Designing a training program to develop the students' skills in building fashion design portfolios

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Abstract:

A fashion designer needs to present his ideas, technical drawings (flats), mood boards, and promotional fashion illustrations in effective ways. Under the umbrella of fashion illustration, this research focuses on fundamentals of fashion drawings and presentation throughout the design process. As the student of fashion design must present fashion ideas in an effective portfolio, as well as, using it for job interviews or having acceptance to an internship. Fashion designer explores the skills required to create an effective portfolio, through learning, first, how to illustrate fashion ideas, second, how to represent garments technically, and finally how to compile mood boards. The best way to build a great portfolio is to focus on the content. It should showcase the designer's creativity, style, sketching ability, and knowledge of how to use colors, textile understanding, design development and problem solving skills. Mainly, the problem lays on taught fashion design courses in the specialized faculties, these don't emphasize on how to build effective portfolios. From that, the aim of the present research is to design a training program, where students' skills are developed, particularly, in the area of building fashion design portfolios. The resultant data from the program questionnaire reveals that most effective items of the program was the first item "The content of the training program achieves its aims", then the fifth item "The training strategies achieve the program aims " in the second, then both the fourth item "The training activities are enough to develop the fashion students' skills " and the sixth item "The evaluation of each section is suitable for its objectives" in third place, and then the third item "The training aids are enough to transfer skills to students " in fourth place, then both of the second item "The program duration is enough to achieve its aims" and the seventh item "The general form of the program " in the last rank.

1. Introduction

For any fashion designer seeking employment, a well-prepared portfolio is an essential marketing tool. Designing Fashion Portfolio: From Concept to Presentation uses the design process into guiding students, through conceptualization and assembly of a fashion design portfolio that will communicate their talents and vision as designers. The richly illustrated text helps students assemble their work and organize it, this is done into a compelling story of their artistic talents and market savvy. In the process, students learn to evaluate their skills and identify their interests so that they can focus on building collections for their choice target markets. Fashion design portfolio system enables designers to tailor their portfolios for each client throughout their careers.

Fashion design portfolio is defined as a collection of samples gathered by a fashion designer to show off his or her skills to a prospective employer. A typical portfolio should include fashion illustrations, an inspiration or mood board with textile swatches, flat sketches and "floats", and CADs.

A fashion design portfolio is a body of work that communicates your design ideas and presentation skills across a range of visual formats (Hopkins, 2011). It is an important visual self-promotion and sales tool for any designer, fashion student or creative individual. There are areas of good practice that shall be considered in relation to preparing and editing a portfolio; as an underlying principle the portfolio should be a key indicator of your creative abilities, strengths and subject interests. In this way it should demonstrate what you do best. (Hopkins, 2009)

Research problem:
The research problem can be summarized as follows:
§ Many fashion design courses, within the specialized faculties in Egypt, don't include how to develop students' skills in building effective fashion design portfolios.

Research objective:
§ Designing a training program to develop students' skills in building fashion design portfolios

Research Hypothesis:
§ Significant differences where found between referees' opinions in questionnaire items, of the training program, to develop the students' skills in building fashion design portfolios.

Research methodology:
The research follows the descriptive, analytical and experimental method.

1.1. The uses of a fashion design portfolio
Fashion design portfolios have different end uses, depending on the market for particular talents and skills. Different end uses lead to different expectations, from the point of view of the person or people reviewing a portfolio. Student's portfolio, where work for different courses is assembled, will be different from your exit portfolio from college. As a designer enters each stage of advancement, updating the portfolio is a must. It will become an ongoing process. Different end uses for portfolios include the following:
  § Placement into college or graduate school.
  § National or international design competitions.
  § Exit interview from college.
  § Interview with a job placement counselor.
  § Interview with a head hunter.
  § Assistant design internship (paying or nonpaying) while in college or after graduation.
§ Entry-level position in the industry: assistant designer or assistant tech designer.
§ Entry-level position in the industry as a first patternmaker or an assistant draper: sometimes a designer will interview for a position as a first pattern maker or assistant draper as an option to building a career in patternmaking or draping instead of design or as a foot in the door to become an assistant designer.
§ Presentation for the next levels of design after your first job: associate designer, associate tech designer, tech designer, designer, head designer, design director, creative director.
§ Interview with a specific company-designing a collection just for the interview.
§ Follow-up interview with presentation board. (Barrett, 2012)

1.2. Content of a fashion design portfolio
The best way to build a great fashion design portfolio is to focus on the content. It should showcase the designer's creativity and unique style. Many things should be highlighted in the portfolio including sketching ability, knowledge of how to use color, textile understanding, design development and solving skills.

1.2.1. Typical portfolio contents
A typical fashion design portfolio case consists of items described in table 1. As a designer, will not just present his apparel collection story, but he will design his portfolio presentation in a story format to project a marketing or style image with a forward-thinking message. This is an opportunity to showcase his unique talents.

Table 1. Typical portfolio contents

Item	Description	Presentation option and purpose
Portfolio case	A formal book or carrying case (not an informal Itoya case with plastic sleeves), typically ring bound, or a box containing individual pages. Can be leather or vinyl bound or a metal box covered in leather or vinyl. Fig. 1 Construction can include a zipper closure, open edges, or a lid. May have a shoulder strap or handle. Standard industry sizes: 9" x 12", 11" x 14", or 14" x 17".	Attractive container to show designs during an interview.
Identification label	Plain white paper or specialty paper, approximately 3 ¼" x 2" (size of a business card) printed with designer's name, address, phone number(s) (land line and/ or cell), and e-mail address. Fig.2	Affixed to the inside front cover of the portfolio to identify the owner so that it can be returned if it is left with an interviewer or accidentally lost.
Résumé	One-page chronological description of one's work, educational experience, and other	10 copies in a folder inserted in the front sleeve or pocket of the portfolio case to be available to

Item	Description	Presentation option and purpose
	qualifications. Printed on business quality paper.	present during interviews.
Polypropylene sleeves	Sleeves of thermoplastic substance. May be punched with holes to insert into a ring bound portfolio. Sometimes called acetate or plastic pages, but must be of archival quality. Fig. 3.	Protects pages of the portfolio collection from moisture, fading from sunlight, tearing, and other causes of damage.
Title page or intro page	Optional first page of a portfolio. Either a full-page or business-card size. May include a designer's statement.	An introduction to the collection(s) presented, creating a brand image or a setting for viewing the contents of the portfolio.
Mood or concept pages	1 to 2 pages per collection of images cut and pasted from various sources and/or computer-generated images that set the mood for the collection or suggest sources of inspiration. Fig. 4.	Establish a concept or mood for the collection, giving it a unifying theme or identity. May be combined with other pages or shown separately. Pages should be all portraits or all landscape orientation, with few exceptions if needed, to allow for easy viewing by interviewers.
Color presentation pages	1 to 2 pages per collection of colors, presented as 1"–3" skeins of yarn, swatches of fabric, paint chips, hand-rendered or computer-generated squares of color, typically 2" or 5" or other shapes. Fig. 5.	Presentation of the color ways for the collection(s) shown in the portfolio. May be combined with other pages or shown separately. Pages should be all portraits or all landscape orientation, with few exceptions if needed, to allow for easy viewing by interviewers.
Textile presentation pages	1 to 2 pages per collection of fabric swatches cleanly mounted on paper or neatly folded. Edges of swatches may be cut straight or with pinking shears. Usually 1" x 2" or 4" x 5" rectangles or similarly sized squares. Swatches are usually of uniform size for each collection. Fig. 6.	Presentation of the fabrics selected for a collection. May be combined with other pages or shown separately. Pages should be all portraits or all landscape orientation, with just a few exceptions if needed, to allow for easy viewing by interviewers.
Fashion plates	6 to 8 pages per collection of full or cropped figures, 1–8 figures on a page. May be hand-drawn and hand-rendered, computer generated, or a combination. Fig. 7.	Presentation of the silhouettes of designs within a collection. May be combined with other pages or shown separately. Pages should be all portraits or all landscape orientation, with only a few exceptions if needed, to allow for easy viewing by interviewers.
Flat drawings	Technical drawing of garments as they would appear if lying flat on a surface rather than being worn. Show front and back views; back view may be 5–10% smaller than front view. Drawn to exact proportions of the cut and sewn garment. Outline may be thicker than lines showing stitching or details. Typically not shaded. May be hand-drawn or computer-generated, or a combination. Fig. 8.	In production, used to communicate measurements to sample makers; in portfolios, used to demonstrate ability to communicate technical information visually for production. May be combined with other pages, especially fashion plates, or shown separately. Pages should be all portraits or all landscape orientation, with a few exceptions if needed, to allow for easy viewing by interviewers.
CAD pages	Computer-generated mood, color, textile, fashion plate, and flat drawing pages, as separate pages or in combinations.	Demonstrate the designer's skills with CAD programs. Pages should be all portraits or all landscape orientation, with a few exceptions if needed, to allow for easy viewing by interviewers.
Sketchbook (journal)	A bound or spiral bound notebook, 3" x 5", 8 ½" x 11", 11" x 14", or 14" x 17" with pages showing rough sketches, doodles, notes, colorings, cutouts, and other images in an unorganized format.	Carried with the designer at all times to record ideas and inspirations. Taken to interviews in the back-cover pocket of the portfolio or carried separately, if necessary, to demonstrate to interviewers the designer's thought processes and trend-tracking skills.
Leave-behind piece	Optional flash drive, CD-ROM, DVD, or page printed in full color that serves as a reminder of the designer's style, brand, or identity. Includes same information as on the identification label in the portfolio case; for electronic leave-behind pieces, identification information is on the covering as well as within the electronic files.	A condensed presentation of the portfolio images to leave an impression of the designer's work after the interview and serve as a reminder of the designer's brand or image.
Computer based presentation	An optional item; a flash drive carried in the front or back sleeve of the portfolio case. Can be a PowerPoint presentation. Shows entire portfolio.	Makes portfolio available for the interviewer to view on his or her computer or share with co-workers who may have a voice in the hiring decision. (Barrett, 2012)

Fig. 1. Basic portfolio case with a multi-ring binder system.

Fig. 2. Designer's identification label with name, address, phone number, and e-mail address on inside page cover

Fig. 3. Polypropylene sleeves

Fig. 4. Two-page spread of a designer mood board.

Fig. 5. Textile presentation page for an interview with Abercrombie & Fitch.

Fig. 6. Color presentation spread with additional pages of title, mood, and textile presentation.

Fig. 7. Designer's collection in illustrated form.

Fig. 8. Flats presentation page

1.3. The portfolio project

The Portfolio Project is the process of basic design line building of your portfolio collection. There are three steps of line building: concept building, editing, and finalization. The Portfolio Project takes you through each of these three steps in each of the four segments of the portfolio-mood, color, fabrics, and silhouettes-with demonstration photographs and think-and-do work.

The Portfolio Project is divided into four working segments (mood, color, textiles, and silhouettes), each with three steps:

§ Conceptualize: work with free association.

§ Edit: use critical thinking and the "Designer Filter."

§ Finalize: commit the images to the page. (Barrett, 2012)

1.3.1 Mood board

Mood board also known as theme or concept board is a page that tells the designer's story. Fashion designers mainly use a variety of photographic images to get inspired, to work on every line of new collection. Anything that sparks the designer's creativity process is mentioned. These can vary accordingly an imagination is an appropriate inspirational material. Research photos, both historical and current, may be used to show the designer's creativity, how literally the designer wishes to express the "mood" Fabric/color swatches are often included, with research and tied into the overall color story of the photos, indication for a designer's both color sensitivity and coordination ability. An image, of the customer, is also frequently included to show the customer "type" and targeted market. (Mood board/Theme/Concept, 2011)

Creating a mood board is an excellent way to organize your research and ideas at the beginning of a project. It captures the style and theme for a set of designs by displaying images, fabrics, and colors that are to be influential in the creative process. Make it visually interesting and enjoyable. Get your viewer excited about what your designs will entail. Use images from magazines and the internet that explain your design mood. Use colors, swatches of fabric, and even text that convey this same mood further. Keep it simple-do not confuse the viewer by putting all of your ideas on one page. Pick the best ideas you have and put them together in a logical and aesthetically pleasing way. (Morris, 2010)

1.3.2. Color palettes

In fashion design, colors are usually considered according to the intended season. This makes commercial sense, but also in the context of applying color to fabrics, across a range of textures and weights, where the absorption or reflection of light will ultimately affect the final quality of the color. When considered across a collection of outfits, the trueness of the color becomes very important. The color story, of a designed line, usually two to eight basic colors or more colors for each line. Although multiple colors may be applied to a single garment through stripes or prints, the color palette should be developed to work across the whole collection. (Hopkins, 2011)

The more colors you include in a palette the more challenging it is to use. A limited palette insures that designs have a natural continuity. When creating a color palette, many students and designers use the reference books of tear-out color chips produced by Pantone. These uniformly sized color blocks are convenient to use, on the other hand they look tidy on a mood presentation board. All the colors have individual reference numbers, recognized throughout the fashion industry, which can be quoted when talking to clients, dyers or manufacturers to avoid confusion about exactly which shades you mean.

1.3.3. Fabric swatches

Fabrics have particular properties and behave in very different ways. The designer needs to learn to tie together the inherent properties of fabrics, whether he is working with clinging jersey, chunky knits or high performance-sportswear. As a designer's confidence grows, he will control the effect of fabric from the earliest

stages of the design process. Then rather than relying on shop-bought textiles to fit his theme, he will be able to manipulate fabrics to dictate the volume and shape of his garments, as well as their surface appearance and texture. (Tatham & Seaman, 2003)

Various fabric swatches can be on a separate page or included on the mood page. The designer should choose fabrics that make sense for the construction/drape of the garments he designs. Fabrics must be appropriately on season or trend. Swatches should be pinked around the edges to prevent fraying. If the designer can't find the intended fabric to use at a local fabric store, there are many online sites that will allow him to buy swatches inexpensively. A designer can use digital images for fabric instead of the real ones. A collection of fabrics, that work well together for a line that which meets manufacturing needs of yardage consumption, usually two to eight basic fabrics per line. (Barrett, 2012)

1.3.4. Silhouettes

In the context of figurative drawing, fashion silhouettes refer to the overall outline shape of the clothed fashion figure. Some silhouettes follow or accentuate the human form, while others obscure or deny it through dramatic manifestations of volume and structure .Over time, fashion silhouettes have provided a visual record of the main evolutionary changes in fashion such as the introduction of the high-waisted empire-line dress, during the early nineteenth century or the square padded shoulders that graced many of the Paris fashion shows during the 1980s. From a fashion design perspective, silhouettes are the result of design decisions relating to cut, fit and volume. Individual garments, such as a skirt or pants, can have defined impact on the overall silhouette of a figure .When drawing an individual garment or a collection line-up, the cut and drape of all the garments will produce a series of shapes; those shapes should be reviewed and evaluated for their consistency and aesthetic appeal. (Hopkins, 2011)

Fashion illustrations, are a fun way to explain the silhouette, of a garment and show off the artistic talents. These images should show the individual "hand". Illustrations should also showcase the most important feature of the garment. Illustrations are a way to show that the designer understand how certain fabrics drape, pleat, or hold form. This is also a great way to

show that the designer understands how clothes fit the body. Usually the portfolio will have 8 to16 ensembles per collection (head-to-toe figures or croquis displayed in silhouettes). (Barrett, 2012)

2. Methodology:

2.1. Framing the training program through concepts of education, skills, and creativity

Due to the rapid and volatile changes occurring in the industry, fashion designers will be expected to engage with previously unrelated practices, to create innovative fashion design, contextualize the work as well as improving industry systems. Academic organization considers how to prepare graduates, for this accelerated and highly unpredictable professional landscape, by re-imagining the future of fashion design education. Educators will increasingly focus on developing students' conceptual skills and design processes, within curricula that provide greater interdisciplinary opportunities. The present research stresses on the need for a balanced education, which incorporates the development of conceptual thinking and practical "hands on skills"; this is needed to develop critical and creative thinking skills through:

§ Develop the habit of asking questions from different perspectives.
§ Take responsibility for exploring a variety of information sources to provide relevant answers to your own questions.
§ Sort through information and ideas to identify the central questions, issues and challenges.
§ Challenge pre-conceptions and assumptions to determine actual constraints in defining a problem for resolution.
§ Explore and use a range of creative thinking techniques to generate ideas and responses.
§ Play around and be creative with ideas in relation to a perceived objective.
§ Identify and challenge blockers to creative thinking.
§ Consider and explore realities beyond the current situation.
§ Show willingness to take risks with ideas and thought processes.
§ Look around in familiar places for new inspiration and habitually record observations, experiences, ideas and reflective thoughts to broaden personal knowledge base.

§ Acknowledge and accept the opportunity for revelation when least expected.

§ Identify connections and associations from things that seem unconnected.

§ Identify, interrogate and challenge assumptions behind existing ideas.

§ Experiment with variations, explore and challenge a range of different solutions and ideas.

§ Consciously change perspectives, evaluate ideas and situations in new ways.

§ Involve others in ideas and how they might change or be improved.

§ Consciously challenge, question your own thought patterns, ways of responding to work and life situations.

2.2. Identifying the general aims of the training program

2.1.1. Cognitive aims

After going through this training program, a student should be able to have a clear knowledge of the following:

§ The contents of fashion design portfolio.

§ Steps involved into building the portfolio based on its contents.

§ The field of fashion, related terms and fashion cycles.

§ Summarize the principles of fashion designing.

§ Describe the various activity of fashion designing and designing elements.

§ List the various sources of inspiration of fashion design.

§ Channel the inspirational ideas into commercially targeted outcomes.

§ Color wheel with different system.

§ Color harmonies and pleasing combinations of hues.

§ Fashion color trends.

§ Weave construction, fiber content and properties of fabrics.

§ Steps involved into designing any dress.

§ Proportions of the human body.

§ The process involved in developing a fashion design collection.

§ General figures and shapes of the face as well as coloring it.

§ Different types of dress.

§ Think of details within a designed item.

§ Analyze fashion accessories.

§ Balance communication of an idea with exciting and creative methods of presentation.

2.1.2. Skill aims

After going through this training program, the student should be able to:

§ Build his portfolio based on its contents effectively.

§ Prioritize images from his collated research.

§ Reflect the target customer and chosen season.

§ Bring together creative inspiration and current fashion trends.

§ Create a mood board that summarizes a chosen design theme.

§ Establish working color palettes.

§ Vary combinations of colors to examine how this affects designs.

§ Develop a collection with a successful color balance.

§ Choose fabric swatches in line with fashion trends and at the same time suitable for particular designs.

§ Practice drawing an elongated model to use in fashion illustration.

§ Find a suitable model's poses that fill the page and makes a strong statement about the designed garment.

§ Use rough sketches to expand on the designing process starting point.

§ Develop a unique style.

§ Assess ideas of his work to develop the comprehensive designs.

§ Create a cohesive look by applying colors.

§ Use suitable color techniques for designs.

§ Practice best ways of representing fabrics, rendering on created designs.

§ Practice flat drawings that accurately describe the proportion, make-up and details of his garment.

§ Create accessories inspired from the same designs' inspiration sources.

§ Practice styling his designs on a model or a stand.

§ Represent real garment in his portfolio.

§ Present designs in a way that make them look like part of a cohesive collection.

§ Strengthen the impact of his design ideas by using complementary methods of presentation.

2.1.3. Emotional aims

After going through this training program, the student should be able to:

§ Follow system and order in designing to achieve positive results.

§ Follow accuracy in performance to reach the advanced steps.

§ Accept directed instructions.

§ Estimate what he gained from different

skills.
§ Concerned with the identification of all that is new in the field of fashion.
§ Share colleagues in the dialogue, exchange of information and opinions, and finally react in an effective way.
§ Estimate the gained skills.
§ Respect the manual work that relates to his area of expertise.
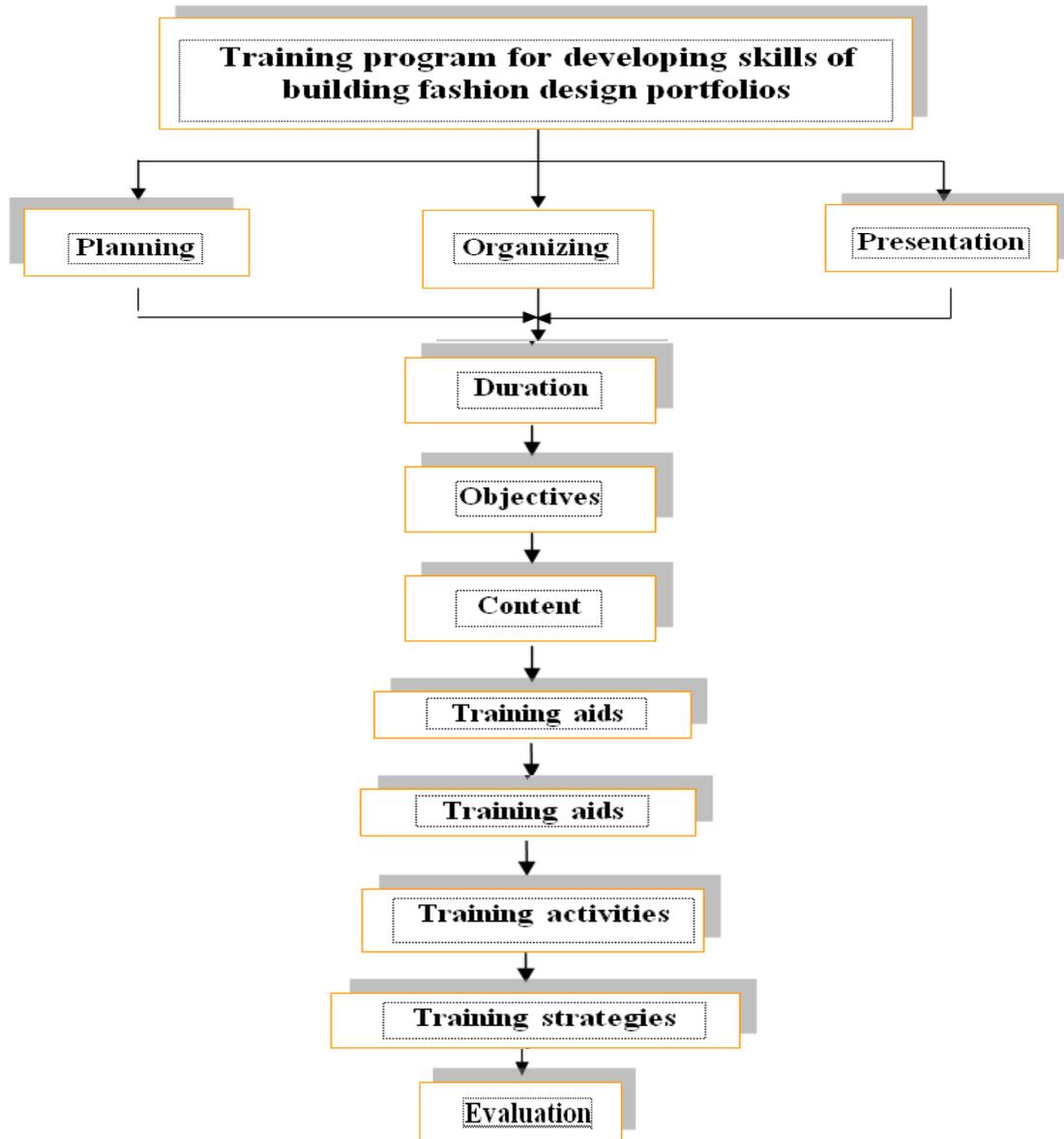
2.1.4. Evaluation of the developed training program

Evaluation of the developed training program, researchers designed and constructed questionnaire. The questionnaire includes 7 Items as follows:
§ The content of the training program achieves its aims.
§ The program duration is enough to achieve its aims.

§ The training aids are enough to transfer skills to students.
§ The training activities are enough to develop the fashion students' skills.
§ The training strategies achieve the program aims.
§ The evaluation of each section is suitable for its objectives.
§ The general form of the program.

Each item was assessed on a 5-degree (5= strongly agree, 1= strongly disagree).

Researchers asked ten professors and assistant professors in the field of fashion design, to evaluate the training program through a questionnaire, each participant was instructed to read the items of the questionnaire and place a degree for each item through a personal interview.

Training program for developing skills of building fashion design portfolios

- Planning
- Organizing
- Presentation

- Duration
- Objectives
- Content
- Training aids
- Training aids
- Training activities
- Training strategies
- Evaluation

3. Results and discussion:
3.1. Design of the training program
The training program is divided into three sections which are planning, organizing and presentation. Each section consists of duration, aims, content, training strategies, teaching aids and evaluation.
3.1.1 Planning
3.1.1.1 Duration
§   6 hours.
3.1.1.2 Objectives
After going through this training program, the student should be able to:
§ Mention the definition of fashion design portfolio.
§ List the contents of fashion design portfolio.
§ List the uses of fashion design portfolio and its importance.
§ Understand the instructions in creating each contents of the fashion design portfolio.
§ Recognize the different forms of famous fashion designers portfolios.
§ Give examples of different types of fashion design portfolios.
§ Practice choosing the proper portfolio case that is suitable to the inspiration theme and the size of contents.
Content
The program contains following elements:
§ The definition of fashion design portfolio.
§ The contents of fashion design portfolio (mood board, color palette, fabric swatches, fashion designs, technical drawings, accessories' sketches and finished photos of the designed item).
§ The uses of fashion design portfolio and its importance.
§ Instructions should be followed to create professional contents of the portfolio.
§ Examples of famous fashion designer portfolios.
§ Examples of different types of fashion design portfolios.
§ How to choose the proper portfolio case that is suitable to the inspiration theme.
3.1.1.3
3.1.1.4 Training aids
§ A computer and a data show projector to display:
 - Examples of contents of fashion design portfolio (mood board, color palette, fabric swatches, fashion designs, technical drawings, accessories sketches and finished photos of the designed item).

 - Examples of famous fashion design portfolios.
 - Examples of different types of fashion design portfolios.
 - Examples of portfolio cases that can range from binders to something more sophisticated like a bigger portfolio or a presentation folder.
3.1.1.5 Training Activities
§ A dialogue and discussion by asking a set of questions related to the objectives session.
§ Practice on :
 - Choosing the proper portfolio case that is suitable to a certain inspiration theme.
 - Talking through the portfolio and explaining how the projects were handled.
3.1.1.6 Training strategies
§ The lecture to explain the following:
 - The definition of fashion design portfolio.
 - The contents of fashion design portfolio.
 - The uses of fashion design portfolio.
 - The instructions that should be followed to create professional contents of the portfolio.
§ The dialogue and discussion by asking a set of questions related to the objectives session.
§ The demonstration method to show the trainees the relation between the portfolio case and the inspiration theme, the differences between types of fashion design portfolios according to the inspiration themes, how to choose the proper portfolio cases and how to talk through the portfolio.
3.1.1.7 Evaluation
Through asking the trainees a set of questions as follows:
§ Mention the definition of fashion design portfolio? Its contents and uses?
§ List the different types of fashion design portfolio?
§ What are the instructions that follow in creating professional contents of the portfolio?
§ What is the relation between the portfolio case and the inspiration theme?
§ What are the factors that should be considered when choosing the portfolio case?
3.1.2 Organizing
3.1.2.1 Duration
§   6 hours
3.1.2.2 Objectives
After going through this training program, the student should be able to:

§ Mention the instructions that should be followed to collect the best sketches of his own work.

§ List the steps of organizing the fashion sketches together by collections.

§ Organize or group fashion sketches together by collection.

§ Collect one collection or more from his best work.

§ Think about the emotions or feelings that each photo or design evokes when he look at it.

§ Put the work in a logical order that flows in the order of "a sort of storyline".

3.1.2.3 Content

It contains the following elements for studying:

§ Steps for choosing the best work based on quality and range.

§ Stages for organizing fashion design sketches in collections.

§ The proper order that allow the fashion sketches and boards to flow logically in the portfolio.

3.1.2.4 Training aids

§ A computer and a data show projector to display:

- Examples of fashion sketches and boards and how to organize them into collections.
- Examples of fashion collections and how to collect the best one or more to include in the portfolio according to logic order.

3.1.2.5 Training Activities

§ A dialogue and discussion by asking a set of questions related to the objectives session.

§ Practice on :

- How to organize or group fashion sketches in collections.
- How to choose the best collections and put them in the order of a sort of story.

3.1.2.6 Training strategies

§ Taught lecture to explain the following:

- Steps of choosing the best work based on quality and range.
- Stages of organizing fashion sketches in collections.
- Instructions that should be followed to include collections in the portfolio according to logic order.

§ Through dialogue and discussion by asking a set of questions related to the objectives session.

§ The demonstrating method to show the

trainees how to organize fashion sketches and boards in collections, how to choose the best collections according to quality and range and last but not least how to organize them to flow in "a sort of storyline".

3.1.2.7 Evaluation

Through asking the trainees a set of questions as follows:

§ Mention Steps of choosing the best work based on quality and range?

§ List Stages of organizing fashion design sketches in collections?

§ What is the proper order that allow the fashion sketches and boards to flow logically in the portfolio?

3.1.3 Presentation

3.1.3.1 Duration

§ 6 hours

3.1.3.2 Objectives

After going through this training program, the student should be able to:

§ Recognize the different kinds of presentation for each content of the portfolio.

§ Understand the different presentation forms of famous fashion designers.

§ Practice on choosing the best presentation for each content that is suitable to the inspiration theme.

§ Practice on finishing the portfolio in a professional and creative form that can transfer his idea to the recipient.

3.1.3.3 Content

The develop program contains following elements to study for presentation skills:

§ The different kinds of presentations of the portfolio contents (mood board, color palette, fabric swatches, fashion designs, technical drawings, accessories sketches and finished photos of the fashion design), which keep them simple and classic.

§ The different presentation forms of famous fashion designers.

3.1.3.4 Training aids

§ Display fashion forecasting magazines that show examples of layout inspiration.

§ A computer and a data show projector to display:

- Examples of different presentation forms of famous fashion designers.

3.1.3.5 Training Activities

§ A dialogue and discussion by asking a set of questions related to the objectives session.

§ Practice on :

§ Choosing the best presentation for each

content that is suitable to the inspiration theme.

§ Finishing the portfolio in a professional and creative form that can transfer the designer idea to the recipient.

3.1.3.6 Training strategies

§   Taught lecture to explain the following:
  - The different kinds of presentations of the portfolio contents.
  - The different presentation forms of famous fashion designer.

§ The dialogue and discussion by asking a set of questions related to the objectives session.

§ The demonstrating method to show the trainees how to layout the contents of the portfolio in simple and elegant form, how to finish the portfolio in a professional and creative form.

3.1.3.7. Evaluation

Through asking the trainees a set of questions as follows:

§ Mention the different kinds of presentations of the portfolio's contents?

§ What is the simplest ways to layout the fashion design portfolio?

3.2. Validity and reliability of the questionnaire

3.2.1. Validity of the questionnaire

Validity is the extent to which a test measures what it is supposed to measure. Validity was calculated using internal consistency by calculating the correlation coefficient (Pearson correlation coefficient) between the total score for each item and the total score of the questionnaire, and the following table illustrates this:

Table 2. Values of correlation coefficients between the total score for each item and the total score of the questionnaire

NO	Items	Correlations	Sig
1	The content of the training program achieves its aims.	0.794	0.01
2	The program duration is enough to achieve its aims.	0.823	0.01
3	The training aids are enough to transfer skills to students.	0.751	0.01
4	The training activities are enough to develop the fashion students' skills.	0.903	0.01
5	The training strategies achieve the program aims.	0.866	0.01
6	The evaluation of each section is suitable for its objectives.	0.924	0.01
7	The general form of the program.	0.801	0.01

It is evident from the table (2) that the correlation coefficients are all significant at the level of (0.01) as it approached from the one which shows the reliability of the items and the homogeneity of the questionnaire's items.

3.2.2. Reliability of the questionnaire

Reliability refers to how accurately a technique actually measures the phenomenon you are investigating. So, reliability means repeatability or consistency. A measure is regarded as reliable if it would give us the same result on repeated use, assuming what you are measuring doesn't change as you measure it, or between measurements. Reliability was calculated by using Cronbach's alpha coefficient (α) and Split-half.

Table 3. Reliability coefficient values for the items of the questionnaire

NO	Items	Cronbach's alpha (a) coefficient	Split-half
1	The content of the training program achieves its aims.	0.855	0.826-0.94
2	The program duration is enough to achieve its aims.	0.891	0.864-0.937
3	The training aids are enough to transfer skills to students.	0.719	0.689-0.750
4	The training activities are enough to develop the fashion students' skills.	0.932	0.900-0.961
5	The training strategies achieve the program aims.	0.811	0.850-0.925
6	The evaluation of each section is suitable for its objectives.	0.763	0734-0.808
7	The general form of the program.	0.919	0.886-0.942
	The stability of the questionnaire as a whole	0.830	0.807-0.871

It is evident from the table (3) that all the values of reliability coefficients: Cronbach's alpha coefficient (α) and Split-half a significant at the level of 0.01, which demonstrates the reliability of the questionnaire.

3.2.3. Achieving research hypothesis

To achieve the research hypothesis, Analysis of variance was calculated for the average scores of

the referees in the questionnaire items for the training program to develop the students' skills in building fashion design portfolios, and the following table illustrates this:

Table 4. Analysis of variance for the average scores of the referees in the questionnaire items for the training program to develop the students' skills in building fashion design portfolios

	Sum of Squares	Mean Square	Degree of freedom "DF"	F	Sig
Between Groups	806.095	134.349	6	25.076	0.01
Within Groups	337.537	3.358	63		
Total	1143.632		69		

It is evident from the table (4) that the value (F) was (25.076), a value statistically significant at the level (0.01), which indicates the existence of differences between the opinions of the referees in the questionnaire items for the training program. To find out the direction of significance, T. Test was applied between each two items, and the following table illustrates this:

Table 5. Difference in the mean scores of the seven items

	Mean "M"	Std. Deviation "SD"	Number of sample "N"	Degree of freedom "DF"	T test	Significance
item 1	48.001	0.235	10	9	14.265	significant at 0.01 for item 1
item 2	39.995	0.247				
item 1	48.001	0.235	10	9	7.121	significant at 0.01 for item 1
item 3	44.220	0.211				
item 1	48.001	0.235	10	9	6.395	significant at 0.01 for item 1
item 4	45.980	0.495				
item 1	48.001	0.235	10	9	1.522	0.424 Not significant
item 5	47.481	0.192				
item 1	48.001	0.235	10	9	2.065	significant at 0.05 for item 1
item 6	46.553	0.333				
item 1	48.001	0.235	10	9	13.566	significant at 0.01 for item 1
item 7	40.012	0.465				
item 2	39.995	0.247	10	9	8.759	significant at 0.01 for item 3
item 3	44.220	0.211				
item 2	39.995	0.247	10	9	9.003	significant at 0.01 for item 4
item 4	45.980	0.495				
item 2	39.995	0.247	10	9	12.448	significant at 0.01 for item 5
item 5	47.481	0.192				
item 2	39.995	0.247	10	9	11.720	significant at 0.01 for item 6
item 6	46.553	0.333				
item 2	39.995	0247	10	9	0.774	0.219 Not significant
item 7	40.012	0.465				
item 3	44.220	0.211	10	9	2.002	significant at 0.05 for item 4
item 4	45.980	0.495				
item 3	44.220	0.211	10	9	6.023	significant at 0.01 for item 5
item 5	47.481	0.192				
item 3	44.220	0.211	10	9	3.114	significant at 0.01 for the sixth item
item 6	46.553	0.333				
item 3	44.220	0.211	10	9	7.465	significant at 0.01 for **item 3**
item 7	40.012	0.465				
item 4	45.980	0.495	10	9	2.085	significant at 0.01 for **item 5**
item 5	47.481	0.192				

	Mean "M"	Std. Deviation "SD"	Number of sample "N"	Degree of freedom "DF"	T test	Significance
item 4	45.980	0.495	10	9	0.958	0.235 Not significant
item 6	46.553	0.333				
item 4	45.980	0.495	10	9	8.052	significant at 0.01 for item 4
Item 7	40.012	0.465				
item 5	47.481	0.192	10	9	0.854	0.326 Not significant
item 6	46.553	0.333				
item 5	47.481	0.192	10	9	10.865	5 significant at 0.01 for item
item 7	40.012	0.465				
item 6	46.553	0.333	10	9	9.558	6 significant at 0.01 for item
item 7	**40.012**	**0.465**				

It is evident from the table 5 that there are significant differences between item 1 **"The content of the training program achieves its aims"** and item 2 **"The program duration is enough to achieve its aims"**, where the value (T) 14.265, a value statistically significant at the level of 0.01 for item 1.

It is evident from the table that there are significant differences between item 1 **"The content of the training program achieves its aims"** and item 3 **"The training aids are enough to transfer skills to students "**, where the value (T) 7.121, a value statistically significant at the level of 0.01 for item 1.

It is evident from the table that there are significant differences between item 1 **"The content of the training program achieves its aims"** and item 4 **"The training activities are enough to develop the fashion students' skills "**, where the value (T) 6.395, a value statistically significant at the level of 0.01 for item 1.

There are not statistically significant differences between item 1 **"The content of the training program achieves its aims"** and item 5 **"The training strategies achieve the program aims "**, where the value (T) 1.522, a value that is not statistically significant, which is equal to the both items.

It is evident from the table that there are significant differences between item 1 **"The content of the training program achieves its aims"** and item 6 **"The evaluation of each section is suitable for its objectives",** where the value (T) 2.065, a value statistically significant at the level of 0.05 for item 1.

There are significant differences between item 1 **"The content of the training program achieves its aims"** and item 7 **"The general form of the program",** where the value (T)

13.566, a value statistically significant at the level of 0.01 for item 1.

It is evident from the table that there are significant differences between item 2 and item 3**,** where the value (T) 8.759, a value statistically significant at the level of 0.01 for item 3.

There are significant differences between item2 and item 4**,** where the value (T) 9.003, a value statistically significant at the level of 0.01 for item 4.

There are significant differences between item 2 and item 5**,** where the value (T) 12.448, a value statistically significant at the level of 0.01 for item 5.

There are significant differences between item 2 and item 6**,** where the value (T) 11.720, a value statistically significant at the level of 0.01 for item 6.

There are not statistically significant differences between item 2 and item 7, where the value (T) 0.774, a value that is not statistically significant, which is equal to both items.

There are significant differences between item 3 and item 4**,** where the value (T) 2.002, a value statistically significant at the level of 0.05 for item 4.

There are significant differences between item 3 and item 5**,** where the value (T) 6.023, a value statistically significant at the level of 0.01 for item 5.

There are significant differences between item 3 and item 6**,** where the value (T) 3.114, a value statistically significant at the level of 0.01 for item 6.

There are significant differences between item 3 and item 7**,** where the value (T) 7.465, a value statistically significant at the level of 0.01 for item 3.

There are significant differences between item 4 and item 5, where the value (T) 2.085, a value statistically significant at the level of 0.01 for item 5.

There are not statistically significant differences between item 4 and item 6, where the value (T) 0.958, a value that is not statistically significant, which is equal to the both items.

There are significant differences between item 4 and item 7, where the value (T) 8.052, a value statistically significant at the level of 0.01 for item 4.

There are not statistically significant differences between item 5 and item 6, where the value (T) 0.854, a value that is not statistically significant, which is equal to the both items.

There are significant differences between item 5 and item 7, where the value (T) 10.865, a value statistically significant at the level of 0.01 for item 5.

There are significant differences between item 5 and item 7, where the value (T) 9.558, a value statistically significant at the level of 0.01 for item 6.

From the previous results, it is clear that:

The most item in the questionnaire that had the higher grade was the I1 **"The content of the training program achieves its aims"**, followed by I5 **"The training strategies achieve the program aims "**, then both I4 **"The training activities are enough to develop the fashion students' skills "** and I6 **The evaluation of** each section is suitable for its objectives" in third place, and then I3 **"The training aids are enough to transfer skills to students "** in fourth place, finally the least grades obtained by items I2 **"The program duration is enough to achieve its aims"** and I7 **"The general form of the program "** in the last rank.

The referees agreed that, the content, of the proposed program within this study, was sufficient to that good knowledge about a portfolio building; this is clear from I1, I5 and I4 achieving higher value than the rest. From the resulting data, the time was limited for such a good content; this is shown from the I1and I2, so the time of the program should be maximized with one to two hours per day, this should affect the general form of the program positively, as this item was considered by referees. I6 which included the evaluation of each section was suitable, by the referees, for the program's objectives. I3 showed that the training aids are not enough to transfer such skills to students, adding examples of e- portfolios and introducing softwares of portfolio building, example, adobe Photoshop and illustrator. Although, the referees' results varied for the seven items included into this research, evaluating the intended portfolio- building training program, statistical mean (M) lied in between the 48.001 and 39.000 which is limited difference.

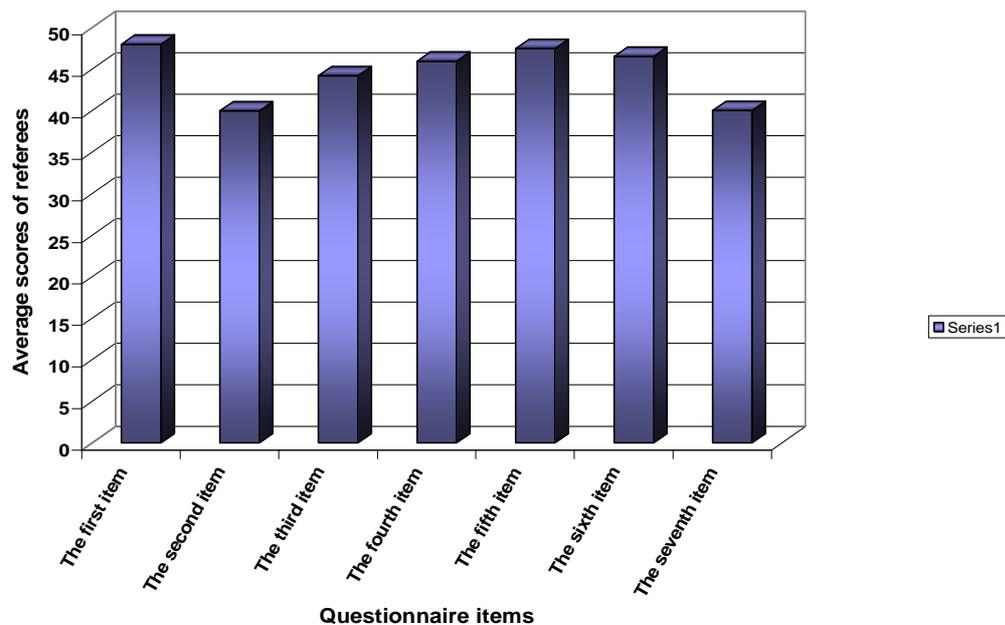**The following figure illustrates this:**

Fig. (7). The differences in the average scores of the referees in the questionnaire items for the training program to develop the students' skills in building fashion design portfolios

4. Conclusion:

The ultimate objective of this research is to provide a fashion design student with a tangible set of skills, as well as a visual imprint of the process and completion of a job placement's portfolio, to get employed on graduation. Skills and techniques, which can be put into practice throughout the student's academic life and professional career. The fashion design portfolio (FDP) method is motivational. Academic life encourages the fashion design student to increase his inner drive, enabling his creative level to reach high standards. The approach is to demonstrate how to become systematic while being creative. The training program walks him through different exercises, evaluation, applied techniques, and finally, shows him how to do these mentioned tasks while simultaneously maintaining the creative design process.

FDP teaches a fashion design student to visualize his finest portfolio contents, at the outset of the project and then guides him through the training methods; all of that process leads to the realization of his ideal portfolio.

FDP presents the fashion design student with direction and choices that best match his skill level. Training teaches him to understand how his skill level affects his goal planning and producing his best image package. Proven techniques help him determines how far to go out of his comfort zone with his current skills set, as well as how to acquire and hone stronger skills. The training program enables him to fuel his individual creative engine throughout the designing process. It intends to maintain the flow of his creative thoughts balanced, by extreme reality checks for portfolio betterment.

The training activities are meant to show diversity in skill level, segments of the fashion market, to encourage a fashion design student to work at the level that best showcase his strengths.

The previous shows that, by understanding of not just who he is as a designer, but what he can bring to the company or design studio job, a fashion design student skills levels accelerate. The lecture, discussion and demonstration method aid him in building effective portfolios.

- Through the discussion, which illustrated the effectiveness of the training program, to develop students' skills in building fashion design portfolios, the statistical analysis also proved that through achieving the research hypothesis: "There were significant differences between the opinions of referees, in questionnaire items of the training program, designed to develop the fashion students' skills in building fashion design portfolios".

- The referees agreed that, the content, of the proposed program within this study, was sufficient to that good knowledge about a portfolio building; this is clear from I1, I5 and I4 achieving higher value than the rest. From the resulting data, the time was limited for such a good content; this is shown from the I1 and I2, so the time of the program should be maximized with one to two hours per day, this should affect the general form of the program positively, as this item was considered by referees. I6 which included the evaluation of each section was suitable, by the referees, for the program's objectives. I3 showed that the training aids are not enough to transfer such skills to students, adding examples of e- portfolios and introducing softwares of portfolio building, example, adobe Photoshop and illustrator. Although, the referees' results varied for the seven items included into this research, evaluating the intended portfolio- building training program, statistical mean (M) lied in between the 48.001 and 39.000 which is limited difference.

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