



gabriel paredes







designer's
book

gabriel paredes

personal
portfolio



index

preface
about the designer
resume
publications

project showcase
early work
capsules
as assistant

hrstka
concept and image
colección uno
colección dos
colección tres
colección cuatro
colección cinco

epílogue

contact



from 'weightless in a heavy spalce',
coleccion tres, 2019
valeria oliva shot by manuel rionda

preface

i have always felt relief by way of designing.
to me, it becomes an emotional healing,
a transfiguration, a trusting;
the way I convey my feelings,
through my craft, to others,
through the reflecting. questioning.
finding impossible conversations
between fashion
and a myriad of other studies.
by way of my own feelings
and how I choose to traverse life.

i often ponder through the discourse
of the boundaries between art and fashion.
can a garment truly evoke the way I feel?
why does it make me feel the way it does?
somehow it has never been about the mere craft,
but everything in between.

but what truly relies
in the consideration of fashion as a way of art?
It becomes a vehicle to imbue insecurities, life,
questionings, ways to see the world, how I see the world.
all through a cohesive medium with a function
and more importantly, a purpose.

we often assume we have learned it all in life
But it is through fashion that I learned the most.
about everything else.
about me.

about the designer

the discussion about style, taste and design was deeply rooted within my surroundings from early on.

having a tailor great-grandfather whose craft and legacy remained intact through decades; my family, who have always been passionate in the way they dress; and my parents, both architects and highly curious about their own craft and the art within the craft, always demanding the best quality in everything i've done.

i knew very young that I wanted creativity to be a part of what i did with the rest of my life. the context within my family led me to questioning how and why we dress the way we do and what we express with it.

this feeling followed me through high school, where i chose to follow my instincts and a passion that manifested to be true; a professional and legitimate way to canalize my inner world into a moving medium.

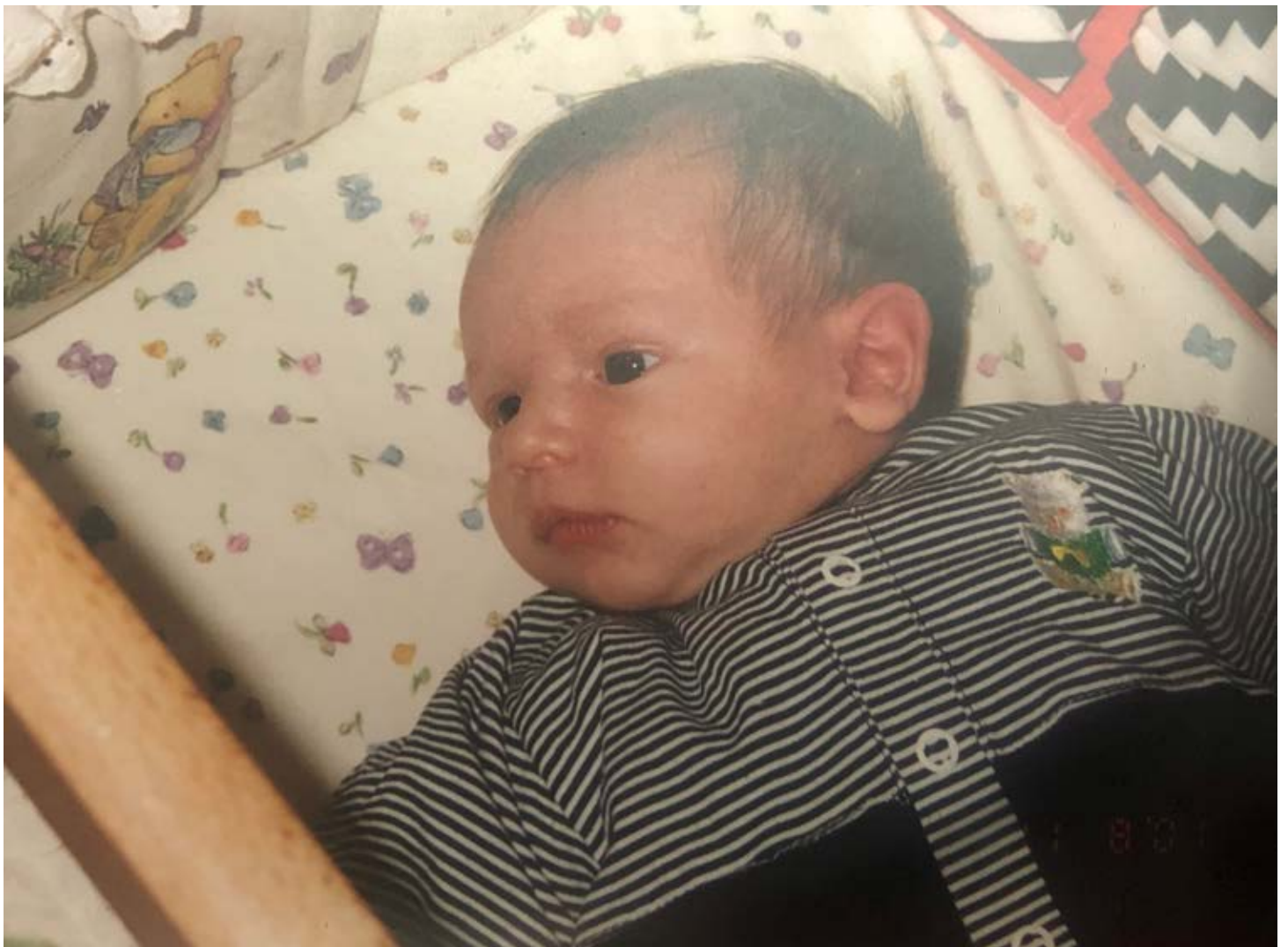
i am interested in the design process: the often complex machinations, planning and execution of a collection in which we, as designers, convey and translate our feelings: the essence of design.

in my experiences in production and design assisting in national brands, and as a consultant for other designers, i garnered the capabilities and skills to have my point of view applied to real-life offerings for other fashion brands as well as mine.

i also try to push my creativity through different mediums. alongside fashion, i have interest in creative approaches of the way we perceive the world. i paint ever since i was a kid and it became a different vehicle for creative expression. cooking, writing and drawing become complements of the ways i push myself to unveil my inner world.

in retrospective, i can say that creativity has wrought the way i see, make and communicate a plethora of ideas that can become a way of expressing inner worlds, generating conversation.

It is truly through fashion that I have found myself and a voice to be heard from.



from the family archive

HRSTKA

Presentado por



MODA PAÍS

GUATEMALA DESIGN



from mercedes-benz fashion week
coleccion tres, 2019
shot by alejandro de leon

resume

academics

bachelor degree - industrial design with minor in fashion
universidad del istmo de guatemala, 2021
short course - art in fashion
istituto marangoni - florence, italy, 2020

extra-academics

english language at instituto guatemalteco americano, 2001 - 2009
art school at tercero duarte, 2009
adobe photoshop and illustrator courses, 2010

work experience

design assistant at eduardo figueroa couture
from 2016 to 2018

freelance experience

creative director at hrstka - from 2017
featured designer at mercedes-benz fashion guatemala, 2017-2019
winner of the startup project by moda pais, 2019
featured designer at guatemala fashion week. 2020
featured designer at panama fashion week, 2020
featured designer at fashion week honduras, 2020

internships

graphic design and production assistant at grafimax in 2014
production assistant at thelma davila in 2015
assistant at eduardo figueroa in 2016

skills

languages - english, spanish

computer - adobe suite (ps, ai, id), microsoft office

design - creative process, product research and development, patternmaking,
grading, sewing, technical design and specifications.

management - customer service, order fulfilling and processing.

national features

Look Magazine
January 2018



First collaboration with Look Magazine.
First spread in a national magazine to feature HRSTKA.
Features pieces from 'coleccion uno'.

Look Magazine
April 2018



Second collaboration with Look Magazine.
Features pieces from 'coleccion uno'.

Look Magazine
January 2019



Third collaboration with Look Magazine.
Features pieces from 'coleccion dos'.

Look Magazine
December 2019



Fourth collaboration with Look Magazine.
Features pieces from 'coleccion tres'.

Scuro Magazine
No. 06



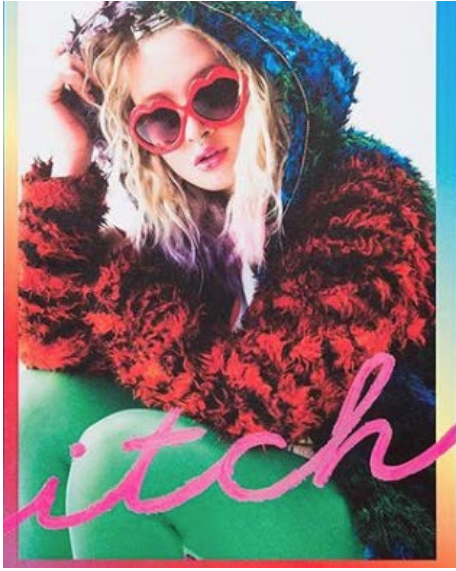
First collaboration with Scuro Magazine.
Features pieces from 'coleccion uno'.

Amiga Magazine
August 2018



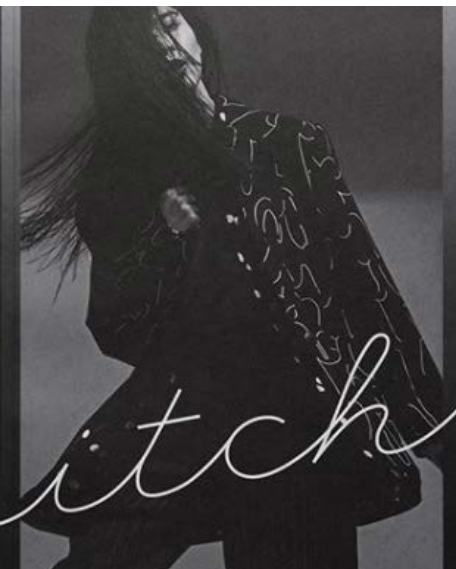
First collaboration with Revista Amiga.
First cover to feature work for hrstka
Features pieces from 'coleccion uno'.

Itch Magazine No. 09



First spread to include collaboration in styling. Credited as assistant stylist.

Itch Magazine No. 10



Second collaboration with Itch Magazine. Spread features menswear pieces from 'coleccion uno'.

Diseñador guatemalteco ganador de Startup Project viajará a Italia y producirá su propia colección

El diseñador Gabriel Paredes de 24 años es el ganador del concurso Startup Project de Moda País, organización que apoya la Asociación de Vestuario y Textiles y que reúne a los mejores diseñadores de moda de Guatemala

Por Natiana Gándara

Publicado el 20 de agosto de 2019 a las 17:08h



Archivado en:

- creatividad
- emprendedor
- historias de éxito
- nuevos negocios



Feature marks the announcement of the winner of The Startup Project 2019 contest.

Guatemala Fashion Week 2020: La moda desde la nueva normalidad

El desfile de modas da a conocer lo mejor del diseño local y expone una pincelada de creaciones extranjeras, desde distintas modalidades en línea.

Por Alejandro Ortiz

Publicado el 19 de noviembre de 2020 a las 12:11h



Archivado en:

► Guatemala Fashion Week

► Moda

► Moda y estilo



La marca **HRSTKA** del diseñador nacional Gabriel Paredes tendrá un espacio en los Fashion Films. (Foto Prensa Libre: Cortesía GTFW)

Feature reports on the fashion films presented during the 2020 edition of Guatemala Fashion Week.

international features

Vogue Italia
December 2018

110-111
Mercedes-Benz Fashion Week Guatemala
Primavera/Estate 2019
di Anna Pronina Kellini
Fotografie: [unreadable]



112-113
Mercedes-Benz Fashion Week Guatemala
Primavera/Estate 2019
di Anna Pronina Kellini
Fotografie: [unreadable]



114-115
Mercedes-Benz Fashion Week Guatemala
Primavera/Estate 2019
di Anna Pronina Kellini
Fotografie: [unreadable]



116-117
Mercedes-Benz Fashion Week Guatemala
Primavera/Estate 2019
di Anna Pronina Kellini
Fotografie: [unreadable]



118-119
Mercedes-Benz Fashion Week Guatemala
Primavera/Estate 2019
di Anna Pronina Kellini
Fotografie: [unreadable]



Included in a Vogue Italia report as one of three brands to keep an eye on from Mercedes-Benz Fashion Guatemala. Features selected pieces from 'coleccion dos'.

Traffic Costa Rica December 2018

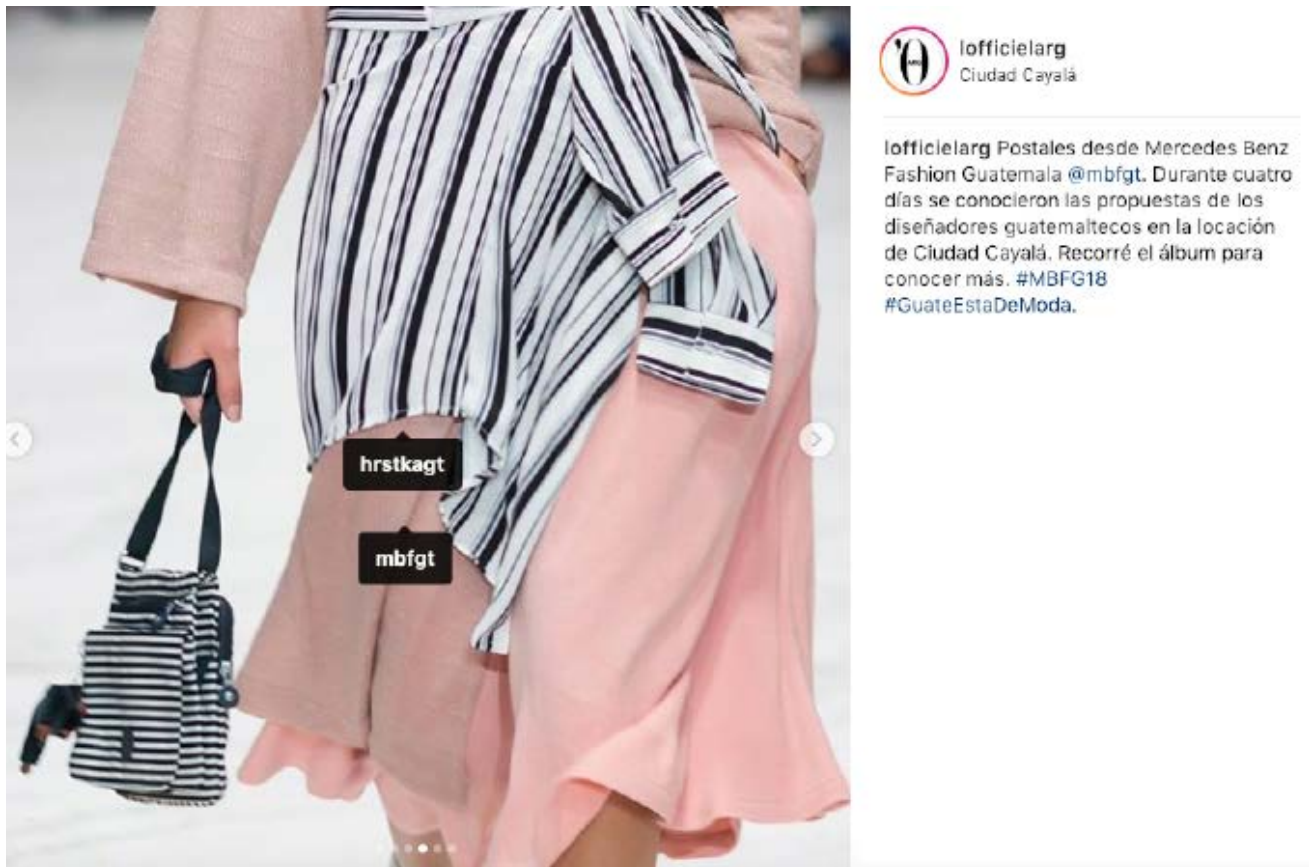


Por segundo año consecutivo, la firma **HRSTKA** del diseñador **Gabriel Paredes** llega a la gran pasarela. En esta ocasión, gracias a prendas que desafiaron con patrones únicos, en las que estampados y textiles manipulados fueron los grandes protagonistas. Todo ello motivado de forma personal en el estudio y análisis de distintos trastornos neurológicos, así como el funcionamiento del cerebro al momento de interactuar a nivel social.



Included in a Costa Rican fashion magazine and publication.
Featured in a Traffic Costa Rica report on the 2018 Mercedes-Benz Fashion Guatemala runways.
Features selected pieces from 'coleccion dos'.

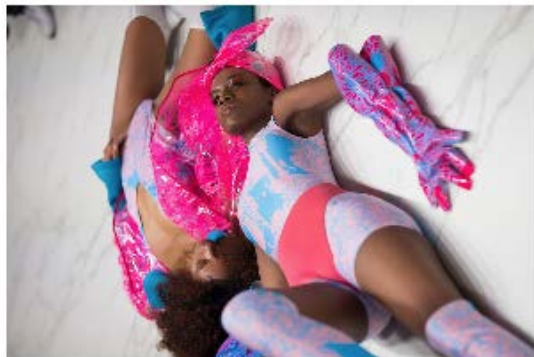
L'Officiel Argentina December 2018



Included in a L'Officiel Argentina Instagram post.
Featured as part of the highlights of the 2018 edition of Mercedes-Benz Fashion Guatemala.
Features selected pieces from 'coleccion dos'.

FASHION WEEK MODA NOTICIAS

LO MEJOR DE MERCEDES-BENZ FASHION WEEK GUATEMALA



Annaïss Yucra



Ángel Sánchez

Fashion Week lleno de talento

La lista de marcas que presentaron su propuesta menciona a **Lia Cohen**, **Hyperactivefit**, **Mynor Véliz**, **MARIAS** by Áldo Boer, **HRSTKA**, **Stefano Giammattel**; también **Vessel** by Liza Carrillo, **Mariandré Galtán**, **Sau Guatemala**, **Eduardo Figueroa** junto a **Perera**; seguidos por **GUISHEM**, **Down to Xjabelle** (de Isabella Springmühl) y **Levi's**.

Además, **Handmade Fashion** de **La Asociación Guatemalteca de Exportadores – AGEXPORT**, presentó una pasarela protagonizada por **NAN**, **Victoria Rivera**, **Estilo Quetzal**, **Shanú**, **Xicón**, **Casa del Jade**, **Kachler** y **Wakamí**. También una expresión pura del diseño de modas.

Como adición internacional, se presentaron **Pepa Pombo** (Colombia), **Ángel Sánchez** (Venezuela), **Olga Recio** (España) y **Annaïss Yucra** (Perú).

Para más información puedes ingresar a su sitio oficial mercedesbenzfashion.gt



Mariandré Galtán



Lia Cohen



HRSTKA



Guishem

Included in a Mexican fashion magazine and publication.
Featured as part of the highlights of the 2018 edition of Mercedes-Benz Fashion Guatemala.
Features selected pieces from 'coleccion dos'

LO QUE PROMETE EL DIGITAL FASHION WEEK DE HONDURAS 2020

SC octubre 26, 2020 2:32 am

Compartir



Maite by Lola Casademunt es Española y ella cerrará el DIGITAL BAC CREDOMATIC FWH20 el 28 de octubre. / **La marca THE HRSTKA de Guatemala.**

Included in a Fashion Week Honduras expectation post in a Honduran newspaper.
Featured as part of the highlights of their 2020 edition.
Features selected pieces from 'coleccion tres'.

Vogue Mexico November 2020



Hrstka



En esta ocasión, hrstka introduce la 'Colección cuatro' en la séptima edición de **Guatemala Fashion Week**, luego de embarcarse en un proceso creativo que lo ha llevado a indagar sobre qué le apasionaba en el pasado y qué le ayuda a construir la esencia de su firma hoy en día. 'Sobre la esencia de la colección, la intención recae en el recuerdo. Va atado a memorias del campo, el aprecio por lo que no se consideraba antes y la intriga por el conocimiento. Está basada en experiencias personales y en planteamientos sobre el aprecio del pasado para actuar en el presente y mejorar el futuro', cuenta Gabriel Paredes a Vogue.

Con una estética que se sensibiliza ante **contextos artísticos** y enfoques multidisciplinarios, la firma del diseñador Gabriel Paredes nos envuelve con prendas de vestir que se sitúan a media distancia entre lo ajustado y lo restringido, sin olvidar aplicar un guiño al *tailleur* francés, pero que también logra confluir entre **piezas fluidas**, libres y sin restricción. Además, esta temporada es la primera colección que erige bajo una premisa de reducción de consumo y **sostenibilidad**, utilizando remanentes de fábricas, textiles de composición orgánica, teñidos a mano con tintes naturales y elementos de colecciones pasadas.

Included in a Guatemala Fashion Week expectation post about 'coleccion cuatro'
Featured as part of the highlights of the 2020 edition.
Features selected pieces from 'coleccion cuatro'.

A person wearing a black and white patterned shirt is seen from the side, working at a wooden table. The background is filled with shelves holding various fabrics and materials, creating a busy, creative atmosphere. The word "project" is overlaid in white text in the center of the image.

project

from mercedes-benz fashion week
coleccion tres, 2019
shot by alvaro castillo / studio frijol

A person wearing a black and white vertically striped short-sleeved shirt is seen from the side, looking at a clothing rack. The rack is filled with various items of clothing, including shirts and sweaters in different colors like pink, white, and dark blue. The background is slightly blurred, suggesting a retail environment.

showcase

one of my favorite things
to do with fashion
is to **question it.**
discuss it,
contradict it.
open its wounds,
heal another more,
and yet,
find meaning amidst it all.

it is freeing to design.
it becomes liberation,
and a fragment of myself
to share with everyone.

early work

how do you start
when you know what you want
but have no clue on how to get it?

early experimentation helped
to wield my design approach
as one of my strongest assets when designing

a realization that
drafts and sketches i had dreamed on
ever since high school
could be brought into reality

transforming the classic and the foundational
into a plethora of opportunities
questioning the way we dress
and how we perceive

encomprised here are some of my favorite pieces
from an earlier time



classical shirt with an oversized fit, draped cape in back
leah ligorria shot by grecia alfaró, 2016



shirt in satin-effect cotton poplin
back is cut in three sections and flared at the end, giving a cape-like effect.



ruffled sleeveless top in custom printed duchesse satin
paired with black pleated culotte trousers.



open-shoulder tuxedo jacket with trompe-l'œil undercoat in black and woven tweed
tweed flared trousers, cut as jeans.



midi dress with flared sleeves/skirt in a crinkly mattenasse.
stitched tucked darts under the bust down to the hip, releasing flare to the hem.





a classic dress shirt reimagined in a 3d-rose embroidered tulle
detailing and finishings in both cotton poplin and tulle.
kim reneau shot for personal archive, 2015





turtleneck sweater with draped collar and armhole in black sequined jersey
personal archive, 2015

capsules

a small capsule collection was developed
as a final project on jewelry design

the premise reinterpreted 'athletic-geek' archetypes,
where canonical and stereotypical garments
were distorted and exaggerated

the pieces include
a mother-of-pearl double body chain
a book belt clutch in a tri-tone way
in smooth calfskin leather
cluster ear cuffs and hand chain
in multi-colored crystals
and double-strapped ankle boots
in pink calfskin leather



pieces from the capsule collection
alessandra bregni shot by jose raul lemus, 2018









as assistant

as a design assistant at eduardo figueroa,
my work revolved around the development,
digitalization, specification and supervision
of the creative director's vision
applied to garments and logistics,
while being able to input my creative view
and helping with strategy and decision-making.

i got the opportunity to develop
many projects alongside the brand
working in design, research, development,
sourcing and production of the collections
that were to be showcased at mercedes-benz fashion guatemala,
the biggest fashion event held
on a yearly basis on guatemala.

in addition,
i was given the task to conceptualize,
source and supervise production for custom orders.
we worked on bridalwear, eveningwear
and even classic day looks for a diverse clientele.

at the end of my tenure,
I had worked in three collections,
over 60 custom order projects,
special collaborations,
and helped in the development
of an evergrowing guatemalan brand.



the eduardo figueroa team in 2018



sik'inelab

as far as my work at eduardo figueroa goes, i can say 'sik'inelab' was one of the ones that moulded my perception of creating fashion collections and the one i was taught the most regarding collaborating and developing a sense of design, not only for my future work but also for my own personal experiences.

on my first year at the brand, i had the opportunity to oversee the research and development of the design of several looks that were chosen into production for the show.

the collection, was inspired by the sumpango kites flown during november,, which translated into elements of movement, lightness, colors and the significance of color within the context of the collection.

as Sik'inelab was a year-round collection, it features different applications and garment types.

this collection showcases the runway I was able to have more input into, where i got to be involved directly in 9 out of 26 looks that were co-designed, to specifications into other garments and final results.

this collection garnered very positive critics, with the designer being awarded the 'Designer of the Year' recognition, while also given an opportunity to showcase the same collection in the Costa Rican edition.

further work included the assistance on a second collection, k'abel, and on a special collection for Epson's Digital Couture Project, presented on the 2018 edition of New York Fashion Week.





the sik'inelab 2016 collection
in an editorial environment
marion blasberg and diane bathen by julian quevedo, 2016-2017

















hrstka

Parallel to college coursework and my position as a design assistant at a fashion brand, I started my own fashion label in 2016, as a way to continue delving into my creative capabilities in order to find new ways of creating fashion.

HRSTKA is a heirloom name from my great-grandfather, Francisco Hrstka, an immigrant tailor from Brandys Nad Orlici, from the old Czechoslovakia. He gained recognition with his craft and worked with different clients. His savoir faire and technique was transmitted through generations of family to me.

While the brand honors his legacy and history, it is my story to tell. It is by bringing my own sensitivity and input that I am able to carry the brand into new territories. It becomes a vehicle of what I see, think and feel about my relationship with the world and finding a medium to translate my ethos.

In order to grow.
To understand.
To find internal healing.





silk georgette shirt with opened sleeve
part of the sneak peek for hrstka's first runway show
leah ligorria shot by myself, 2016

colección uno

Inspiration for this collection comes from the concept 'mono no aware', which makes reference to the sensitivity and the capacity of feeling sad, melancholic over the ephemeral things in life.

This concept is combined with the study of natural occurrences related to the understanding of one's mortality.

Together, they narrate the process of the temporality of the substance focused on the body, taking elements of reincarnation and chemical-based neurological processes.

The progression of the pieces tell a story about death and rebirth.

The range of the pieces go from well-covered and opaque to uncovered and semi-sheer, playing with elements of illusion and color absence, fused with reflective surfaces that resemble phosphenes and silhouettes that merge restricted and dense to free and fluid.

Footwear for this collection were chosen in collaboration with Costa Rican brand CRUDA. Custom jewelry pieces were prepared for the show.



leah ligorria by arturo alvarez, 2018.





colección uno

the editorial portrays
selected looks
from 'coleccion uno'

through double-portraits,
movement, contortions
and a play on garment capabilities,
the intention was to showcase
the work made through different phases.

mariela aparicio and leah ligorria
shot by gabriel solis and arturo alvarez. 2018











colección dos

Inspiration for 'colección dos' starts through the study and analysis of neurological disorders and diseases, under the understanding of how these modify behavior and demeanors that we understand as 'sociologically' accepted by the human being and society, where their capacity of understanding and development are distorted.

It is, at the same time, a critic/meditation on society's own way of recognizing the human psyche, highlighting the importance of identifying behavioral patterns, different illnesses and how, as human beings, it is needed to create dialogue, understanding and support to whomever suffers from them.

This collection reflects on a change on the conduct and the traditional notion of garments as primary necessities, converting them into conversational pieces, that shed light on our knowledge of mental health.

These ideas are represented through premises of distortion, relocation, extrapolation, transformation of traditional patternmaking, prints and the usage of different textile manipulations. Many other elements of printing, sublimation, patching and embroideries are used in strategic pieces.

Footwear for this collection were picked through retailer Meat Pack, whereas the bags were presented through a collaboration with Kipling.

runway photography by alejandro de leon in 2017.
in this photo, kathia bracho and mariela aparicio























colección dos

This editorial comprises of garments shown as part of 'coleccion dos'.

the main idea was to convey that flaws happen in everyone and it is our duty as communities around the world to understand and reroute conversation as a mean to divest societies' pathological disconnect on mental health and the understanding of behavioral patterns.

thorough the use of a broad spectrum of women, different poses and the segmentation of the collection in themes as distorted prints, black/white, pinks and woven fabrics, the pictures display an array of emotions, notions of nourishment, cherish and support of one another.

marianna aguirre, marielos castro, cesia tahuite, emmie pichardo and ayleen salguero lensed by jose raul lemus. 2018.































colección tres

the collection finds its nature through the notion of 'not being enough'.

as a self-referential concept, the understanding of society's high expectations on itself, ideas on emotional and physical overwhelm, breakdowns and the realizing and respecting of our own relationship with myself and our surroundings were studied. mental images and perceptions became pedagogical, a mean of inner growth and understanding. like searching for a cure through the process of falling very ill.

as a tangible collection, it is meant to create a conversation on concepts.

ideas on lightness, movement and flow being contrasted with the ideas of blockage, binding and roughness are seen; the dichotomies of constraining and freeing silhouettes are matched with elements of distortion, foldings, different attributions of bodily terminology and diverse references to worldwide popular garmentry and artisanal techniques. beadwork within the collection was worked alongside women-led artisan collective artediba.

as a whole, rather than romanticizing or vilifying traumas and affections, the attempt is to paint a realistic painting on the way that, as humans, we can reach an inflection point. it becomes a representation of an honest space in our interior, where i concluded that it is normal not to feel alright; it is normal to feel you're not enough and that it is normal to be imperfect.



the 'coleccion tres' editorial and fragment of the accompanying fashion film.
diane bathen photographed by manuel rionda, 2019.













colección tres

the 'coleccion tres' editorial
is intrisically linked
to its accompanying fashion film,
'weightlessness in a heavy space'.

as a full piece,
a realist image about the way
we, as humans, come to inflection
points is portrayed.

they become representations
of an honest space within the converstaion.
we see ideas on luminosity,
movement and constant flux
contrasted with notions of
blockage, closing and roughness.

they are reflections
of physical and emotional overwhelming.
mental images and perceptions
become a lesson and are part
of emotional growth.

the 'coleccion tres' editorial
diane bathen, larissa del pozo and anna maberg photographed by manuel
rionda. hair by sebastian catalan, makeup by marylena letona. 2019.















colección cuatro

the key concept for this collection is 'to germinate', said of something moral or abstract: sprouting, growing, developing.

time has made us rethink about the aspects of re-germinating as society.

'colección cuatro' was created from personal and intimate notions about countryside memories and rural imagery, paying homage to the complexity of nature and agriculture; all from a yearning perspective.

it becomes a meditation on our current world context, its effects on mental health and the general wellbeing of the human being, while recognizing the passing of time, nostalgia, and past reminiscing.

we recognize that today allows a new perception of time. we seek to refocus the energy within ourselves, proposing new life cycles.

something more soft, aware of our space on the world's face.

we reconsider the way we live, remembering our dreams, what we've lived, what we've dreamed.

the message is presented on the way that we used to think about the future when we were kids; the way we see the past's good moments and how we would like to change and keep about our current context.

are you living the way you dreamed of when you were younger?



editorial for 'coleccion cuatro'
in this photo: nicole lopez photographed by me.
makeup by sebastian catalan. 2020









colección cuatro

the editorial for 'coleccion cuatro'
is tied together
to it's accompanying fashion film,
'avant la recolte'.

the editorial and the film
are tightly linked to memories.
from personal and intimate notions
from my memories at the farm
and the countryside imagery,
we pay homage to the complexities
of nature and agriculture
from a longing perspective.

there is an emphasis
on appreciating what we didn't
use to appreciate,
the search for knowledge
and the questioning
of our own acts.

both pieces become a thinking piece
on our world context,
it's effects on mental health
and the human's well being
through recognizing time,
nostalgia and time remembrance.



editorial for 'coleccion cuatro'
priscilla soto, nicole lopez, mafer bravo
and marielos castro by javier gonzalez. makeup by sebastian catalan. 2020





















colección cinco (final)

‘colección cinco’ takes the name of ‘l’amour divin’

The key concept is ‘flourishing’.

Do we condition ourselves to eternal suffering?
Or can we connect ourselves with what we love?

The sense of the collection is rooted on reconnecting the human being with itself, with who they love and what they love.

Thoughts and considerations were made regarding the human body, anatomy and our corporeity, even the biochemical way about how we feel and love.

It is a collection made with personal references but where, in the middle of our current world state, the message highlights a reminder about loving who one is, our surroundings and what we do.

Notions and artistic references integrated with the heart were worked along elements linked to feelings. Classical fashion references were blended with anatomy, from where the aesthetic and the representation of the western style were included, as a mean to tie-in all elements of the collection together in the most precise way.



editorial for 'coleccion cinco'
isabella azzari, lupita dardón and andré rinze
by rony orozco. makeup by sofía marroquín. 2021













colección cinco

the editorial for 'colección cinco' was conceived as a
direct visual representation of what divine love is

visual vivid representations
of passion-evoking tones of red
are related to the intrinsic
power of love within us

we conceive and relate
the strength and power of love
into what we do, who we love
and who we represent to the world

it is an ode to loving yourself
loving others
and loving your craft
it is a love letter to myself
in all these phases in my life

and in this love
im wrapping myself into
i find the strength and the courage
to see ahead in time
find new energies
and head into the world



editorial for 'coleccion cinco'
isabella azzari, lupita dardón and andré rinze
by rony orozco. makeup by sofía marroquín. 2021















contact

contact

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gabriel@thehrstka.com

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<https://www.instagram.com/hrstka/>

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9 avenida 9-21

Zona 14, 01014

(502) 2219-2853

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resources

1. look magazine, january 2018
via issuu
https://issuu.com/lookmag/docs/lm_ene
2. look magazine, april 2018
via issuu
https://issuu.com/lookmag/docs/lm_abr
3. look magazine, december 2019
via issuu
<https://issuu.com/lookmag/docs/diciembre>
4. scuro no.08
via issuu
https://issuu.com/scuro/docs/scuro_08
5. prensa libre august 2019
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'things change
when you care enough
to grab
whatever you love
and give it everything'

- the art of possibility, rosamund and benjamin zander, 2000.

