

MODULE 9: PATTERNS AND SWATCHES, REPEATS, MASKING OBJECTS

Making and Organizing Your Own Flat Drawing

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 - 2. Going in a Little Deeper with Colors

 - 3. Applying Patterns in Illustrator

 - 4. Navigating Layers and Sublayers

 - 5. Applying a Preset Pattern

 - 6. Creating a Pattern Swatch

 - 7. Applying Pattern with Background Fill

 - 8. Brushes and Pattern Brushes

 - 9. Masking Objects

 - 10. Flat Drawing**

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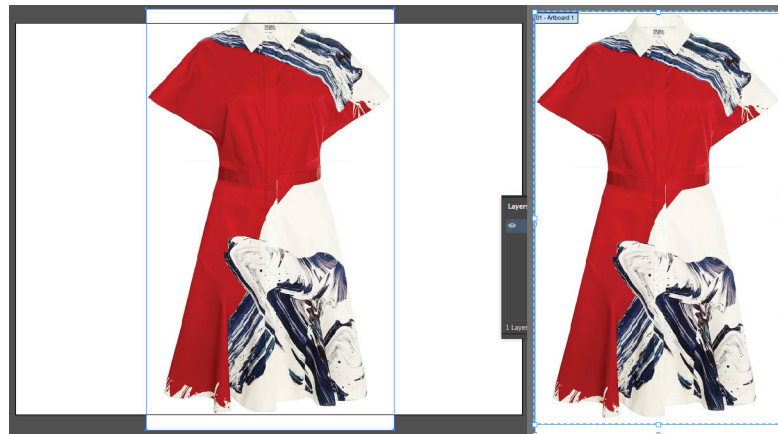
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When you create your own artwork, you will be organizing objects in layers and sublayers for easier access in selecting and editing them. As in the WGSN flats, your silhouettes of the items of clothing will be on the bottom. Line details, such as ribbed collars, folds, and topstitching, will be on the layers on top. You will group all of these objects, so you can move them as one unit. Clear labeling is key in navigating layers and sublayers.

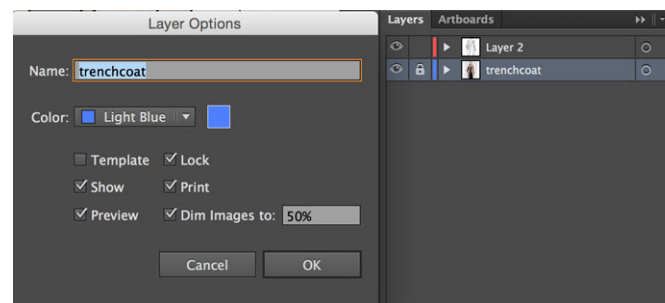
1. Download a bitmap image of a garment you would like to trace, without a model.
2. Open the image in Illustrator.



Artboard tool: This enables you to resize the Artboard with a bounding box.



3. Using the Artboard tool, resize the Artboard to four inches in width by typing that value in the W (width) field in the Control bar at the top. Rescale the original image to fit within the bounds of the Artboard's four-inch width. Then, with the Artboard tool, move the upper and lower middle bounding boxes to fit the height of the clothing in the image. Hit Return and OK to confirm the size reset.



4. Name the layers. Double-click on the original bitmap image layer to Dim Image to 50 percent and lock it by selecting the Lock checkbox.
5. Create a new layer for tracing.
6. Trace the garment with the Pen tool.

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Line Weights for Flats



In this example, a line weight of 1.5 points was used for the outer silhouette. Seamlines were 1 point. Stitch lines were 0.25 points with a 2-point dash and 1-point gap dash line. Wrinkles are gray filled shapes.

In general, all of the seam lines have the same weight. The outline and edges (such as around the collar and pocket flaps) have thicker strokes. The wrinkles and folds have thinner strokes.

The largest outline shape will have the thickest stroke and be on the lowest sublayer in the Layers panel if filling with a print.

Pen Tool Review and Progression

Here is a review on how to use the Pen tool.

Basics: Straight Lines

To create a straight line, click with the Pen tool for point A and point B. Each point is called an anchor point.

To create 45- and 90-degree angles, click point A and hold down the Shift key to constrain your angles for the placement of point B.

Basics: Curves

When creating curves, you can opt to start with a simple click to establish your anchor point at point A and then click and drag at point B to create your Bezier handles, thus establishing

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your curve (left example). Alternatively, you can guide the curve by clicking and dragging from point A to create your Bezier handle in the direction of your curve. Once you get to point B, you can modify your curve and indicate the direction of your next curve with another set of Bezier handles.

Combining Curved and Straight Lines

To create a straight line after a curved line, bring the Pen tool back to point B after clicking on it. When you hover, the Pen tool turns into an Anchor Point tool (upside-down V). Click on B, and the handle for the next line will disappear. This indicates you can draw a straight line for the next point.

Ending Your Path

1. Close your shape. When all anchor points are connected, you have a closed shape. To close, connect your anchor point of origin. An O should appear next to your Pen tool icon indicating you are positioned to close. Click to close.
2. Hit Return or Esc on your keyboard.
3. Select a different tool on your Tools panel.

Strokes Panel

This stitch line uses a dashed line with a 2 pt dash and 1 pt gap. A rounded cap softens the stitching end points and the corner is a sharp corner (which can be capped if it protrudes too much).

Use the Width tool and Outline Path (to convert a path to a shape).

On a 0.25 pt weight stroke, the Width tool was used to pull the center of the line out to create a crescent shape for a wrinkle.

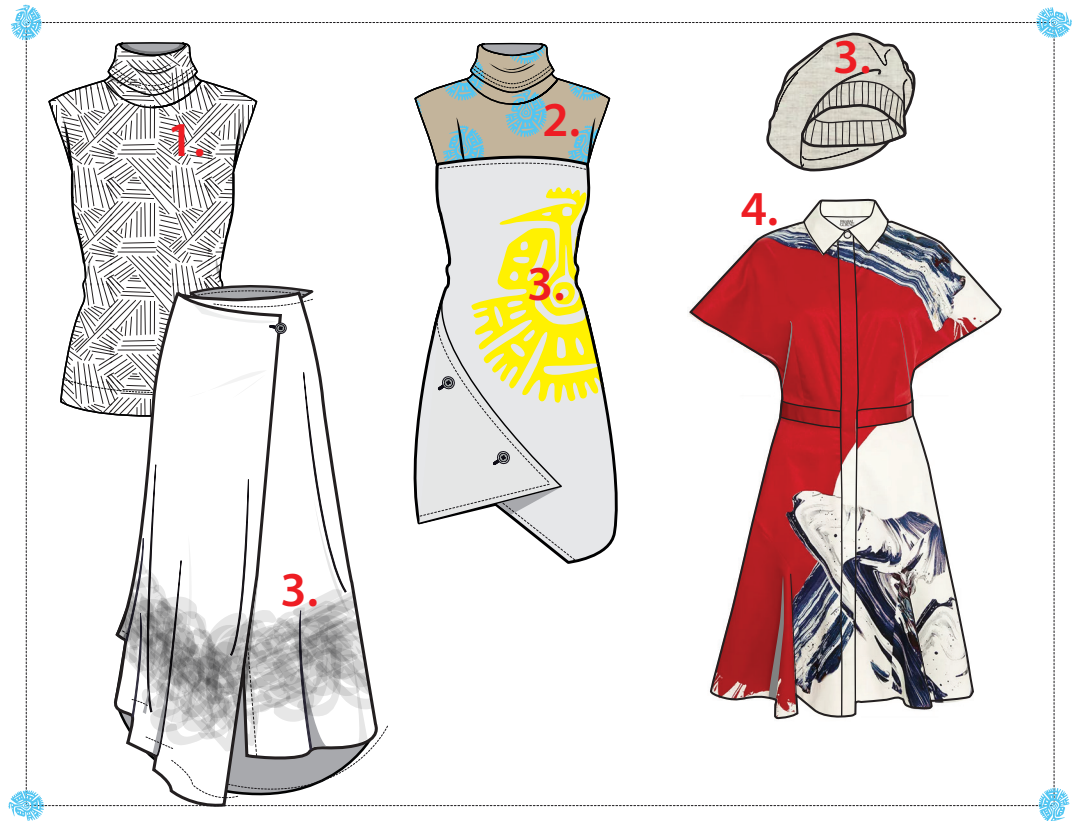
Once you have sculpted the stroke with the Width tool, select the modified stroke and go to Object > Path > Outline Stroke to convert it into a shape with a fill.

Conclusion

In this final module on Illustrator, you explored Pantone colors and learned how they can be used to create color consistency in visual branding. You were introduced to vector-based flat drawings from WGSN and created and applied patterns to them. You organized and traced your own flats in Illustrator's sublayers, preparing the way for creating vector-based line sheets.

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Assignment 9.1: Apply Prints to Flats

**Description**

Apply prints to flats that **YOU DOWNLOAD** from WGSN in three ways by using pattern swatches and a clipping mask. Then draw a fourth garment by tracing.

Apply prints to three flats in three ways:

1. **Apply a pattern from the pattern library:** Go to the Swatch pattern library to apply a pattern.
2. **Create and apply a half-drop pattern swatch:** Use one of the vector motifs from ThreeOutfits.ai or one of your own to create a pattern swatch.
3. **Apply the clipping mask:** Create your own pattern freehand, enlarge the motif, or download a fabric scan and apply the clipping mask.
4. **Trace your own flat:** Download a bitmap image of a simple garment. It can be a T-shirt just as long as you trace it. Place the image on a layer with 50% dim and lock it. Trace the image using a Pen tool.

Here's how:

- Download the equivalent of two outfits from WGSN. (Log in to WGSN.com. Go to Top Menu (Women/Men/Youth/Kids/All Markets) > under "Research," Image & Design Library. Under the left menu bar, select the "Category" drop down. Under "Design Resources," check "WGSN Original CADS (Computer Aided Design) and Flats > CADS/Flats. Look for simple, plain garments free of texture and patterns.