

GUIDELINES FOR THE CREATION OF A FASHION PORTFOLIO

by

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## Chapter I

### INTRODUCTION

Surveys have shown that while 75 per cent of the communications we "receive" are verbal, only about 15 per cent of the information we retain in our memories is received through our ears. The other 85 per cent come through our eyes --from the printed word or from the things we see.<sup>1</sup>

If an aspiring designer is to impress a potential employer, she must visually show him that she has talent. The best way of displaying one's talent is to bring in garments that one has designed and constructed. However, this is usually very inconvenient because it is cumbersome, awkward and not physically feasible to manipulate a large number of designs and garments. In addition, the time required to review all the designs and garments would be a limiting factor.

A more concise and impressive way of displaying one's talent would be through a well organized and thoughtful portfolio. The portfolio would afford the potential employer the opportunity to page through the designer's sketches and get an overall view of the designer's talent.

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<sup>1</sup>Bill Gale, ed., Esquire's Fashions For Today (New York: Harper & Row, 1973), p. 188.

The designer's portfolio is very important in securing a first job, the reasons are that the new designer may be lacking in experience in the fashion industry and its functions. Consequently, the portfolio would allow her to show her potential talent and expertise.

### Theoretical Framework

When the writer started working on her portfolio, it became apparent that there were few guidelines and sources for setting up a fashion portfolio. However, utilizing the experience of college professors and manufacturers in the fashion industry, ideas and guidelines were obtained to organize and develop a fashion portfolio. The first fashion portfolio was completed and the prescribed guidelines were followed. It was found that some of the guidelines were successful while others were unsuccessful. The purposes of this study were:

1. To list guidelines and procedures found to have been successful by the writer in setting up a fashion portfolio for the new designer's first job interview.
2. To provide eleven sketches, namely childrenswear, pre-teen wear, junior sportswear, junior dresses, misses sportswear, misses dresses, coats and suits, skiwear, swimwear, tennis wear and shoes, which were illustrated by the writer and placed in the writer's portfolio.
3. To provide a brief explanation of why certain design features, fabrics and colors were used for the

particular design and why the writer believes the designs would be salable in their particular design area.

### Limitations

The limitations of the report were as follows:

1. The sketches could not be reproduced in color.
2. The texture of the media could not be clearly reproduced. This limitation was partly overcome by the brief explanation that follows each of the sketches describing the design features, colors, fabrics, etc.
3. The sketches will be reduced from 10" X 13" to 8½" X 11", which may distort the design. However, this will be partly compensated for by the explanation after each sketch.

### Assumptions

The assumptions the writer is making are:

1. The new designer who may read this report will be a woman.
2. The new designer's potential employer will be a man.

These assumptions were made because the writer is a female and many students designing today are women (there was no attempt to discriminate against any male design students). Also, most potential employers the new designer will meet will be heads of companies, and these positions are usually held by men.

## Definitions

Design Features--In this report, design features refer to a distinct or interesting quality in a design. This could include the use of trim, openings and closures, buttons elastic, appliques, etc. The design features will differ for each sketch.

"Roughs"--Quickly done sketches that are not refined or perfected but are accurate enough and have enough details to quickly show an employer what one is describing or designing.

"Cray-pas"--A type of crayon which is non-waxy, and non-toxic. It is slightly different from a crayon because of its complete coverage, ease of application, smoothness and pleasing blend qualities.

Manufacturer's Line--The group of garments which a manufacturer deals, promotes and sells.

## Chapter II

### THE FASHION PORTFOLIO

It is suggested that the new designer make refined and finished sketches on quality paper, such as paper from "Aquabee" or "Académie" sketch diaries. Experienced designers see many "roughs" everyday so that something special must be submitted by the new designer who is attempting to enter the fashion industry. Neat, carefully done sketches give an impression of competence.

The potential employer judges the new designer both on the basis of her portfolio and on her appearance. As in many fields, the appearance of the applicant for the position is extremely important. Each of the following items-- what she wears, her make-up and her hair--express her philosophy of fashion as well as her knowledge of fashion. Her portfolio will contain sketches of her designs and will give the potential employer a sampling of her talent. For this reason, it is very important that the portfolio be well prepared, organized and clearly show the designer's talent. A few guidelines in preparing an effective portfolio are as follows:

1. The sketches should be displayed in a simple portfolio with acetate coverings over them. The portfolio should be a comfortable size to facilitate ease in carrying from interview to interview.

Comfortable sizes for sketches are  $8\frac{1}{2}$ " X 11" to 11" X 14". No sketch should be smaller than  $8\frac{1}{2}$ " X 11" or larger than 11" X 14". A sketch smaller than  $8\frac{1}{2}$ " X 11" does not give a forceful or confident presentation.

A sketch larger than 11" X 14" becomes overbearing and cumbersome. In addition, the portfolio needed to carry sketches larger than 11" X 14" would be burdensome and much too heavy to carry into the interviews, and would be difficult to display the designer's work properly because of the space required to present this size portfolio. An appropriate size sketch (  $8\frac{1}{2}$ " X 11" to 11" X 14") gives a well organized, well prepared and confident impression to the potential employer.

2. The sketches should strike a nice balance between designs that are new-looking, but salable, and fashions that are daringly experimental.<sup>2</sup>

3. The sketches should be designs for the season following the current one; a designer looking for a job in early summer (the spring collection has been shown) should come prepared with sketches of fall fashions.<sup>3</sup>

4. The portfolio should contain a majority of sketches which relate to the particular manufacturer. For example, if a designer is interviewing with a sleepwear manufacturer, the majority of the sketches should be of

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<sup>2</sup>Rosalie Kolodny, Fashion Design for Moderns (New York: Fairchild Publications, Inc., 1968), p. 19.

<sup>3</sup>Ibid.

sleepwear and presented at the beginning of the portfolio. Sketches of other types of designs that show the designer has expertise in a variety of fashion areas should be included at the end of the portfolio. A total of ten to fifteen sketches in the portfolio is a good sampling of the designer's talent.

5. When illustrating the fabrics for the sketches, traditional and conventional fabrics should be used. Stripes, plaids and polka dots are very suitable fabrics because the manufacturer can relate to these types of fabrics. If novelty or non-traditional fabrics are continuously illustrated the manufacturer may not relate to the designs because his company may not utilize these types of fabrics.

6. Swatches need not be added to the sketches. The sketches should be clear enough, and the colors and fabrics simple enough to illustrate the designs without the use of swatches.

7. Enough time should be allowed by the new designer when illustrating so portfolio sketches are designed properly. A sketch will convey the quality of work that the designer performs to the potential employer. A few quality sketches will be more acceptable than many faulty or non-quality sketches. The new designer always can and should be adding or subtracting to her portfolio depending on the particular manufacturer with which she will be interviewing.

8. The new designer should develop her own style of illustration. Not every designer can make a professional and perfected illustration. If the designer is not a

competent illustrator, the new designer should do her best work and present her illustrations in a pleasing way, that is, with no pencil markers or smudges.

9. The new designer should initial or sign each sketch on the front of the illustration. This is to assure the employer that the work is that of the designer and that she is proud of her work.

10. Back views of the garments need not be included unless the designer wishes to focus attention on an interesting back design feature.



## Chapter III

### PROCEDURES

This study was undertaken to assist fashion design students in setting up their first fashion portfolio. The study also assisted the writer in establishing and organizing her fashion portfolio. An effective way of assisting both the students and the writer was for the writer to illustrate eleven fashion sketches to be placed in her portfolio. The sketches were done on paper from "Aquabee" or "Académie" sketch diaries. Paper from these sketch diaries was used because it is available in most art stores, and is relatively inexpensive. The size of the paper was 11" X 14", and then cut down to 10" X 13" to fit into the writer's portfolio.

The media used to illustrate the sketches were magic markers, felt-tip pens, crayons, color pencils and "cray-pas" colors. At times all five media were used on one sketch while at other times one, two or more media were used. The particular medium used depended on the color, pattern or texture the writer was trying to reproduce. The new designer has a wide range of media from which to choose: watercolors, acrylic paints or oil paints. The designer must choose the media she can work with comfortably and successfully to achieve the desired colors, patterns, or textures.

The color, patterns and textures the writer used in her sketches depended on the particular design and the design area she was illustrating. The writer illustrated eleven sketches for the different design areas, namely childrenswear, pre-teen wear, junior sportswear, junior dresses, misses sportswear, misses dresses, coats and suits, skiwear, swimwear, tennis wear and shoes. The design areas were chosen because of the writer's interest in these areas. She will be interviewing and planning to work in one of these design areas.

After each sketch is included a brief explanation of why certain design features, fabrics and colors were used for the particular design. The sketches are numbered I-XI for ease in describing and discussing the particular sketches. Since the sketches will be reproduced in black and white and reduced in size for the report, the explanation will help the reader to better understand the design features, fabrics and colors used. The explanation will also include the reason the writer feels the designs will be salable in their particular design areas. It is important that the writer or any new designer have persuasive reasons to the merit and salability of her designs, so that the designs will be accepted into the manufacturer's line.

## Chapter IV

### SKETCHES AND EXPLANATIONS

#### Sketch I - Tennis Wear

This sketch contains two figures. One figure is wearing a one-piece white tennis dress of cotton knit with bright blue and lime green bands across the bust. The bands are different widths for a more interesting and pleasing design. There are no darts in the dress, so that bust control is achieved by the blue and green bands. The white skirt hangs from the green band and forms a slight A-line. The tennis dress has a very free and cool feeling because the shoulders are bare except for the wide, gathered straps. The straps were designed wide so that the woman could wear a brassiere without brassiere straps showing. A short back zipper is included for ease in dressing. Panties for the tennis dress are separate with a stretchable pocket for carrying tennis balls. The tennis dress can be worn with the warm-up jacket on top and the warm-up pants underneath.

The second figure wears the matching warm-up suit of bright blue cotton knit with a contrasting lime green inverted "V" insert on the front of the jacket which continues across the back. The jacket has a convertible collar, tight raglan sleeves, center front zipper opening and is gathered onto a wide elasticized waistband. The jacket contains seven white zippers. The zippers are decorative, as well as

functional. There is a center front separating zipper. Two zippers are inserted into the front raglan sleeve seams and open into pockets. Two zippers are inserted at the bottom seam of the front green band and also open into pockets. The top pockets could be used to hold tissues or a comb while the bottom pockets would be used to hold tennis balls, keys, etc. There are short zippers inserted into the inside sleeve seams. These zippers could be opened slightly for ease in placing the hand and arm through the tight raglan sleeves. The pants have an elastic waistband and are tight-fitted. The pants contain two separating zippers which extend the entire length of the pant's side seam. The top of the zipper is at the ankle while the separating part is at the waistband. The zipper is a separating one so that one leg zipper or even both could be totally opened for ease in dressing. In the event that it is not necessary to totally open the leg zippers, the wearer could unzip the zipper slightly for ease in pulling it over tennis shoes.

The tennis dress would be salable because sleeveless dresses with a jacket are very acceptable for sportswear. Since there is much arm movement in tennis a one-piece dress is very good.<sup>4</sup> Retailers in the month of July, 1976 were searching for white tennis wear accented with colors and at

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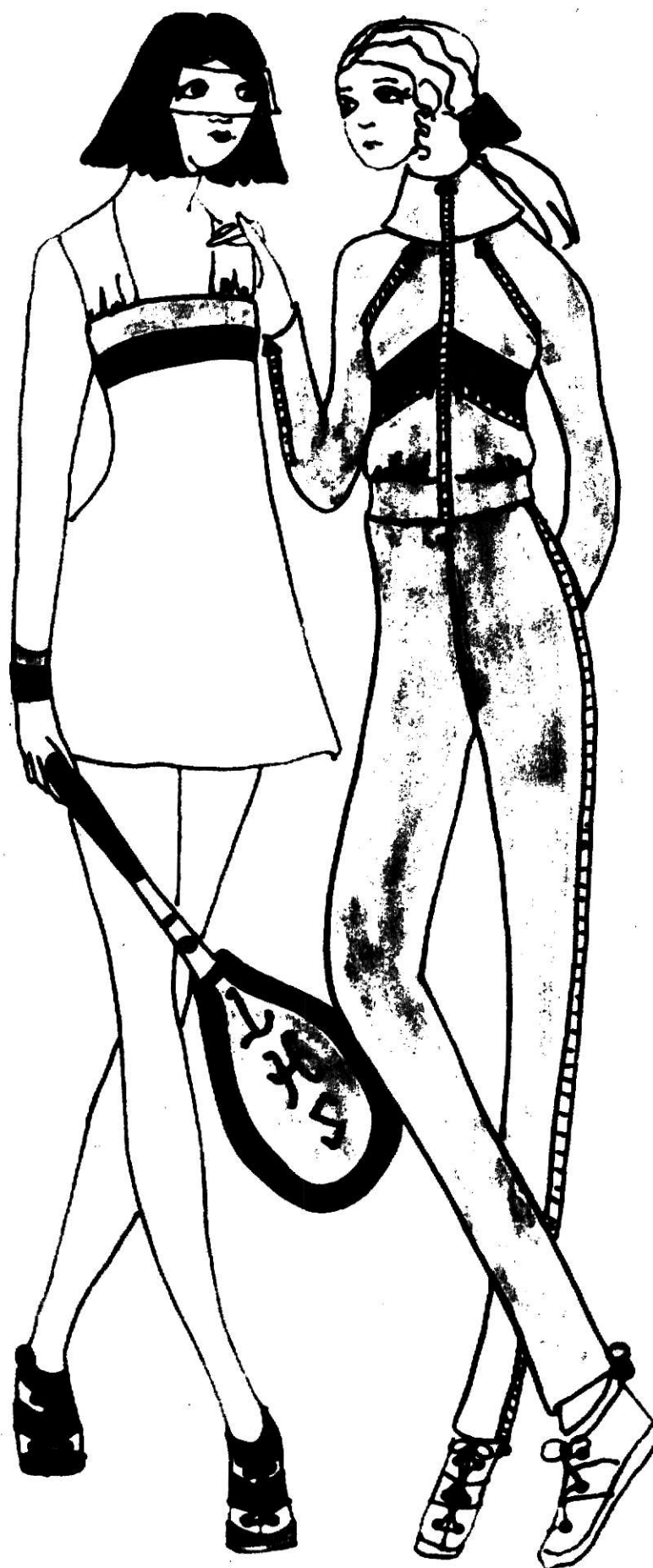
<sup>4</sup>Helen G. Chambers and Verna Moulton, Clothing Selection (Chicago: J.B. Lippincott Co., 1961), p. 267.

a medium price range.<sup>5</sup> The tennis dress would afford the retailers their wish. This tennis dress has accented colors and the cotton knit could help the dress sell at a medium price.

The warm-up suit is very marketable with the raglan sleeves and elasticized waistband on both the jacket and pants. These features afford ease of movement and comfort to the wearer. The zipper and pockets on the jacket gives the wearer plenty of carrying space. The separating zippers on the pants afford ease of dressing and comfort. Both the tennis dress and warm-up suit are made of cotton knit for comfort and ease-of-care.

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<sup>5</sup>Les Gibert, "Tennis Show Finds Retailing Stressing Apparel Business," Daily News Record, July 28, 1976, p. 1, col. 4.



Sketch I - Tennis Wear

## Sketch II - Skiwear

Sketch II contains five separate ski garments that can be bought separately or as a whole group. The group consists of ski jacket, ski knickers, ski turtleneck sweater, ski jumpsuit and a ski sweatshirt with hood. Three basic colors were used: green, red and blue with accents of yellow. The colors were chosen because they would contrast effectively against the white snow, which is an important consideration in skiwear. Even when a ski garment is white it will usually have bright color accents to contrast against the snow. Each of the five ski garments were designed to enhance their "mix-and-match" qualities. The contrast in color provides the applied design or decoration for the garments. In skiwear, the fabric, weave, or prints are the decorative elements. Simplicity in design and added decorative touches are needed for workable skiwear.<sup>6</sup>

The ski jacket is hip-length with a convertible collar, modified raglan sleeves, center front zipper and two front zippered pockets. The jacket incorporates the four colors, blue, red, green and yellow in varying divisions, which produces an unusual and new-looking design. The fiber content is 100% nylon for the shell and lining of the jacket and the fill is 100% polyester. The jacket may be worn with the ski sweater, ski sweatshirt or both underneath and the knickers or jumpsuit as leg coverings.

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<sup>6</sup>Helen G. Chambers and Verna Moulton, op. cit. p. 271.

The ski knickers are something new in skiwear. They are especially appealing for skiing in warmer weather, such as in the spring. The ski knickers are solid blue to complement the more detailed coloring in the jacket, sweatshirt and sweater, with which they can be worn. The knickers have a three inch waistband elasticized in the back to permit "give" and ease of movement. A nine inch back zipper affords easy access into the knickers. The knickers have an elasticized bottom for ease in pulling over ski boots. The fiber content is 100% nylon with 100% polyester fiber fill.

The ski sweater is 80% acrylic and 20% wool in the two colors of blue and red with the pull-over turtleneck and cuffs of green, red and yellow bandings. Like the jacket and sweatshirt, the sweater has modified raglan sleeves for easy fit through the shoulders, which is very effective and necessary in skiwear.<sup>7</sup> The ski sweater can be worn with the jacket, sweatshirt, knickers or jumpsuit.

The ski jumpsuit is basic green to mix-and-match with the ski jacket, sweater and sweatshirt. The jumpsuit has a high modified waistband with buckled straps which criss-cross over the back to prevent the straps from falling over the shoulders. The jumpsuit has two front zippered pockets, a nine inch back zipper and is elasticized at the bottom of the leg. The fiber content is 100% nylon with 100% polyester

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<sup>7</sup>Kay Hardy, Costume Design, (New York: McGraw Hill Book Co., Inc., 1948), p. 173.



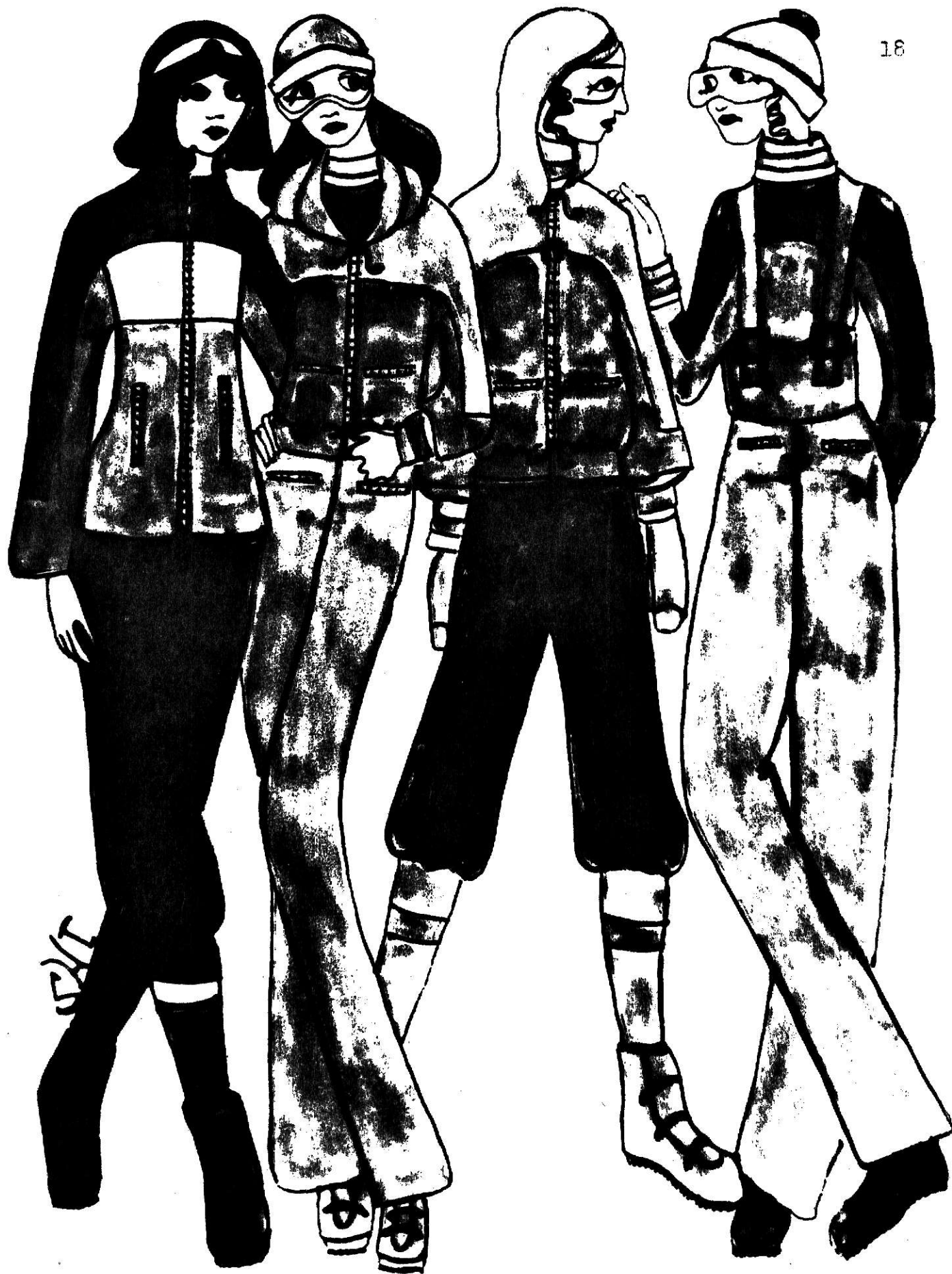
fiber fill. The ski sweatshirt is 80% acrylic and 20% wool. It is red and green with a hood, center front zipper, two front zippered pockets, and elbow length modified raglan sleeves. It is gathered onto a waistband which is elasticized in the back. The sweatshirt has a hood and elbow length sleeves because it is meant to be worn over the turtleneck sweater for warm weather skiing. The sweatshirt can be worn with the knickers and jumpsuit, over the sweater or under the ski jacket.

This ski grouping will be very marketable because of the bright colors and mix-and-match qualities it incorporates. Different garments could be mixed or matched depending on the weather in which the skier was skiing. The jumpsuit, sweater and jacket could be worn for cold weather and the knickers, sweater and sweatshirt for warmer weather skiing. The elasticized waistband and leg bottoms and the raglan sleeves all provide needed ease of movement. The zippers, elasticized waistbands, leg bottoms, and tight sleeves all serve the purpose of preventing snow and wind from entering the garment. The fabrics were chosen for warmth without weight, less bulk and ease-of-care.

Motion in skiing is a smooth turning of the shoulders and a bending of the knees rather than violent movement. For this reason, the fit of the crotch and adequate ease over the hips is very important.<sup>8</sup> These design principles would be taken into consideration during construction of the garments.

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<sup>8</sup>Helen G. Chambers and Verna Moulton, Clothing Selection (Chicago: J.D. Lippincott Co., 1961), p. 268.



Sketch II - Skiwear

Sketch III - Swimwear

Sketch III consists of six garments: a hooded, strapless dress, a slitted skirt, a hooded tunic with matching pants, a one-piece strapless swimsuit and a strapless bikini. In the swimwear industry today, it is very important to have dresses, skirts, pants or tunics that coordinate with the swimsuits. The trend is towards having swimsuits for the beach and other garments to cover them or to wear around the hotel, home, city, etc. The fabric for all the garments is ANTRON<sup>®</sup> nylon. The principal color is brown, with accenting colors of purple, brown and pink.

The dress is hooded with the hood attached to the back and pulled over the head to frame the face. The hood can be taken off the head and converted into a large cowl neck. The dress is strapless and has an uneven hemline. The top of the dress has the modified square design motif of purple, brown and pink. The motif is also repeated near the hemline in the colors of purple and pink. Since the dress is made of ANTRON<sup>®</sup> nylon it will fit tightly across the bodice, mold over the rest of the body and may be pulled on without the use of zippers or buttons.

The long skirt is slit-up the entire right leg to about nine inches below the waist. The design motif in purple, brown and pink is repeated along the slit. The skirt can be worn with the one-piece swimsuit or the bikini.

The one-piece swimsuit is strapless in the front but then built-up in the back and fastened around the neck.

The motif in purple, brown and pink is designed across the top of the brown swimsuit.

The tunic is brown and hooded with pink bandings around the hood, down the front and across the bottom. At the bottom of the long-belled sleeves the design motif is repeated in purple, brown and pink. As with the hood of the dress, the hood of the tunic can be converted into a cowl neck. The pants are tight fitting around the waist and across the hips and then bell out into wide, full legs. Across the waistline, the pink banding is repeated. The tunic and pants can be worn together or alone with the one-piece swimsuit or with the bikini.

The top of the bikini is strapless with the design motif of purple, pink, and brown across it. Like the one-piece suit, the bikini is built up in the back and fastens around the neck. The bottom of the bikini is basically brown accented by the purple and pink design motif near the crotch.

This grouping in the chosen colors of brown, purple and pink will be very marketable as elegant swimwear. However, brighter and more vibrant colors could be chosen for a more casual swimwear grouping.

Swimwear must provide room for action: the whole body moves when one is swimming. The fit of the swimsuit must be perfect. There should be no bulk or additional weight.<sup>9</sup> The fabric chosen for this grouping, ANTRON®

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<sup>9</sup>Helen G. Chambers and Verna Moulton, Clothing Selection (Chicago: J.B. Lippincott Co., 1961), p. 262.

nylon follows all of the above requirements. It stretches to allow for movement, it is lightweight and fits tightly to the body. With ANTRON<sup>®</sup> very few fasteners or construction techniques are required. ANTRON<sup>®</sup> also provides pleasing draping qualities for the hood, tunic and wide leg pant.

When a woman buys this grouping of fashions she will have a total swimwear look. There are two separate swimsuits for swimming or sunning. The skirt can be worn over the swimsuits for a casual pool party. The hooded dress can be worn for a night-on-the-town. The tunic can be worn for a walk down the beach and with the addition of the outfit would be suitable for dining or lounging in the hotel.



Sketch III - Swimwear



Sketch IV - Junior Dresses

The sketch illustrates two junior dresses that would be appropriate for the young working woman. One dress is a medium blue woven polyester with a dark blue belt. The collar is a combination convertible and shawl. In the bodice there are princess seams, a designline across the bust, dropped shoulder seams and an elbow length cuffed sleeve. The skirt falls in a simple A-line silhouette.

The other dress is a lilac colored woven polyester fabric. The bodice has a tie bow at the neck and a buttoned tab closure. The dress has a yoked shoulder seam and a shirt sleeve with buttoned cuff. Two flaps are added for a pleasing decorative feature. The skirt has a buttoned waistband and falls into three pleats on one side of the skirt.

These two dresses would be salable mainly because they would fill the void in the market because of their fashionable colors, appealing fit and silhouette and their ease of care and washing.



Sketch IV - Junior Dresses



Sketch V - Misses Dresses

This sketch contains two figures. One figure shows the entire outfit which is a long sleeve dress with a sleeveless tunic jacket. The other figure shows the dress underneath the jacket in more detail.

Both the tunic jacket and the dress are made of 100% navy woven polyester trim. The jacket is hip-length with a tie closure. The neckline, center front and bottom of the jacket are trimmed in brown. The tie closure and bandings around the armhole are also trimmed in brown.

The calf-length dress has a waistband, long cuffed sleeves, a square neckline, princess line bodice and flared skirt. The neckline, waistband, cuff and bottom of skirt are trimmed in brown. The dress has a center back zipper.

When a woman chooses a dress, she chooses a dress that is suitable to her in color, fit and silhouette: something that fits her needs and can be cleaned easily.<sup>10</sup> The dress and jacket which have been designed would be very salable first because of color. Navy and brown are a very dignified combination and would be appealing to a woman. Second, the fit and silhouette are very flattering to a woman. The tunic is hip-length and loose-fitting so it will cover problem areas if they exist. The dress uses princess lines in the bodice and skirt.

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<sup>10</sup>Helen G. Chambers and Verna Moulton, Clothing Selection (Chicago: J.B. Lippincott Co., 1961), p. 246.

The dress and tunic jacket combination would fill many of the woman's needs. The dress alone gives a very appealing day-time look. However, when the tunic jacket is added the combination could be worn into the evening. The dress and tunic are 100% polyester so the dress and tunic jacket could be washed and cared for easily.



Sketch V - Misses Dresses

Sketch VI - Coats and Suits

This sketch contains a casual coat and a three-piece suit. The casual coat is made of light brown 100% wool with dark brown suede trim. The coat has a lapel collar, tab-front buttoned closing, a modified drop-shoulder sleeve which ends in a tight cuff and two pockets at the hip with decorative flaps. Two more flaps decorate the designline across the bustline.

The suit is composed of an Eisenhower shirt jacket, knee-length skirt and cowlneck sweater. The jacket and skirt are made of grey 100% wool with tan suede trim. The sweater is of 100% rust acrylic. The jacket has the same collar, closing, sleeves and flaps as the casual coat. However, the bottom of the jacket is gathered onto a waistband.

The skirt has a "V" designline across the hips with two flaps added for interest. The skirt has a center front seam which ends in a short kick pleat with a brown wool inset.

Both the coat and the suit incorporate the same fabrics and designlines, so that one manufacturer could easily use both in the line. The particular design could be made in a variety of color schemes which would add in the salability of the line. The reason that wool was chosen is that wool has always been a favorite for suits and coats because of its superb tailoring qualities.<sup>11</sup> By adding suede trim to the tailored wool, the coat and suit become a contemporary look in the coat and suit industry.

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<sup>11</sup>Helen G. Chambers and Verna Moulton, Clothing Selection (Chicago: J.B. Lippincott Co., 1961), p. 222.



Sketch VI - Coats and Suits

Sketch VII - Junior Sportswear

This sketch contains seven pieces: a sweatshirt, warm-up pants, Eisenhower jacket, skirt, blazer, fashion pants and cowlneck sweater. The sweatshirt and warm-up pants are made of 100% Acrilan acrylic while the other pieces are of a lightweight wool.

The sweatshirt is basically brown with red and yellow accenting stripes. Red stripes are down the center of the hood, across the bodice, at the top of the pocket and at the cuff. Yellow stripes are down the outside sleeve seams and across the bodice. The pocket is also yellow. The sweatshirt has a center front zipper and elasticized waistband and cuff. The pants are brown with an accenting yellow stripe down the side seam. The pants have an elasticized waistband.

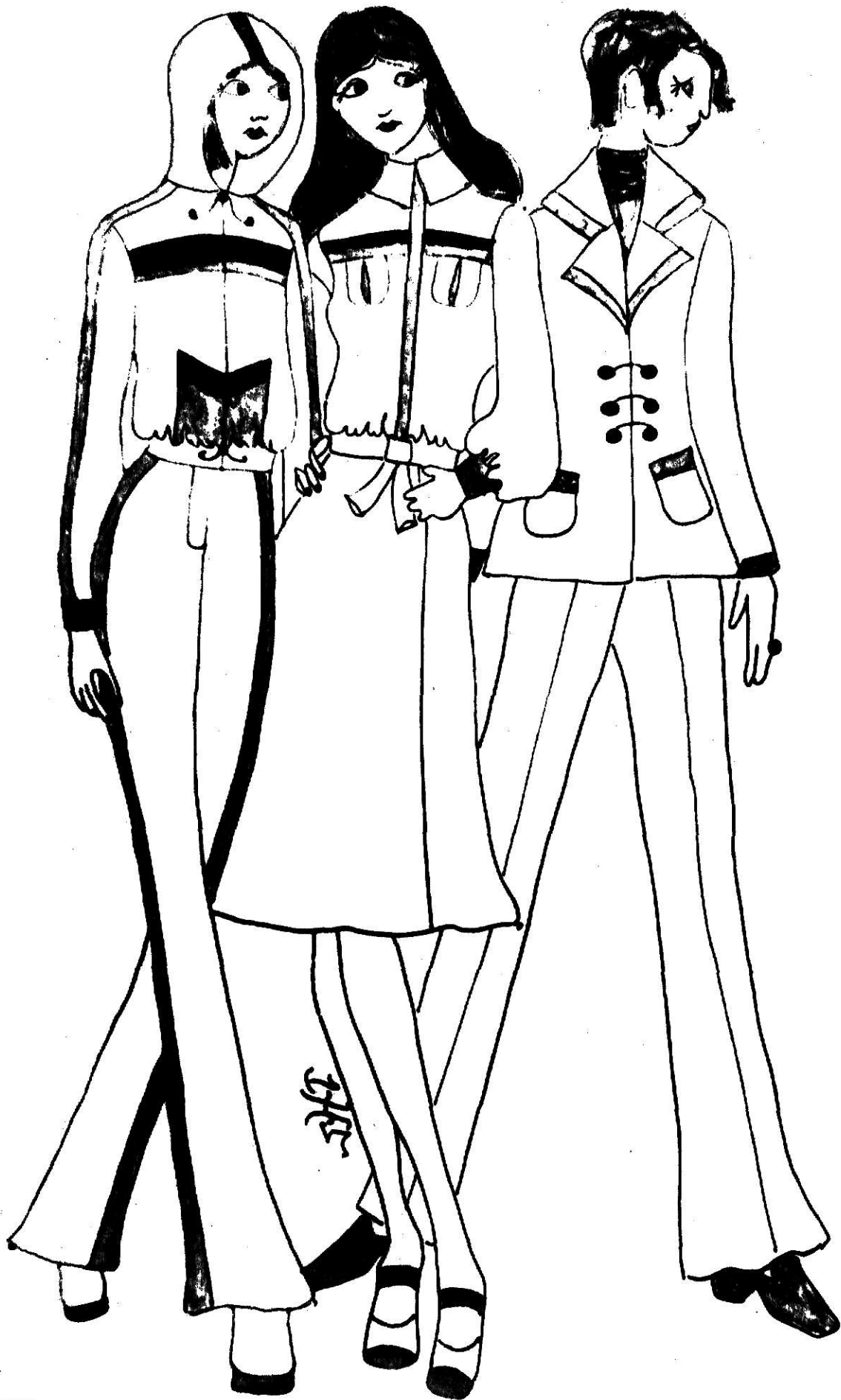
The Eisenhower jacket has a convertible collar, shirt sleeves with cuffs, bust line pockets, tie waistband and center front hidden zipper. The jacket is basically brown with yellow and red stripes across the bodice and cuffs. A yellow stripe hides the center front zipper. Yellow also accents the pleats in the pocket. The skirt is a solid brown front wrap with narrow waistband.

The blazer has patched pockets, lapel collar and toggle front closing. The blazer has yellow stripes around the collar, at the top of the pocket and at the bottom of the sleeve. The pants are brown with front fly zipper, narrow waistband and slight flare to the leg. The sweater is red with a cowlneck.

All sportswear should be comfortable, becoming and durable.<sup>12</sup> This grouping will be salable because the design, color and fabric achieve these qualities. In addition, the grouping is interchangeable. The group has a sporty look with the sweatshirt and warm-up pants; a tailored look with the blazer, sweater and pants; and a dressy look with the Eisenhower jacket and skirt.

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<sup>12</sup>Helen G. Chambers and Verna Moulton, Clothing Selection (Chicago: J.D. Lippincott Co., 1961), p. 261.



Sketch VII - Junior Sportswear



Sketch VIII - Misses Sportswear

The misses sportswear sketch contains six pieces: a long tunic, fashion pants, shirt, blazer, skirt and jumpsuit. The tunic, pants blazer, skirt and jumpsuit are of 100% woven polyester in light rust, dark rust or a combination of the two. The shirt is made of a printed acetate.

The tunic is knee-length and sleeveless with a shawl collar, inset waistband and slits up both side seams. Two flaps on the bodice and one flap at the waistline are added for decorative purposes. A narrow belt accents the waistband. The shawl collar, flaps, belt and inside of the slits are dark rust while the body of the tunic is in light rust. The pants are a dark rust and have a slight flare to the legs, front fly zipper and high waistband with decorative flaps. The shirt is a herringbone acetate print in light and dark rust. The shirt has long printed sleeves with a dark rust cuff and a buttoned front with ascot around the neck.

The blazer is a shawl collared, three buttoned front, with princess seams and decorative flaps. It has long sleeves with a decorative patch over the elbow. The shawl collar, flaps, elbow patches and buttons are in dark rust while the body of the blazer is of light rust. The skirt is knee-length with a high waistband with a decorative flap and a slit on the left side seam. The skirt is of light rust with dark rust accenting the inside of the slit.

The jumpsuit has a shawl collar, inset waistband with narrow belt, front fly zipper, long sleeves with cuff and two decorative flaps on the bodice. The collar, cuffs, flaps and belt are of dark rust while the body of the jumpsuit is in light rust.

The grouping would be very salable because it is versatile, tailored and elegant. The tunic, shirt and pants would give the woman a tailored and casual look. The blazer shirt and skirt gives the woman a dressier look. The jumpsuit will give an added daring and casual look.

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Sketch VIII - Misses Sportswear

### Sketch IX - Pre-teen Wear

The sketch contains seven pieces: a jumpsuit, tunic, pants, jumper, a turtleneck, a front zippered shirt and a buttoned shirt. The jumpsuit, tunic, pants and jumper are made of a dark brown corduroy with pink corduroy bands. The two shirts are made of 100% tan cotton fabric while the turtleneck is made of a tan cotton knit fabric.

The jumpsuit has straps over the shoulders and an inset waistband. The straps and waistband are in pink and brown stripes. Underneath the jumpsuit is a front zippered shirt with convertible collar and a pink band at the cuff.

The tunic is hip length with elbow length sleeves. At the sleeve seams are pink and brown bands that are repeated at the bottom of the sleeve. The pants have a front fly zipper, slight flare to the legs and a two inch waistband. The turtleneck is very conventional except for the brown banding at the cuff.

The jumper is knee-length with two straps over the shoulder in pink and brown stripes. The stripes are repeated in the waistband. There is a back zipper. The shirt has a convertible collar, buttoned front and brown bandings at the bottom for a long tight sleeve.

Pre-teens like to conform. There must be no sudden fashion changes. Everything shown must be a variation of an accepted fashion.<sup>13</sup> This pre-teen collection would be very salable because it is a variation of an accepted fashion.

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<sup>13</sup>Kay Hardy, Costume Design, (New York: McGraw Hill Book Co., Inc., 1948), p. 198.

Jumpsuits, tunics and jumpers are all very fashionable and by adding stripes of pink and brown a slight variation is given to the look. The zippered shirt, turtleneck and buttoned shirt are also very fashionable and the bandings of color gives them an interesting and new look.



Sketch IX - Pre-teen Wear

Sketch X - Childrenswear

The sketch contains five pieces for a preschooler: a dress, t-shirt, turtleneck, knickers and a jumpsuit. The dress has a shawl collar, hidden zipper, lowered waistline, raglan sleeves, pockets, cuffs and an A-line skirt. The dress is emerald green with accenting stripes in yellow and pink. The collar is yellow. Yellow is repeated in a stripe down the center front and down the sleeve seam. The cuffs and waistband are elasticized in pink and yellow stripes. The fabric is 100% polyester. A pink "number one" is appliqued onto the patched pocket.

The t-shirt is pink cotton knit with green and yellow bandings. The t-shirt has a round neckline with a yellow band around it, and raglan sleeves with yellow bands along the raglan seam. A green band is inserted between the bodice and raglan seam. At the bottom of the long sleeves are green and yellow bands. The skirt has slits at the side and a large green "number twelve" across the bustline. The knickers are green polyester with a yellow stripe down the side seams and yellow and green stripes at the knee. The knickers have an elasticized waistband.

The jumpsuit has green and pink striped straps over the shoulders with yellow buttons to change the length of the straps. The pockets are yellow with pink and green bandings at the top and a pink "number one and two". Green buttons close the jumpsuit. The jumpsuit is 100% polyester. The



turtleneck is yellow cotton knit with green and pink bandings around the neck and cuff. An enlarged zipper is down the front.

This grouping of childrenswear should be very salable because it displays many "self-help" features. In order to teach children to dress themselves "self-help" garments have been created.<sup>14</sup> The "self-help" features that are used in this grouping are, large front zippers and large buttons and buttonholes. Clothes that grow such as those garments with no definite waistlines and raglan or kimono sleeves are the best for the pre-schooler.<sup>15</sup> The growing features in this grouping are elasticized cuffs and waistbands and elongated crotches in the pants and jumpsuit. The learning features in this grouping are the large colored numbers on the garments to aid the child in recognizing numbers. The 100% polyester and cotton knit would make the garments very easy to care for and to wash.

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<sup>14</sup>Kay Hardy, Costume Design (New York: McGraw Hill Book Co., Inc., 1948), p. 195.

<sup>15</sup>Helen G. Chambers and Verna Moulton, Clothing Selection (Chicago: J.B. Lippincott Co., 1961), p. 450.



Sketch X - Childrenswear

### Sketch XI - Shoes

The first shoe is an oxford styling. It is made of yellow and green polyurethane. The body of the shoe, lacings, tongue and part of the sole are in yellow. There is yellow stitching around the toe and in the middle section of both sides of the shoe. Green is added as a decorative effect around the top of the shoe and tongue, as two stripes down the sides of the shoe and in the sole. The eyelets are also green. The shoe has a seven-eighths heels. This shoe would be salable because it is a new look for oxfords utilizing bright colors instead of the traditional oxford colors of black and white or brown and white.

The second shoe is called a dressy casual sandal.<sup>16</sup> It is a new look that can be very effective both for dressy and casual wear. The vamp is dark brown with a simple blue geometric design across it. The shoe also has brown quarter straps. The shoe has a padded stitched-down insole. The shoe has a wood clog bottom with a twenty-one-eighths heel.

The next shoe is a dress sandal. It has an open toe with an intricate lacing effect. It has a quarter strap with buckle. The strap and lacing effect are in salmon colored leather. The sandal has an olive padded insole mounted on an all leather sole with twenty-one-eighths heel.

The last shoe is a casual sandal in canvas. It has a multi-colored vamp in red-white-and blue. The quarter

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<sup>16</sup>Show Reporter, March 10, 1975, p. 8, cols. 1-4.

strap is in red and blue and tied at the ends. It has a scooped wedge heel with blue trim, white platform and red spongy crepe sole. The insole is deep foam cushion in white.

The shoes designed in this group should be very salable because they have an open toe and heel which are very comfortable and make a long foot appear shorter and a fat foot seem narrow.<sup>17</sup> The shoes are also very colorful and fashionable.

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<sup>17</sup>Kay Hardy, Costume Design (New York: McGraw Book Co., Inc., 1948), p. 222.

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Sketch XI - Shoes

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GUIDELINES FOR THE CREATION OF A FASHION PORTFOLIO

by

SUZANNA THERESA HOPPMANN

B. F. A., Washington University, 1975

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AN ABSTRACT OF A MASTER'S REPORT

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## ABSTRACT

Few sources and guidelines exist for setting up a fashion portfolio. The fashion portfolio is a very important asset to the new designer in displaying sketches of her designs to a potential employer. This report should provide the new designer with information for forming the first fashion portfolio.

In addition to providing information and guidelines for designers, this report included the writer's fashion sketches. Eleven sketches, for each of the different design areas: childrenswear, pre-teen wear, junior sportswear, junior dresses, misses sportswear, misses dresses, coats and suits, skiwear, swimwear, tennis wear and shoes were made by the writer to be placed in her fashion portfolio. After each sketch a brief explanation of why certain design features, fabrics and colors were used for the particular design is included. The reasons the designs will be salable in their particular design area are also included.