Creative Techniques
Of Fashion Illustration

服装插画技法

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PREFACE
前言

Fashion illustration is one of the most unique subjects for illustrators. You are drawing the edgiest thing at the time but it becomes old very quickly. It often includes people but most of the time your main focus is make-up, hair or clothes. When you see fashion magazines or blogs, photographs conquer the majority of the pages, and you may be illustrating from the same photograph the readers have seen already. People use the internet all the time in this modern world, and they can access the latest fashion without being at Paris fashion week by just a click. So maybe the fashion illustrators' job isn't just to report fashion as it is, but to present something people can't see from gritty photographs using your unique representation to show them what is attractive and fascinating about the design.

Some people may think all fashion illustrators are packed full of fashion facts and are passionate about being fashionable as well as drawing, but I don't have a big fashion background myself. I grew up in Tokyo so fashion was always around me. I remember people in certain parts of Tokyo were so fashionable, that as a young teenager I almost felt embarrassed to walk there with what I was wearing. I went to an art high-school near fashionable Shibuya where all the high-school girls arranged their uniforms for the cutest and most fashionable effect, it is something so iconic that it was a form of armour, the definition of being a high-school girl.

My high-school though, didn't have a school uniform so everyone wore what they liked. Some wore lolita fashion, some wore punk, some wore jumpsuits for both fashion and practical reasons. Tokyo has a capacity for almost any fashion identity, although I wasn't a fashionista, my environment kept my mind wide open and I was able to appreciate various fashions and I believe it helped me illustrating them. I learnt drawing and modelling in this high school and later at an art cram school, I practised again and again, everyday. This gave me skills to draw realistically and a good understanding of the structure of the human body and many other subjects. Not all fashion illustrators draw models

对插画家来说，时装插画是最特殊的创作类型之一。插画描绘最前沿时尚的内容，但却以飞快的速度被淘汰。画的内容通常是人像，但人物的妆容、发型和服装才是重点。如今摄影作品在时尚杂志和时尚博客中大行其道，插画师创作插画的原型可能是读者已经在某处看过的照片。现代社会里人们无时无刻不在与互联网相连，想要获得最新的时尚资讯，无须亲临巴黎时装周，只要在电子设备上轻轻一点即可。这样的情况下时尚插画师的使命也许并不只是呈现最新的时尚动态，而是用独特的视角体现那些摄影作品难以传达的设计特点和精髓。

也许有些人认为所有的时装插画师都熟稔时尚知识，对时尚充满热情。但我本人就没有太多的时装背景。我在东京长大，对时尚的认识源自生活的环境。记忆中，东京的某些区域居住了不少时尚达人，他们精致个性的打扮常常让少年时的我感到自惭形秽。后来我在涩谷附近的艺术高中上学，那个地区的女学生都把校服改成十分可爱时尚的样子。这种个性化的服装是对中学女生的最好定义。

我读的高中没有规定制服，大家可以穿自己喜欢的衣服。有人是洛丽塔风格，有人走朋克路线，还有人穿连体裤，既时尚又实用。东京是一个具有时尚包容性的地方，虽然我不是时尚潮人，但这样的环境让我眼界大开，无疑也对我的插画事业有非常大的帮助。我在这所学校学习绘画和造型，后来又在艺术补习学校进修。这期间，我坚持每天都进行大量的练习。这段经历让我具备了扎实的绘画功底，对人体和许多物件的结构有了更好的理解。并非所有的插画师都进行写实的插画创作，这个类型的插画也许需要插画师具备特别的天赋，但更多的还是插画的基础知识和实践经验。进行本真的绘制并不是一件随意的事情，对基本内容的重复同样可以让人受益匪浅。

在日本的学习中我收获了很多插画技巧和机械技能，来到英国的大学之后又学习到了更多自我表达和设计过程的知识。艺术学院毕业后我在一家网络杂志获得了第一份插画工作。网络媒体行业中速度是至关重要的，进行与时装周有关的报道时更是要争分夺秒。时装周上的图片会第一时间到达编辑们的手中，并迅速上传至系统，我的任务就是在最短时间内领会并呈现出风格、材质、细节和线条方面的特点，以自己的视角展现时装设计的风貌。

参考材料的重要性超乎想象。编辑们一般会提供一些参考，但我个人建议使用从不同角度，或是邀请不同模特拍摄的照片。这样插画师不仅可以对服装的设计和结构有一个更全面的了解，还可能发现那些原本没有注意到的细节，比如衣服上的亮片在灯光下闪烁的效果，或者裙摆随风飘动的样子。这些都是可能激发灵感的源泉，也有利于确定插画的重点。

我用铅笔打稿，先跳过细节进行基本线条的描画，给插画实际轮廓的处理留出空间。随后，即便进行的是写实风格的创作，也不建议对照片进行临摹，因为临摹出的线条过于生硬，缺乏生气。之前提到过，对服装和人体结构的充分了解利于更优位置的角度的选择，也为视觉定稿提供了更多选择。

realistically like I do, you might need a specific sense to do simplified illustration, however even abbreviated illustrations are often backed by knowledge and experience. Drawing something slick isn't casual and sometimes you can learn a lot more from doing just the basics.

Whilst I learn lots about technique and mechanical skill in Japan, when I went to study at university in England I learnt much more about how to represent yourself and forming the design process. My first fashion illustration job after graduating my art university was for an online magazine. For online media, speed is essential and it is important that you can work fast especially when you are working for reports from something like a fashion week. While editors have fresh photographs from the events straight away and can upload them in minutes, you need to capture style, texture, details and flow in a very short time to show a different aspect of the fashion design in your own style.

Reference materials are incredibly important. Most of the time editors will give you references, but I recommend finding more images taken from different angles or with different models if possible. This will give you a much better understanding of design and the structure of clothes, not only that but you may find something you didn't notice at first sight, like how the spangles shine under lighting, or it may make you imagine how this particular skirt floats with the breeze. These things will be your inspiration and can become what you want to draw the most attention to, or base your image around.

I make pencil line work first,' but not in too much detail just to mark out the image, for me it's good to have room for change during making the actual outlines. Also, even if your style is to draw realistically, tracing from photographs is not recommended as it makes your lines too stiff and can be lifeless. As I mentioned earlier, having a good understanding of design and the structure of the human body makes you more capable of drawing better positions or angles from references and gives you more options for finalising your visual.

Materials are also a significant element in fashion illustration. I use watercolour pencils for my rough line work instead of pencils, good chemistries can happen with them when it comes to inking later. Each colour, each product has different ways of dissolving, some are easy to wash off and some are not, the speed they dry can be different too, so when I am working with a colour that dries quickly I want to add extra colours as soon as I can. Experiment with your materials and you can find characteristics of your colours and media, which help you to express different textures.

Dipping pens are my main tool for drawing outlines, but sometimes I use different materials like charcoal pencils for drawing actual body parts to give it a more dramatic difference from the clothes. I find trying as many materials as I can and exploring the possibilities this creates very fun, for example you can try watercolour on gouache, or gouache on watercolour and they give you totally different outcomes. This way you may be able to have a breakthrough for drawing textures you find difficult to express and you are not confident with. Your selection of paper can bring you different results too, even papers that run colours easily can lead you to an epiphany when they dry.

The most distinctive thing in my fashion illustration is probably my use of colours. I tend to use colour variations some people would hesitate to use together, it may look random but I do have a simple rule. I always place the ink bottles I want to use in front of me and make sure that the colour palette works well for the design I am drawing before dropping ink to my outlines. I can use hyacinth blue for shadows and lime green for highlights for a red dress, though no matter how much of each colour is in the image, they have to work as a palette together without spoiling the feeling of the original design. You can also be a little bit imaginative and can think things like, 'This dress is red but its design has a slight feeling of sorrow, could I use ash grey to express it?'

颜料也是时装插画的一个重要因素。我选择水彩笔而不是铅笔勾勒线条，因为这样的话上色的时候会出现十分奇妙的效果。每种颜色、每个产品的溶解过程都有所不同，有快有慢。风干速度也各不相同，使用易干颜料时我会用最快动作补色添色。对不同材料的尝试可以发现各个颜色和质地的特点，便于不同时装材质的呈现。

我一般使用蘸水笔绘制轮廓，有时也用炭笔等其他材质的笔刻画具体的身体部位，突出与衣物之间的差异。尝试不同的材料然后探索这其中的种种可能是件十分有趣的事，比如先水粉后水彩，或者先水彩后水粉，不同搭配得到的结果可能完全不同。这样的尝试可以引导插画师实现面料表现手法的突破，弥补技巧上的缺失，增强技能的全面性。纸张也会对插画效果有很大的影响，例如上色饱满的纸张可能在颜料干燥之后呈现截然不同的状态。

色彩的使用算是我在时装插画创作中最突出的特点。我常常使用一些别人不敢使用的变色组合，这种看似随意的组合实际有一个简单的规律。我将想用颜色的颜料瓶放在面前，首先在调色板上确认适合创作主题和类型的颜色，然后再将颜色落在画纸上。我可能在一件红裙子的插画里使用紫蓝色画阴影，石灰绿色画亮点。无论各个颜色在画中所占比例多少，它们都应该为呈现设计本来的样子服务。创作过程中还可以适当地发挥想象力，比如"这件红裙子的设计有那么一丝忧伤，也许可以用点灰色来表达？"

适当地发挥想象也能激发灵感。如果需要为一件不太感兴趣的设计做插画该怎么办？每个人都知道，只要按时把任务完成就够了，但只要开动一点点想象力，这种稍显乏味的工作就可以变得妙趣横生。"设计师完成这个设计之后晚餐吃了什么？""设计师是一边喝酒一边做的设计吗？"这样想往往能让人提起兴趣，之后插画师可以进一步了解设计师的生平和轶事，转变对他们的设计的态度。有趣的内容和愉快的心情可以使原本索然无味的工作充满创意。

我在开头处说过，对插画师来说，时装插画是最特殊的创作类型之一。其他情况下，不会有如此为数众多的插画师在同一时间画着香奈儿春夏系列的同一件服装。这是一项充满竞争和挑战的工作，需要插画师不断发现和探索设计背后的故事。时装插画是对新视角的探寻，是对表象的超越，也是对时装设计师、摄影师和插画师合作成果的升华。希望您能像我一样享受时装插画带来的视觉盛宴，也希望您能喜欢这本书。

—— 大谷夏树

Being imaginative helps your inspiration too. What do you do if you are given a design you can't appreciate at all? We all know we just have to get it done but it can be fun if you could imagine 'What was the designer's dinner after he finished designing of this dress?' or 'What was she drinking while sketching?'. If it made you amused, you can go and check their biography and find interesting facts about them, most likely they have something funny that can allow you to enjoy drawing the design you couldn't tackle to start with. Having fun and enjoying yourself gives you inspiration so try anything even if it feels silly.

As I said at the start, fashion illustration is one of the most unique subjects for illustrators. There is no other such subject where many of your fellow illustrators could be drawing the same Chanel Spring/Summer collection for next year at the same time as you. It's competitive and challenging in a positive way. It's full of continuous discoveries, there are always stories behind every design. Fashion illustration is about finding new perspectives, feeling beyond what you can see and simply enjoying the unique collaborations of fashion designers, photographers and illustrators. I hope you can have fun with the visual treasures of fashion illustration as I do and that you enjoy this book.

—Natsuki Otani

Chapter 1. Introduction to fashion illustration

第一章 服装插画概述

1.1 Definition of fashion illustration

Fashion illustration serves the main purpose of visual enjoyment and commercial promotion. Its various forms of expression and glamorous image can present a striking visual impression. The painting skills required and the imposing visual effect inject strong artistry and distinctive features into the picture, making the effect of fashion illustration very similar to that of fine art. Other than artistic value, it is functional as well since it promotes fashion education.

Fashion illustration is an independent art form of understanding the latest fashion through the eyes of the illustrator. Unlike fashion sketches, fashion illustration is efficient in demonstrating the style and characteristics of the design, and enhancing the brand image at the same time. It mostly appears in professional fashion magazines or publications.

1.1. 什么是服装插画

服装插画是以欣赏及宣传为主要目的，用于活跃版面视觉效果的时装插图形式。时装插画以多变的表现形式，富有魅力的形象引人注目，以达到加强视觉印象的目的。注重绘画技巧和视觉冲击力，画面效果更接近于绘画艺术，具有很强的艺术性和鲜明的个性特征。构图的方式也形式多样、大胆夸张。其对服装审美有积极的推动作用，既有艺术价值，又有实用价值。

服装插画是一种独立的艺术形式，是插画师对服装潮流趋势的理解，通过色彩、面料、人体动态、线条等来诠释服装样式变化。服装插画设计有别于服装效果图，服装插画能够非常直观的反映出服装风格特色、魅力所在，同时可以起到宣传展示和提升品牌形象的作用，专业性的时尚杂志或刊物是它的主要承载媒体。

1.1.1

1.2 Tools and materials

1.2.1 Pen

Pens used in fashion illustration can be categorized into those used for outlining, e.g. pencils, pens, and those used for colouring, e.g. maker pens, brushes, colour chalks, crayons, etc. Pencils of moderate hardness are ideal for making drafts, as the lines carry a sense of casualness and vividness, being expressive and easily modifiable. Mechanical pencils are also a necessity for the depiction of details. Pens are more suitable for illustrators with certain painting skills as it requires excellent control over the picture and the ability to finish at one go. *Figure 1.2.1*

1.2.2 Paper

Except that special paper is needed for best effect in watercolour and gouache painting, there is not much requirement in the paper used in fashion illustration. The most common types include watercolour paper, gouache paper, sketch paper, copy paper, white cardboard, coloured paper, and shading paper. Adjustment can be made according to the size of the illustration. *Figure 1.2.2*

1.2.3 Colouring

Colouring used in fashion illustration can be roughly divided into two categories concerning the degree of covering power. Watercolour, ink, etc belong to the first group of colouring with high transparency and little covering power; the other category features colouring like gouache and acrylic paint with high covering power and little transparency. A variety of tools and colouring will be used in the illustration process according to the material and the effect expected. *Figure 1.2.3*

1.2. 服装插画所需工具和材料

1. 笔

服装插画设计中需要用的笔分为两种，即用于勾勒轮廓的描线笔，如铅笔、钢笔等。和用于涂色的上色笔，如马克笔、毛笔、色粉笔、蜡笔等。软硬适中的铅笔最适合用于起草画稿，线条随意、生动，富有表现力且易于修改。自动铅笔也是必备工具，适合用于重点刻画细节部分。钢笔则比较适合具有一定绘画功底的插画师，要求具备优秀的画面控制力和一气呵成的连贯性。如图1.2.1

2. 纸

服装插画设计对于纸张没有太多要求，除了采用水彩和水粉颜料绘画时，需要使用相应的水彩纸和水粉纸，因为这样能够将颜料的特性发挥到最佳状态。比较常用的服装插画用纸有水彩纸、水粉纸、素描纸、复印纸、白卡纸及各种有色纸、底纹纸等。绘画时可以根据服装插画的大小进行剪裁。如图1.2.2

3. 颜料

根据覆盖力的不同，服装插画所用的颜料大致可以分为两种。一种是透明度较高、没有覆盖力的颜料，如水彩色、国画色等；另一种是覆盖力较高、不透明的颜料，如水粉色、丙烯色等。在设计过程中，设计师往往根据需要表现不同的布料材质而综合运用多种工具及颜料。如图1.2.3

1.2.1

1.2.2

1.2.3

1.3 Fashion illustration and human body

Laurène Stein, a fashion illustrator from France, is invited to introduce her experience in the proportion treatment of human body.

There are two ways of looking at the proportions of the body in fashion illustration. One will play with the rules and the other will be much freer and recognizable to identify designers. The rules will help to understand the true proportions of clothes, the liberty of the arrangement will focus on style.

Observation and imagination are the watchwords to make a good illustration. Every designer will find his own style with the time. The proportions of the body in fashion illustration are quite free, once the basic principle of the modification is included. The silhouette should be modified to emphasize the symbols of femininity and grace. Each type of style (fashion, sportswear, very creative ...) will play with a kind of exaggeration to improve as much as possible, the style of clothing. For example, if we decide to draw longer legs to give a kind of inaccessibility to the silhouette.

The thinness of the waist is usually exaggerated to mark the proportions and give once again femininity. For an androgynous girl, waist size will be closer to the hips one. The hips will be aligned with the shoulders, to have a 'sandglass' effect.

We can use other rules of proportions for the size of some body parts. The hands are usually the same size as the face and one foot is equal to the forearm. Joints are overly refined. Elbows reach the waist, and must be exactly in the middle of the arm. Knees are exactly in the middle of the legs. It is important to always pay attention to the symmetry of the face and body.

To draw a face, you need to divide the face into four parts. The first will be the skull, the second will be the top of the eyebrows, the third will be to place nostrils, and the fourth is the chin. This will help for the construction exepting the possible distortions to give a stronger identity and more character to the drawing. We will leave the size of an eye between the two eyes. The top of the ears will be placed at eye level.

Figure 1.3.1

To easily draw the different parts of the body, we will break it down like a skeleton. The pose will be built with the joints between these segments. The volumes will be connected to each other to give a natural effect. The volumes of the body will also be reduced, as the catwalk models, to preserve the sharpness of the silhouette once dressed.

The important thing is not the accuracy but the fact that it works in the aesthetic sense.

— *Laurène Stein*

1.3. 服装插画与人体

劳伦娜·斯坦是一位法国服装插画师，我们邀请她来为读者介绍一些关于服装插画设计中人体比例绘制的经验。

服装插画中的人体比例有两种处理方法。其中一种遵照规则，另一种较为自由，更具备设计师的辨识度。规则有助于更好地了解服装的真实比例，随性的比例安排则能够更好地体现服装的风格。

观察和想象是做好插画的主要方法。随着时间的推进，每个设计师都会树立自己的风格。在包含修正的基本原则的情况下，服装插画中对人体比例没有严格的规定。人体轮廓应该以强调模特气质和优雅的特征为前提进行修改。每种风格类型（时尚、运动、创意……）都会以一种夸张的方式尽可能地提升服装的风格。例如，拉长腿部会给插画形象增加时尚的高不可攀之感。

腰部尽可能的纤细，进一步强调女性化特征。对于性别特征不明显的女孩，腰部与臀部的比例相近，臀部与肩部对齐，构成"沙漏"的形状。

一些身体部位的大小可以遵循其他的规则。手的大小通常与脸部大小相同，单只脚大小与前臂相当。关节需要细化。肘部应在腰部位置，且在胳膊正中间。膝盖在腿部正中间。面部和身体的对称性需要时刻注意。

脸部绘制分四个部分进行，首先是头颅，然后是眉毛的最高点，鼻孔的位置，最后是下巴。这样分步进行面部构建能够避免可能出现的扭曲，为绘画注入更强的身份感和个性。两眼间应留有一眼的间距，耳朵上端位于视线水平。如图 1.3.1

为了使人体绘制更容易，我们以骨架的形式将其分割进行。连接各个部分的关节形成不同姿势的基础，大体部位在此基础上相连，呈现自然的效果。走秀模特的身材通常会画得尽量精简，这样在添加了服装之后仍能保持人体的清晰轮廓。

这个过程中的重点并不是操作的精确性，而是绘制过程中审美意识的体现。

—— 劳伦娜·斯坦