

Tekstilna industrija



1868 - 2026

SAVEZ INŽENJERA I TEHNIČARA TEKSTILACA SRBIJE
UNION OF TEXTILE ENGINEERS AND TECHNICIANS OF SERBIA



TAILOR'S RULER

CHALK

NEEDLE

THIMBLE



Naučni i stručni časopis tekstilne i odevne industrije
Scientific and professional journal of the Union of textile engineers and technicians of Serbia



TAILOR'S DUMMY

SPOOL

IRON

CROCHET

LEATHER

JACKET



SEWING PATTERN

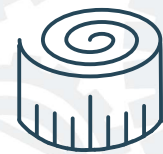
CROSS-STITCH

BOBBIN

TAILOR'S SHEARS

KNITWEAR

BUTTONS



SAFETY PIN

KNITTING

BOWKNOT

CLOTHING

MEASURING TAPE

DRESS SHIRT



SPOOL

BLOUSE

BOBBIN CASE

CLOTH

SEWING MACHINE



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e-mail: casopistekstilnaindustrija@gmail.com

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U FINANSIRANJU ČASOPISA UČESTVOVALO
MINISTARSTVO NAUKE, TEHNOLOŠKOG RAZVOJA
I INOVACIJA REPUBLIKE SRBIJE



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SERBIA PARTICIPATED IN FINANCING OF THE JOURNAL

REČ UREDNIKA

Savez inženjera i tehničara tekstilaca Srbije od 2018. godine uspešno organizuje Međunarodnu naučnu konferenciju „Savremeni trendovi i inovacije u tekstilnoj industriji“, koja okuplja eminentne naučnike i stručnjake iz regiona, ali i iz brojnih zemalja sveta, među kojima su Grčka, Turska, Indija, Iran, Portugal, Rusija, Letonija, Ukrajina, Nemačka, Albanija, Bugarska, Rumunija, Bosna i Hercegovina, Hrvatska, Slovenija, Severna Makedonija i Crna Gora. Konferencija okuplja istraživače sa univerziteta, visokih strukovnih škola i instituta, kao i stručnjake iz privrede iz zemlje i inostranstva, koji se u okviru svog rada bave aktuelnim temama iz oblasti tekstilne industrije.

Organizator konferencije je Savez inženjera i tehničara tekstilaca Srbije, dok su suorganizatori Savez inženjera i tehničara Srbije, Tehnološko-metalurški fakultet Univerziteta u Beogradu, Tehnološki fakultet Univerziteta „Goce Delčev“ u Štipu (Severna Makedonija), Mašinski fakultet Politehničkog univerziteta u Tirani (Albanija), Društvo za robotiku Bosne i Hercegovine i BASTE – Balkansko udruženje tekstilnih inženjera iz Atine (Grčka).

Konferencija će se održati 17. i 18. septembra 2026. godine u Beogradu. Cilj konferencije je razmena znanja, iskustava i istraživanja uključujući oblast naprednih tekstilnih materijala, održivosti, inovacija u proizvodnji i zaštite životne sredine, dizajna tekstila, odeće, kože i obuće, veštačku inteligenciju i pametnu tehnologiju, kao i tekstilno kulturno nasleđe kao novu tematsku oblast.

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Pozivamo Vas da uzmete učešće na Devetoj naučnoj konferenciji „Savremeni trendovi i inovacije u tekstilnoj industriji“ prijavom rada. Takođe je moguće učestvovati i samo prisustvom konferenciji, uz dobijanje sertifikata o prisustvu. Zainteresovani mogu doprineti radu konferencije i kao sponzori ili donatori, kroz stručno-komercijalne prezentacije, učešće na izložbi ili objavljivanje oglasa u Zborniku radova.

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Unapred se zahvaljujemo na Vašem interesovanju i učešću na ovom naučno-stručnom skupu.

Glavni i odgovorni urednik
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CONTEMPORARY GRAPHIC METHODS FOR PRESENTING A FASHION COLLECTION – FASHION PORTFOLIO

Marija Kertakova^{1,*}, Sanja Risteski^{1,a}, Sonja Jordeva^{1,b}, Silvana Zhezhova^{1,c},
Saska Golomeova Longurova^{1,d}

¹ Faculty of Technology, Goce Delcev University, Stip, North Macedonia

^a ORCID ID (<https://orcid.org/0009-0000-9390-0929>)

^b ORCID ID (<https://orcid.org/0009-0002-2539-3827>)

^c ORCID ID (<https://orcid.org/0009-0009-0285-5700>)

^d ORCID ID (<https://orcid.org/0009-0002-2182-8520>)

* e-mail: marija.kertakova@ugd.edu.mk, ORCID ID (<https://orcid.org/0009-0002-3229-7366>)

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Apstrakt: Art represents the way an individual translates their views, ideas, and personality into visual language. Fashion is one of the many forms of applied art. Fashion designers express their creativity and artistic abilities by creating pieces of clothing, inspired by a specific theme, which, when combined into fashion combinations, form a whole called a fashion collection. The term collection in fashion design represents a set of pieces of clothing or other items of clothing that are made by a fashion designer and are intended for one season, belong to the same thematic whole, made under the same concept, and intended for the same purpose. A fashion collection is defined as a synthesis of models that correspond to the same idea, thematic sequence, have a general concept, and belong to a single compact whole. The collection is a homogeneous aesthetic content and represents a fashion component that is the final process of the overall design process, only followed by fashion marketing and advertising. In order for a fashion collection to be presented in a graphic language and presented as an idea to a team of designers, a committee, or an employer, it needs to be graphically designed in a so-called fashion portfolio. The fashion portfolio is a sublimation of the most successful, most innovative and best fashion ideas formed into a fashion collection presented as fashion illustrations, technical drawings, photographs, and supported by an appropriate text section dedicated to the inspiration for the design, the choice of color palette and materials used. This results in a fashion portfolio, which is a visual representation of a collection that has yet to be realized.

Ključne reči: fashion design, fashion collection, fashion portfolio.

SAVREMENI GRAFIČKI METODI ZA PREZENTACIJU MODNE KOLEKCIJE – MODNI PORTFOLIO

Abstract: Umetnost predstavlja način na koji pojedinac prevodi svoje stavove, ideje i ličnost u vizuelni jezik. Moda je jedan od mnogih oblika primenjene umetnosti. Modni dizajneri izražavaju svoju kreativnost i umetničke sposobnosti stvaranjem odevnih komada, inspirisanih određenom temom, koji, kada se spoje u modne kombinacije, čine celinu koja se naziva modna kolekcija. Termin kolekcija u modnom dizajnu predstavlja skup odevnih predmeta ili drugih odevnih predmeta koje izrađuje modni dizajner i namenjeni su jednoj sezoni, pripadaju istoj tematskoj celini, izrađeni su pod istim konceptom i namenjeni su istoj svrsi. Modna kolekcija se definiše kao sinteza modela koji odgovaraju istoj ideji, tematskom nizu, imaju opšti koncept i pripadaju jed-

noj kompaktnoj celini. Kolekcija je homogen estetski sadržaj i predstavlja modnu komponentu koja je završni proces celokupnog procesa dizajniranja, nakon čega tek slede modni marketing i oglašavanje. Da bi modna kolekcija bila predstavljena grafičkim jezikom i predstavljena kao ideja timu dizajnera, odboru ili poslodavcu, potrebno je da bude grafički dizajnirana u tzv. Modni portfolio. Modni portfolio je sublimacija najuspešnijih, najinovativnijih i najboljih modnih ideja oblikovanih u modnu kolekciju predstavljenu kao modne ilustracije, tehnički crteži, fotografije, a potkrepljena je odgovarajućim tekstualnim odeljkom posvećenim inspiraciji za dizajn, izboru palete boja i korišćenih materijala. Rezultat je modni portfolio, koji je vizuelni prikaz kolekcije koja tek treba da bude realizovana.

Ključne reči: modni dizajn, modna kolekcija, modni portfolio.

1. INTRODUCTION

A fashion portfolio is a sublimation of samples relating to a fashion collection, designed by a fashion designer in order to define and clarify the idea for its creation and design, most often made in order to demonstrate their skills to a future employer or fashion school. When creating a fashion portfolio, the main focus goes to the questions: What inspires me? How can I show my passion and knowledge of fashion? [6] A contemporary fashion portfolio consists of inspiration that is often complemented by a moodboard - a summary of photos that shows the origin of the idea and the message the designer wants to convey; a color chart and materials that will be used in the fashion collection, fashion illustrations and illustrations of fashion accessories, technical sketches, as well as photographs of the produced models [2]. To create a collection, it is necessary to work on it, determine the season, theme, materials, ideas, illustrations, colors, clientele, advertising, marketing strategy, fashion market, etc. [5].

2. CONCEPT FOR CREATING A MODERN FASHION PORTFOLIO

2.1. Creator – fashion designer

A fashion designer is a creative person who gets an idea and puts it on a piece of paper, whether it's clothing, accessories, or even makeup, provides ideas for set design, fashion performance, etc. [8]. The fashion designer is the key figure in the creation of a fashion collection. Most often, fashion designers come from a rich cultural background and have graduated from an appropriate design school. Even if they don't have a degree in fashion design, they are a special category of people who have a specific worldview and attitude towards fashion (Figure 1). The designer works either for his own brand or for a specific fashion company. Regardless of the two, he is obliged to present two collections at least twice a year. When it comes to global fashion, designers are increasingly facing difficult chal-

lenges imposed by an increasingly fast-paced lifestyle, most often dictated by wealthy trend-setters. In addition to two collections of the classic fashion line, they also design a number of other additional collections, such as pre-collections, resort, cruise collections, etc. In this context, we will also mention the separate fashion lines, such as men's, women's, teenage, children's, respectively for each of them a separate high fashion collection, ready-to-wear fashion, etc. With this, the number of collections by one designer or fashion house during a year is really large (taking into account that on average each collection contains 40-50 models, or even 120, making the total number of models annually endless). This is one of the reasons why many designers face intense pressure and uncontrolled effects that even affect their health, all in order to stay one step ahead of everyone else and satisfy increasingly capricious market demands [3, 9]. Until recently, the prevailing opinion was that a fashion designer



Figure 1: Fashion phenomenon Karl Lagerfeld was the creative director of Chanel, a position he held from 1983 until his death in 2019 (www.google.com)

needed to have a talent for art, be able to convey an idea in the form of a fashion illustration, be able to draw flawlessly, etc., however, in today's digital age, these qualifications are not mandatory, as there are numerous computer programs that have ready-made fashion bodies, to which ready-made or semi-finished models can easily be applied, and which each designer can design or modify according to their own taste. Regardless of everything, for a fashion designer, the most important thing is to possess a sense of modernity, aesthetics, taste, and style, but even more important is to be unique and unrepeatable [11].

2.2. Inspiration

Inspiration is a sudden individual impulse that stimulates the imagination of every creative creator, i.e. fashion designer, and awakens the desire to create something creative and unique. Fashion and the creation of a fashion collection is a story, a fantasy, a metamorphosis; It is the fashion designer's individual way of changing, playing the part of the story that he wants to be seen and experienced [18, 19]. A fashion collection tells a story inspired by a variety of places, cultures, historical periods, objects, events, etc. To begin designing a collection, a lot of research is required, both in the field of art history and in the field of costume history (clothing and accessories), the use of colors, materials, the technique for making it, etc. [4] Fashion is an authentic and creative form through which a fashion designer creates his own fashion visions in a subtle way through the choice of clothing and fashion accessories, which help him show his own identity, as well as his fashion attitude to the world. Trends, clothing, fashion platforms, ideas, design, uniqueness are essential ingredients that, combined into a single whole, dictate the mainstream of fashion. He presents the entire material and everything that leaves a strong impression on him during the research in a different light, suitable for the eye of modern man. Fashion is something he finds himself completely in and sees himself as a person who loves to create and craft [9]. What attracts him to this job is the independence that the work itself requires and the challenge that drives him to constantly research and learn new things, to create with love, and to be a leader of social taste and a benchmark and standard for taste and measure [7].

2.3. Research

Research (pronounced Research – a frequently used English word, which in fashion circles is used in this form, and not with a literal translation) is used as a guideline for conducting a research process for any

project in fashion design by students or professionals (Figure 2). Research is a design process from conceptualization to product development. It includes an initial process of collecting creative ideas, market and final feedback from both experts and future users. This process is extremely creative and important. Its duration depends on the time capacities allocated for this process. When it comes to a student, if the project they need to complete has a longer deadline, they have enough time to thoroughly research and analyze all the elements and factors related to the topic they are working on. Most often in the circles of professional fashion designers, especially those who work for world-renowned fashion houses, as well as those who work for fashion houses that are constantly up to date with the latest fashion trends (like "Zara"), in which every week a completely new trend is imposed, it is quite understandable that this process will be reduced to a minimum and will be more focused on satisfying the tastes and preferences of the market, rather than the creative ideas and fantasies of the designer.



Figure 2: The design team discusses the choice of models, cuts, materials, combinations and colors (www.google.com)

2.4. Mood-Board – A designer's creative mood

A moodboard is a type of visual presentation or "collage" that consists of images, text, and sample objects assembled into a single composition. According to the Oxford Dictionary, a "moodboard" means an arrangement of images, materials, pieces of text, etc. intended to evoke or project a particular style or concept. A moodboard is used to convey a specific idea or expression of a feeling or attitude on a given topic. It can be physically or digitally produced and is an effective tool for a modern way of presentation. In short, a moodboard is not a limited visual theme, but rather serves as a visual tool for quickly and conveniently informing others about the overall "feel" (or "flow") of a

designer's idea. When it comes to designing a fashion collection, the moodboard represents the theme that will be represented in it, while also ensuring that all elements that are part of that collage are in the same style and spirit. For example, if a designer wants to create a collection inspired by spring, they appropriately create a moodboard that would contain nature, spring elements and beauties, etc. (Figure 3). Or a designer who is inspired by the work of Pablo Picasso creates a collage in which they insert his works that they admire, the artist's image (possibly), and can additionally add completely new elements different from Picasso, which will add a certain eclecticism not only to the collage, but also to the collection. At the same time, in a moodboard, one that is intended for fashion design and a fashion collection, it is recommended to use such elements, shapes, and colors that will match the overall spirit of the collection, its style, shapes, and colors. That's why it's very common to filter out the most essential and important (according to the designer) colors and shades and arrange them tonally next to them, along a horizontal or vertical line. Sometimes a model is drawn that matches the moodboard itself, such as image, tonality, colors, shades, and style, and is positioned next to the collage itself; or a collage is made from existing models that support his idea and concept. This entire completed image is a sufficient representation, which in the simplest and most understandable language hints at the collection that follows [21].



Figure 3: A moodboard with collaged inspiration for the upcoming collection, from which the essential colors that will make up the model palette for the collection have been extracted (www.google.com)

2.5. Client – target group

Fashion does not only define the latest, most popular and newest fashion trends in designer clothing, but through it we have the opportunity to discover

who we are and reflect our personality in terms of visual information. The language of clothing and its translation into a fashion story is an authentic example through which we build our style. Trends, clothing, fashion platforms, ideas, design, uniqueness are essential ingredients that, combined into a single whole, dictate the mainstream of fashion. Creation is a mirror of the soul [10]. When designing and creating a particular fashion collection, it is necessary to determine the so-called "target" group. This is necessary because it provides direction during the design process. The target group is a group of consumers who share common attributes such as age, gender, style of dress, lifestyle, etc. In the process of designing a fashion collection, it is necessary for it to correspond to the attributes of the target group, although it can be directed towards a person who represents a source of inspiration for the creator, i.e. a person who encourages the fashion designer to design and create, the so-called muse.

2.6. Color and Material Chart

Before designing a fashion collection as a visual representation of an idea shaped under a certain stylistic form, line, idea and expression, it is necessary to specify the material base from which it will be made. For this reason, a detailed analysis of the fashion market is conducted and the latest fashion trends are followed. Thanks to this process, the design team selects an appropriate color chart and selects the most appropriate materials from which that collection will be made. Most often, materials and colors need to be appropriate and related to each other, so that they can form a single whole.

2.7. Fashion Illustrations

Fashion illustrations are a graphic representation of all conceptual solutions by a fashion designer or creative team and are the result of intensive work on a specific topic. They are a visual form of a fashion idea expressed in a creative and unique way. They are presented on special paper with a soft pencil, further enriched with colors in different techniques (watercolor, fashion markers, etc.). Essential elements in a fashion illustration are – line, form, expressiveness, movement, character, artistry, originality of the idea, and uniqueness (see Figure 4, 5 and 6). The success of a collection is largely related to the way it is visually presented, first and foremost – fashion illustration.



Figure 4: Quick sketches - first conceptual solutions when designing a collection (www.pinterest.com)



Figure 5: Fashion illustration drawn with fashion markers, watercolor and rapitograph (www.pinterest.com)



Figure 6: Fashion illustration drawn with fashion markers, watercolor and rapitograph (www.pinterest.com)



Figure 7: Illustrations and technical sketches of women's handbags (www.pinterest.com)

2.8. Illustrations of fashion accessories

In addition to fashion illustration, illustrations of fashion accessories are increasingly relevant and present when presenting a fashion collection. They represent an artistic, but also graphic representation of all conceptual solutions related to how the designer believes a given garment will be complimentary and fully completed. They can be drawn for each model individually, with each fashion sketch followed by a sketch of the corresponding accessory, or they can be presented at the end as a set of accessories registered with an appropriate code that corresponds to the corresponding model. Regardless of the two variants, the idea is for each accessory to be clearly presented and for it to be known which model

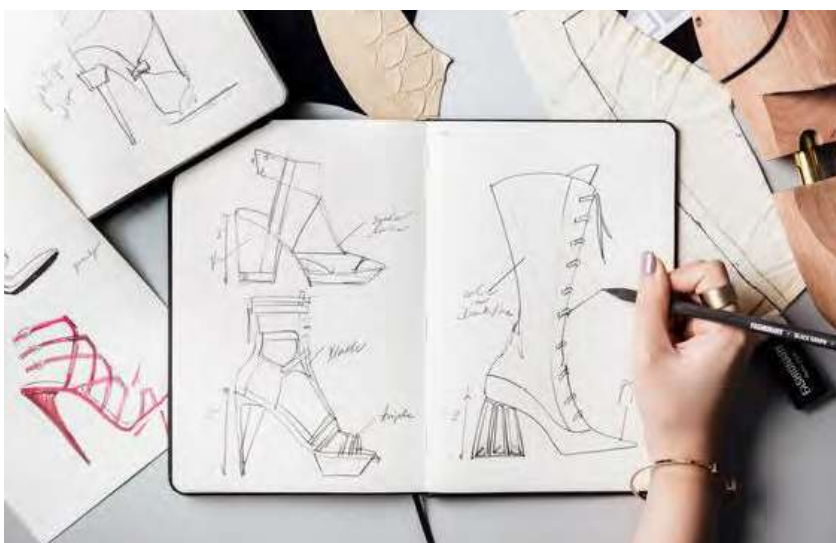


Figure 8: Technical sketch of women's footwear with detailed description (www.pinterest.com)



Figure 9: Specification sheet for women's footwear design (www.pinterest.com)

it is specifically intended for. In addition to a graphic representation, the fashion accessory contains the exact shade of color in which it will be made (a suitable color formula available on computer programs), as well as the material from which it will be made. All details that are considered important are also marked and zoomed in laterally. Additionally, if necessary, an explanation is provided about the technical and technological process of production, as well as the manner of wearing by the model during the fashion show or mainstream clientele (see Figure 7, 8 and 9). It often happens that this wear guideline is part of the internal branded label of the accessory and is most often present in the labels of world-famous fashion brands. It also provides instructions for their maintenance, as well as the method of storage and maintenance.

2.9. Technical Sketches

In order to have a more complete and easily understandable and elaborate fashion portfolio, especially one that will be applied not only from a fashion, but also from a technical-technological aspect, graphic drawing of fashion illustrations is necessary, presented by the designer as technical sketches or PWD (production working drawing, (see Figure 10, 11). Technical sketches in the past were hand-drawn, thanks to the skill and talent of the designer or modeler, while today they are most often made in Photoshop Illustrator and feature particular precision and exceptional pedantry. They are a linear representation of the shape of the model, its building elements and a description of the details (seam, stitching, zipper, pocket, decoration, ornament, pleat, method of manufacture,



Figure 10: Fashion and technical sketch of a Max Mara model, showing a sample of the material from which each element of the model will be made individually (www.pinterest.com)

Figure 11: Technical sketch of a shirt with zoomed details and detailed description (www.pinterest.com)



Figure 12: Model, technical sketch and material from which it will be made - production plan (www.google.com)

Figure 13: Fashion and technical sketches of models from a collection to which is attached a sample of the material from which each model will be made individually (also used in tailoring in a sewing studio) (www.google.com)

et c.). The choice of material for that model, color, etc. is also emphasized (Figure 12). The idea of a technical sketch is to give a concrete basis and direction to the pattern maker, as they follow this drawing to make the pattern, which is why it needs to be drawn accurately because they will be copying what they see. The technical sketches are then provided to the machinist for cutting, as they additionally contain accompanying samples of the fabric from which the model will be cut, details about the cutting, and additional notes [4]. They are also accompanied by disassembled parts of the clothing with appropriate instructions, which explain how they should be assembled to unite into a compact piece of clothing [20]. Technical sketches are also used in the next phase of production, once the sample has been approved for mass production (see Figure 13). This means that technical sketches must be very accurate [15], so as not to waste anything but money and time, since the entire production (sewing) is most often done elsewhere (not in a tailor's shop) or most often in another country [13, 14].

3. FASHION PHOTOGRAPHY – FASHION LOOK-BOOK

Before the official presentation of the fashion collection in the form of a fashion show, the design team is responsible for determining the sequence and ar-

rangment of the models [16]. In order to make this process as compact and easily implemented as possible during the fashion show, a group photo of models dressed in the styles they will wear at the fashion show itself is used. Every model has this group photo, so they can have orientation in their own order and appearance. It presents all the models dressed in the corresponding styles through photographs, which are necessarily marked with the model number. This group photo is often placed by the design team itself above the runway space (the backstage area), for the purpose of continuity and high organizational structure during the realization of that fashion project (Figure 14). In addition to the group photo, an individual photo is also uploaded, which is intended for each model individually, in order to present in the clearest possible visual language what the model should look like and is of great help to the entire team of stylists, assistants, makeup artists, hairdressers and other members of the team responsible for the models' appearance (Figure 15). On the other hand, photography, in addition to finding practical behind-the-scenes applications, is regularly practiced by renowned fashion photographers in a professional sense - as fashion photography, in order to present the latest fashion trends in the most artistic way possible. From there, fashion catalogs are later created as a sublimation of the most successful fashion photographs and fashion advertisements as a

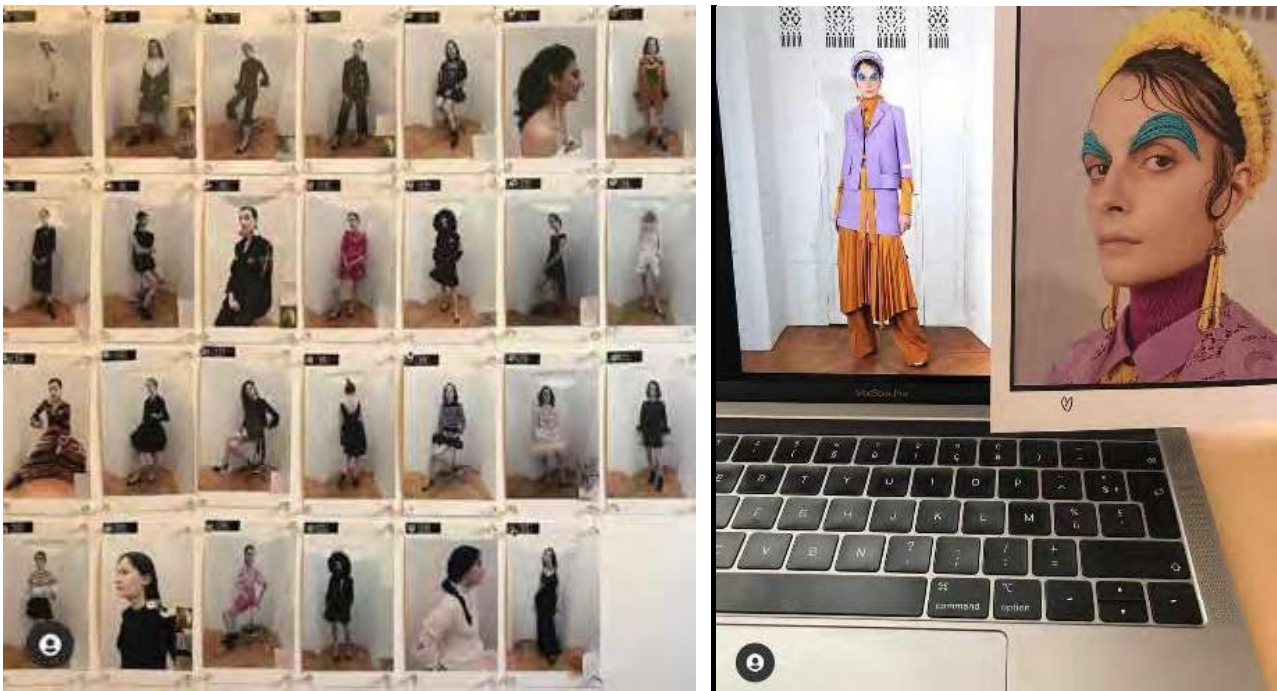


Figure 14: A group behind-the-scenes photo of a full fashion collection with photos of each mannequin and model individually ([www.instagram.com: guillememarcdamienhenry](http://www.instagram.com:guillememarcdamienhenry))

Figure 15: Selected single model from the backstage catalog of just one model with details - accessories and makeup ([www.instagram.com: guillememarcdamienhenry](http://www.instagram.com:guillememarcdamienhenry))

proven promotional-commercial tool, which serves to affirm the latest fashion trend. In the digital era, fashion photography is already moving out of its frames and, although not professional, is no longer a privilege for a select circle of photographers, but is becoming easily accessible to every individual who has a mobile device with a high-quality camera and enjoys the expression of fashion form and artistic expression [12].

4. FASHION SHOW – CATALOGS AND ADVERTISEMENTS

The latest fashion trends are presented at fashion shows, which are fashion events held every season (spring-summer and fall-winter). These events are attended by many important and influential figures in the fashion industry. The most famous designers showcase their upcoming collections, sometimes in a classic and standardized manner, and sometimes through an extravagant and unforgettable show. The purpose of these displays of fashion creations is to present the fashion collection through a show, to express the story behind it and the story it carries within itself [17]. Design houses, brands, or designers organize these events to showcase what they have been working on over the past season, in order to be as unique as possible, and to stand out from the rest during the fashion show process, in order to capture the attention of



Figure 17: Professional fashion photography taken by one of the most famous fashion photographers of today, Annie Leibovitz (www.google.com)



Figure 18: Model presented at a fashion show in front of an audience of fashion journalists, photographers, designers, stylists, celebrities and fashion lovers (www.google.com)



Figure 16: Fashion Look Book of female fashion collection (www.pinterest.com)

the media and potential buyers [20]. Some designers modernize the style and presentation by introducing new, interesting, and unconventional components, in order to turn a simple fashion show into a spectacle or fashion show. This certainly contributes to greater publicity and greater audience interest. For this reason, especially after the second half of the 1990s, designers and fashion houses have been presenting their creations in the most diverse and increasingly unconventional styles. For example, the Ralph Lauren show in Manhattan held on the water, or the Victoria's Secret fashion shows, which every year feature eminent musical talents who sing on the runway while the models walk the runway, etc. Every year we see increasingly different and inventive attempts by designers and design teams to create something new, unprecedented, interesting, unforgettable, and unique from all the rest.

5. CONCLUSION

A fashion portfolio is a special book made of suitable drawing paper and containing drawn fashion sketches (in pencil or color). A fashion designer can use it to present both quick sketches and finished fashion illustrations. The main idea is to present only the models as the most relevant visual-artistic expression and conceptual design solution for a given topic. On the other hand, the portfolio can be presented as a sublimation of all artistic-fashion illustrations, intended for the design-modeling team in a company. It is most often used when a company, brand, or the designer themselves want to present their artistic achievements and capacities at the highest level for the purpose of career advancement, both for themselves and the entire design team or brand in general. The portfolio can also contain sketches of fashion accessories, as well as technical sketches, a technical-technological production plan, a description of the topic, idea, target group, materials, cuts, etc. This concept is a sufficient basis and helps every student or designer to present themselves to the work organization they are applying for (depending on the organization, they attach a sketchbook - if only an artist-designer-stylist is required or a portfolio - if a complete creative person is required, who, in addition to design-artistic, also possesses technical-technological knowledge and skills).

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