drive.

### **3.3.2. Printing**

After the final checks on the file have been made, it is time to take action for printing. Print center employees should be informed about the content to be printed.

- Information about the dimensions should be given.

- Employees should be informed about how the portfolio will be presented (booklet printing, saddle stitched binding or spiral binding... etc.) Printing processes change according to this information.
- It should be decided on which paper to print on. There is no need for a very heavy-weight paper for the inner pages. Otherwise, there may be problems with binding.
- If a different paper specification is requested for the front and back cover, you should be informed in advance. Generally, paper with a heavier weight than the paper used in the content is preferred for covers.

## **CONCLUSION**

It is known that presentation is very important in today's design world. It is not enough for the designer to be very successful alone to be recognized. At the same time, he must be able to present the projects he has prepared effectively. The designer, who has the opportunity to introduce his designs to others through his presentation, can provide agreements for new projects.

Professionals in the sector use both printed and digital content to present their work. The most important of these is undoubtedly the portfolio. Portfolio is considered as a reflection of fashion designers' personalities. It shows clues about the designer's style, writing skills, inspiration and interpretation skills. Portfolios are prepared in order to introduce the designer's personal information such as name, surname, education, foreign language, knowledge of computer programs, reference information as well as the entire design work to the other party. For this purpose, designers include storyboards, artistic drawings, technical drawings, process and fashion photographs, textile manipulations and artistic works of their projects. Portfolios are especially requested in cases such as job applications, special cooperation projects, school applications. Designers who will take a new step into the sector need to prepare their portfolios in a more impressive language in order to stand out from their competitors.

In today's design world, where technological developments are accelerating, both digital and printed content are considered equally necessary. With digital presentation methods, it is possible to share the portfolio file with the whole world at the same time. However, it is seen that in face-to-face interviews, printed materials are more effective and reliable than digital

presentations. As advice, to give time for the viewer to examine the content and ask for a face-to-face interview, it is important to send the document digitally at first. Later if it is possible to meet with viewers the designers may present their works through physical portfolios in face-to-face interviews. That means both digital and physical portfolios are important for designers and they both must be prepared and keep updated.



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**Figure 6: A Textile Exhibition Arrangement About Sustainability Named Scraps: Fashion, Textiles, and Creative Reuse**

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**Figure 7: An Exhibition Arrangement**

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**Figure 9: Booklet Portfolio Design**

*https://www.behance.net/gallery/7920947/Handmade-Portfolio-Design-* (Accessed: 13.07.2023)

**Figure 10: Handcrafted Portfolio Binding**

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**Figure 11: Booklet Portfolio Design Created With Saddle Stitching**

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**Figure 18: An Example of Screw Binding**

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**Figure 21: Web Page of Iris Van Herpen** *https://www.irisvanherpen.com/* (Accessed: 19.07.2023)

**Figure 22: Behance Web-Based Portfolio Site** *https://www.behance.net/* (Accessed: 19.07.2023)

**Figure 23: 3D Prorotype through the use of Digital 2D pattern in Clo 3D**

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**Figure 24: Norlanka 3D product range** *https://norlankamfg.com/product/3d-expertise/* (Accessed: 08.11.2023)

**Figure 25: Hanifa Virtual Fashionshow Called Pink Label Congo (2020)**

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**Figure 26: Virtual Fitting Room by mysurefit**

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**Figure 27: Adidas' STRUNG shoes** <https://www.adidas.com/us/blog/562694-our-new-textile-innovation-meet-futurecraftstrung> (Accessed: 10.05.2023)

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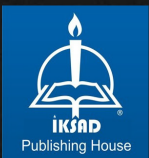
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**Figure 54: Kaft T-Shirt Mockup Presentations.** <https://www.kaft.com/tisort> (Accessed: 22.08.2023)

**Figure 65: Front and Back Cover Design of Gaia Nicotra's Portfolio.** [https://issuu.com/gaianicotra/docs/portfolio\\_gaia\\_nicotra--](https://issuu.com/gaianicotra/docs/portfolio_gaia_nicotra--) (Accessed: 20.08.2023)

**Figure 66: A Double Page Table of Contents Designed with Visuals.** <https://blog.flipsnack.com/how-to-make-a-table-of-contents-page> (Accessed: 12.08.2023)





ISBN: 978-625-367-438-0