

龍和設計叢書 7
熊谷小次郎 著

速成服裝插畫



速成服裝插畫



20094360

龍和出版公司



出 版 者 龍和出版有限公司
發 行 人 林禮祥
地 址 中和市中山路 2 段 103 號
電 話 (02)248-7116・248-0415
傳 真 (02)248-9622
郵政劃撥 07441423 林禮祥帳戶
排 版 正昇電腦排版股份有限公司
地 址 台北市青島西路 11 號 7F
電 話 (02)382-2011・383-2546
印 刷 弘盛印刷有限公司
裝 訂 堅成裝訂有限公司

1991 年 10 月 15 日 初版
行政院新聞局局版台業字第 3654 號
特價 500 元(缺頁或破損的書，請寄回更換)

※版權所有・請勿翻印

前 言

學習速描而成爲一位畫家並不是不可能的事，就如建築家或以外形構造爲目標學流行設計爲生的人們，速描的學習更是不可欠缺的。至於，學習速描的目的乃在培養本身的個性及感覺，更可從中領悟對於曲線的直覺感，只要不間斷、持續的畫，就能體會，且追求線條的美感。參考本書，而經年累月，不間斷的去學習，將會有意想不到的表現而畫出令人讚賞的線條美，線條如魔術般的變化萬千，常使學習速描的人陶醉其中而不忍分離，然要有高水準的表現，唯有持續不斷的畫，此乃達到進步的第一要件。

PROLOGUE

The study of sketching and drawing is a must for those who want to be architects, stylists and fashion designers, not to mention artists or illustrators.

The goal of the study of croquis (the art of quick sketching in which the artist only lifts his pen or pencil from the paper when forced to do so) is to bring out one's own sense and individuality, and the use of deformation born of one's own sense and individuality. It also aims at the expression of beauty through use of the continuous line. Those who pursue drawing for a few years, and who are inevitably impressed by lines created by chance and coincidence will never give up drawing.

Nothing shows the gap between those who made an effort and those who did not, as does the study of sketching and drawing. To improve one's ability in sketching and drawing, one must draw constantly.

目 錄

CONTENTS

彩色作品	9	—Colored illustrations
●畫材		Techniques using various media
原子筆作畫技巧	50	—Using the ball-point pen
毛筆作畫技巧	54	—Using brushes
鉛筆作畫技巧	58	—Using pencils
軟鉛筆作畫技巧	62	—Drawing with pastel pencils
軟性彩色鉛筆作畫技巧	66	—Drawing with colored pastel pencils
●多樣性作畫的方法	70	—Variations
黑白色作品		Monochromic illustrations
●速描方法	97	—Doing quick sketches
●作畫時間		Sketching time
用五分鐘作畫、用二分鐘作畫	106	—Five minute croquis—Two minute croquis
●裸體速描的方法	110	—Nude croquis
各類畫具的使用	116	—Materials and equipment



速描的簡介

速描是以單色線作畫，而且是插畫家必需學習的課程，雖然學習速描的技巧是高難度的，但其藝術的創作精神却是快樂的。速描有許多種類，然在學習上則分為二類：一是裸體速描，一是服裝速描。裸體速描以裸體模特兒為對象，利用短短的二至八分鐘邊看邊畫，在短暫的時間裏，正確地捕捉人體擺動的姿勢，畫出人體的曲線美和溫柔的感覺。服裝速描的技巧和裸體速描相同，唯必須特別注意服裝、人體和姿態這三種均衡的表現。而服裝速描的動態感必須特別表現出來。事實上，所有的繪畫技巧都是同樣的，必須實際握著鉛筆與畫筆不斷的畫，如果只是「觀看，收集」各類速描名家作品，而不動筆試著作畫，那是絕對無法進步而達到純熟的境界。所以，現在就拿起筆作畫吧！

ON SKETCHING AND DRAWING

Croquis, the art of the quick sketch, is something illustrators must study along with *dessin*, the art of drawing. The more one draws, the harder *croquis* becomes. However, it is a most enjoyable aspect of art. While there are many types of *croquis*, we are interested in the primary two which are nude sketching and costume sketching. When sketching nudes, one looks at the nude model and draws the model as quickly as possible (from 2 to 8 minutes). The pose of the model must be grasped exactly and the warmth and beauty of the nude human form expressed. In costume sketching, in addition to grasping and expressing the form as quickly as possible, one must also study the balance between costume, body and pose. In particular, one should express the feeling of the costume.

As can be said of all aspects of art one is not able to improve one's skill in sketching and drawing by looking at masterpieces or by collecting art, but only by taking a pencil or brush in hand and actually practicing.

●「線」的重要性

如果我們想要表現「線」的魔力時，就緊盯著它，眼睛跟著「線」運動著，因為唯有在運動的線才會有著變化突顯出來，但當我們要表現我們所要的線條時，不只要用眼睛追蹤「它」，也要用心靈去體會，加上自己獨特的觀念與想像力，使其在我們筆下再生，產生力量。用線表現我們的想望，運用我們創造的手把它引出，譬如喜愛看運動的觀眾，愈是聚精會神的，愈是會沈迷，變得不得不描繪、模仿那些行為。以線來說也是一樣的，有的線是銳角、無秩序的被拉出來，如此，畫上人物的動作就顯得困難、生硬。如果線條彎曲、伸長而變得不圓滑，就會使得運動有遲滯，加重的感覺，那是因為沒有捕捉到流暢的線條，而產生不快感，變成有著痛苦與疲勞的預感。相反地，平穩順暢的曲線使畫上的人物變得溫柔、變得生動，好像在跳舞一樣，那樣的線是輕妙的帶著誘惑。所謂「S字形」的線就常有著此種不可思議的魔力。

THE IMPORTANCE OF LINE

When we try to know a line, our eyes follow the line. In a word, a line is *traced* by our eyes. Not only do our eyes trace the line, but our spirit tries to reproduce the line in our mind through the power of idea and image.

We realize action in our minds, and lines are the means to record action. We draw lines by the power of muscles. Let us take for an example the audience watching a sporting event. The more attentively they watch, the more they become involved in the game, and the more they want to visualize, imitate, and vicariously experience the game, so they begin to imitate the movements of the game.

The same is true of lines. A line can be drawn sharply or without order. When we attempt to retrace it by means of muscle movement, it could be awkward, furtive gestures, movements, curves and extensions which are reproduced. These in turn create a premonition or feeling which implies pain or fatigue.

Contrarily, an alternative, gentle curve means relief, play and dance for our muscles, that as that achieved by the light and attractive undulations of arabesques which have always had a wonderfully mysterious and magical power.

S 字形線的美

在各式各樣的線當中，S 字形的波狀曲線、蛇狀曲線更能神秘的調和各種曲線，而顯現優雅美。

此 S 字形線的美在 Hogarth 的繪畫論中「美的分析」一節中有所敘述。

曲線的形成是持續將斷絕的以沒有衝擊的推移，爲了如此，而形成具有快感的線條，而獲得美的形態。爲了美，就不能進行取角過張的尖銳形狀，要採用圓形，且內側細部不要太顯目的來充實內容，以人體手腕的動作爲例，那是最自然，最柔軟的逆曲線，我們可以好好地善加利用。

這些曲線的秘密是 Toulouse-Lautrec、Hogarth、Ingres、春信等的心得報告。日本浮世繪所有的線條，特別是在和服的線條上皆是以此 S 字形的線所作出形狀的。

THE BEAUTY OF THE S SHAPED LINE

Among all the possibilities of line, the graceful line in which the secret of harmony resides is the S shaped line. The beauty of the S shaped line is mentioned in Hogarth's work, THE ANALYSIS OF BEAUTY. Curves, whose transition are without severance or shock, essentially give one a feeling of comfort. To obtain beautiful form, avoid creating shapes with sharp, square lines. Modeling should be done gently and interior details should not be overly conspicuous. And when the first curve emerges the most spontaneous line the arm creates may well be the flexible reversed curve which replenishes the first and gives rest.

As for the secrets of the curve, Hogarth, Ingres, Toulouse-Lautrec and Harunobu knew them well. Every line of *ukiyo-e*, especially the lines of kimono, have the S shape.

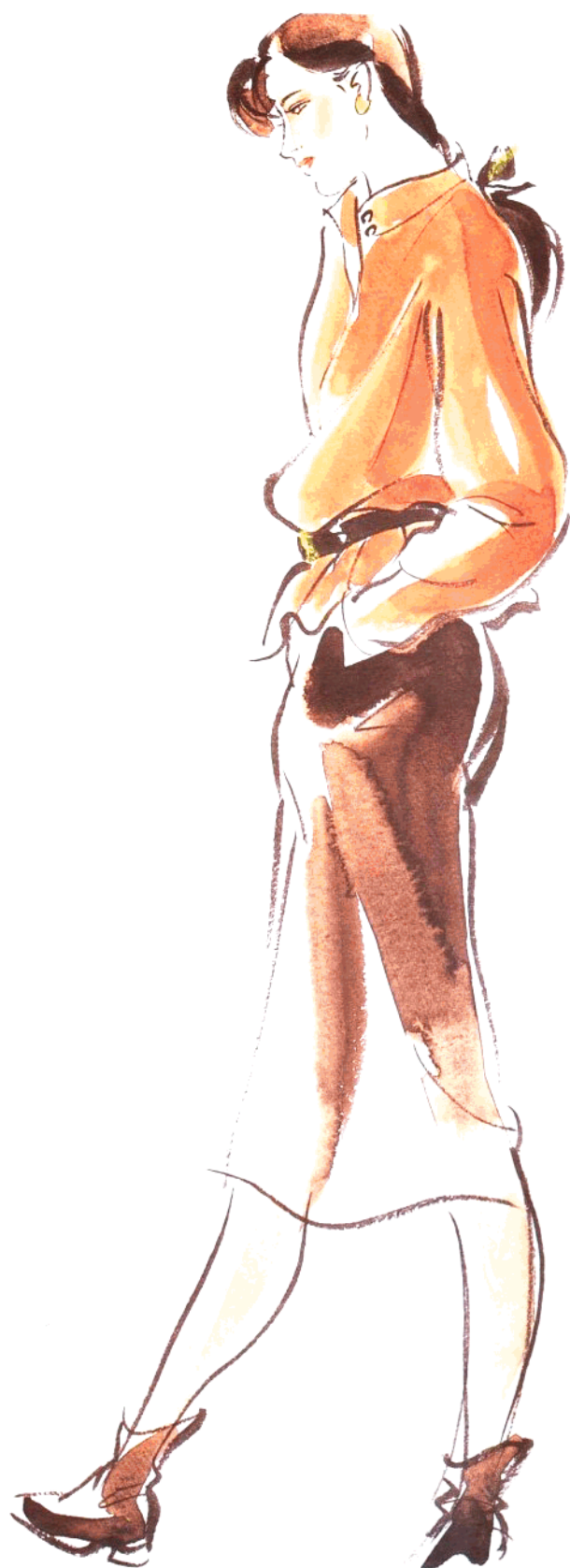




毛筆+墨+畫筆+水彩

全體上產生接觸

Brush, Chinese ink, crayon and
watercolor give a drawing an overall texture



毛筆+墨+水彩

柔和顏色的修飾完成

Brush, Chinese ink, and watercolor
give a finish with soft tones





