

# MODE DRAWING

## Costume

矢岛功

时装画技法

原著 (日)矢岛功

编译 许旭兵



江西美术出版社



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INSTRUCTED  
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# 序

今日的时装，从历史角度来讲可以看到20年代到80年代服装的风格，有东方风格也有西方风格，有古典的也有时尚的，有开放型也有保守型，有紧身型也有宽松型。长短、外型轮廓体现着多样化的设计风格，并且这些新的组合搭配又能产生新的流行风格。

其中为了从“制作”、“描绘”的角度来理解设计，画出具有魅力的时装画，对设计的基本形与人体的关系的理解非常重要。

这种形是时代感与传统审美观根据合理的构造理论在造型组合上的简化形体，也就是省

略素材、色、装饰技巧等设计上附带的一切要素后的基本形。

这个形的外形轮廓，或者是一种剪影，我们称它为服装的外形。

开始进行时装画练习，要认真去观察服装外形与人体的关系，先画人体（裸体）然后再画服装，这里要注意服装与人体的紧贴部位和人体运动所必须的空隙部位，生动地表现与人体运动节奏协调的服装。就是去临摹已经完成的时装画也一样，抓住服装的基本形与人体动作关系去画。

如果同时有几种基本形组合的服装，也可以一个将它们重叠地画在人体上。

本书是服装设计表现的第一步，怎样学会画人体与服装作为目的，阐述了从勾线开始到着色的时装画技法的全过程，以及各种工具的选择与使用方法等。

时装画是在二维空间下进行的创作、表现、传达的手段方法，它与立体的服装实物有着很大的差距，不是所有的都需要完全将服装的效果表现出来。所以你可以自由地选择主题，在充分发挥想像的世界里驰骋。

## P R E F A C E

**T**he drawing of fashion illustrations is at its most wonderful when they are done according to each individual's sensitivity. This book focuses on the achievement of such expression and is aimed at those people who aspire to become fashion designers. Using actual garments as reference, it explains the various points, right from the rough sketch stage to completion, and goes over the treatment of garment line and detailed designs, as well as how to give expression to the material and the use of color.

In this book, clothing design is dealt with in two distinct structural groups. The first of these is the most simplistic clothing form, which is called the prototype, and is the basic form, or, in terms of fashion, line, which excludes any exaggerated aspects of design or ornateness in the fabric used and any other decorative aspects. The second group incorporates the decorative aspects—that is, all kind of aspects relating to

frivolous and fun features, such as exaggerated expressions and the particular surface characteristics (texture, etc.) of the fabric. Due to such important factors as the sense of period and function, and also creative inventiveness, the blending of these two structural groups gives way to a myriad of design variations.

In the midst of today's vast variety in garment types and the diverse ornamentation available, it is becoming increasingly important to work with the prototype as the basic garment form, in order to draw designs or illustrations that communicate the charming characteristics of the particular garment.

When looking at garments that exclude decorative aspects, the basic form (prototype) of these garments can be readily determined. For example, the line of a sporty jacket and a classic tuxedo are of different structures, and if they are compared to clothes which have the structure of shirts, the prototype will be completely different again. In short, each aspect of the garment's structure is built from the relationship of

refined functional beauty. Balance is achieved in this way, which is why it is called the prototype. Breaking the shape of the garment in darkness or just sketching big, loose designs is not a very desirable habit to fall into.

Garments are not just drawn straight on top of bare skin. There are obvious spaces between the garment and the body which conceal a number of functions. In addition to providing volume on the design side for the garment's line, this space is also a functional space which eases the contact between the body and the fabric. Topics dealt with, include how to present this space in designs, how to sketch the space existing between the body and the fabric so that it shows movement, and how to portray the garments in an attractive pose in sketches. Therefore, it is necessary to have eyes that can judge the degree of separation or looseness between the body and the fabric, and where exactly this occurs by just looking at the outer form.

# DRAPE (FOLDS)

## 悬垂性

**D**rape (folds) is one of the essential elements with regard to the expression of costumes. In this book, the elements involved in creating drape are dealt with in two district categories.

One is hanging drape, which takes on virtually the same form as the folds of a curtain as it hangs down from a curtain rail. The second is drape, which is created by pulling. For example, in the case when a curtain is lifted up and caught back, curved folds are created in the fabric. That is, they are created by a gentle pulling between the top of the drop and the caught back portion of the fabric. Further, depending on the degree of the pull's force, the depth of drape (folds) created in this situation will vary.

In regard to its relationship to costumes, drape can be divided into two further elements. One is those drapes, whose shape is created in the design itself; and those that are created in conjunction with the body's movements. Using the characteristics of these kind of drapes effectively in designs, serves to give animation to the movement of the garment, while at the same time, bringing to life the reality of the body and the costume.

悬垂性的利用是服装不可缺少的一个表现因素，在这里我们把它分为两大类。

一类像窗帘一样自然下垂的悬垂形态；第二类是通过牵引所产生的悬垂形态。例如，下垂的窗帘用东西将它牵引向上提，布就会产生褶皱，也就是在下垂的基础上另一种力将它牵引所产生的一种轻微的牵引状态。并且牵引的强弱给褶皱的深浅带来变化。和服装相关的悬垂性又可以分为两种因素，一个是服装设计意图上所需要的悬垂性，另一个是人体着装时涉及到身体运动的空余量部分。这样的悬垂性是设计上的需要，同时也是人体在运动状态下不可缺少的因素，是人体与设计两者的完美结合。

## TRIANGULAR HARD 硬



TRIANGULAR is a triangular-shaped drape, which is created from the drop, when the fabric is pinned up in two places.

### 三角形悬垂状

2个支撑点，支撑起的三角形的悬垂状。

SOFT 软



柔软素材的褶皱，用曲线来描绘有助于表现他的柔软性。

## CYLINDER



CYLINDER is a cylindrical or tubular drape, which hangs in a straight drop from a pinning in one section.

### 圆柱形悬垂状

1个支撑点，垂直向下的筒形悬垂状。

HARD 硬

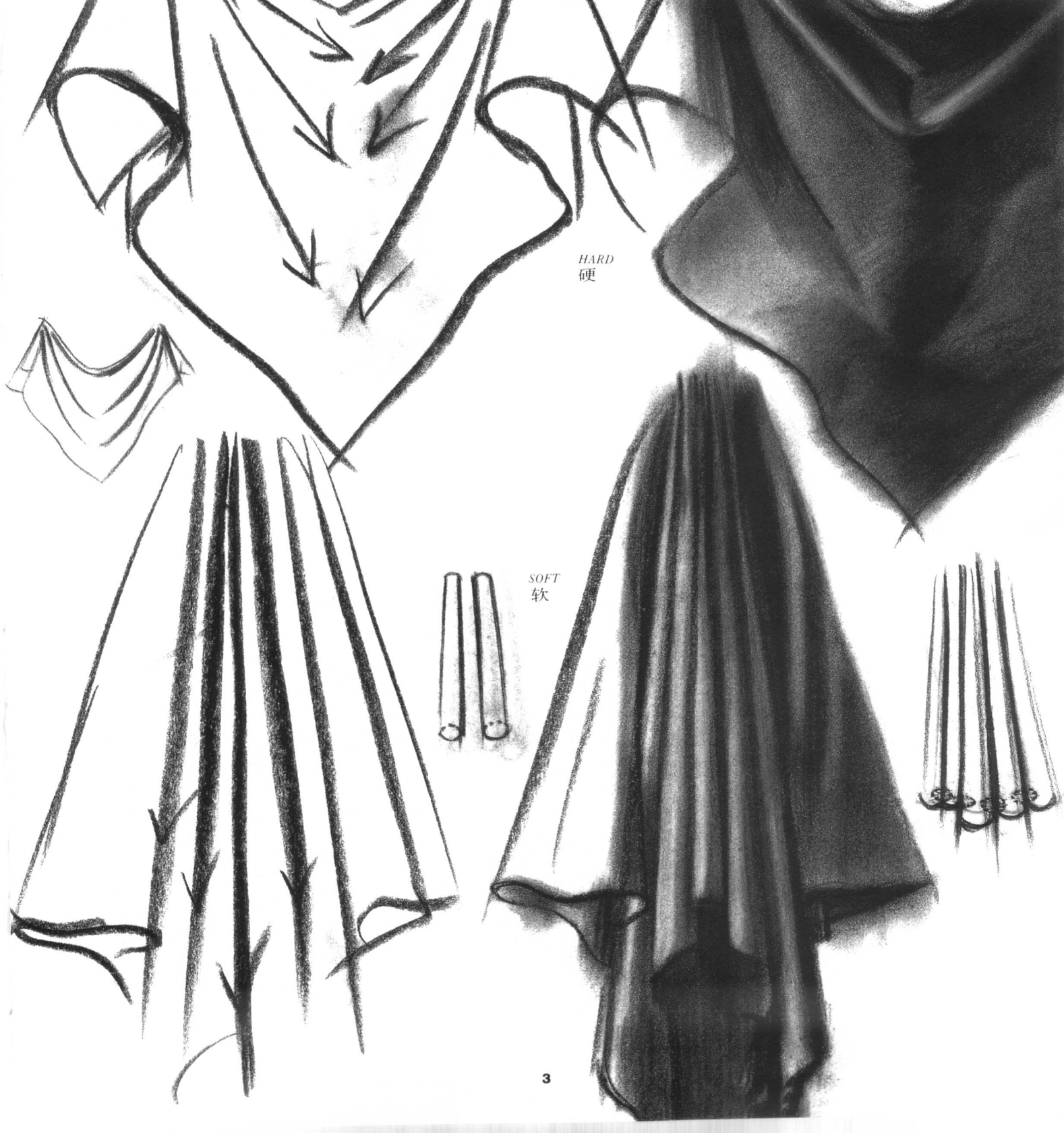


SOFT 软



坚硬素材的褶皱，由于布的张力而用直线来描绘。





HARD  
硬

SOFT  
软



## GATHER



HARD 硬

GATHER is a zigzag-shaped drape, whose drop is created when multiple sections are pinned up.

### 褶皱

复数的点把它们抽在一起因下垂而形成的弯曲的褶皱。



SOFT 软



HARD 硬



## SPIRAL



SPIRAL is a drape, which—when tubular fabric is pulled from left and right, the tubes bend into loops—looks like circles turning.

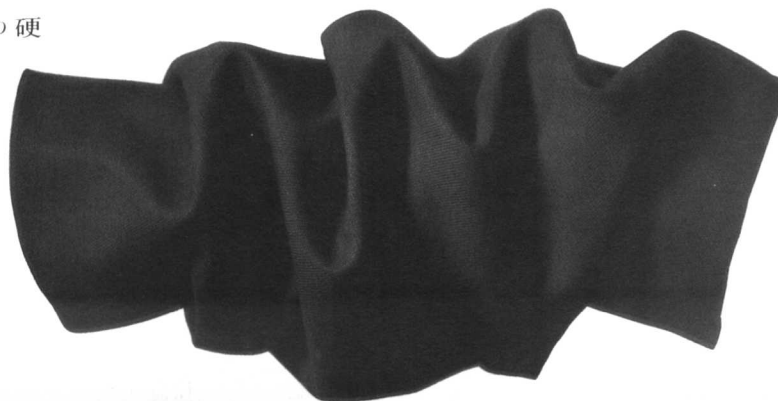
### 螺旋状

筒状的布左右相压形成车轮状，好像在旋转的圆形褶皱。

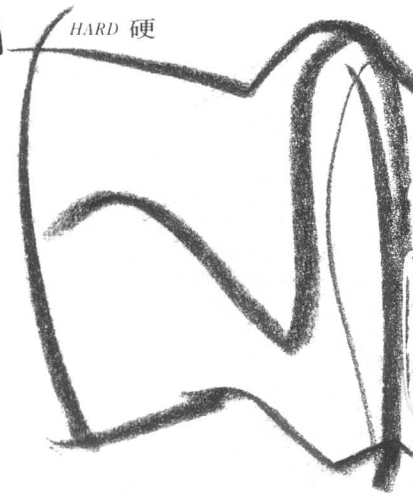
SOFT 软

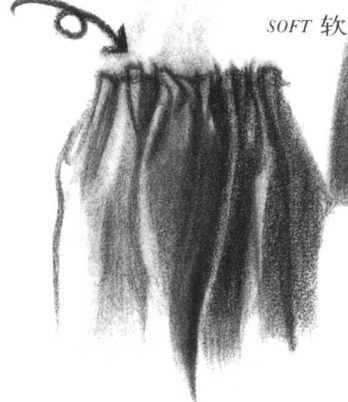


HARD 硬



HARD 硬





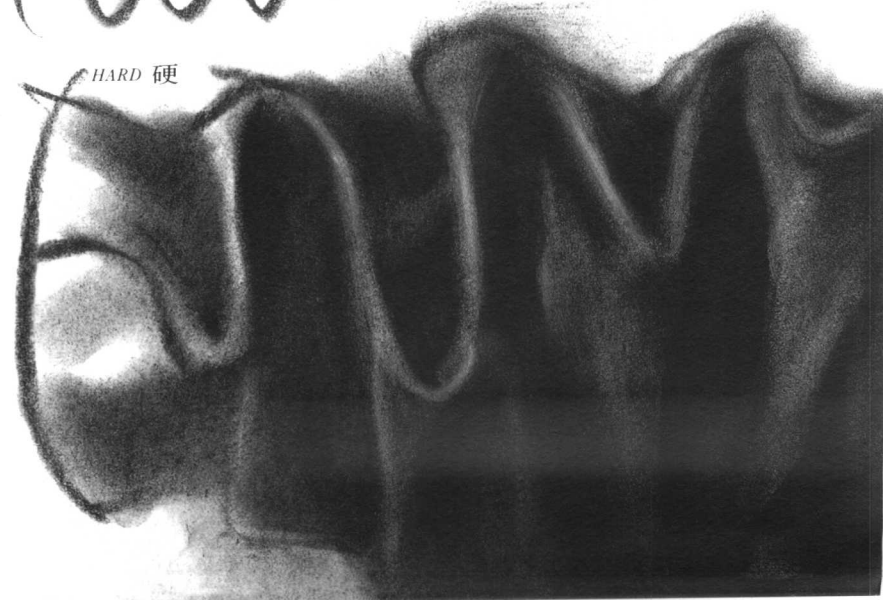
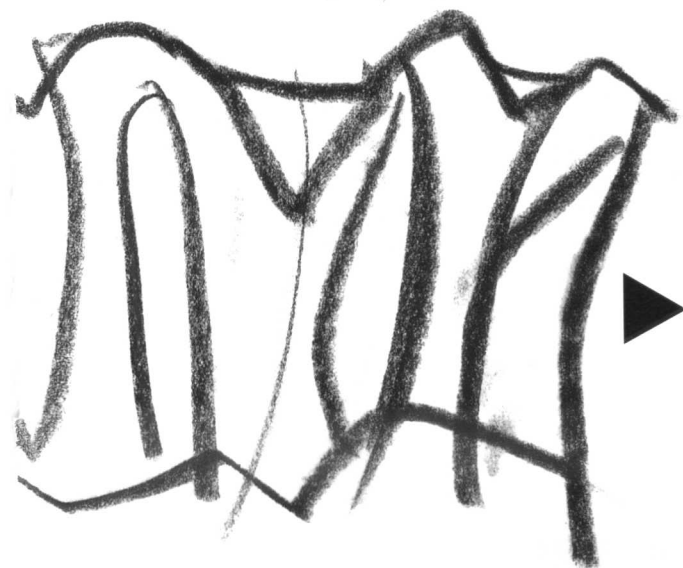
HARD 硬



SOFT 软



HARD 硬



## WAVE

HARD  
硬

WAVE is an undulating, hill-shaped drape, which is created when evenly placed fabric is pushed from left and right, or from top and bottom.

### 波浪形

平展的布，经过左右或者上下相压，所形成的像丘陵状的褶皱。

SOFT  
软

## HOOK

SOFT  
软

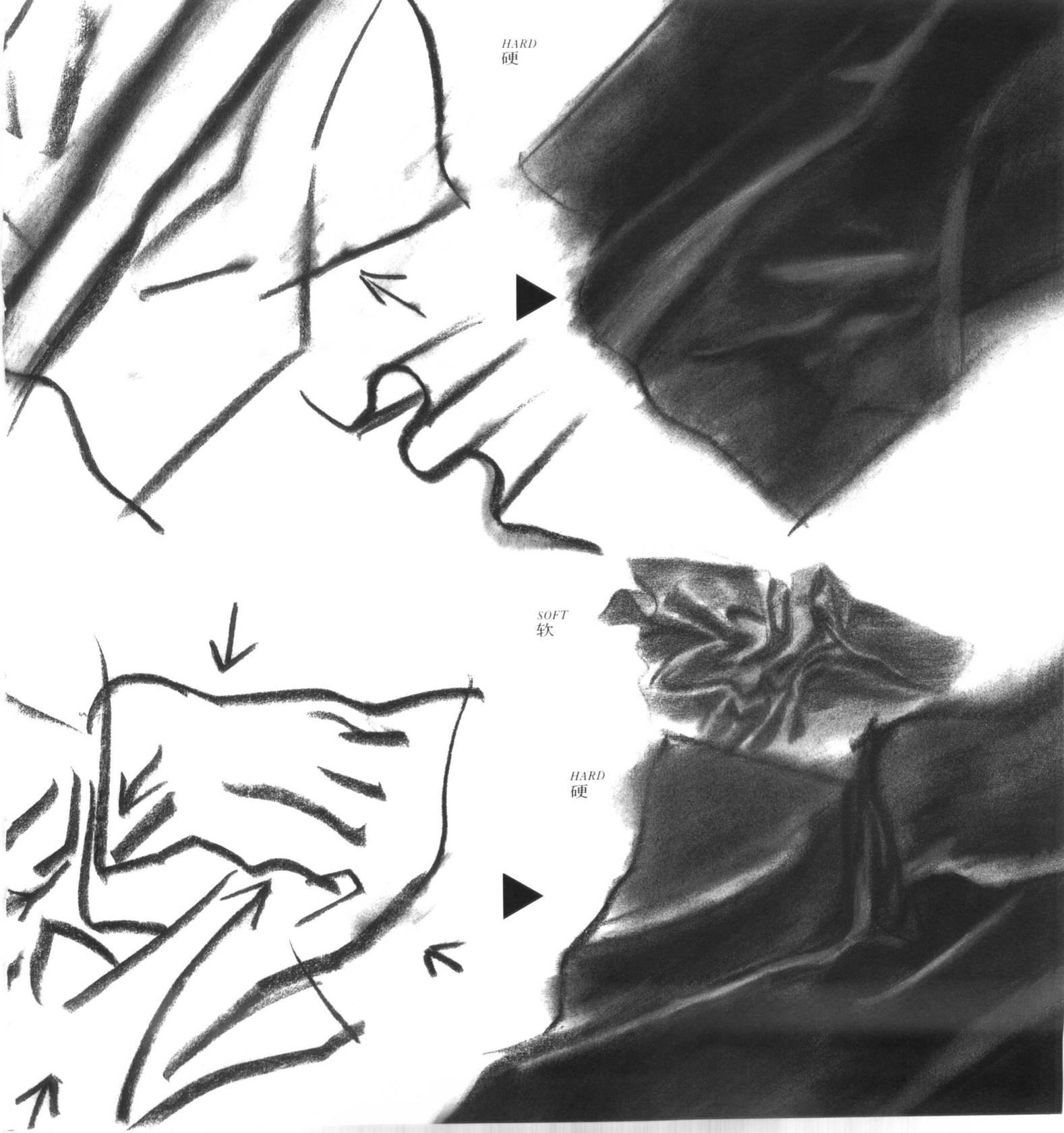
HOOK is an intersectional (crossing) shaped drape, which is created when evenly placed fabric is pushed from left, right, top and bottom, or from a multiple of directions.

HARD  
硬

### 钩形

平展的布，左右、上下，或者更多的方向来推压，所形成的交叉褶皱。

HARD  
硬



SOFT  
软

HARD  
硬

# MOVEMENT 运动







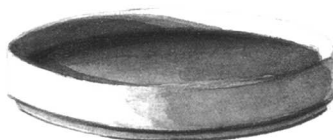




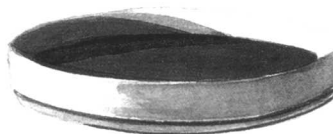


底色的浓度

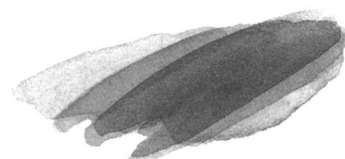
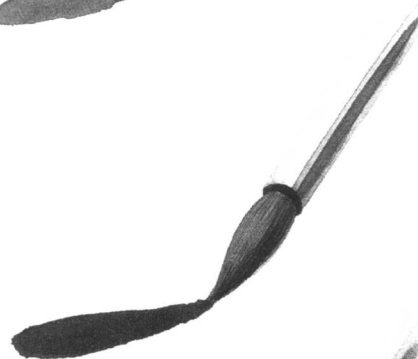
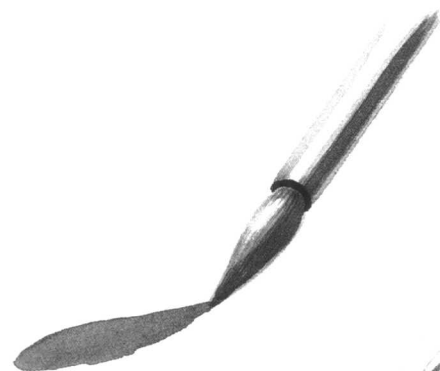
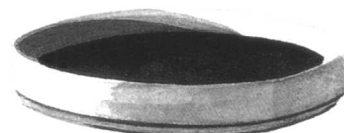
a  
薄底色



b  
中厚底色



c  
厚底色



透明水彩能产生新的重叠色。

不透明的水彩将前面的色彩覆盖并留下新的色彩。

**M**aterials are dealt with by classification into 6 elements.

1. Degree of thickness (Transparency)
2. Degree of stiffness
3. Degree of coarseness (Density)
4. Degree of brilliance (Luster)

5. Degree of nap raising  
6. Degree of heaviness

These degrees are expressed by using the strength of the line and controlled by the density of the primary coating.

抓住织物素材的六种要素：

1. 厚薄程度（透明度）；

2. 软硬程度；

3. 粗细程度（密度）；

4. 光泽程度；

5. 起毛状程度；

6. 其他的轻重程度。

这些“程度”是通过调节底色的浓度、线的强弱来表现。