

A Study on the technical specifications of the fashion designer's portfolio of women's outer wear

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Abstract:-

Search interested studying the scientific technical specification of preparing the portfolio of the designer of the Women's outer wear and its contents, kinds, preparation to guide the one who works on teaching the subject designing the women's outer wear, to teach it, as required by the specifications from knowledge, skills and values, he shall not leave his abilities, skills, and his personal knowledge his own experience, to be used by the student in fashion second grade – Apparel Design & Technology, department – faculty of Applied Arts – Helwan University. The research follows: There are significant differences between the mean scores of the students (designers), in favor of the dimensional application, to process the final portfolio of the students (the designers) of the women's outer wear in light of the technical specification in question.

There are significant differences between the mean scored of the skill of the students (the designers) in favor of the dimensional application during preparation the portfolio of the students (designers) for the women's outer wear in accordance with the specifications in question. There are significant differences between the mean scores of the students (the designers) in favor of the dimensional application toward the technical specifications of preparation the portfolio of the student (the designer) of the women's outer wear. **And concluded**

There are no differences between students "designers" in terms of preparing final portfolios in the light of proposed technical specifications as this is shown in the first axis. There are differences over portfolios contents although they are fixed, but they highlight the designers' various skills and ideas as shown in the second axis. Accordingly, there are differences over portfolios validity in work field the appropriate the needs of Egyptian market as the thoughts of Egyptian people vary between various kinds of fashion as some of them deals with elegant, practical, theatrical or other fashions as shown in the third axis. Arbitrators agreed that there are differences in the portfolios general aesthetic form; the matter which is attributable to the designer, his experiences and philosophy as shown in the fourth axis.

Key words:-

Port-olio - technical specifications.

1-Introduction:-

The portfolio of the student (the designer) of the fashion is a tool to collect his works and achievements which reflect his skills and his thinking style, and highlight the extent of his progress and his knowledge in the field of the outer women wear in particular, and facilitate the communication with the community. So it is one of the most important techniques of authentic and subjective assessment for the student (the designer), so the one who teach through preparation the student's (designer's) portfolio can assess the student (the designer) through the performance method and the final outcome of learning, specified for this performance (portfolio) in accordance with the technical specification of the student (the designer) of the women outer wear fashion its preparation, and focus on assessing the student (the designer). Thus there is a must to know the technical specification of the student (the designer) of the women's outer wear, and the way to prepare his portfolio, as it includes a

collection of his works, knowledge, skills and , which highlights his creative performance and organizes his thoughts and development. So from here, the problem of researching the necessity of studying the technical specifications of preparing the portfolio of the student (the designer) in the women's outer wear fashion second grade – Apparel Design & Technology, department – faculty of Applied Arts – Helwan University.

The research problem arose through the need to identify the technical specifications of preparing the portfolio of the student (the designer) of the women's outer wear fashion, for the students of the second grade- Apparel Design & Technology, department, the Faculty of Applied Arts, Helwan University to guide the one who works on teaching the subject designing the women's outer wear, to teach it, as required by the specifications from knowledge, skills, attitude and values, he shall not leave his abilities, skills, and his personal knowledge or even his own

experience, to be used by the student (the designer).

The importance of the research is summarized in the study of each of:

1. The scientific technical specification of preparing the portfolio of the designer of the Women's outer wear.
2. The contents of the portfolio of the designer of the women's outer wear.
3. The kinds of the portfolio of the designer of the women's outer wear.
4. It is considered as a reference to be used by the students of designing the women's outer wear to process the portfolio of today's student as he is the designer of tomorrow, to include its works regularly to highlight his abilities, skills and attitude.

2- The objectives:

This study intends the following essentially:

1. The person who teaches the subject of designing the women's outer wear shall teach the students (the designers) in accordance with these specifications even if its knowledge, skills, values and attitude are differentiated.
2. To achieve justice for all students (designers) in getting the subject.
3. Adapting the opportunity to the student (the designer) to be a partner to his instructor in the assessment process.
4. The instructor shall assess and develop the educational programs related to preparation the portfolio of the student (the designer), and its outcomes to meet the continuous contemporary technological developments.
5. To increase the fortune of the learning of the student (the designer) to be responsible for assessing his work.

limitations:

This study is limited to process a group of the portfolio of the student (the designer) of the women's outer wear in light of the technical specifications of preparation the portfolio of the designer of the women's outer wear (in question).

§ **Spatial Limits:** the department of Apparel Design & Technology, Faculty of Applied Arts, Helwan University.

§ **Time Limits:** the procedures of the research were done in the academic year (٢٠١١/٢٠١٢) for an academic term.

§ **The human Limits:** the students (the designers) of the women's outer wear, in 2nd grade shall be 15 students (designer).

Research hypotheses:

§ There are significant differences between the mean scores of the students (designers), in favor of the dimensional application, to process the final portfolio

of the students (the designers) of the women's outer wear in light of the technical specification in question.

§ There are significant differences between the mean scored of the skill of the students (the designers) in favor of the dimensional application during preparation the portfolio of the students (designers) for the women's outer wear in accordance with the specifications in question.

§ There are significant differences between the mean scores of the students (the designers) in favor of the dimensional application toward the technical specifications of preparation the portfolio of the student (the designer) of the women's outer wear.

3- Methodology:-

- The research approach:

§ The analytical method: used in the theoretical framework of the study.

§ The experimental method: used in the application of the technical specifications in question for the certified sample.

3-1- The sample of research:

§ A Sample from the students in the second grade, department of Apparel Design & Technology, Faculty of Applied Arts, Helwan University in the Apparel design course for second semester of the academic year 2011/2012. There are 15 students (designers). They studied several subjects which qualify for preparation the portfolio, including; basis of designing, basis of designing women's fashion, history of fashion, Basis of drawing fashion (Mannequin), samples technology, and structures of textiles and fabrics, and others).

§ A Sample from the gentlemen arbitrators academics that specialize in the field of fashion design, the gentlemen of lecturers corresponding institutes of fashion design, and designers in the field garments factories. There are 19 arbitrators.

3-2-Research tools:

§ The field study of institutes and the corresponding colleges in the specialization area, and the garment factories.

§ Evaluation scale to assess the technical specifications in question.

§ A note card to assess the performance of skills during preparation the portfolio of the designer.

§ A scale for estimating the portfolio of the student "The designer", which is finally prepared in light of the technical specification in question.

§ Destination scale to measure the destinations and attitude of the students (the designers toward their preparation to the portfolios in question.

§ Statistical transactions used in T. Test, CHI Squire.

3-3-Procedure:

§ Study of the technical specifications of the portfolio of the student (the designer) in the scientific references, researches and the previous studies, which is related to the current study that dealt with the women's outer wear, and the several ways of its appearance and its preview in different ways and styles to justify what distinguishes a student (a designer) of thought or others.

§ to read the technical specifications in the portfolio of the student the designer) which are Prepared by the colleges and other corresponding institutes specialized in the study of designing the fashion in general and the women's outer wear in particular to be used in the current, which are Istituto Di Moda- Lonndon Collage of Art/ Fashion La Chambre Syndicale de la Counture Parissinne- Burgo's"

§ To read the portfolio's of the students' (the designers), and that of the research sample in the Apparel Design & Technology, department in the college to identify what they have achieved from the skills of preparation the portfolio of the designer in accordance with the technical specifications.

§ Identifying the overall objective of the study of the technical specification for preparation the designer's portfolio, and the educational means which helps in achieving this. And then to determine the scientific content of the portfolio of the women's outer wear under these specifications in question, which are the same targeted outcomes of learning the approach of designing fashion (previously Prepared).

§ To process to apply the technical specifications of the contents of the portfolio, which are designated for its content in accordance with its target to reach finally achievement of the overall objective to process the portfolios of the students (the designers) of the women's outer wear?

§ To preview the technical specifications of the portfolio of the student (the designer of the women's outer wear) to a group of professors, specialized academics, and experts in designing women's outer wear to express their opinions, and then to identify and collect all of the strengths to

be developed and to place it amongst the technical specifications of preparation the portfolio of the designer of the women's outer wear, and improving the weaknesses, and to perform the proposed adjustments agreed by them, the evaluation scale for the specifications in question.

§ Identifying the technical specifications of preparation the portfolio of the designer of the women's outer wear for the second year students- Apparel Design & Technology, department – the Faculty of Applied Arts, considering it as the current student is the future designer in the field.

§ Applying the technical specifications of preparation the portfolio of the designer of the women's outer wear for the second year students (designers) of the women's outer wear – Apparel Design & Technology, department, Faculty of Applied Arts, by the illustration and the illustrative statements " the scientific", and the consequent logic and scientific steps, after revising, evaluating and modifying the learning outcomes for the approach of Women's outer wear, which is considered as the contents of the portfolio to ensure being standard and its compliance with the technical specifications in question to achieve the objective of these specifications.

§ To assess the performance of the students (the designers), during preparation the content of the portfolio in accordance with the technical specifications in question using a note card to assess their performance from applying all these specifications.

§ A final assessment for the student portfolio for women's outwear by the academics, arbitrators, professors, and experts in the field, and the fashion designers who work in the Egyptian market in light of these specifications in question.

§ Recording results and remedying it statistically.

Then we can classify the research to essential axis:

3-4- Study the technical specifications of the portfolio of the Women's outer wear designer:-

The portfolio of the student "the designer of the women's outer wear is given to demonstrate his experiences and to widen it, to display his work which is hidden visually, contributes in widening his experience, his presentation during performing interviews, and the appraisal for a higher promotion in the field if his work in fashion, estimating his

performance through the way he performs his presentation for his work, detect his skills which are used to process and develop his thoughts, and encouraging him on creativity and continuity in self assessment and subjective learning, and the knowledge of the extent of progress which is made towards specific results; and using the portfolio as a tool for proper thinking and the accumulation of experts, and the assistance for understanding the self in the form of intellectual meditation, applying the knowledge to achieve the best form of the completed works, then to present the knowledge through applying instead of its acquaintance. The word portfolio literally means something to keep documents in English language; in French language "Folium" means a folded large paper or large journal, however in Italian "Porte"; it means carrying money or wallet, as the word "folio" means papers, then it summarized to portfolio which means document keeper. The word folio in Arabic language means a kit to keep papers and documents, it is an item generated from other languages. While the document is each paper you may depend on. So we can use the word (Ducet) of the designer rather than the document keeper, to facilitate its circulation in the fashion field.

3-4-1- The definition of Portfolio designer:

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Portfolio has been defined by several academic as follows:

- § A portfolio to collect samples of the works of the student (the designer), which he has performed through successive periods of time (the academic year), and to focus on the significant specifications on the development in learning. (White, 1998: 42).
- § A method to estimate the progress of the student's (the designer's) works, which is certified evidences in the various phases of design.
- § Coordinated aspect story which expresses the experiences of learning which the student (the designer) passed by during academic program, and highlighting what the student had learnt, how he learnt it, its progress and how this progress has been achieved or how he developed his knowledge, skills and his design attitude. (Potter, 1999: 75)
- § A portfolio keeps the various works of the student (the designer) in purpose of its demonstration, and to facilitate identifying his innovations and achievements which indicate the extent of his Knowledge, skill, and development.

- § A tool to collect the experiences and achievements of the student (the designer) in a documented structural compilation way within a time period to follow up its development in the design stages, and to select the best of works which he accomplished and its justification. (Jennifer, 2002: 4)
 - § Doucette or portfolio to collect the student's "designer's" work and his accomplishments to reflect his skills and knowledge and thinking, and highlights his progress in various stages of design.
 - § It is a non-traditional tool for assessment interested in measuring the knowledge and performance of the student "the designer" and to refer to his real performance in the field of designing women's outwear, thus it is one of the measurement scales for in this aspect of learning, these evaluating files is called by many names, like bags or evaluating portfolios. And then the portfolio is considered as a record or a scale for measuring performance of the student or what he produces from skills applications, which represents the real requirements of the learning process of the stages of designing the women's outer wear, so it is a kind of collecting evidences through a time period specified as an evidence on the occurrence of the development and progress and applying the learning outcomes.
 - § The outcomes of learning focuses on the innovation process the development and the linking between the various stages of thinking to obtain the final product "the executed piece to dress", so it is a recording for the works and students' performances from study, reflection, analysis, discovery, conclusion, composition, linking and others of mental processes, and then it is a preview for what they have gained from experiences during what they have made from works inside it. (Darling, 2001: 110)
 - § The objectives of the portfolio of the fashion designer: you shall set a specific objective before preparation the portfolio to ensure its success, and demonstrate the positive aspects of the designer's works that exist inside, and shall identify the
- #### **3-4-2- objective of preparation a portfolio of the designer as follows:-**
- § To maintain the documents and the art works of the student "the designer" to keep them from being damaged or lost.
 - § Clarify the efficiency and the spirit of the student (the designer) through the balance between the practical development and the artistic value of his works.

§ Preview some styles of women outer wear, which demonstrates his skills in designing and diversity of seasons and the palettes of contrasting colors in an orderly manner which increase the attractions of others. (Joners: 2005- 185).

3-4-3- Kinds of the portfolios of the designer: -

§ The portfolio of the student (the designer) varies in accordance with the inside of papers and single works, or responsibilities grouped together, some of them include papers and documents, design works, dress patterns, or photographs, and others of art works, or some inventions owed by the designer, products and brands, or some projects for either company, or the works of their different educational stages".(Simon Selvwright:2011-86)

3-4-4- The ways of preparation the designer's portfolio:

The portfolio of the designer can be prepared by the following methods:

- § Personal traditional methods (specific portfolio).
- § Electronic digital method (IT Portfolio/ Digital/ Electronic Portfolio).
- § A method through internet (On- line Portfolio) or exhibited in the gallery Galleries. (Jones: 2005- 195).

This study focuses on the (specific portfolio) for women's outer wear, and it can be defined as: a portfolio includes the works of the student "the designer" to market his experience through the accomplishments he had achieved in any of the fields of fashion such as (children – men – women), to show his efforts, skills, achievements and

contributions in his field. He also displays the outstanding works which he had accomplished in an orderly manner which helps in its understanding, and highlights its development and organization, it accurately describes the student (the designer), what he is designing from the women's outer wear styles?

§Why he is designing this? Where he was? Where he started from? How it is developed? How he can achieve his goal? And where he finished his work? (Simon Selvwright:2011-85)

The student (designer) shall keep a portfolio to preview his works and designs sketches as a mean by which the professional preview their works, it shall be organized and able to be amended, the designer shall keep two portfolios; one of them for roaming to record what his eyes see quickly, and the other for the interviews to demonstrate his works in the best and deepest way In the field of designing women's fashion in question. (Nckelvey & Munslow: 2003- 131).

3-5 – The study of the technical specifications to process a specific portfolio of the designer:

3-5-1- the general form of the student portfolio:

The overall shape and the outer frame is characterized by being made in plastic or leather, and it shall be provided by sliding zippers and rings for folding and stretching, and it shall be provided by holes to increase its tolerance ability, and give it an professional appearance to keep the design works inside clear plastic envelopes as shown in pic.1. (Steff Geissbuhler: 2010-148).



Pic. 1. Shows the general form of the portfolio of the women's outer wear designer, With sliding zippers and spiral rings.

3-5- 2 The sizes of the specific portfolio of the designer:

The size of the portfolio varies between A1 33 x 23.5 for the large sized designs, A2 (23.5 x 16), A3 (16.5 x 11.25), and A4 (8.4 x 12) as shown in pic.2. It is preferred for all

students (the designers to use the portfolio of the designer of the size A3 or A4, to facilitate the movement from place to another, it depends on the kind of designs and the works provided inside. (Nckelvey & Munslow: 2003- 131).



Pic. 2. Shows the various sizes of the designer's portfolio.

3-5-3 The contents of the Specific portfolio of the student (the designer).

3-5-3-1-The cover:-

It shall be a picture express the idea to be previewed or the design subject exhibited inside the student's (the designer's) portfolio, it may be one of the pictures inside or outside the portfolio or any other ready picture which express these designs which will be



Pic. 3: It shows various kinds of covers inside the portfolio of the designer, it is (Nature, fashion and its accessories or casual); this depends on the philosophy and thought of the designer

3-5-3-2- Artists sentence: -

It is writing an artistic sentence to attract the spectators, and show the idea desired to be previewed inside the portfolio. (Carol Brown: 2010-86)

3-5-3-3- The elements of the specific portfolio:-

§ It is a page where the contents of the portfolio are written, and it shall be organized in accordance with the order of the pages inside it, it can be considered as a permanent reference list for the student (the designer). (Simon Selvewright: 2011-81).

3-5-3-4- The Mood Board:

It aboard invented by the designer, it includes essential and distinctive design elements for the design subject such as the flat and embodied shadow shape , colors, fabrics, the design subject title, and supplements of the 3 dimensioned uniform,



Pic. 4. It shows the Mood Board, concept board, story board, or style board

3-5-3-5- Customer Profile board:-

This board shows the extent of the study of the student (the designer) for the targeted market or the customer to whom the various coordinated groups are designed, through

exhibited, as shown in the pic. 3. So the student (the designer) shall process a portfolio with high artistic and aesthetic cover, and he shall design it in a special technique and style to reflect its vision and thought in the spectators' minds and demonstrate it ability in dealing with the tools and materials available to be Prepared. (Steff Geissbuhler: 2010-152).

and some parts of fashion trends. It is also identified as a merging between the design thoughts and the pictures cut from some selected magazines for a design source, and is visually exciting, it shows the way of collecting information which are necessary for this subject, and is used to connect the inspired ideas from the design source, in addition to summarizing and simplifying it as shown in pic. 4.

The Mood Board is also known as the concept board, story board, or style, as shown in pic. 4 the portfolio of the student (the designer of the women's outer wear) includes a board or two boards for the format to demonstrate his thoughts in addressing his design subject in the size of A3 or A4, and this depends on the size of the student's (the designer's) portfolio. (Jones: 2005- 177).

recording adequate information in terms of the level of social class, the age range, gender, the style of living, geographical location, spending habits and income value, as shown in Pic. 5.



Pic. 5. Shows the customers panel to which the works are designed.

3-5-3-6- Sketches:

It is a design sheet or scribbles of the student (the designer, which are selected to show his ability to research and collect information, and to express them in the design ideas since its beginning, and its analyzing quickly, and its continuous development to reach the final form such as color, graphics, and palpate for the selected design source, as shown from the shape 1 to pic. 6. (Carol Brown: 2010-89)

Pic. 6: show the ideas and initial sketches of the designer and the design and its implementation as a final product.

They are design sketches for the various inspiring sources which illustrate the development of the design ideas by the designer, starting from the study and analysis of the inspiring source in terms of the line, shape, area and color, palpate and style accurately, and to highlight all the details of the one model from front, from the rear, and from side. It shall be enclosed with samples of textiles and fabrics designated for its implementation and those which replace them, as shown in the pic (7). (Lee, Sharon: 1991-121).

3-5-3-7- Designs:-



Pic 7: it shows the development of design ideas and various kinds of inspiring sources

3-5-3-8- The style "the range":-

it is defined as a group of separated dress pieces or fabrics which characterized by the high flexibility in designing it to be used or

worn with each other simply with coordinated matches, the range of the group consists of six outfits. As shown in pic 8. (Stephens: 2005-356).



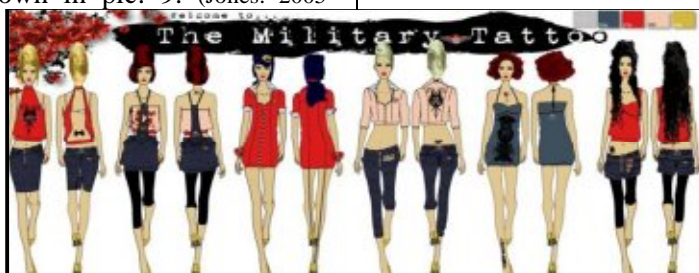
Pic. 8: shows a group of matched clothes in terms of the styles

3-5-3-9- The trends of the fashion (the illustrations):-

They are illustrating drawings for the fashion of the women's outer wear, which reflects the feelings of the students (the designer) in his design group; it illustrates his good skills to use the computer in the field of fashion. It also illustrates the trends of the fashion inside the portfolio to illustrate the diversity of various matched design style, and

it is collected from the catalogues of predicting fashion or from "LOOK BOOK" site; it is a popular term of the fashion entry. , it can be described on the internet in the fashion diaries to be updated continuously, daily or weekly, or a jargon especially in the field of fashion interested in displaying a variety of images which highlights the wide lines of the women's outer wear, shoes, and accessories for each season, the designers

may use this to display their works in sequence. As shown in pic. 9. (Jones: 2005-177).

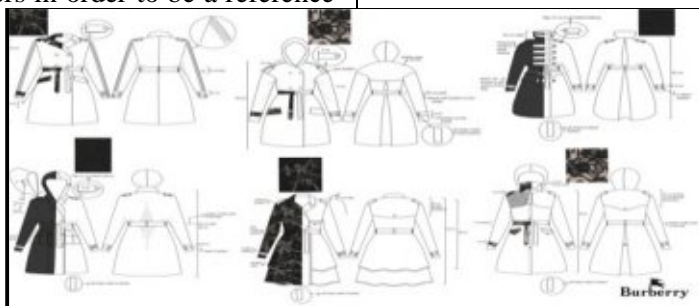


Pic. 9: shows the site of look book and others of fashion sites

3-5-3-10-The Technique drawing (working drawings):

They are accurate charts which are drawn with a drawing scale for designing to highlight its structural and graphical particulars and it shall be drawn by hand or by using computers in order to be a reference

for the specialist when drawing a model for the design. It is called the TECHNICAL FLAT or DRAWING PRODUCTION, so the student (the designer or women's outer wear) may put in his portfolio many of them to integrate his ideas and facilitate its execution, as shown in pic.10. (Carol Brown: 2010-89)



Pic.10: shows the accurate structural and decorative drawings.

3-5-3-11- Textile Samples:-

Are cards for textile samples which is shown inside the portfolio of the student (the designer), to write the details of samples and its description on the back of each card, as it may be put distinctly in a small envelope or to be kept free and varied without plastic envelopes in the portfolio. As shown in pic. 11. (Jones: 2005- 126).



Pic.11: shows samples of textiles.

3-5-3-12- Cost design:-

Is a statement of calculating the cost of implementing the idea and translate it into a piece of cloth, it includes the cost of the pieces of cloth totally, and the cost of each material which is used for its production individually, in addition to the cost of labor and the time of production. The cost is calculated manually or by using the computer, so the student (the designer)

should put a sample for cost of his ideas inside the portfolio. (Carol Brown: 2010-90)

3-5-3-13- Photography:-

the student (the designer) of the women's outer wear shall keep the details of his work through photograph close up especially by the digital camera which facilitate the transferring of the picture inside the computer to change the colors and touches and others. (Stephens: 2005- 348).

3-5-4- Preparation of the pages of the specific portfolio:-

The students (or designers) prepare their specific portfolios of designing the women's outer wear, and they shall organize their pages in accordance with the following specifications:

§ The student (the designer) shall organize his works in which the number of pages varies from 20 to 25 page of A4 size , from the best of his work which their subjects are connected with each other , and which are flowing all in one destination where it is issued. The non-standard works shall be removed as well as those which are dated from a long time ago. And the logical arrangement of the portfolio shall be taken into consideration. (Simon Selviewright:2011-90)

- § The student (the designer) shall classify his works within a range of designing works to get the best visual impact, and regulate it as if they are articles in a magazine. He shall put the best of his works which are the most attractive at the beginning of the portfolio, followed by the works designed in good standards, and ended with works designed in good standards as the same as the works which are in the beginning. (Simon Selvwright:2011-91)
- § The student (the designer) shall keep all the pages of his work in the same destination and size, which adds more systematic organization; it is so hard to move the head or to move and turn the whole portfolio to be seen. (Quarto Plc: 2010- 95)
- § The student shall ensure that there aren't any blank pages at the end of the portfolio of the student (the designer); in order not to give the impression that it is not complete. (Jones: 2005- 95,185)
- § The student shall choose carefully each design work to be put inside the portfolio, and the titles written on separate pieces of papers, not directly on the work, to clarify what each part in the portfolio contains, after ensure writing the spelling of some words, so everything shall be revised well. The handwriting seems to be relaxed but it seems more professional if the computer is used in writing. (Simon Selvwright:2011-102)
- § The student (the designer) collects the picture of his work signed, dated, numbered, titled and sealed with identification seal before conducting the presentation, the picture inside shall range between 15 and 25 picture, as if this limit increased, it may lead to distract the attention of the spectators and attract them outside the framework of the design concept to be displayed. (Stephens: 2005-348).
- § The student include in the portfolio samples of styles of women's outer wear by many means and integrated and contradicted colors within the function of each client or any targeted market, expressing his study for the market, in addition to its textiles and the patron samples, graphical technology used for its implementation, and the proposed machines for Sewing and Finishing. (Quarto Plc: 2010- 95)
- § The student (the designer) may include to the portfolio CDs, and shall cover them; he also shall prepare pockets to support them. These pockets shall be packaged such as the sketches books itself. The student (the designer) shall write short titles, and enough for giving an idea about the context. (Jones: 2005- 185, 195)
- § The student (the designer) shall spread his sheets and shall not crowd them or complicate them, in order not to confuse who see the portfolio for the first time, the much of designs may confuse them, each part in the portfolio shall be separated using a blank page, and shall narrate the story of how he chose the subject of the design or the research to invent a variety of designs, and to take the proper decision related to his design ideas. (Jones: 2005- 185, 356)
- § The student shall identify the entire arrangement of the portfolio by which it highlights the strength aspects. And he shall place an outer frame on his works and shall stick the artistic works which may be needed to be moved in the future, in which the light sticking enables to be rearranged and to put the parts again, the over mats outlets shall be clean and free of any fingerprints, and is well cut in clean straight lines and shall seem to well as possible.
- § The student finishes his preparation of the portfolio when he is ready to present it to the public, and achieve the targeted purpose. And when he is ready to clarify his thoughts and themes well. The designer is able to modify the portfolio before presenting it to the customers and spectators. But the designer sometimes needs addition; in this case he is opted to do a new portfolio as it is difficult to add more works after it is proposed for the spectators and clients.
- § Some designers depict his portfolio by laser to maintain it and maintain its continuity, and shall copies them colored photocopies, if these designs are large in size, sometimes these photocopies are having a best appearance than the original artistic work, so this traditional portfolio is transferred by the designer to an electronic one. The student's (the designer's portfolio) is considered so important for him along his work in women's outer wear which cares for the quality of her fashion. (Nckelvey & Munslow: 2003- 131)
- The portfolio of the student "the designer" is often similar to those of the women's outer wear designers and the details of its content is differentiated in terms of the sketches , the technical drawings and calculation of cost, and others" in accordance with his specialization in the fashion field of women's outer wear. the casual, romantic, classical, and night wear, and others , or the nature of the designers school to which the English,

Italian, or French designer belong, as shown in the pic of (١٧) – (١٤) and table (1). But it is important that the design works inside it achieves its goal in terms of its distinction

and diversity, and it clearness to express itself without the need for any interpretations in order that the portfolio of the student seems to be professional. (Stephens: 2005- 348).



Pic. ١٧ :shows the pages of the portfolios Of women's outer wear designers in the Italian Fashion Institute Di Moda Burgo's.



Pic.13: shows the pages of the portfolios of women's outer wear designers in the French institute La Chambre Syndicale de la Couture Parissinné for fashion



Pic. 14: shows the pages of the portfolios of women's outer wear designers in the London Collage of Art/ Fashion.

Table (1): Shows a comparison between the different schools designe

Points of comparison	London collage of arts	Chambre Syndicale	Burgo's Di Moda
Introduction page	Concentrated	-	Shallow
Theme (inspiration)	Simple, Expressive Using CAD	-	Depend mainly on collage art
Coloring techniques	They don't interested in painting .they depend on fast sketching.	They interested in painting.	They interested in painting with shadows and effects.
Technical drawing (flat drawing)	They put technical drawing with details and zooming and made collection plane with information.	Flat drawing with no information.	Flat drawing With simple information.
Technical options (technical thinking)	They put more than one technical method.	-	-
Photo of the prototype	Present	Present	Present
Steps images	Present	-	-
Photo of the design	Present	Present	Present

3-5-5- The technical specifications of the portfolio of the student (the designer) of Women's outer wear fashion.

- § The portfolio of the student includes the best of his artistic and design works dated by the student (the designer).
- § The content of the design works which are inside the portfolio intends all the intended customers of women.
- § The portfolio contains all the new of works which highlights many of the various skills of the student or the designer"
- § Process all the design works inside the portfolio expressing themselves without any interpretations or illustration or even inquiry.
- § The existence of adequate information for all design work inside the portfolio to illustrate it history background, and purpose, the nature, and the properties of the intended customers. The best artistic works is placed at the beginning of each portfolio of the student for the vitality of the first impressions. (Simon Selvewright:2011-99)

- § To put the best artistic works at the beginning of the portfolio of the student "the designer" to give vital first impression.
- § To ensure the cleanness of the portfolio in terms of using glue materials to fix the works inside it well and aesthetically.
- § To ensure writing the details of the student (the designer), its address clearly on the artistic portfolio of his works.
- § The portfolio shall be updated continuously in order to be simple, and add new projects, and remove the old works which are there for a long time.
- § To ensure putting the property mark on each work inside the portfolio of the designer (the student) or to put the property code (C) of the each portfolio of the student (the designer of women's outer wear fashion. (Simon Selvewright:2011-100)

4- Applied Experience:

The students' portfolios is prepared as "designers" of women's outerwear fashion by following the technical specifications for the preparation of the student's portfolio in order to be ready as the student of today and the

designer of tomorrow; accordingly, the student will present it to an exhibition, a client, a job or a certain community, in accordance with those specifications "in question" through the following steps:

4-1- Identify the overall objectives for preparation the student's "designer" portfolio for the women's outer wear fashion as follows: -

The study of the technical specifications for preparation a portfolio of the student 'the "designer" ' under the study of women's outer wear fashion aims the following through the following, namely:-

4-1-1 general objectives:-

- § - Increase the students' knowledge of "designers" technical and scientific specifications which are specified for preparing a designer's portfolio for women's outer wear fashion.
- § - Develop their skills through studying various methods in all practical experience sites; for the purpose of achieving standardization of their designing works in their area of specialization, moreover, make them acquire positive trends in order to improve and develop their business.
- § - Determine the standardization of the final evaluation for the students "designers"; through " technical specifications in their area of specialization, therefore, this will ease the identification of the individual differences and judgment of the student 's performance as being a" designer"; in addition to, identifying the extent of his success in achieving the designing and educational tasks which are specified and required to process the portfolio.
- § - Adaptation of the circumstances which are suitable and encouraging in order to increase the students' "designers" participation; for the purpose of evaluating their work and colleges in a right way in the field of their business.
- § - Process creative and trained designing cadres in the field of designing women's outer wear fashion (as required by the labor market) – speed of judgment by the employer on the ideas and knowledge of the skills and attitude of the designer then to appoint him in the appropriate job which suits its abilities. So we can classify the general objectives to procedural objectives as follows:

4-1-2- procedural objectives as follows:

4-1-2-1- Knowledge objectives: in which the student (the designer) is able to:

- § To identify the technical specifications of preparing the portfolio of the women's

outer wear designer.

- § Endorse the importance of preparing the planning of the portfolio of the designer of women's outer wear.
- § Identify the measurements of the portfolio of the women's outer wear designer.
- § Give examples to the quotation sources for designing the women's outer wear fashion.
- § Distinguish the contents of the portfolio of women's outer wear designer.
- § Revise the planning of the portfolio of the women's outer wear designer.
- § Gives examples of the possible solutions to overcome the obstacles which face him during the preparation of the portfolio.
- § Lists the different methods of displaying and extracting of the portfolio of the fashion designer.
- § To reformat the design works to keep it standard in light of the specifications to keep pace with the technological development and the requirements of the time.

4-1-2-2-Skills objectives: in which the student is able to:

- § - To practice the preparation of the contents in a standard manner in light of its specification.
- § - Is able to evaluate his works in light of these specifications.
- § - Able to organize his design works inside the portfolio
- § - To be proficient planning the sheets of the portfolio of the women's outer wear designer.
- § - Practice standard evaluation for its design works continuously.
- § - Invent methods to output his design sheets inside the portfolio.
- § - To be proficient in organizing his works as themes related to each other inside the portfolio.
- § - To be proficient in writing the titles which express his design thought inside the portfolio.
- § - Practice preparation of the sheets of the portfolio which is designed in a great clean manner.
- § - To be proficient to photograph his works in distinctive angles to be put inside the portfolio.
- § - To invent ways to output the sheets from the portfolio.

4-1-2-3- -Emotional objectives: in which the student (the designer) is able to:

- § -To be aware of his creative ability during the preparation of the portfolio of the women's outer wear designer.
- § -To be enthusiastic to prepare his portfolio of the women's outer wear fashion.

- § -To maintain his originality and the unique style when extracting the portfolio of the designer.
- § - To care to extract a good and accurate portfolio.
- § -To accept the guidance and instructions given to him tolerantly during preparation of the portfolio.
- § - Accept the evaluation of others and do it to achieve the best preparation for the portfolio of the designer.
- § - Listen well during explaining and application.
- § - Consider the organization in applying the technical specification during the preparation of the portfolio to achieve its goal.
- § - Appreciate the importance of preparing the portfolio of the women's outer wear designer in its technical specifications.

The content of designers' port-folio concerning what have been mentioned in the theoretical part of this study is defined in accordance with books and scientific references specialized in the field of outer wear women, and what these books and references contained such as knowledge, skills, directions, and standard technical specifications of each content in order for the port-folio to be standard for the designer in the field of his/her specialization and to achieve its established target. The researcher has organized and arranged the content in the form of consecutive and logical topics that are gradual in depth and breadth from the easy to the difficult, and from the simple to the complex to studying and applying technical specifications relating to preparing the port-folio of fashion designer for outer wear women, so that the content includes topics in the following order:

4-2- Defining the content of designers' port-folio:

Table (2): Shows a Topics content preparation of designers' port-folio

Topic	Content
The first	: - General concepts on designing outer wear women, the designers' role, and the designers' portfolio.
The second	: -Studying the content of designers' portfolio
The third	: -Studying technical specifications relating to preparing the designers' port-folio
The fourth	: -Studying the outline of designers' port-folio
The fifth	: -Studying pages preparation of designers' port-folio
The sixth	: -Arrangement of topics inside the designers' portfolio
The seventh	: -Depicting the designers' works
The eighth	: -Evaluating designers' works "the standard works in the light of their specification"
The ninth	: -Preparing the designers' port-folio in the light of its technical specifications
The tenth	: -Preparing and evaluating the designers' portfolio in the light of its technical specifications
The eleventh	: -Evaluating the designers' port-folio in the light of its technical specifications
The twelfth	: -Ending designers' portfolio in the light of its technical specifications

4-3-Defining the scientific means used for preparing the students' (designers') port-folio:

The process of studying and defining the technical specifications include prior-preparation in terms of tools and scientific means necessary for enriching scientific situations. These tools and means are selected in the light of the targets defined for preparing the port-folio. The researcher had prepared the appropriate technical means for achieving the research targets taking into account environment conditions within lecture-hall such as lighting, ventilation, the place used for displaying the scientific mean, and the extent of hearing and seeing the sound and image by students "designers". Scientific tools and means used for preparing the students' (designers') port-folio can be defined as follows:

- § Computer and Data Show.

- § Displaying books, references and documentary videos that clarify various methods for preparing designers' portfolio.
- § Displaying the pages of designers' portfolio in various design schools "French-Italian- British"
- § Blackboard for confirming the clarification of some parts that may be difficult to be understood.

4-4-Defining education and learning strategies used for preparing the students' "designers'" port-folio:

They are the phases practiced by the instructor in charge in transferring, explaining, and applying the scientific technical specifications relating to preparing the port-folio of fashion designer for outer wear women in the light of established targets during the various educational situations of students "designers". These phases can be summarizes as follows:

4-4-1- Lecture: -

It is the most common method that assists the teacher to organize the information and thoughts, and to make a comparison between different points of view.

4-4-2- Discussion: -

It increases the effectiveness of students "designers", and provide them with the opportunity to participate in the discussion and express their opinion whether by acceptance, refusal, or just by listening. Discussion also makes the student "designer" able to understand, make a comparison, and conclude results in order to reach a lot of facts and information by himself.

4-4-3- Demo "Explanatory statement":-

It is a practical display for raising the desire and suspense of students "designers" concerning what is submitted in it. Flip chart is made in three phases, namely, preparation, execution, and ending, and it is used in accordance with the following steps for each topic or phase within the designers' portfolio, and the researcher would provide examples on the phases of preparing designers' portfolio which are:-

- § Students "designers" are given copies of page from the designers various portfolios in counterpart colleges.
- § Clarifying the steps followed for preparing each page in accordance with its sequence and content.
- § Clarifying the steps of applying technical specifications on port-folio content.
- § Students "designers" are given the chance to evaluate their designing works and to be sure that they meet the standards in the light of technical specifications, and to prepare these pages in accordance with these specifications.
- § Steps followed for preparing the port-folio shall be summarized from time to another.
- § Students "designers" are allowed to hold discussions and express their inquires.
- § Evaluating the works and skills of students "designers" for preparing the pages of their respective port-folio.
- § Emphasizing the technical specifications of preparing the port-folio pages.

4-5-Defining the educational activities used for preparing the students' (designers') portfolio:

Educational activities are related to interactions that occur in educational situations between the teacher and student "designer" on the one hand, and between students "designers" on the other hand during the preparation of various skills of students' "designers'" port-folio for achieving the established targets.

The following are among the used educational activities:

- § Perform dialogues and discussions with students through presenting some questions on knowledge relating to the technical specifications of preparing the designers' port-folio, and the targets and content of which.
- § Collecting information and examples through different websites for knowing the methods used in counterpart colleges and institutes for preparing the designers' portfolio in order for these technical specifications to be concluded and established in their minds.
- § Present a presentation for what the student has collected about preparation of the designer's portfolio, to use it when preparation his own portfolio.
- § Uninterrupted training on preparing designers' portfolio in accordance with its technical specifications as follows:
 - To evaluate their designing works to make them meet the standards continuously.
 - To define the best and strongest works to be included within the port-folio.
 - To sign, number and arrange their designing works well in accordance with time sequence.
 - To define the appropriate measures for designing works within the port-folio's one page.
 - To prepare the standard designing pages within the port-folio perfectly.
 - To fix works in a unique technical way perfectly, so that works would be modified easily.
 - Providing images relating to designers' works within port-folio pages perfectly.

4-6-Tools and ores used for preparing students' "designers'" port-folio:

- § Painting and coloring tools used in couture.
- § Scanner for scanning works relating to preparing pages of students' "designers'" port-folio.
- § Tools used for cutting and pasting papers.
- § Digital camera for depicting the different phases.

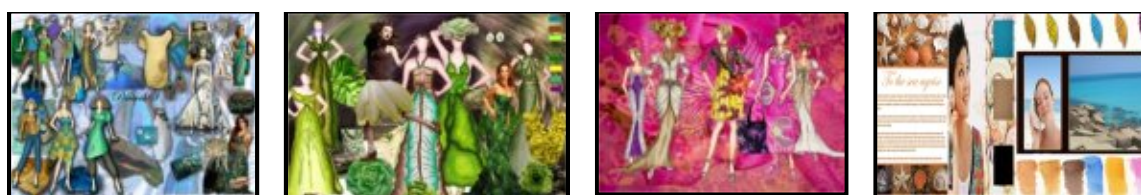
4-7-Evaluation:

The "in question" technical specifications are evaluated before application through a host of academic arbitrators by evaluation scale (research appendixes (1) and (2)), and the technical specifications are modified according to arbitrator's views and there was an agreement among them by 95%, Each content in the port-folio was evaluated for developing its points of strength, and improving its poor points, so that it would meet the standards in accordance with

proposed technical specifications for preparing the port-folio final pages and defining the best designing works of each student "designer". In addition, students' "designers'" performance and application skills of proposed "in question" specifications are evaluated through a performance note card (research appendix (3)) and academic arbitrators agreed on the same by 69%. A scale was prepared for measuring students' attitudes and desires towards preparing their port-folios in the light of proposed technical specifications (research appendix (4)), on which academic arbitrators agreed by 89%.

Consequently, final port-folios are evaluated by evaluation scale (research appendix (5)), and specialized academics agreed on the same by 93% to be sure that these standards are applied and that students' "designers'" port-folios meet the standards.

Through following previous phases and steps, preparing port-folios of students "fashion designers" for outer wear women of sample study was ended in the light of technical specifications studied in the theoretical part, and examples of these port-folios would be shown in the following pic (15-20):



pic (15) an example of pages from students' works in the port-folio: Containing "cover, mood, concept, story board, or style, Artists sentence, Customer Profile, The trends of the fashion and Photography in accordance with proposed specifications.

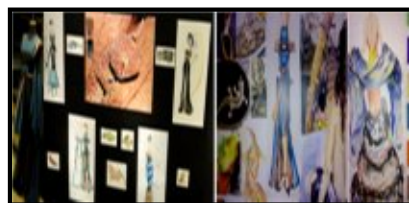


pic (16) an example of pages from students' works in the port-folio: Containing "sketches, designs, collection, Technique drawing, textile Samples and cost design accordance with proposed specifications.

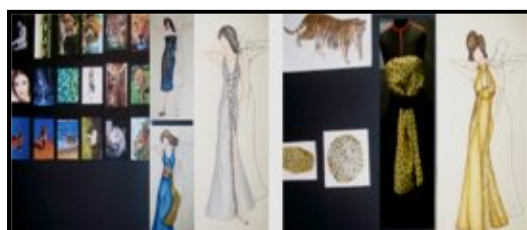
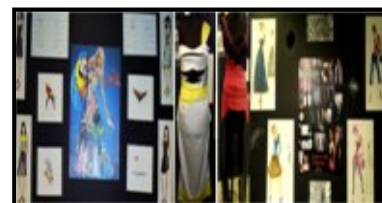
Pic. (17) an example of pages from students' works in the port-folio The highest degree



Pic. (18) an example of pages from students' works in the port-folio The highest degree



Pic. (19) an example of pages from students' works in the port-folio on the average degree



Pic. (20) an example of pages from students' works in the port-folio on less degree



5- Result and Discussion:

This part of study includes conducting statistical transactions concluded from study original sample for verifying hypotheses, and interpreting and discussing the achieved findings in the light of theoretical framework.

Hypothesis I:

There are statistically significant differences between averages of students' "designers'" degrees in the interest of post

application for preparing the student's "designer's" final fashion port-folios for outer wear women in the light of in question technical specifications. For verifying the authenticity of hypothesis, (t) test was applied for finding differences with statistical significance between the averages as shown the following table:

Table (3) statistical significant differences between the averages of degrees for students "designers" in preparing port-folios (pre\post)

Variable	Average	Number sample	Standard deviation "s d"	(t) test	Degrees of freedom "d f"	Significance level
Pre first axis	0	15	0	20,687	14	There are differences at 0,01
Post first axis	4.27	15	0.799			
Pre second axis	0	15	0	15.101	14	There are differences at 0,01
Post second axis	4.13	15	1.06			
Pre third axis	0	15	0	18.873	14	There are differences at 0,01
Post third axis	4.2	15	0.862			
Pre fourth axis	0	15	0	13.663	14	There are differences at 0,01
Post fourth axis	4	15	1.134			
Pre fifth axis	0	15	0	33.5	14	There are differences at 0,01
Post fifth axis	4.47	15	0.516			
Pre 5 axis	0	15	0	22.449	14	There are differences at 0,01
Post 5 axis	21.07	15	3.634			

From the table (3), it becomes clear that all respectively calculated (t) test have statistical significance at level 0.01 in the interest of post application for preparing the port-folio fashion designer for outer wear women in the light of all in question specifications; the matter which indicates that all students "designers" benefitted from knowledge and information relating to these technical specifications, and their growth and development in preparing designers portfolio are highlighted. Accordingly, **the hypothesis authenticity is verified.**

Hypothesis II:

There are statistically significant differences between averages of students' "designers" skills degrees in the interest of post application during preparing the student's "designer's" fashion port-folios for outer wear women in the light of in question specifications. For verifying the authenticity of hypothesis, (t) test was applied for finding differences with statistical significance between the averages as shown in the following table:

Table (4) statistical significant differences between the averages of skills degrees of students "designers" in preparing port-folios (pre\post)

Variable	Average	Number sample	Standard deviation "s d"	(t) test	Degrees of freedom "d f"	Significance level
Pre first axis	0	15	0	12.019	14	There are differences at 0,01
Post first axis	3.87	15	1.246			
Pre second axis	0	15	0	12.322	14	There are differences at 0,01
Post second axis	4.2	15	1.32			
Pre third axis	0	15	0	12.88	14	There are differences at 0,01
Post third axis	4.07	15	1.223			
Pre fourth axis	0	15	0	21.539	14	There are differences at 0,01
Post fourth axis	4.13	15	0.743			
Pre fifth axis	0	15	0	23.129	14	There are differences at 0,01
Post fifth axis	4.4	15	0.737			
Pre sixth axis	0	15	0	9.239	14	There are differences at 0,01
Post sixth axis	3.33	15	1.397			
Pre seventh axis	0	15	0	11.635	14	There are

						differences at 0,01
Post seventh axis	3.8	15	1.256	20.687	14	There are differences at 0,01
Pre eighth axis	0	15	0			
Post eighth axis	4.27	15	0.799	11.902	14	There are differences at 0,01
Pre ninth axis	0	15	0			
Post ninth axis	3.93	15	1.28	23.189	14	There are differences at 0,01
Pre tenth axis	0	15	0			
Post tenth axis	4.33	15	0.724	16.039	14	There are differences at 0,01
Pre eleventh axis	0	15	0			
Post eleventh axis	4.2	15	1.014	20.269	14	There are differences at 0,01
Total Pre eleventh axis	0	15	0			
Total Post eleventh axis	44.53	15	8.509			

From the table (4), it becomes clear that all (t) test calculated respectively have statistical significance at level 0.01 in the interest of post application during the application of technical standards of preparing the port-folio of fashion designer outer wear women, Which indicates the enrichment of applying technical standards in preparing designers' port-folio.

Accordingly, the hypothesis authenticity is verified.

Hypothesis III:

There are statistically significant differences between averages of students' "designers" attitudes degrees in the interest of post application during preparing the student's "designer's" fashion port-folios for outer wear women.

Table (5) statistical significant differences between the averages of degrees of students' "designers" attitudes towards proposed specifications (pre/post)

Variable	Average	Number sample	Standard deviation "s d"	(t) test	Degrees of freedom "d f"	Significance level
Pre first axis	0	15	0	23.189	14	There are differences at 0,01
Post first axis	4.33	15	0.724			

From the table (5), it becomes clear that all calculated (t) test have statistical significance at level 0.01 in the interest of post application which indicates that student's attitudes in

preparing student's "designer's" port-folio of fashion for outer wear women are positive. Accordingly, the hypothesis authenticity is verified.

Table (6) statistical significant differences of arbitrators' degrees concerning port-folios prepared under proposed specifications

Axis	Arbitrators	1	2	3	4	5	CHI Squire CA2	Significance
first	Academics	0	0	0	34	86	4.683393	-
	Experts in the field	0	0	0	10	50		
	Industry men	0	0	0	10	50		
	Total	0	0	0	54	186		
second	Academics	0	0	5	32	37	44.48087	**
	Experts in the field	0	0	0	0	55		
	Industry men	0	0	0	0	55		
	Total	0	0	5	32	183		
third	Academics	0	0	16	46	88	34.33417	**

	Experts in the field	0	0	0	10	65			differences at 0,01
	Industry men	0	0	0	10	65			
	Total	0	0	16	66	218			
fourth	Academics	0	0	5	32	73	44.48087	**	There are differences at 0,01
	Experts in the field	0	0	0	0	55			
	Industry men	0	0	0	0	55			
	Total	0	0	5	32	183			
fifth	Academics	0	0	16	46	88		**	There are differences at 0,01
	Experts in the field	0	0	0	10	65			
	Industry men	0	0	0	10	65			
	Total	0	0	16	66	218			

From the table (6), CHI Squi (CA2) calculated value becomes clear as it equals (4.68, 44.48, 34.33, 44.48, and 34.33) successively at freedom degree of (4) and significance degree of (0.01) for comparing between arbitrators' opinions. From their points of view, there are no differences between students "designers" in terms of preparing final port-folios in the light of proposed technical specifications as this is shown in the first axis. There are differences over port-folios contents although they are fixed, but they highlight the designers' various skills and ideas as shown in the second axis. Accordingly, there are differences over port-folios validity in work field the appropriate the needs of Egyptian market as the thoughts of Egyptian people vary between various kinds of fashion as some of them deals with elegant, Haute couture, Casual, or other fashions as shown in the third axis. Arbitrators agreed that there are differences in the port-folios general aesthetic form; the matter which is attributable to the designer, his experiences and philosophy as show in the fourth axis. There are differences between port-folios prepared targets in terms of age group, social class, ...etc, and also in the ways of presenting these targets as shown in the fifth axis. However, in general, these port-folios meet the proposed specifications, keep pace with technological progress, may deemed a marketing product for the designer, highlight various skills of design, are equal concerning their contents, help the designer to join the job that appropriate his skills, experiences, acquired knowledge, preferences and attitudes, and thus they highlight the student's "designer's" acquired experiences in the field of specialization.

Conclusion:-

Research Results can be summarized as follows:

1- The student's "designer's" port-folio is evidence on its unique scientific development, abilities, and skills. It also shows learning experiences undergone by the student and highlights strength points for developing them in the field of designing fashion for women.

2- The content of student's "designer's" portfolio for wear women suits the nature of work within garments factory, and it helps the designer to get an appropriate job and the employer to decide on appointing him.

3- Preparing the student's "designer's" portfolio in accordance with technical specifications helps in raising the level of fashion designers for outer wear women in the field of specialization. The possibility of modifying the port-folio along the designer's life keeps him up-to-date with the ongoing industrial developments and market variable requirements.

4- The student's "designer's" ways of thinking in preparing his port-folio and the phases he passes by since he puts his idea on the paper until he reaches its final form differ in accordance with the nature of each student "designer".

Recommendations and proposals:-

The researcher recommends the following:

1. With searching always in the new updates in this field to obtain high skills practically and scientifically, and also for the students "the designers" who graduated from this scientific department, to help them to be equal with the designers of similar colleges in European countries, and the easiness to participate in the international competitions and provide many opportunities.
2. It is necessary to complete and develop the portfolio of today's student and tomorrow's designer as one study is not

enough because it is a broad field that requires many other studies.

3. To connect between scientific curriculums and practical experience, and technological development leads to increasing designers' competitive abilities and promoting their level until they become international designers.
4. To conduct many workshops among this faculty and other similar faculties to investigate the new updates in the field of manufacturing the fashion to increase the cultural and scientific exchange and experiences.

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Helwan University
Faculty of Applied Arts
Department of Apparel Design & Technology

Research appendixes

Dear

Pro. Dr. \.....

Researcher\ **Sherien Saied Mohammed Hassan**, Faculty of Applied Arts- Helwan University,
 is studying garment specialization entitled:

Study the technical specifications of port-folio fashion designer for outer wear women

The researcher has prepared this form for collecting data that helps on completing the applied side of her scientific research. You are kindly required to read this form and express your point of view through putting before the appropriate level from your point of view, with taking into account that No. (5) Is the highest level and No. (1) Is the lowest level. The researcher extends to you her deepest thanks and appreciation for your highly appreciated cooperation in completing the scientific research.

Thank for your best cooperation

Researcher

Appendix (1) names and professions of academic arbitrators of study tools and specialization and industry experts

Name	Profession
1. Pro. Dr. Rushdie Mohammed Eid	:- A professor in Garment Department-vice-dean for post graduate studies- Faculty of Home Economics- Menofia University.
2. Pro. Dr. Mohammed El-Badry Abd El-Kareem	:-Professor of machines at garment Department- Faculty of Applied Arts- Helwan University.
3. Pro. Dr. Hanan Hosny Bashar	:-Assistant professor and acting as the head of Home Economics Department- Faculty of Specific Education- Menofia University.
4. Pro. Dr. Mohammed Elsaid Mohammed	:- Assistant professor and Head of Home Economics Department- Faculty of Education- Suez Canal University
5. Pro. Dr. Amr Gamal Hassona	:-Assistant professor and acting as the head of Garment Department- Faculty of Applied Arts- Helwan University.
6. Pro. Dr. Waled Shabaan	:- Assistant professor-Faculty of Home Economics- Helwan University.
7. Dr. Karama Thabet	:- Lecturer - Faculty of Home Economics- Helwan University.
8. Dr. Hazem Abdul Fattah	:- Lecturer - Faculty of Home Economics- Helwan University.
9. Eng. Mohammed Elsayed Omara	:- Lecturer - Technical Institute of Fashion- Patterns Department, La Chambre Syndicale – Cairo
10. Eng. Ahmed Helmy	:- Lecturer of fashion design- Technical Institute of Fashion, La Chambre Syndicale- Cairo
11. Eng. Belal Ashraf	:- Lecturer of fashion design- Technical Institute of Fashion, La Chambre Syndicale – Cairo
12. Eng. Manal Mosaad Ebrahim	:-Professor at Fashion and Design Center- Burgo's - Cairo.
13. Eng. Habeba Mohammed Abdel Salam	:-Fashion designer- graduated from Fashion Institute in Paris.
14. Mr. Ahmed Farouk Abbas	:-Fashion designer in Concrete Company.
15. Mr. Mohammed Foad Ghareb	:-Fashion designer in Concrete Company.
16. Mr. Wasam Metwally	:-Fashion designer- Rami Shorbaji Company
17. Mr. Tasnim Abdul Hamid	:- Fashion designer- Rami Shorbaji Company
18. Mrs. Ola El-sayed El-tokhy.	:- Fashion designer in M.SOU Company.

Appendix (2) the scale of evaluating technical standards relating to preparing designer's port-folio for outer wear women

S.N	Phrases	Degree				
		1	2	3	4	5
1	Statements express technical specifications relating to preparing designer's portfolio in a proper way.					
2	Technical specifications relating to preparing designer's port-folio for application are real					
3	Technical specifications relating to preparing designer's portfolio have a definite target.					
4	Technical specifications relating to preparing designer's portfolio may be measured.					
5	Technical specifications relating to preparing designer's portfolio must be executed in a definite time.					
6	Technical specifications relating to preparing designer's portfolio are suitable for learning.					
7	The sequence of Technical specifications relating to preparing designer's portfolio is logical.					
8	The easiness of evaluating the designer's port-folio prepared through them.					
9	Technical specifications relating to preparing designer's port-folio appropriate the field of specialization.					
10	Technical specifications relating to preparing designer's port-folio helps on highlighting the designer's skills.					
11	The contents of designer's port-folio help him to join the job that appropriates his unique abilities.					
12	Technical standards results in standard port-folio for outer wear women.					
13	Technical specifications relating to designer's portfolio keep pace with technological developments.					

Appendix (3) a note card for evaluating skills during the preparation of port-folio designed in the light of technical specifications

Phrases	Degree					Notes
	1	2	3	4	5	
1. The general form of the designer's port-folio prepared in the light of supposed specifications						
1-1-To fix the size of port-folio all pages.						
1-2-To fix the direction of port-folio all pages.						
1-3-All designer's data in the port-folio are clear.						
1-4-The general form of designer's port-folio is prepared in the light of these supposed specifications.						
1-5-The quality of student's "designer's" finally prepared port-folio.						
2. The quality of student's "designer's" finally prepared port-folio.						
2-1-The designer's portfolio must be prepared in a high quality.						
2-2-Aesthetic form of prepared port-folio is appropriate.						
2-3-The prepared portfolio is highly clean.						
2-4-Preparing all pages with extreme care						
2-5-All contents shall meet the standards in the light of in question technical specifications.						
2-6-All works must be cut in sharp straight lines.						
2-7-All works must be fixed in very high quality.						
3. Preparing the contents of designer's port-folio in the light of proposed specifications.						
3-1-All contents of port-folio must be prepared in high accuracy.						
3-2-All contents of port-folio must be arranged in accordance with their time sequence.						
3-3-All contents of port-folio must be prepared in accordance with proposed technical specifications.						
3-4-Contents of portfolio must achieve their established target.						
4. The application of technical specifications relating to preparing designer's port-folio.						
4-1-All designer's port-folio pages must be prepared in the light of proposed technical specifications.						
4-2-Port-folio works must meet standards in the light of proposed technical specifications						
4-3-Technical specifications relating to designing designer's portfolio must achieve their established target.						
4-4-All technical specifications relating to preparing designer's port-folio were applied.						
5. Designer's port-folio must achieve the target associated with its preparation in accordance with proposed specifications.						
5-1-The port-folio highlights the designer's various skills in his field.						
5-2-The port-folio shows the designer's multiple experiences in the field of his specialization.						
5-3-The port-folio achieves the target behind its preparation.						
5-4-The port-folio shows the designer's thought and philosophy.						
5-5-It keeps designing works.						
6. The balanced pages of finally prepared port-folio.						
6-1-Balancing designing works within port-folio pages must be taken into account.						
6-2-There must be balance in spaces writings, and titles within portfolio pages.						

6-3-Image size must appropriate the size of port-folio page.						
7. Clearness of finally prepared port-folio pages.						
7-1-All portfolio pages are free from inquires.						
7-2-All port-folio pages seem to be harmonic.						
7-3-All port-folio pages are prepared as topics connecting with each others.						
7-4-All port-folio pages must be written by the designer who prepared it.						
7-5-The historical background of all works in portfolio pages is clear.						
8. Publishing pages of finally prepared port-folio.						
8-1-The designer searches for up-to-date means for publishing pages of his portfolio.						
8-2-The designer tries many methods of publishing to reach the best method that expresses his work.						
8-3-He must be content with ideas presented to him for publishing his pages.						
9. The designer evaluates his works on an uninterrupted basis.						
9-1-The designer evaluates his works by himself.						
9-2-The designer prepares all his works in accordance with proposed technical specifications.						
9-3-The designer evaluates his work by the surrounding community.						
9-4-The designer modifies his works continuously.						
9-5-The designer improves his performance continuously to develop his works.						
10. The designer's prepared port-folio achieves occupational purpose.						
10-1-The designer's port-folio helps him to join the job that appropriates his unique abilities.						
10-2-The port-folio highlights the designer's points of distinction in the field of his specialization.						
10-3-The designer's port-folio shows individual differences in the field of specialization.						
10-4-The port-folio markets the designer's unique skills.						
10-5-The port-folio helps the designer to join the job that appropriates his unique abilities.						
11. Participation of colleague students "designers" during the preparation of port-folio.						
11-1-Designer pays attention to her colleague's opinions for evaluating her works.						
11-2-Ask her colleagues to share in the work as group.						
11-3-Help her colleagues in their works.						
11-4-Cooperate with her colleagues during the preparation of port-folio.						

Appendix: (4) measuring students' attitudes towards technical specifications relating to preparing the port-folio of student "designer"

Dear student: put (√) before the appropriate mark according to your point of view, taking into account that number (5) is the highest mark, and number (1) is the lowest one:

Question	Degree					Notes
	1	2	3	4	5	
1. Can you prepare designer's port-folio in the light of the proposed technical specifications alone?						
2. Is it easy to understand technical specifications relating to the preparation of the designer's port-folio for outer wear women?						
3. Do you face any difficulty while preparing the port-folio designed in the light of proposed technical specifications?						
4. The simplicity of technical specifications relating to preparing designer's port-folio?						
5. Do the technical specifications relating to the preparation of designer's port-folio need a great effort to be applied?						
6. Do you face large-scale difficulty during the preparation of designer's port-folio in the light of proposed specifications?						
7. Are you in need for someone to help you in preparing the port-folio of your work?						
8. Do you prefer teaching proposed technical specifications in designing other fashions "male and children"?						
9. Do you feel upset during the application of the proposed technical specifications for preparing the portfolio of your works?						
10. Does the study of technical specifications relating to the preparation of designer's port-folio increases your knowledge?						
11. Is the formulation of technical specification clear?						
12. Does the preparation of designer's port-folio in the light of proposed specifications attract your attention?						
13. Does the preparation of designer's port-folio in the light of proposed specifications increase your skills?						
14. The easiness of applying technical specifications relating to the preparation of designer's port-folio?						
15. Do the definitions technical specifications have established target?						

16. Do you prefer to learn in the field of fashion I this manner?																				
17. Does the preparation of designer's portfolio in the light of proposed specifications increase the necessity of evaluating your works?																				
18. Did you define your target before preparing the port-folio relating to your designing works in the light of proposed technical specifications?																				
19. Did you achieve your target through preparing the port-folio relating to your designing works in the light of proposed technical specifications?																				
20. Did you prepare designer's port-folio relating to your works in the light of proposed technical specifications accurately?																				

Appendix: (5): evaluation scale for evaluating the student's "designer's" finally port-folio in the light of technical specifications

The: axis	Items	portfolio														
		First					Second					Third				
		1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
First:- How the technical specifications is achieved	1	The portfolio meets the proposed technical specifications accurately.														
	2	The objectives of the proposed technical specifications within the pages of the Prepared portfolio.														
	3	The Prepared portfolio highlights all the proposed technical specifications explicitly.														
	4	The portfolio is Prepared in light of the proposed technical specifications.														
	5	The Prepared portfolio with the technical specifications highlights the strengths of the designer														
	6	The thoughts of the designer are expressed in the Prepared portfolio in accordance with the technical specifications.														
	items	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Second: - the content of the portfolio highlights the skills of the designer	1	The content of the Prepared portfolio reflects the knowledge of the designer in the field of designing fashion.														
	2	The contents of the Prepared portfolio highlight his creative skills in his field.														
	3	The contents of the Prepared portfolio demonstrate the trends of the designer in his field														
	4	The contents of the Prepared portfolio demonstrate the experiences of learning, which the designer passed by.														
	5	The contents of the Prepared portfolio highlight the technological development in fashion field.														
	6	The contents of the Prepared portfolio are considered evidence on his creative development.														
	items	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Third : - the portfolio as a marketing product	1	The Prepared portfolio is suitable for work in ready garments factory.														
	2	The Prepared portfolio contributes in raising the level of fashion designer.														
	3	The portfolio is valid to be as a marketing product.														
	4	The Prepared portfolio is an addition in the field of designing women's outerwear fashion.														
	5	The Prepared portfolio helps the owner of the factory to take a decision for employing the designer.														
	6	The ability to modify the portfolio as long as the designer works in the field area														
	items	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Fourth:- the whole shape of the portfolio	1	The general aesthetic appeal attracts for the Prepared portfolio.														
	2	The personal details of the student "the designer" is clear in the portfolio														
	3	The student "the designer" is arranging his works in the profile logically.														
	4	All the sheets of the portfolio are displayed in the same destination.														
	5	All the sheets of the portfolio are in the same size.														
	6	The sheets of the portfolio are convenient with the Prepared														

		items					1	2	3	4	5	1	2	3	4	5	1	2	3	4	5
Fifth:- Preparati on of the portfolio	1	The student simplifies the pages of the portfolio, and is not crowding them.																			
	2	preparation the portfolio expresses the thought of the designer in the field of his specialization																			
	3	The accuracy of The student "the designer" in preparation the portfolio.																			
	4	Appropriateness to the methods of preparation the portfolio.																			
	5	The student "the designer" processes the portfolio cleanly.																			
	6	The student achieves his goal through preparation a portfolio of his own work.																			
The percentage																					