

FLATS: TECHNICAL DRAWING FOR FASHION

A Complete Guide

SECOND
EDITION

มหาวิทยาลัยเทคโนโลยีราชมงคลพระนคร

ห้องสมุดสาขาโชติเวช



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**BASIA
SZKUTNICKA**

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A step-by-step Illustrator tutorial is available to view on the Laurence King website, together with downloadable figure templates and basic garment styles. www.laurenceking.com.



PART 1 TECHNICAL FASHION DRAWING

Garment: Trackstar Dungen
Colour: Grey 0200
Fabric: Jersey
Notes:
-Badges to be seen to garment
on illustration

Introduction

The ability to produce technical drawings, or flats, is a necessary skill in the fashion industry. Flats are used to convey a design idea and all its construction details to anyone involved in the production process. They are also an effective way of communicating silhouette, proportion, and detail. Differently adapted flats are used for line boards, costings, specifications, paper patterns, look books, fashion forecasting, and online retail.

With production being sourced from a host of international locations, any means that can be found to overcome language and skill barriers can provide a very effective way of speeding up the production process and eliminating errors caused by misunderstandings. Drawing offers a universal means of communication, a visual language to facilitate this.

This book shows how to communicate your design ideas using technical drawing. The technique demonstrated starts with the creation of a generic body template, which can then be adapted and used to create flats. This can be done by hand or using CAD, or a combination of the two. Both hand-drawn and CAD methods are shown in the book, the latter demonstrated using Adobe Illustrator. The aim is to convey basic information and demonstrate a skill, rather than to teach a drawing style. However, no two people's flats will be exactly alike and there is room to develop your own personal style.

The techniques demonstrated will result in flats that can be used

and understood across all branches/sectors/stages of the fashion industry. This simple step-by-step method can also be used as part of the creative design process. Using a technique called "speed designing" you will see how, once a garment template has been drawn, it can be used as inspiration for an almost limitless range of garment shapes and details.

A fundamental requirement for fashion design is a sound knowledge of the basics: understanding key garment styles and their construction will enable you to develop and design endless variations. The second part of this book presents a visual directory of classic garment shapes and their variations, plus key garment styling and details. The basic styles are presented as a muslin photographed on a mannequin alongside a technical drawing, so that you can see how a three-dimensional shape translates into a two-dimensional, or flat, drawing.

Armed with this basic information, and following the step-by-step method, you will be able to create your own templates—or utilize those provided—to produce your own finished garment designs, while developing your own unique style of drawing. In this second edition many of the drawings have been updated to reflect the new templates on pages 20-25. The Illustrator tutorial has also been expanded, and a new section on knitwear added.

Drawing as part of the fashion process

Technical drawing is one of the methods used in the design process to present a garment in a visual format. The others are sketching and fashion illustration. Each has a specific function and thus demands a specific set of drawing requirements and techniques.

SKETCHING

A sketch is a rough, spontaneous drawing that is not necessarily accurate or even in proportion. It is the beginning of an idea, the inspiration. You can sketch from your imagination, from an existing style, or from reference. If you are producing store reports, or gathering field information, the aim is to note down a rough interpretation of a garment with key details that can be deciphered easily at a later stage if required.

Part of design development, the sketching process is when you let your imagination run riot, investigating sources of inspiration and abstract themes. It is the stage when you can work freely and experiment, thinking on paper. Usually produced by hand, the sketches can be drawn using any media.

FASHION ILLUSTRATION

The aim of a fashion illustration is to seduce and enhance, rather than provide technical information. Apparel is often illustrated on the figure to give an idea of a garment's proportions and how it will look when worn. Fashion illustrations are used in advertising, magazines, brochures, pattern books, and promotional material. A successful illustration will show mood, attitude, silhouette, proportion, and color to assist in the marketing of the garment. Its aim is to sell individual garments or to promote a brand.

Possessing emotion, energy, flair, creativity, and often movement, the fashion illustration allows the illustrator artistic freedom to inject their own personality into the drawing. With this freedom comes the artistic license to alter the proportions of the female body. Traditionally, the proportion of the female figure in fashion illustration is measured in heads, where the height of the figure

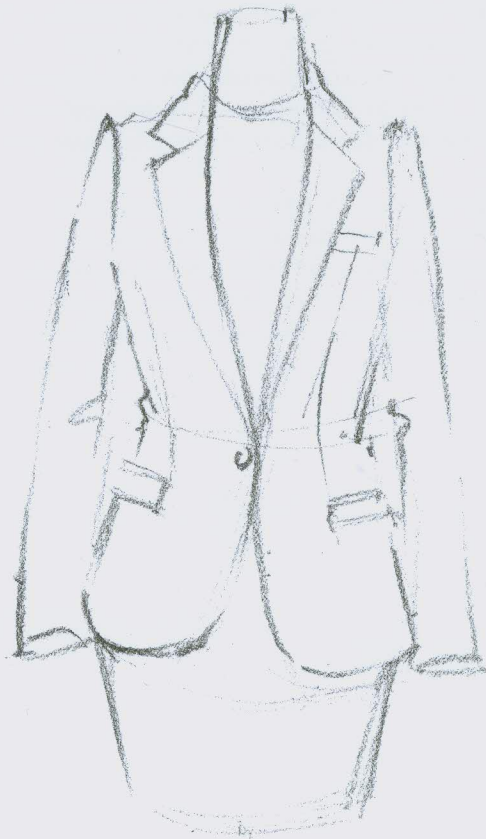
can be calculated by dividing the length of the body by the height of the head. Fashion illustration typically elongates the female form to a proportion of nine to ten heads, resulting in a visually pleasing slender image, in contrast to the true average female height of approximately seven and a half heads.

Fashion illustrations today are created using a wide variety of media, ranging from traditional artistic materials to 2D and even 3D CAD (computer-aided design) software.

FLATS

Flats are a form of visual communication and instruction between the designer and the manufacturer, between the designer and buyer, and between the designer and a lay person. They are widely used throughout the apparel industry, in the design room (for design development and on line boards), in production (on costing and specification sheets), in marketing (in look books and on price lists), and in online retail.

Also known as "working drawings" or "line drawings," technical drawings are an accurate representation of a garment without a figure, summarizing styling details and showing construction, including construction lines, stitching, and decorative trims and details. They are drawn to scale, symmetrical, and in perfect proportion. Accurate flats are usually produced once a design has been finalized, and may be produced by hand or using CAD software.



How and when are flats used?

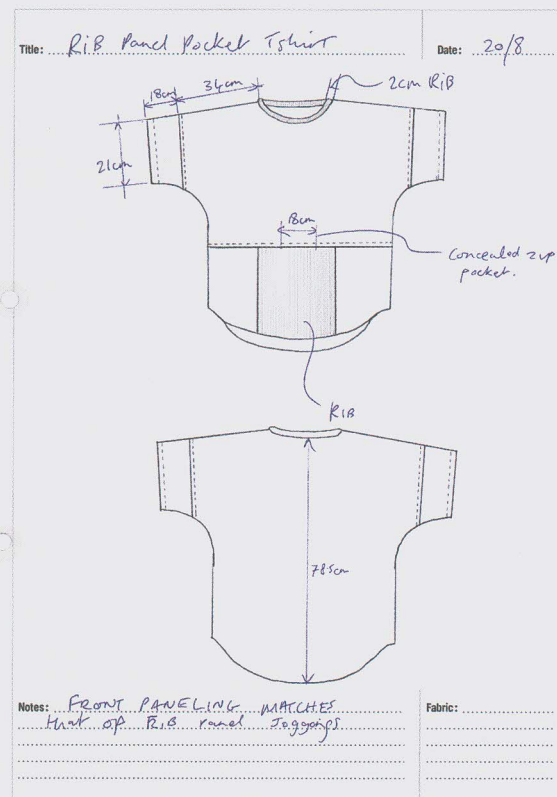
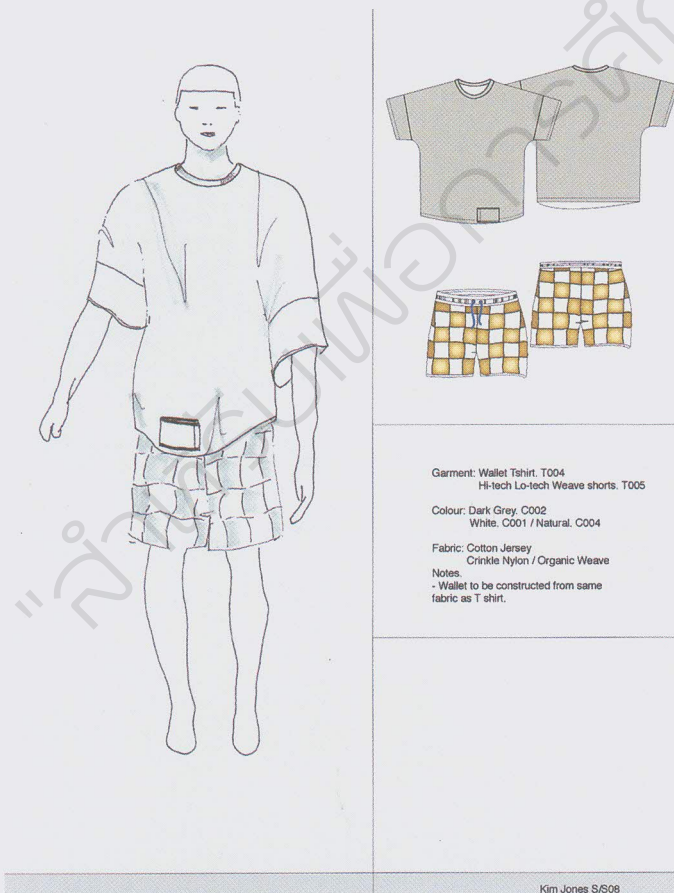
Flats, as we have already seen, have a variety of uses. Both students and designers in industry can use them in design development, when they can be drawn by hand, while CAD comes into its own for drawings destined for line boards and display presentation. Noted on the following pages are their key uses both within a learning environment and in industry.

Flats created for presentation sheets, development sheets, line boards and sheets, look books, and price lists can be injected with the illustrator's personality. Different pen widths can be used and a variety of line introduced to make them more interesting and aesthetically appealing, though this must be done without compromising on detail.

For specification sheets and costing sheets, however, the drawing needs to be completely accurate and more diagrammatic in character.

PRESENTATION SHEETS AND DESIGN DEVELOPMENT SHEETS FOR THE STUDENT

When studying fashion design, flats may be used alongside sketches and illustrations to clarify construction information and to communicate proportion.



LINE BOARDS (COLLEGE AND INDUSTRY)

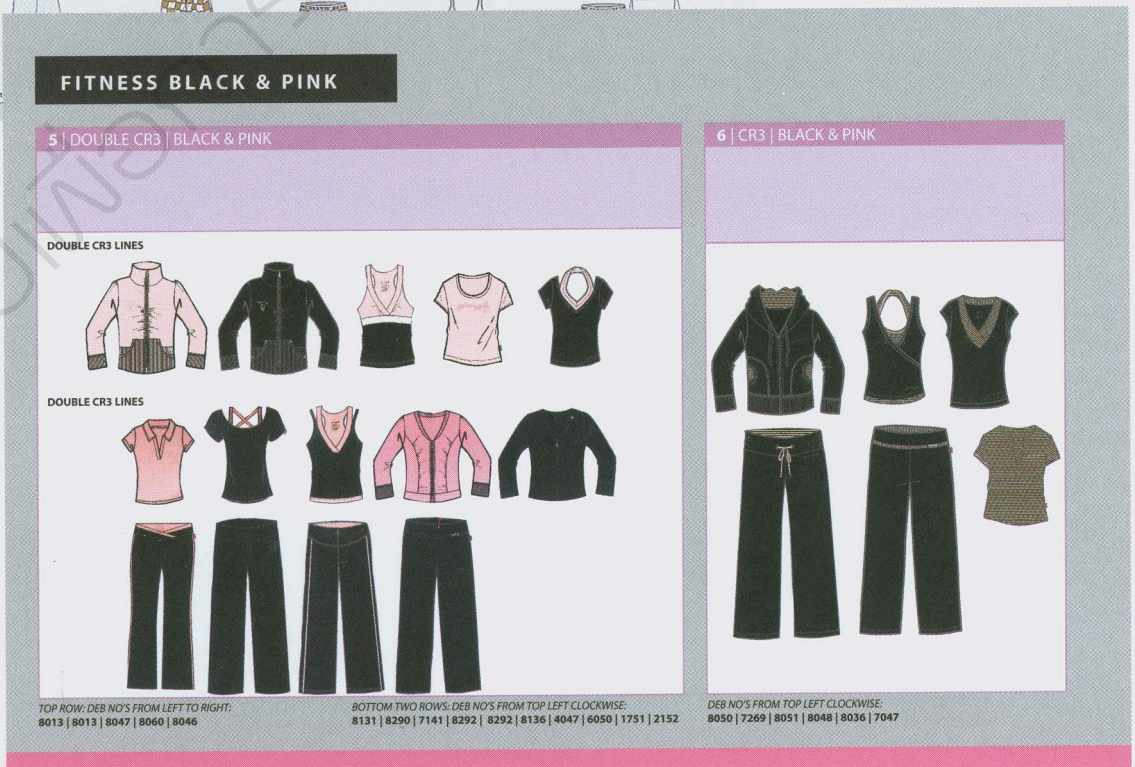
Flats may be presented on line boards to give an idea of range coordination, showing individual styles and colorways. Boards produced for industry (bottom), and used in presentations, are likely to be much more extensive and detailed than those produced in college (below), but the intention of both is to give an overall picture of a line or collection of styles.

Line boards, featuring working drawings and style colorways, may also be developed to illustrate delivery "packs" within a seasonal collection. A delivery pack is the specific combination of merchandise that will be delivered to stores at a particular point in the season, which may represent a key "look" that is relevant for that point in time.

The flat drawings from a line board can also be used by a catalog planner or merchandiser to visualize the line in different store classifications, allowing them to determine the size of the buy and to imagine how much of a line will work in store.

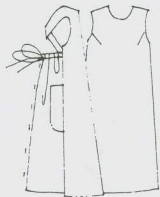
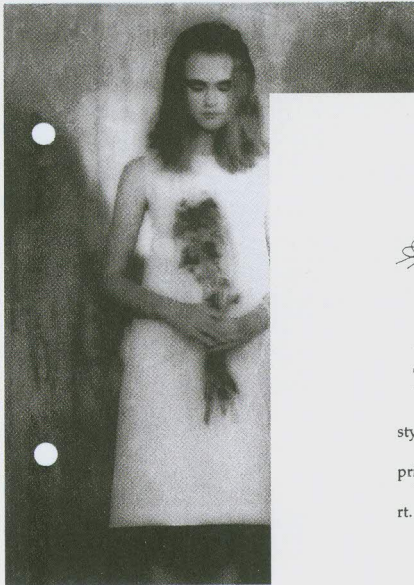
LINE SHEETS (INDUSTRY)

A line sheet is usually produced in industry, rather than in college, and includes miniature flats, often the same drawings as on the spec sheet, showing all the styles in a line. It is presented in tabular form with additional information, such as sales figures, order quantities, delivery period, and manufacturing and selling price. An assistant buyer or merchandiser may use this information to update critical paths and delivery dates.



LOOK BOOKS (INDUSTRY)

Look books and price lists may sometimes contain flats alongside a catwalk shot or illustration of a style to show the buyer an accurate interpretation of the garment.



style : 15

price :

rt. price :

marks :



DON 11 SLD TELEPHONE : FAX 0171-347 0048

SIZE SPECIFICATION OR "SPEC" SHEETS (STUDY AND INDUSTRY)

A specification sheet, or "spec" includes a flat (including front and back views, and, if necessary, a side view and internal views), plus all the detailed measurements required to produce the garment (length, width, spacing, as well as indicators of stitch types, sewing operations, fabric, trims, hardware, and special treatments). Enlargements of small details may also be used to highlight important features. These details provide a list of "instructions." The sheets are used to ensure accurate fit.

The measurements are either added to the drawing itself, or else included in a table or size chart beside it. The pattern maker must be able to make the pattern using the information provided on the sheet, while the machinist, the maker, or the factory should be able to understand how the style should look in order to make up a sample. Accuracy is therefore vital. If a detail is omitted the sample will not be correct, and valuable time and money will have been wasted.

STYLE NUMBER : U-05678 B		WOVEN CASUAL WOMENSWEAR SHIRTS	
DESIGN REF : W-8626			
RISK COMMUNICATION : - PRE SHRINK FABRIC TO ELIMINATE SHRINKAGE AFTER HEAVY GARMENT WASH		KEY DETAILS : - WOVEN FABRIC BASE - MOP BUTTONS - TONAL TOP STITCH - RAYON GROSS GRAIN RIBBON CAUGHT ON INSIDE COLLAR STAND - HEAVY STONEWASH/ EMZYNE WASH	
DATE : FABRIC/YARN : 100% CROSS WEAVE LINEN FABRIC REF HJ-02634			
SEASON/ PHASE :	TRANS	QUANTITY : (PRICE BASED)	TBC
MEETING DATE :	-	DELIVERY/ BOOKING DATE :	TRANS
SAMPLE ORDER DATE :	-	RETAIL/SELLING PRICE :	TBC
SAMPLE NEEDED :		QUOTED PRICE :	
COLOUR :		SILVER SAGE 17-0510 TPX	
BLOCK :		SEE ENCLOSED SPEC INFO	
PREPARED BY :		STUDIO DESIGN	

COSTING SHEETS (COLLEGE AND INDUSTRY)

A costing sheet lists all the elements needed to make up a garment (fabric, trims, cost of manufacture), which are then used to calculate the manufacturing, gross margin, and selling price of a style. Flats or photographs are sometimes added to costing sheets as a visual representation of the garment.

COSTING

Season: XXX	Style Number: XXXXX
	Style Name: Wrap Dress

Piece Goods	Description	Cost per Metre	Meterage Required	Cost
Fabric 1		11	3	33
Lining		3	2	6
Interfacing				
Other				
Subtotal				39

Trimmings	Description	Unit Cost	No of Units	Cost
Buttons		1.2	5	1
Zippers		0.2	1	1.2
Threads				
Labels		0.2	2	0.4
Trims 1		2.5	3	7.5
Trims 2				
Subtotal				10.1

Labour	Description	Cost
First Sample	\$50 divided across the 10 dresses produced	5
Pattern Cutting	\$125 divided across the 10 dresses produced	12.5
Grading	\$20 divided across the 10 dresses produced	2
CMT		25
Subtotal		44.5

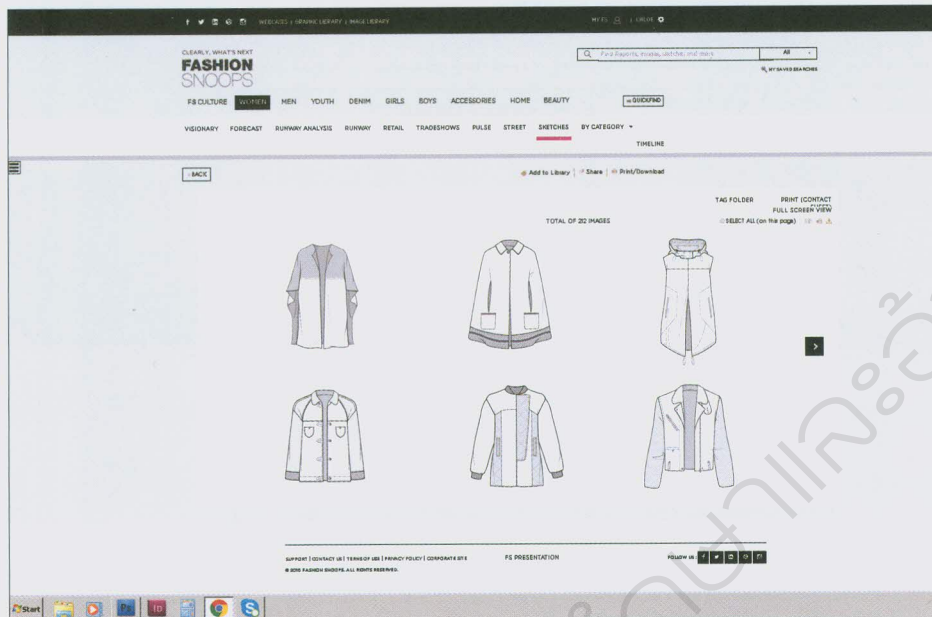
Shipping	Description	Cost
Bags/Boxes		0.1
Hangers		
Swingtickets		0.2
Other		
Subtotal		0.3



Total Cost of Goods Sold	93.9
Wholesale Markup	2.5
Wholesale Price	234.75
Retail Markup	2.7
Recommended Retail Price	633.825

TREND-PREDICTION WEBSITES (INDUSTRY)

Trend-prediction companies may use a particular type of “enhanced” technical drawing—known as floats in the US—to indicate key shapes and silhouettes. Artistic license is often applied here.



Fashion Snoops is a subscription-based online trend-forecasting service that provides global trend insights to design professionals. Here is a typical web page showing predictions for women's outerwear, F/W2016.



MERCHANDISING PLANS (INDUSTRY)

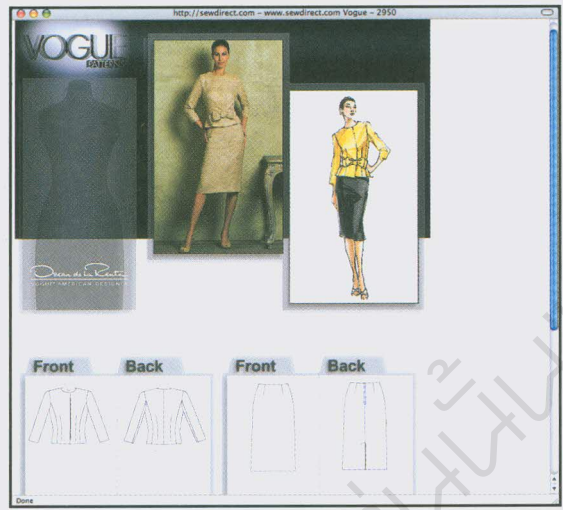
Visual merchandisers may use flats on merchandising plans to help to plan the display of garments prior to the collection arriving in store. The plan shown here uses 3D visual merchandising software to depict clothing within a store environment. Photographs of finished garments are often used, but here flats have been incorporated so that the layout can be planned right from the start of the design development process. The software even allows for the drawings to be "folded" for shelf display and fitted on to store dummies.



SEWING PATTERN CATALOGS AND PATTERN INSTRUCTIONS

Pattern books for domestic dressmaking usually include a full figure illustration accompanied by flats showing front and back views to clarify the style and indicate construction details for the customer. The paper pattern envelope and internal instruction sheet similarly include the flats, to facilitate construction.

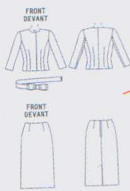
The drawings are usually very basic, to ensure clarity and assist the dressmaker in construction. They are often supported by color drawings of all the pattern pieces, which may include grain lines and other technical details. Side views and enlarged sections (showing details) may also appear here.



V2950

SIZES-TAILLES	6	8	10	12	14	16	18	20
Bust	30 1/2	31 1/2	32 1/2	34	36	38	40	42
Waist	23	24	25	26 1/2	28	30	32	34
Hip	32 1/2	33 1/2	34 1/2	36	38	40	42	44
Polaine	77	80	83	87	90	97	102	107
Taille	88	91	94	97	101	106	111	116
Hanches	83	86	89	92	97	102	107	112

U.S. \$27.50
CAN. \$33.00
ORANGE
X



V2950 EASY/FACILE

MISSES/MISSES PETITE JACKET, BELT AND SKIRT; VESTE, CEINTURE ET JUPE (L. femme/Petite J. femme):
 Unlined, fitted, above hip length jacket has lining covered shoulder pads, front fly button closure and full length two-piece lined sleeves. Belt has self-bow with hook and eye-closure. A-line skirt, below mid-knee, has raised waistline, back zipper and hemline vent. Jacket seams-vert seamed and hems are finished with purchased *jersey* fold bias tape. **NOTIONS:** Jacket: 1/4" shoulder pads, Five 3/4" Buttons, Approximately 1 1/2 yds. 1/4" Double Fold Bias Tape, 1/4" Twill Tape, Skirt: 9" Zipper, Approximately 7 1/2 yds. of 1/4" Double Self Bias Tape, 1/4" Twill Tape, Hooks and Eyes, Belt: Three Coat Hooks and Eyes, Snaps.
FABRICS: Silk Tweed, Linen and Crepe. Unsuitable for obvious diagonals. Allow extra fabric to match plaids or stripes. Use nap yardages/routes for pile, shaded or one-way design fabrics. "with nap." "without nap."
MERCERIE: Veste: Equisette (6mm), 5 Boutons (15mm) de Coton (6mm). Jupe: Glissade (22cm), Environ 8.7m de Ruban de biais double (6mm), Talonnette de Coton (6mm).
TISSUS: Tweed de soie, Toile de lin et Crepe. Rayures/ bandes diagonales/necessaires ne conviennent pas. Compte

Combination: AA(6-8-10-12), EE(14-16-18-20)

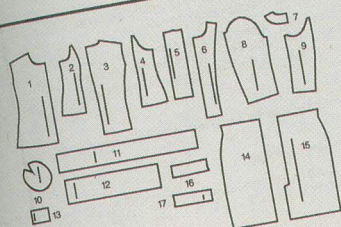
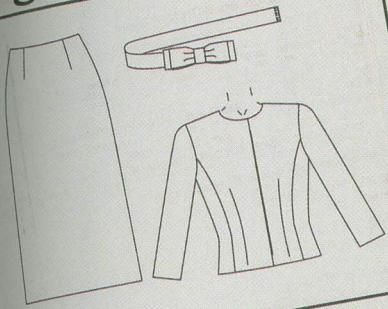
SIZES	6	8	10	12	14	16	18	20
JACKET AND BELT								
45"/117"	2 1/4	2 1/4	2 1/4	2 1/4	2 1/4	2 1/4	2 1/4	2 1/4
60"/152"	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2
FUSIBLE INTERFACING								
22"	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2
45"	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2
45"	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2	1 1/2
SKIRT								
45"/117"	1	1 1/4	1 1/2	1 3/4	1 3/4	1 3/4	1 3/4	1 3/4
60"/152"	1	1	1	1	1	1	1	1
FUSIBLE INTERFACING								
22" 45" 1/4 yd.	1	1	1	1	1	1	1	1
Width, lower edge								
Jacket	39 1/2	40 1/2	41 1/2	43	45	47	49	51
Skirt	35	36	37	38 1/2	40 1/2	42 1/2	44 1/2	46 1/2
Back length from base of your neck								
Jacket	20 1/2	21	21 1/2	21 1/2	22	22 1/2	22 1/2	23 1/2
Back length from waist								
Skirt, 25"								



VOGUE PATTERN SERVICE

REGISTERED MODEL: THIS PATTERN IS FOR THE EXCLUSIVE USE OF PRIVATE CUSTOMERS. ANY COPYING OF THIS DESIGN FOR REPRODUCTION OF THE GARMENT IN ANY FORM, WITH OR WITHOUT THE NAME OF THE DESIGNER IS STRICTLY FORBIDDEN.

V2950
PATTERN/PATRON
SIZE/TAILLE
AA
(6-8-10-12)
1
0 3 1664 4 14 10 0



JACKET AND BELT

- 1 Front
- 2 Side Front
- 3 Back
- 4 Side Back
- 5 Right Fly
- 6 Front Facing
- 7 Back Neck Facing
- 8 Upper Sleeve
- 9 Under Sleeve
- 10 Shoulder Pad
- 11 Belt
- 12 Bow
- 13 Knot

VESTE ET CEINTURE

- 1 Devant
- 2 Côté Devant
- 3 Dos
- 4 Côté Dos
- 5 Braquette Droite
- 6 Parementure Devant
- 7 Parementure d'Encolure Dos
- 8 Dessus de Manche
- 9 Dessous de Manche
- 10 Epaulette
- 11 Ceinture
- 12 Lien
- 13 Noeud

JUPE

- 14 Devant
- 15 Dos
- 16 Parementure Devant
- 17 Parementure Dos

BODY MEASUREMENTS / MESURES DU CORPS

Size/Taille	6	8	10	12	14	16	18	20	22	24
Bust	30 1/2	31 1/2	32 1/2	34	36	38	40	42	44	46
Waist	23	24	25	26 1/2	28	30	32	34	37	39
Hip	32 1/2	33 1/2	34 1/2	36	38	40	42	44	46	48
Bk. Waist Lgth.	15 1/2	15 3/4	16	16 1/4	16 1/2	16 3/4	17	17 1/4	17 3/4	17 1/2
T. de poitrine	78	80	83	87	92	97	102	107	112	117
T. de taille	58	61	64	67	71	76	81	87	94	97
T. de hanches	83	85	88	92	97	102	107	112	117	122
Nuque à taille	39.5	40	40.5	41.5	42	42.5	43	44	44.5	45

FABRIC CUTTING LAYOUTS

⊕ Indicates Bustline, Waistline, Hipline and/or Biceps. Measurements refer to circumference of Finished Garment (Body Measurement + Wearing Ease + Design Ease). Adjust Pattern if necessary.

Lines shown are CUTTING LINES, however, 5/8" (15mm) SEAM ALLOWANCES ARE INCLUDED, unless otherwise indicated. See SEWING INFORMATION for seam allowance.

Find layout(s) by Garment/View, Fabric Width and Size. Layouts show approximate position of pattern pieces; position may vary slightly according to your pattern size.

All layouts are for with or without nap unless specified. For fabrics with nap, pile, shading or one-way design, use WITH NAP layout.

RIGHT SIDE OF PATTERN	WRONG SIDE OF PATTERN	RIGHT SIDE OF FABRIC	WRONG SIDE OF FABRIC
-----------------------	-----------------------	----------------------	----------------------

AS/TT = ALL SIZE(S)/TOUTES TAILLE(S)
 * = WITH NAP/AVEC SENS ** = WITHOUT NAP/SANS SENS
 S/L = SELVAGE(S)/LISIÈRE(S) F/P = FOLD/PLIURE
 CF/PT = CROSSWISE FOLD/PLIURE TRAME

Position fabric as indicated on layout. If layout shows...
SINGLE THICKNESS—Place fabric right side up. (For Fur Pile fabrics, place pile side down.)
DOUBLE THICKNESS

WITH FOLD—Fold fabric right sides together.
 * **WITHOUT FOLD**—With right sides together, fold fabric CROSSWISE. Cut fold from selvage to selvage (A). Keep right sides together, turn upper layer completely around so nap runs in the same direction as lower layer.

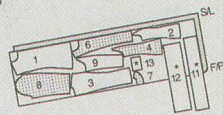
GRAINLINE—Place on straight grain of fabric, keeping line parallel to selvage or fold. ON "with nap" layout, arrows should point in the same directions. (On Fur Pile fabrics, arrows point in direction of pile.)

FOLD—Place edge indicated exactly along fold of fabric. NEVER cut on this line.

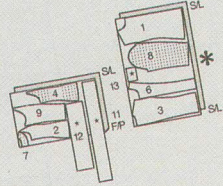
- Cut other pieces first, allowing enough fabric to cut this piece (A). Fold fabric and cut piece on fold, as shown (B).
 - ★ Cut piece only once. Cut other pieces first, allowing enough fabric to cut this piece. Open fabric; cut piece on single layer.
- Cut out all pieces along cutting line indicated for desired size using long, even scissor strokes, cutting notches outward.
- Transfer all markings and lines of construction before removing pattern tissue. (Fur Pile fabrics, transfer markings to wrong side.)
- NOTE: Broken-line boxes (a b etc.) in layouts represent pieces cut by measurements provided.

JACKET AND BELT / VESTE ET CEINTURE
 PIECES: 1,2,3,4,6,7,8,9,11,12 & 13

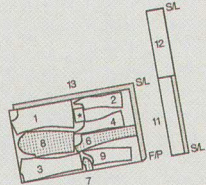
45" (115 cm)
 S/T
 6



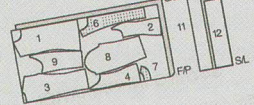
45" (115 cm)
 S/T
 8-10-12-14-16-18-20



60" (150 cm)
 S/T
 6-8-10

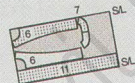


60" (150 cm)
 S/T
 12-14-16-18-20

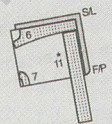


FUSIBLE INTERFACING / ENTOILAGE THERMO-COLLANT
 PIECES: 6,7 & 11

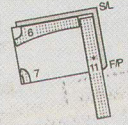
22" (56 cm)
 AS/TT



45" (115 cm)
 S/T
 6-8-10-12-14-16

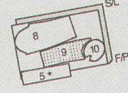


45" (115 cm)
 S/T
 18-20



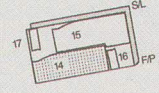
LINING / DOUBLURE
 PIECES: 5,8,9 & 10

45" (115 cm)
 AS/TT

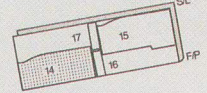


SKIRT / JUPE
 PIECES: 14,15,16 & 17

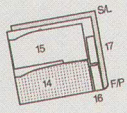
45" (115 cm)
 S/T
 6-8-10



45" (115 cm)
 S/T
 12-14-16-18-20



60" (150 cm)
 AS/TT



FUSIBLE INTERFACING / ENTOILAGE THERMO-COLLANT
 COLLANT
 PIECES: 16 & 17

22" 45" (56,115 cm)
 AS/TT

SEWING INFORMATION

5/8" (1.5cm) SEAM ALLOWANCE (unless otherwise indicated)

Press as you sew. Press seams flat, instructed. Clip seam allowances, w/



Sewing terms appearing in B.O. explained below.

EASESTITCH - Stitch along thread ends when adjusting.
NOTE: For sleeve caps, make (6mm) away in seam allowance.
FINISH - Stitch 1/4" (6mm) allowing: (1) Pink OR (2) Over close to fold OR (4) Over

OPTIONAL FOR HEMS:

SLIPSTITCH - Slide neck of underneath fabric.

STAYSTITCH - Stitch 1/2" (13mm) from raw edge.

TOPSTITCH - On outstitching, using pressions.

UNDERSTITCH - O allowance close to

1. NOTE: After raw edges of s tape. To encas shown. Stitch

Encase all manner as NOTE: Fin

2. Stitc 5/8" (1.5

How to create flats

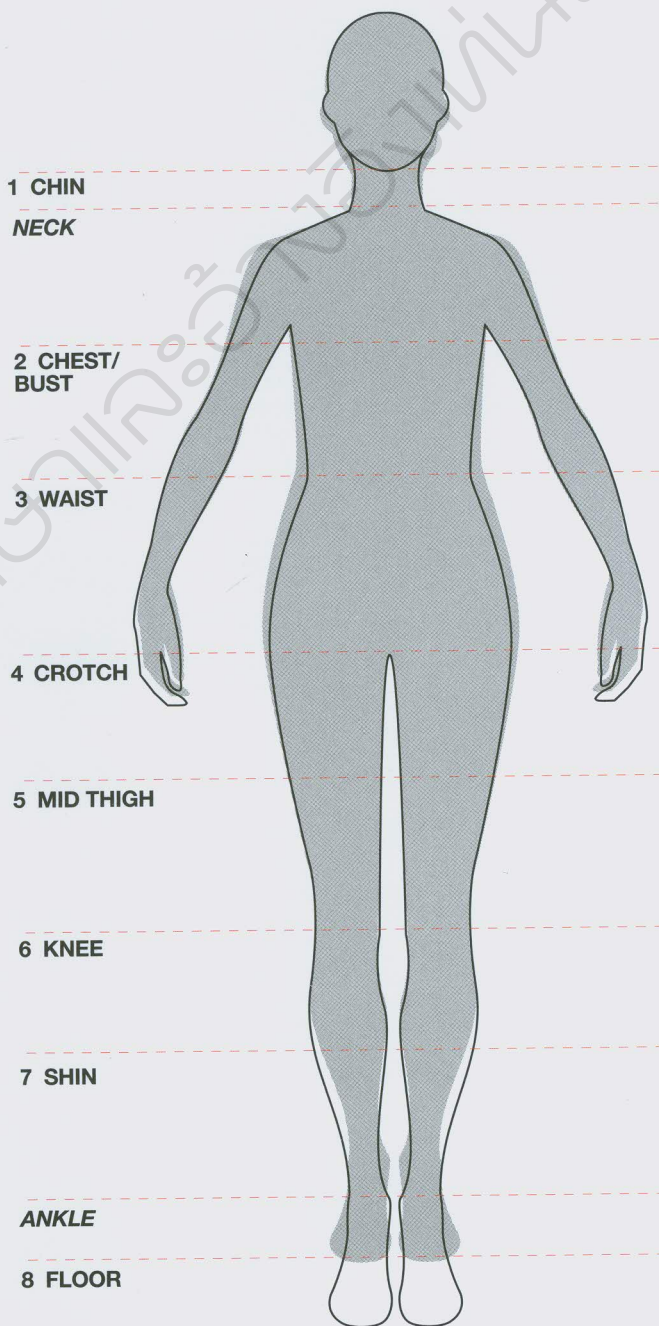
The process of producing flats, demonstrated here, begins with the creation of a generic body form. This is a basic body shape that can be used as a template and starting point for every flat that you make. The next step involves drawing the garment style. Once you have created a garment style, you can either go on to create the finished flat, or use it as inspiration for drawing a range of styles before selecting those that you wish to develop into final flats. This technique of developing designs through flat drawing is called speed designing (see page 31).

CREATING A GENERIC TEMPLATE

As the first stage in the process of technical drawing it is worth taking some time to draw an accurate generic template, or body shape. Once you have perfected this outline, it may be used as a foundation to produce all your flats. For the purposes of technical drawing, to create a more visually appealing silhouette, the body is elongated and streamlined through the lower and central sections. It is also useful to draw a side view (far right, opposite page) as some garments may benefit from being drawn from this angle.

You can draw your outline by hand or using CAD, or using a combination of the two. Since this outline will be used many times, it is worth keeping a master outline in your portfolio for future use or reference. You may find, when working in industry, that you will have different templates for different clients, lines, and markets, depending on their preference. It is important that you bear this in mind when producing work for specific markets.

AVERAGE FEMALE FIGURE



USING A GENERIC TEMPLATE

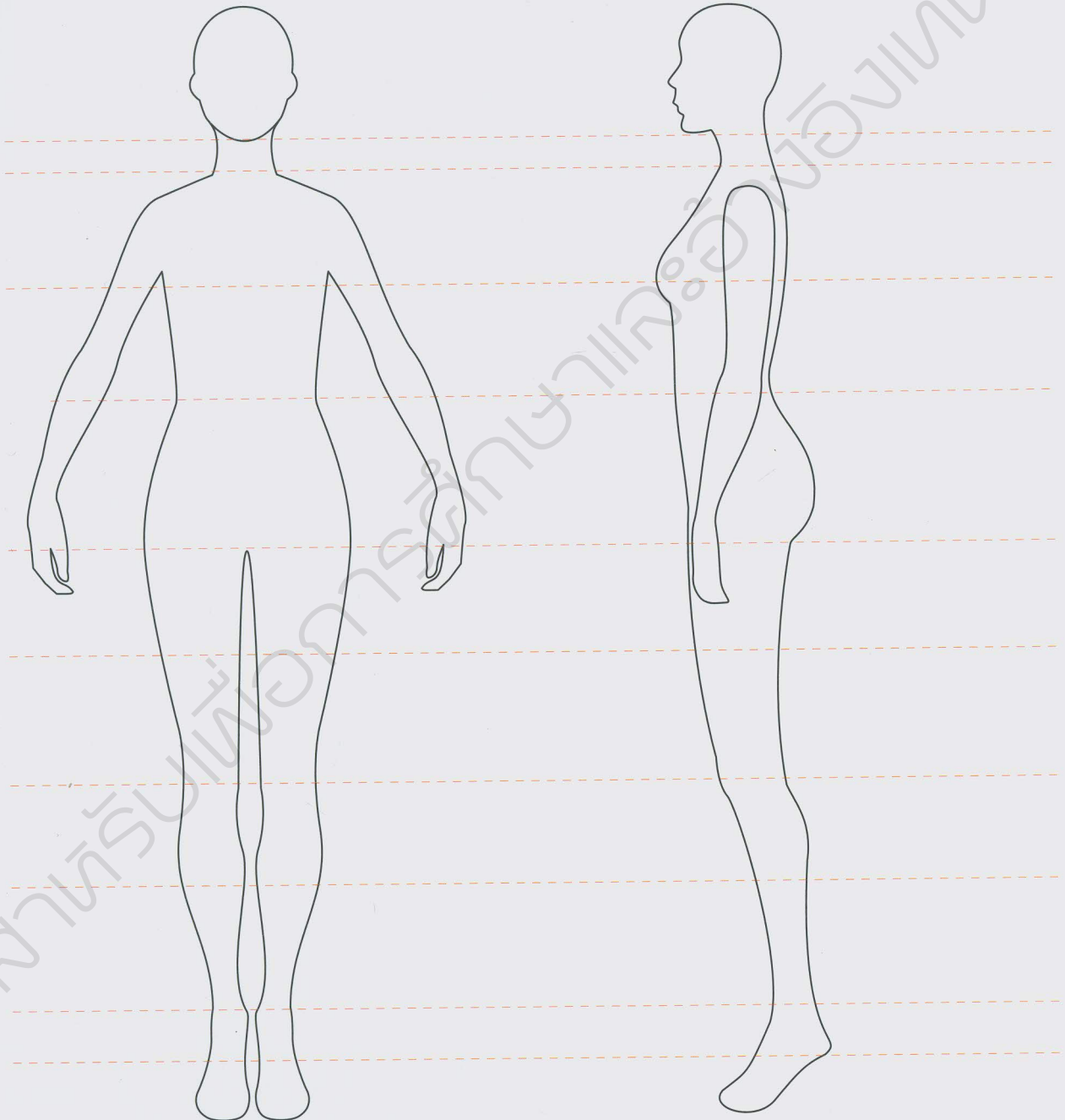
It is important to understand that one generic template will not be suitable for use at all levels of the industry or in different parts of the world. Body shapes vary from market to market, as well as between different cultures. A female template aimed at the UK or US market might look overweight and too curvaceous to

a Far East customer, for example, where the female body shape is different. Garment drawings should reflect the desired market accurately and, therefore, the template needs to be adjusted accordingly each time a different market is attempted. Below is a generic "western" template.

GENERIC TEMPLATE

Front view

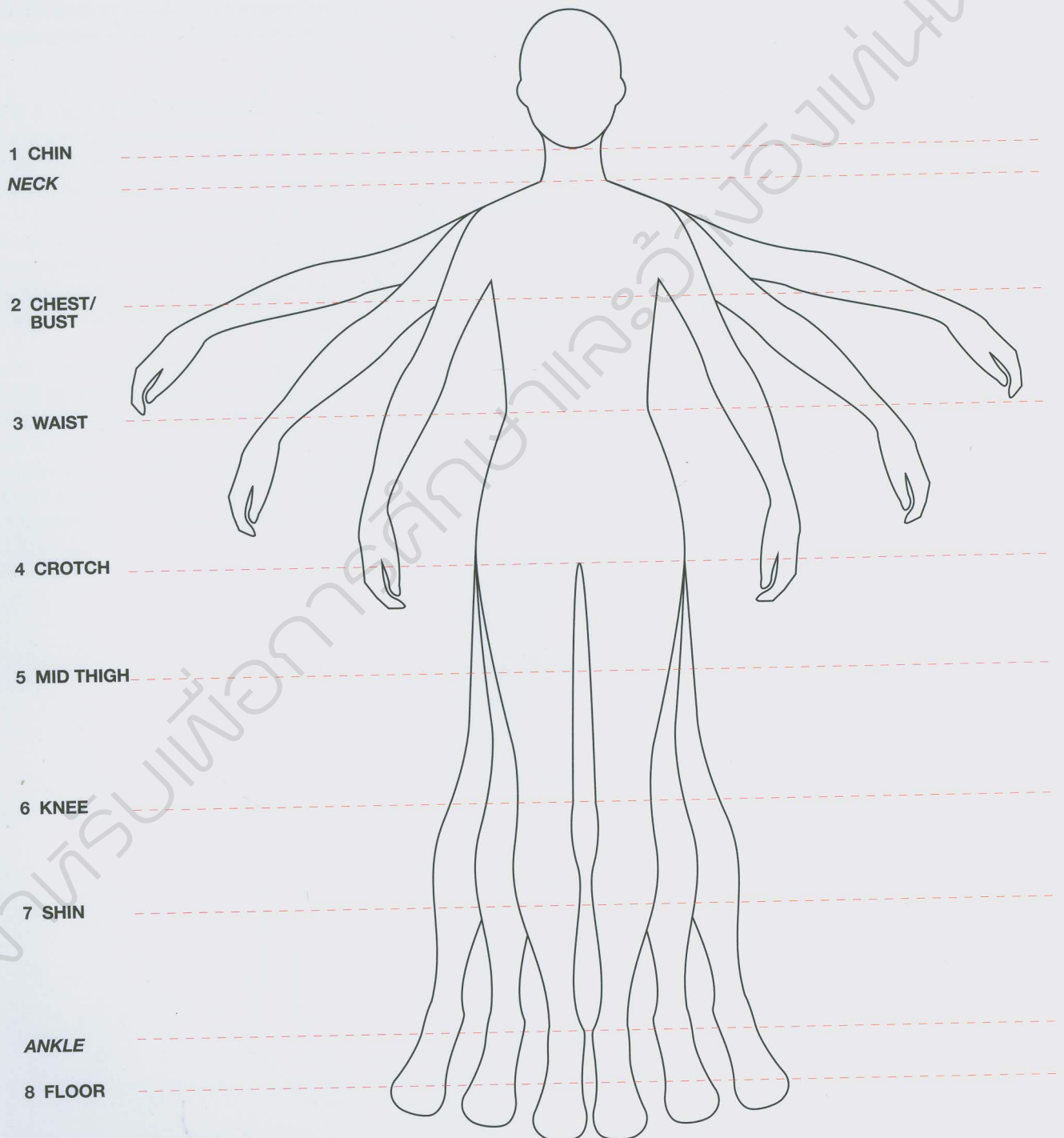
Side view



DIFFERENT BODY POSITIONS

It is useful to work with a template with different arm and leg positions, particularly when working on garments where these areas need to be clearly defined, or when developing wider styles.

GENERIC TEMPLATE



GENERIC TEMPLATE

**1 CHIN
NECK**

**2 CHEST/
BUST**

3 WAIST

4 CROTCH

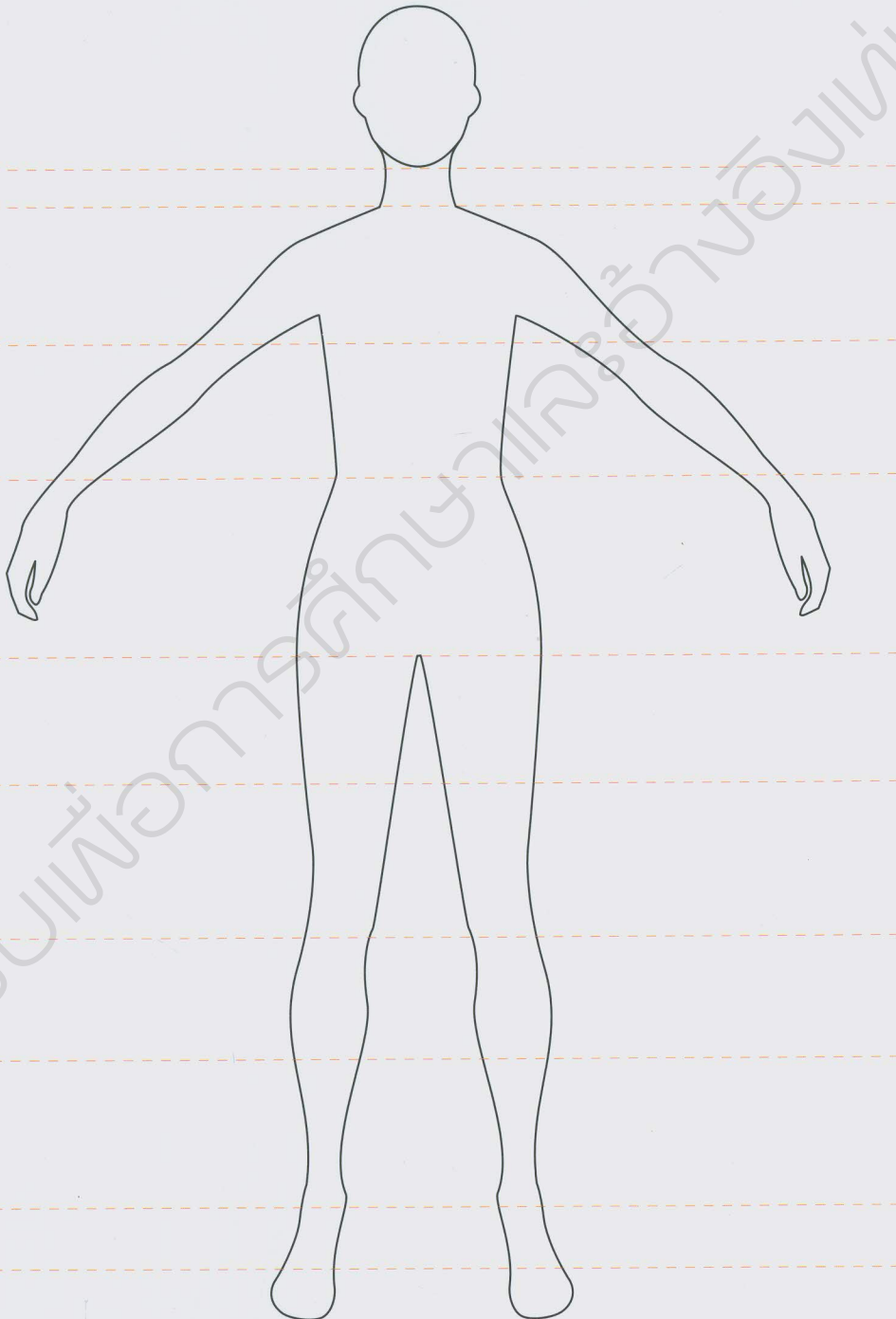
5 MID THIGH

6 KNEE

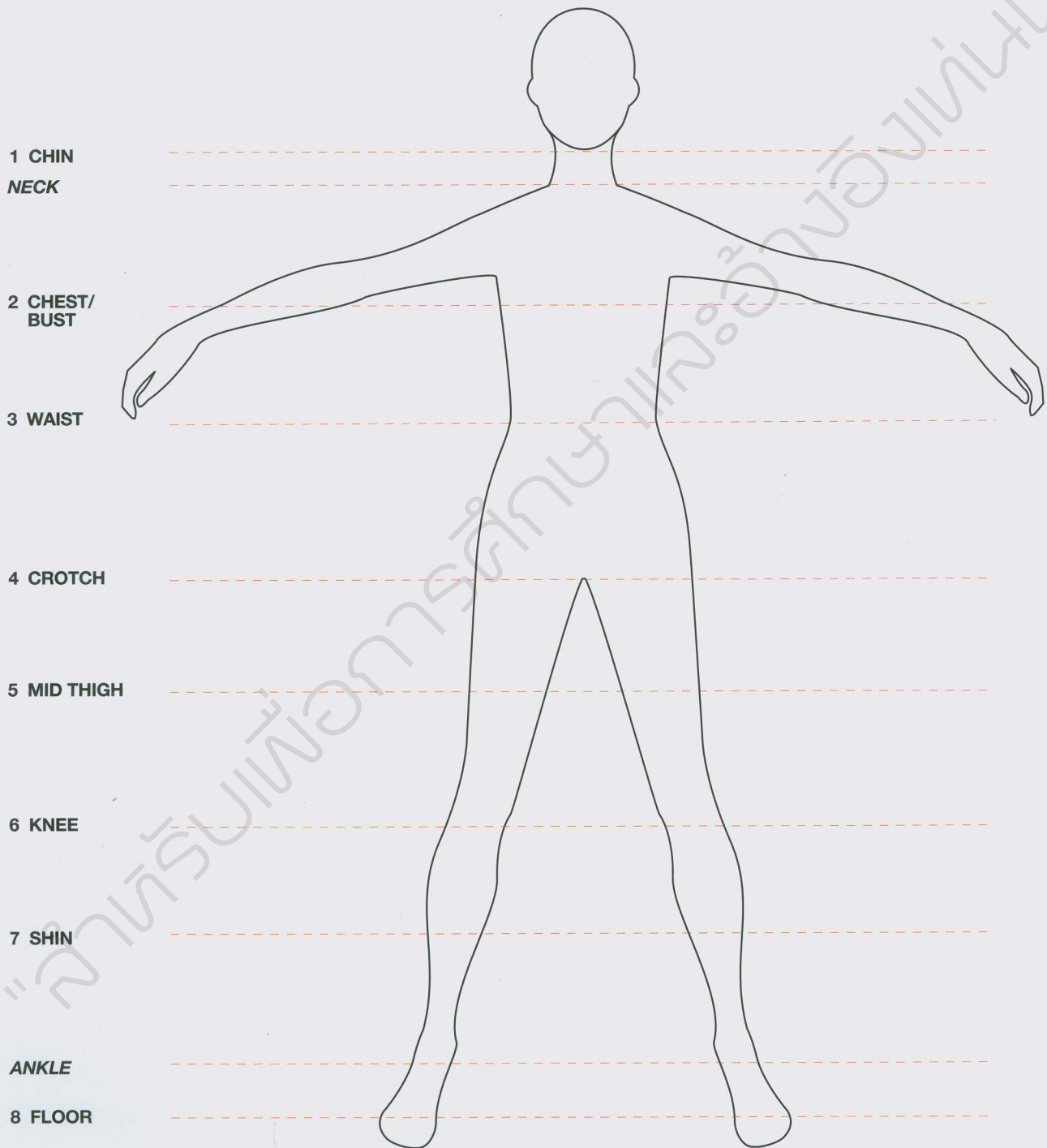
7 SHIN

ANKLE

8 FLOOR



GENERIC TEMPLATE



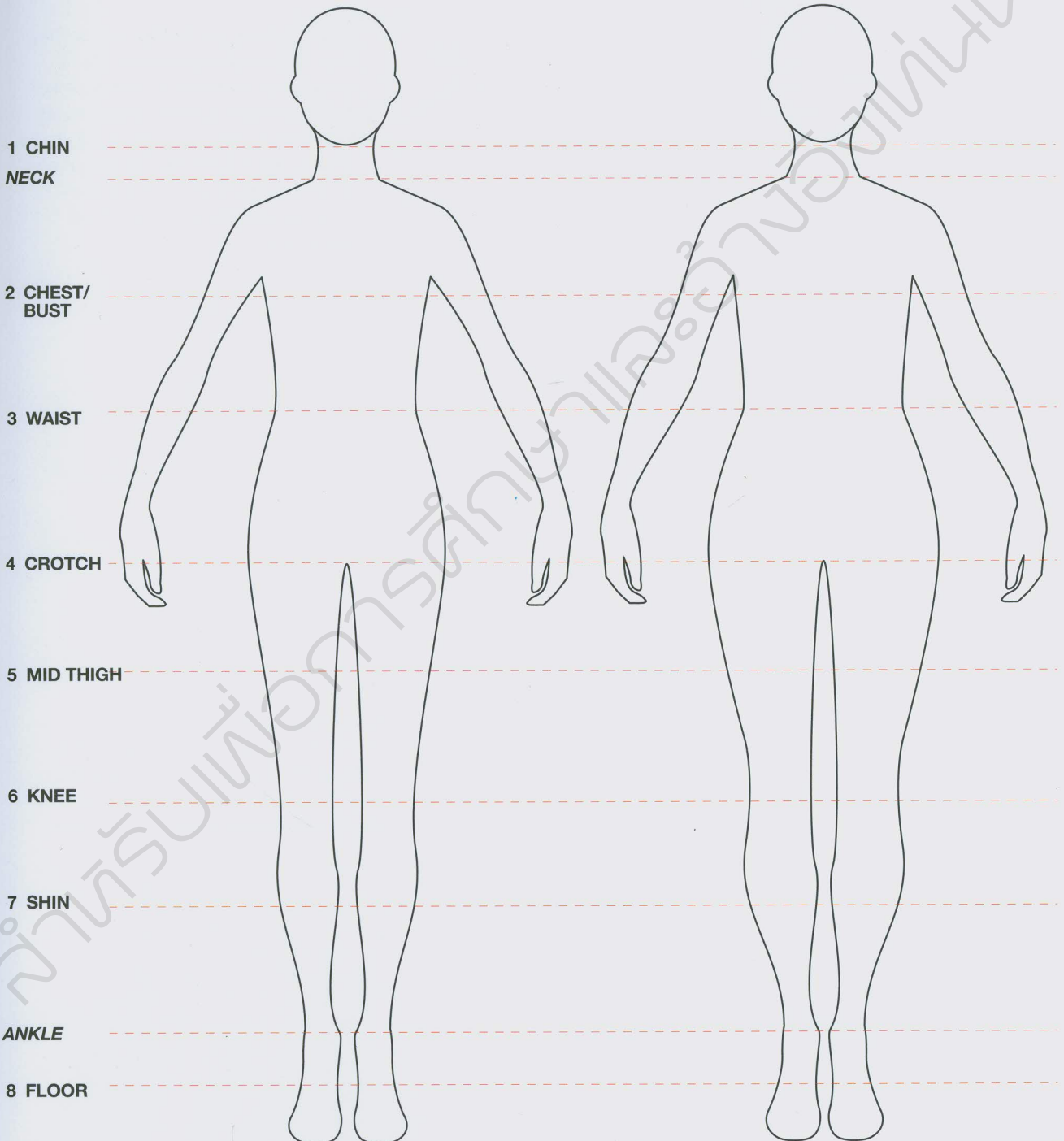
ADAPTING FOR DIFFERENT MARKETS

The figure, below left, shows how the generic template may be adapted into a teenage template, and below right shows a plus size. The teenage template may also be used for other markets, such as the Asian market, where smaller body frames are indigenous. Knowledge of the differences in markets and

body shapes is necessary in order to create commercially and aesthetically pleasing templates. If you are designing for a "plus size" market, you would not use your generic template as it is clearly too narrow. The final drawings should reflect the required outcome as much as possible.

TEEN TEMPLATE

+ SIZE TEMPLATE




สามารถยืมและติดตามหนังสือใหม่ได้ที่ ระบบห้องสมุดอัตโนมัติ Walai Autolib

<http://lib.rmutp.ac.th/catalog/BibItem.aspx?BibID=b00104919>



Multi view

Flats technical drawing for fashion : a complete guide / Basia Szkutnicka.

Author	Szkutnicka, Basia
Published	London : Laurence King, 2018
Edition	Second edition
Detail	256 pages : illustrations (some color) ; 28 cm
Subject	Fashion drawing(+) fashion design(+) Fashion designers(+)
ISBN	9781780678375
ประเภทแหล่ง ที่มา	 Map

"คำทับศัพท์และการตัดคำและอ่านออกเสียงทับศัพท์"