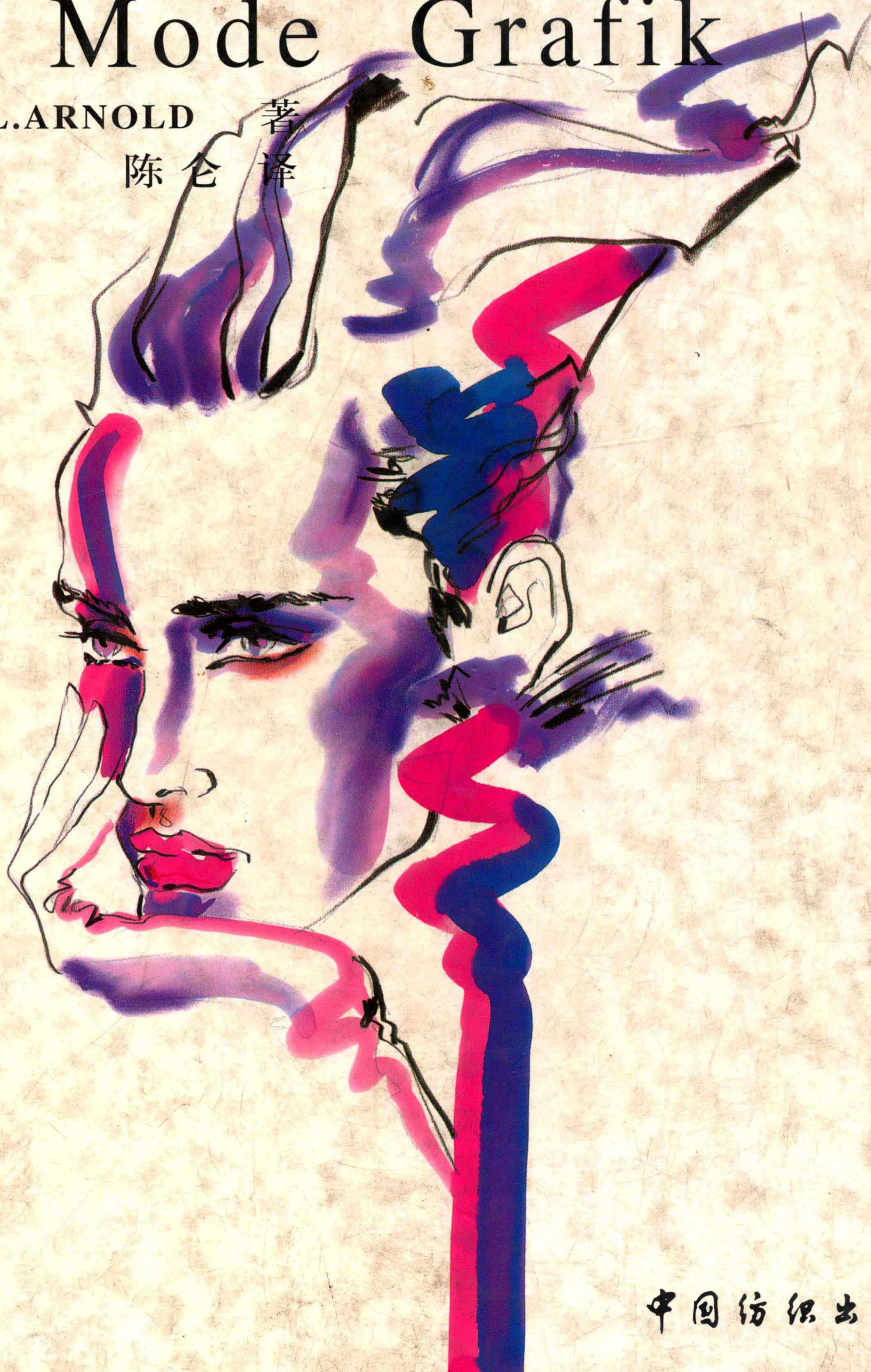


时装画技法

Mode Grafik

[德] A.L.ARNOLD 著
陈仑 译



中国纺织出版社

国际服装设计教程

时装画技法

FASHION ILLUSTRATION

[德] A.L. ARNOLD 著

陈 仑 译



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内 容 提 要

本书的作者是一位资深的服装教育家，在国际上很有影响。他极为关注时装画作品的想象力和创造力，在书中列举了许多当代时装大师的作品，对如何绘制时装画进行了深入的研究。对志在从事时装或广告业的人士来说非常实用。目前我国还没有如此精美而专业的时装画教科书。本书还采取了中英文对照的形式，有助于提高专业人员的专业英语水平。

本书是“国际服装设计教程”丛书之一。这套丛书的《时装广告与促销》、《时装及服饰经营与销售》、《服装缝纫手册》等也将陆续出版。

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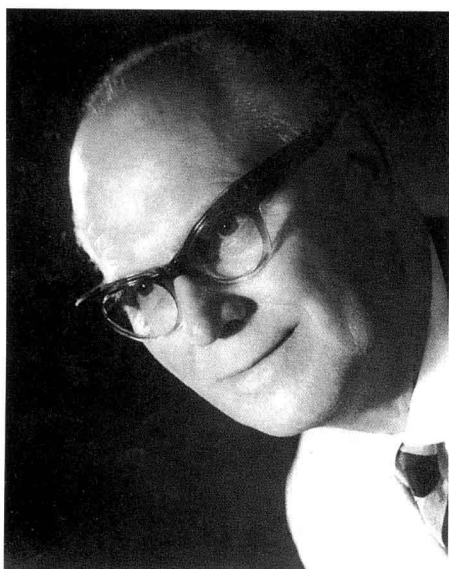
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The road to success

In 1932 I founded my fashion school, which has acquired international renown, in Frankfurt. Until 1970 more than 30,000 students were trained here, many of whom have moved into top positions which provide them with excellent salaries as well as deep personal satisfaction.

I am absolutely aware of the high demands placed on fashion artists by manufacturers, publishers and advertising agencies. Creative imagination linked with perfect drawing skills has always been given high credits and best pay.

According to my experience there is a lack of aids for the self-study of fashion illustration. For this reason I decided to publish this book which is aimed toward all those involved in the fashion business. The proficient instructions and multitude of exemplary drawings are intended as a tool for the self-study of fashion illustration for ready-to-wear and haute couture, or as a source of inspiration and an aid for students of fashion schools.

This book also addresses commercial artists and advertising specialists wishing to learn more about fashion illustration or to perfect their skills herein since fashion sketches play an increasingly important role in advertising because they allow more freedom for its visual and artistic aspects. In these progressive, dynamic times advertising is everything! Those who work or wish to work in this field enjoy innumerable creative opportunities if they are equipped with various skills. Among these skills is fashion illustration, which a thorough study of this book imparts. Existing talents can be fully developed, thus giving students the opportunity to acquire a successful job as a fashion or commercial artist.

Fashion school instructors may use this book as a competent and versatile basis for their courses.

Despite the rigid exactness strived for in fashion illustration, it is my concern to underscore imagination and creative freedom.

In this sense the numerous works of contemporary fashion artists in this book are meant as a source of encouragement and inspiration to all readers.

I wish you good luck and professional fulfilment.

成功之路

我于1932年在法兰克福创建了一所时装学校，现在它已蜚声国际时装界。1970年时，学校有3万多名在校生，这些学生里有许多人后来走上了成功的高层职位，不但收入不俗，而且也不乏成就。

服装制造商、出版商和广告公司对时装设计师提出了相当高的标准，这点我十分清楚。只有那些既富于创意又工于画技的设计师才能博得广泛的信任，获得较高的回报。

通过我个人的经历，我发现目前缺少一些讲述如何绘制时装画的自学材料。因此，我决心出版一本能够为所有时装从业者服务的书。该书旨在向学生提供专业化的指导和丰富的设计实例来帮助学生自学绘制成衣及高级时装的技法。同时这些指导和实例可以用来激发时装学校学生的艺术灵感，成为他们设计服装的帮手。

由于时装绘画艺术富于艺术表现力，有很强的视觉效果，它在广告领域的重要性也日益增加。因此，艺术家和广告专业人士们便迫切需要学习更多的时装绘画艺术方面的知识，提高他们的绘画技巧，本书也同样能满足他们的愿望。在当今这个日新月异、充满活力的时代里，广告往往意味着一切。那些正在从事或者打算从事广告行业的人们，如果具备了各方面的技能，就会有无数富于创意的机会出现在他们面前。绘制时装画就是他们必备的技能之一，本书在如何绘制时装画方面进行了深入的研究。在本书的指导下，学生的天赋可以得到充分的发挥与拓展，这样，学生们就能够以一名时装设计师或者一名广告艺术家的身份找到一份好工作，给他们的事业带来成功和辉煌。

服装学校的教员也可以将此书作为他们的教材，为整个教学课程打好基础。

尽管时装绘画本身力求精确得当，我仍然对作品的想象力和创造力更为关注。

为此，本书列举了许多当代时装艺术家的作品，这些作品都是为了激发每一位读者的灵感而特地摘选的。

祝你好运，事业有成。

A.L. Arnold

About the author and publisher Alois Leopold Arnold

Alois Leopold Arnold was born in 1901 near Herrsching on Lake Ammersee. His father was a cooper. Arnold, forced to learn the same trade, attended a trade school and received his master craftsman certificate.

His actual wish to become a sculptor remained unfulfilled. Yet, he spent all his free time at the studio of a local wood sculptor.

Arnold also developed an early interest in fashion. His sister, a seamstress, valued his expert opinion on her work. Moreover, he added fashionable "touches" to his suits, not always to the approval of his parents.

Nevertheless, it was a long road until he could work in the profession which most suited his interests and talents. At the age of 21 he dared to move to Munich where he worked as head of marketing for the German Pattern Cutters Association. In this capacity he visited all major German cities for the Men's and Women's Tailors Association and the Office of Skilled Trades. Together with 12 teachers he developed the curriculum for courses in layout and cutting which were to serve as preparation for the master craftsman exams. Concurrently, he was responsible for the distribution of the Association's journal, published monthly, and various textbooks on pattern cutting techniques.

Two years later the Association sent him to Frankfurt where he quickly carried out his wish to become self-employed. Together with teacher and director Georg Welker, he established his „Private Pattern Cutting School“ on April 1, 1932 in the heart of the city, near the Hauptwache.

Four rooms, in which distinguished young ladies used to learn poems, vocabulary and etiquette, now served as a school for aspiring fashion cutters. Strange tools such as triangles and tape measures became the keys to their future. The curriculum consisted of measuring, pattern drawing, fitting as well as lectures on fashion styles and practical classes in modeling and model sketching. The classes became increasingly popular so that Alois Arnold had to continue expanding his class room space until he had taken over one whole floor of the building.

In 1939 this continuous expansion was abruptly stopped. As it did thousands of others, the Second World War also destroyed Alois Arnold's enterprise. He had to serve in the army 5 years and his school fell victim to the bombings which devastated the old city of Frankfurt.

In 1945, upon his return from the war, Alois Arnold was confronted with the rubble in the streets and his shattered career.

With the unshakable will to rebuild typical for the war-torn generation, Alois Arnold found a new building in Frankfurt that was not totally destroyed. In two improvised rooms in Steinweg 9 he began anew.

An abundance of young women and men from all over Germany began pouring into his classes. Due to the lack of space in war-ravaged Frankfurt, Alois Arnold rented Count Görtz's castle "Marienhöhe" in Königstein in the Taunus. Surrounded by beautiful crystal chandeliers and impressive still lives a bustling industriousness developed. Since living quarters were scarce, it was especially fortunate that teachers and employees found accommodation here in the castle, which became a branch office of the Frankfurt Cutting School.

Here, together with his students, Alois Arnold produced the first fashion show in post-war Germany, an event which attracted much attention after years of extreme hardship. VIPs from finance and politics enjoyed the

show in the brilliant surroundings. It received much press, for instance the "Frankfurter Neue Presse" published the following headline on February 4, 1948: "Fashion Disciples in Royal Palace".

Going one step further, Alois Arnold organized "traveling cutting schools" as well as special sketching and pattern drawing seminars for manufacturers of women's and men's wear. Everything was scarce during those years but the desire for knowledge knew no limits.

After the currency reform in 1948 Alois Arnold once again expanded his school by moving into the Große Friedberger Straße in Frankfurt.

"Viel Wissen hat Ehr", aber viel Können noch mehr" ("In knowledge lies dignity, in ability lies more") was the motto printed on the first brochure of "Arnold's Private Fashion and Cutting School". True to this motto, the school's director was filled with the ambition to offer students semester courses which provided them with as much knowledge as possible, developed their taste and feeling for colors and proportions, and enabled them to draw fashion sketches as well as to model their own creations.

In 1952 the company's journal "Die Directrice" was published, which addressed employees in the fashion trade with specialized articles and reported on fashion trends and novelties.

At the same time Alois Arnold expanded his pattern publishing company. From draft to cellophane wrapping, the company's own graphics and printing department produced the famous "Arnold Cutting Patterns" sold at numerous retailers and department stores. The pattern catalogs were very impressive due to their appealing layout and the exact and elegant design representations.

In 1970 the aging Alois Arnold sold his fashion school and publishing house to the Hamburg-based publisher Heinrich Bauer.

Those who believed the 69 year-old would spend his well-deserved retirement leisurely were proved wrong. His artistic ambitions, his love of nature and of his tournament horse, as well as his passion for horseback riding could not completely fill his time.

In 1974 the first edition of the book "Modegrafik" was published. The second edition followed in 1982 and in 1992 the highly improved third edition was introduced complete with an English translation.

With untiring energy and idealism Alois Arnold insisted upon personally seeing to every detail of the book. His continuous strive for perfection did not always make things easy for those privileged to help in this project. But his creative and dynamic nature encouraged us and carried us on to our common goal.

E.A.

关于本书的作者及出版人 Alois Leopold Arnold

Alois Leopold Arnold 1901 年生于德国黑尔兴附近的阿默湖地区。他的父亲是一名桶匠。在他小的时候，父亲想让他子承父业，将他送进了一家技术学校学习。在他毕业时获得了一张技能证书。

然而，他的愿望却是做一名雕塑家，但是这个愿望一直没能实现，尽管他当年只要一有空就钻进当地一家木刻师的工作室里。在那里度过了他少年时期的所有空闲时光。

Arnold 早年也对服装表现出浓厚的兴趣。他的姐姐就是一名裁缝，她对他在制衣上的高明见解十分赞赏。而且，Arnold 还喜欢在自己的服装上加一些时髦的设计，当然这些小设计常常令他的父母很看不惯。

无论如何，Arnold 还是历尽波折之后才走上服装设计这条路的。这个领域不仅激发了他的兴趣，还将他的天分发挥得淋漓尽致。21 岁时，他斗胆闯入慕尼黑并成为德国服装纸样师协会的领导人，他以这样的身份访问了德国各大城市里的男、女装裁缝协会和技能行业管理办公室。鉴于设计料和缝制服装都是通过裁缝技师考试所必备的基本技能，他和其他 12 名教师一起制定出了一个相关的教学课程。与此同时，他还负责出版发行一些服装剪裁的课本和服装行业协会的月刊。

两年后，服装行业协会将他派往法兰克福，在那里，他很快就实现了当老板的梦想。他与他的导师 Georg Welker 合伙于 1932 年 4 月 1 日创建了一座私立服装纸样剪裁学校，校址设在市中心的市政厅附近。

建校之初，学校只有四间屋子。这四间屋子起先是贵族小姐们作诗习字、学习上流社会礼节的地方，现在，它们成了那些雄心勃勃的立志学习时装裁剪的学生们的课堂。一把三角板、一根皮尺，工具虽然奇特一些，但却维系着他们的未来，称得上是他们打开未来之门的钥匙。学校的课程包括如何量体裁衣，如何绘制纸样，如何选择尺寸以及一些关于时装流行趋势的报告。课程还安排有实际操作，让学生们练习绘制时装效果图。Arnold 的课程越来越受到大家的欢迎，前来求学的学生也日益增多，以致于他的学校也从一开始的四间教室扩大到了整整一层楼。但是到了 1939 年，学校突然停止了发展。第二次世界大战摧毁了成千上万家企业，Arnold 的学校便是其中之一。Arnold 不得不去服 5 年军役，在这段时间里，他的学校也随着法兰克福城一同毁于飞机轰炸。

1945 年，从战场上回来的 Arnold 面对的是一片废墟中的家园和一个支离破碎的事业。然而饱经战祸的那一代人却以不屈不挠的意志重建家园。正是带着这种意志，Arnold 在法兰克福市内找到一座尚未完全被炸毁的新楼，它位于斯登伟格大街 9 号（Steinweg 9）。就在这座楼里的两间简陋的房间里，Arnold 重新创业。

很快，大批来自德国各地的青年男女赶来求学。由于战火破坏后的法兰克福房屋奇缺，Arnold 在格茨镇^①租了一个名为“玛琳豪克”（Marienhöhe）的城堡以解决校舍不够的问题。在这个笼罩着古典静谧气氛的古堡里，在那美丽的水晶吊灯的辉映下，一个欣欣

向荣的事业正在蓬勃地向前发展着。由于市内的住房十分紧张，学校的员工都因为能够住在宽敞的城堡里而暗自庆幸。这个城堡便是后来的法兰克福服装裁剪学校的分校。

也正是在这座城堡里，Alois Arnold 和他的学生们推出了战后德国首次时装展示会。在人们为战后重建而艰苦奋斗多年之后，举办这样的时装展示会立即成了人们生活中的一大事件。德国的政界要人和经济巨头都纷纷前来欣赏这个环境优雅的时装展示会。媒体也对此竞相报道。《法兰克福新闻报》于 1948 年 2 月 4 日以“皇家宫殿里的时尚追求者”为标题报道了这次展示会。

Arnold 又前进了一步，他推出了一所“流动服装裁剪学校”。与此同时，他还为女装、男装的制造商组织了特别讨论会，讨论如何绘制时装画和纸样图。那个时代里虽然匮乏物质生活，但是人们的求知欲依然没有穷尽。

继 1948 年货币改革之后，Arnold 再一次扩建了他的学校，校址也迁到了法兰克福的另一个地区^②。

“Viel Wissen hat Ehr', aber viel Können noch mehr”（意为：知识赋予人类以尊严，而才能赋予人类的则更多）。这便是印在第一本介绍 Arnold 私立时装与裁剪学校的手册上的格言。诚如警句所言，学校的校长心中充满了雄心壮志，他要给学生们提供最有用的课程，既能最大限度地教给学生知识，又能发展他们对颜色的感受和对服装比例的感知。通过学习这些课程，学生们最终能够自己绘出时装画并且独立进行创作。

1952 年，学校出版了自己的期刊《Die Directrice》。这个刊物旨在为所有时装从业人员服务，内容为专业论文和流行趋势及时尚的报告。

与此同时，Arnold 还扩建了他的服装纸样出版公司。他出版的纸样也从普通的纸样发展到装帧精美的塑膜纸样。公司自己的图样和印刷创出了著名的“Arnold 牌毛尺寸纸样”——这一品牌。该纸样在无数零售店和百货商场都有出售。它们以其赏心悦目的包装、精确的图标以及典雅的设计风格赢得了世人的青睐。

在 70 年代，年迈的 Arnold 将他的服装学校和出版社卖给了总部设在汉堡的 Heinrich Bauer 出版公司。

有的人认为一旦年纪过了 69 岁就可以闲散安然地打发他的退休时光了，这样的人终究会发现自己错了。Arnold 对艺术的追求、对自然和他的那匹“战马”的热爱以及对自己“戎马生涯”的酷爱都不能令他满足于靠打发时间生活。

1974 年，《时装画》一书首次发行，1982 年又出版了该书的第二版，1992 年大有改进的第三版又出版了，并且书中还附上了英文对照。

带着他不知疲倦追求完美的进取精神，Arnold 本人一再要求对本书的细节一一过目。他对完美的不懈追求令所有有幸能为此书工作的我们常常感到工作艰难。但是他那丰富的创造力和生机勃勃的活力，在不断地鼓舞着我们向着共同的目标迈进。

E.A.

① 该镇位于德国陶努斯山的柯尼西施泰因地区。

② 这个地区名为：Große Friedberger Straße。——译者注

Fashion: a mirror of society



High Renaissance
(past 1500).

文艺复兴的高潮时期
(1500年后)

Parish Institute of Costume Research, Munich · 慕尼黑地区服饰研究学会



Late Baroque under
Louis XIV.
(approx. 1700).

路易十四统治下的
巴洛克时代晚期
(1700年左右)

Whenever one thinks about fashion one must pay regard to people and their environment. Man and fashion, clothes and people are inseparable. Various fashion phenomena in different historical epochs not only mirrored the tastes of the time, – more importantly, they testified to predominant economic, ideological, cultural and political conditions. A change of those conditions and, consequently, of people's lives automatically resulted in a change of fashion.

Fashion styles are not only a testimony to the historical times in which they were eminent. What's more, various co-existing social groups used, and continue to use, fashion as an instrument to distinguish themselves from one another. According to class, status, position, age and sex fashion symbols differ. In the past these visual distinctions were supported by prohibitions, such as rigid dress codes. Today different price categories, brand labels and tastes fulfil the same function.

The German term for "fashion", "Mode", is derived from the Latin "modus" meaning "the manner or way in which things are". This definition shows that fashion not only relates to dress norms, but in fact influences society, with its plethora of life styles and behaviors, as a whole. Our emphasis, however, shall be on the way in which clothing has changed throughout history. Fashion illustration, of course, as it reflects the fashion and culture of a period, is also subject to perpetual change.

In Greek and Roman times the way people dressed changed only minimally. Since fashion's main characteristic – perpetual change – was lacking, fashion, as we define it, was nonexistent. It was not before the Middle Ages that a constant change in dress habits could be detected. During those times political capitals became fashion meccas. Fashion emanated from royal courts and was almost exclusively conceived for the members of nobility. Dress codes, as issued by secular and spiritual leaders from antiquity up until the French Revolution, mostly referred to fabrics, styles and colors. Their function was partly to secure the privileges of higher social ranks and, on the other hand, to protect the poor from ostentatiously wasting the little they had on expensive fabrics, thereby becoming even

more impoverished. The French Revolution brought decisive changes in society and fashion. After centuries of attempting to copy the courtier's style, the rising middle classes now became fashion trend-setters. Interestingly, since then particularly men have refrained from displaying their handsomeness, preferring garments that are simple and functional, suitable to their everyday needs.

This is not true of women, for whom the accentuation of physical virtues by means of apparel was still the status quo. Women continued to comply with changing, and partly contradictory, aesthetic ideals and fashion trends. After the French Revolution came the Empire's relaxed style which for a short period freed women from their stays – to be immediately followed by gruesome waspwaists as the beauty ideal of Victorian times. Restriction of movement climaxed in the Crinoline look of the 1850's and 1860's, not to mention the extremely narrow-cut hems of the so-called "hobble skirts" worn around 1910.

During the First World War women were forced to assume male responsibilities for the first time and this radically changed fashion. Up to this time dress codes had underscored women's passive role in society whereas now dresses became shorter and simpler, allowing more freedom of movement than most men thought good. This coming together of the sexes is aptly portrayed in the boyish "Garconette" look of the Twenties.

In subsequent decades fashion underwent continual changes. The "erotic female" with lush, voluptuous proportions was typical for the taste of the Fifties. In the Sixties the image of women and fashion was determined by the new generation of young consumers.

The Seventies for the first time saw the peaceful co-existence of several fashion styles and this tendency has become stronger ever since. Individual taste, financial position and social status lead to particular dress habits which in our pluralistic times are often revealing, "unclothing" the wearer. Today fashion still is a mirror of society, an unerring indicator of the individual's place within the social conglomerate.

时装：社会的一面镜子



Early English Empire
(approx. 1800).

早期英王朝
(1800 年左右)



“Twenties Style”
(approx. 1928/29).

20 年代风格
(1928/29 年左右)

Parish Institute of Costume Research, Munich · 慕尼黑地区服饰研究会

无论何时，人们一想到不同历史时期的时装，就不得不关注那个时期的人们和他们所处的环境。人类和服饰潮流不可分离。各种各样的时装潮流不仅反映那个时代的品味，更是它们那个时期经济状况、意识形态、主流文化和政治状况的反映，这些情况的变化改变了人们的生活，从而也改变了人们着装的式样与风格。

服饰的风格是某个历史时期的证明，这一点早已为世人皆知，不仅如此，各种不同的社会团体总是以他们特有的服饰将他们与别的团体区别开来。每个人的服饰以他的阶级地位、社会状况以及性别的不同而变化。过去，着装的规定十分严格，使得各个阶层的人们在服饰上的区别十分明显。现在，不同的价格档次、五花八门的品牌和各种各样风格的衣服也同样起着区别作用。

德语的“时装”、“款式”是从拉丁文“modus”（意为事物本身的特质）演变而来的。该定义表明：时装不仅同人们的着装标准和习惯直接相关，而且由于时装这个概念在人们的生活里、言谈举止中无所不在，它实际上已经影响了整个社会。我们的重点也就转向了研究服饰在整个历史进程中的发展演变过程，因而，以展示某个特定时期服装与文化发展状况为内容的时装画自然也应不断变化。

在古希腊和罗马时代，人们的服饰变化极小。既然这个时期的服装缺少常变常新的特质，而我们认为常变常新却是时装的主要特质，因此在这个时期就不存在我们定义的“时装”。直到中世纪以后服装的样式开始不断变化，在此之前，尚找不到这方面的记录。中世纪时，只有政治中心才能被视为时装的圣地。时装最先从皇家宫殿向民间流传，但却只传播到贵族阶级就停止了。从上古一直到法国大革命时代，世俗领袖或宗教领袖们制定出了一系列穿戴的规矩，这些规矩规定了不同阶级的人们应当穿戴的材料、款式和颜色。这一方面保证了上流社会享有的特权，另一方面也防止下层的贫民过分炫耀那些自己买不起的昂贵衣料，好让他们不至于为此而更加贫困。法国大革命给

整个社会，包括人们的服装，都带来了决定性的变化。几个世纪以来，人们一直都在努力效仿皇家宫廷的穿戴风格，但是革命之后，崛起的中产阶级变成了时装流行的领导者。更有趣的是，从此男人们不再为衣着的美观而煞费苦心了，他们反而开始对那些简单实用的衣服倍加青睐。

而女性则不然。对她们而言，社会现实依然要求她们以穿着来展示其外表的美丽。女人们仍在追逐着潮流时尚。潮流的变化今非昔比，一个时期美丽的标准有时竟与另一个时代的截然相反。在法国大革命结束之后，整个王朝开始崇尚自由的风格，它令妇女从紧身胸衣下解放出来，而在接踵而来的维多利亚时代里，美丽的标准是腰肢纤细，妇女们为了让她们的腰身更加纤细而身心俱损。这种紧身风格一直到 19 世纪 50~60 年代才达到了高潮，那时裙子里还加了裙撑。而 1910 年左右的窄摆一步裙则不用说，让妇女们更加步履艰难。

在第一次世界大战时期，女性被迫承担起男人们的责任，这还是她们有史以来的第一次。时装的风格也随即大为改观。这个时期里的时髦穿戴淡化了女人在社会中的被动角色：裙装的长度变短了，样式也趋于简单化，令妇女更加行动自如。这种风格是如此随意，以致于有些男人觉得不好，有失美感。与之相伴的是本世纪 20 年代那种假小子风格的衣服，这种服装刻意将女性的特征淡化，带一点小男孩味儿。

在随后的几十年中，时装经历了连续不断的变化。微带醉意的“性感女性”，丰满的身材是 50 年代流行的典型。到了 60 年代，女性和流行的观念又取决于新一代的年轻消费者。

在 70 年代，人们第一次能够同时看到好几种时装风格并存，而且，这种潮流从此便一直方兴未艾。特有的品味、经济状况和社会地位都令人们的穿着各不相同，这也正是我们这个多样化的时代的一大特点，它将人们的特点通过装束向外界展示出来。今天，时装依然是社会的一面镜子，它准确无误地记录了个人在这个社会大舞台中所处的位置。

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Introduction

“I want to become a fashion artist” – how often have we heard this from young people!

It is a long, not always simple path to reach this goal and not all who try achieve it. For not only talent is required, but, more importantly, hard work, artistic skills and technical perfection. Moreover, the willingness to continually expand one's horizons is a prerequisite. A fine instinct for the continual changes in fashion and advertising is also important, for the artistic presentation must be adapted to every new trend.

“Can you draw well?” is a frequently asked question when a fashion designer, head cutter, pattern-maker, fashion editor or commercial artist applies for a job. The positive answer often comes too quickly and frequently the scope of the question is not recognized.

For “drawing well” means to see more and perceive things more intensely than others, to translate these perceptions from the third into the second dimension, from plastic forms into graphic lines. “Drawing well” means to capture and depict movements instantly, to idealize and stylize proportions.

“Fashion illustration” is the result of thorough nude studies, thousands of movement sketches, systematic practise in material sketching and of course, profound technical knowledge. There are two ways of achieving this goal, either by attending courses at a fashion school or through self-study. Ideally, both should complement each other.

This textbook is devoted to the field of self-study. It is based on the expertise of a former fashion school director and renowned fashion publisher. Its objective is to provide knowledge to students and autodidacts, to help them perfect artistic skills, revitalize and repeat long forgotten studies and possibly to commercialize a hobby. A variety of topics – nude drawing, movement studies, proportion work using female, male and child figures as well as examples of fashion and advertising art – present valuable information to beginners as well as to those who wish to pursue a career in the fashion or advertising industry.

导 言

我们常常能听到年轻人立志说：“我愿做一位时装设计师。”

但这却是一条漫长而艰难的路，而且，并非每一位立下志向的年轻人都可以达到这个目标。这不仅要有天赋，更重要的是要努力，要具备一定的艺术表现技巧，还要有完备的技术知识。而且，还有一个前提条件：一种把握时装流行趋势的天赋。广告知识也很重要，因为每一种新的流行趋势都必须有完美的展现。

“你画画得好吗？”这个问题常常是时装设计师、理发师、裁缝师、时装杂志编辑或者商业广告设计师在求职时面对的第一个问题。求职者常常不加思索就说自己画得好，然而，他们却往往意识不到这个问题的深入内涵。

所谓“画得好”意味着比别人看的更多，领悟的更多。了解从三维向二维的转变，从立体模型向绘画线条的转变。“画得好”意味着要迅速抓住人物动态并将之描绘出来，将人体的比例理想化、风格化。

时装画艺术是一系列研究与练习的结果，时装画家必须研究人体、进行上千种人体动态素描，系统地学习各种绘画材料的课程，并且还要学习相关的技术知识。成功之路有两条，一条是在一家时装学校里系统学习这方面的知识，另一条就是自学，两者互为补充。

本书是为自学者而编写的。时装学校的老教师和时装书籍出版商们曾给本书的作者以专家水平的指导。在他们的帮助下，本书得以为学生和自学者提供一套知识体系，帮他们提高绘画技法，温习那些忘却了的知识，并且如果有可能的话，让他们能够从自己的爱好中获得一定的经济回报。本书已对一系列的课题做了相当程度的研究，例如人体绘画，动态练习，女性、男性、儿童的身体比例等，还摘选了一些时装广告的艺术作品，这些都将对初学者来说十分实用，对那些志在从事时装或广告业的人士来说也不无裨益。