龍和設計叢書⑨
矢島功著

流行服飾專集

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INTRODUCTION
緒論

The apparel's real worth is derived for the first time when it is actually worn. With this truism in mind, it can be said that style illustrations do not serve their purpose if they appear plain and lack dimensions. For this reason, the human look and pose must realistically exhibit the image and design of the apparel in order to capture and stir the viewer's attention and immediate senses.

Expressing Reality

The reality of style portrayals differs from the realities associated with sculpture or dessins for oil paintings and other art forms. Needless to say, one of the basic methods taught in design is to study the natural form, that is, to faithfully follow the delineation process by carefully observing the finer details of the object being portrayed. To be thoroughly competent in expressing styles with drawings, the illustrator must have a basic knowledge of the human anatomy so that balanced human forms are shown at all times. The illustrator must understand how body movements influence the movement of the arms, neck, face, bust, hips, thighs, knees and the feet. In time, the illustrator must also be able to portray style by detailing the drape effect of the material and the structural design of the apparel as well.

Pronounced gaps in design and image often surface between styles as illustrated from realities as they actually exist. This occurs in exaggerated illustrations — although the main features of the apparel are expressed in detail, the actual tailoring work shows that the features are superfluous and the details shown are really not appropriate for actual wear. This simply stems from the fact that the exaggerated portrayal of the style does not take into account the proper balance of the apparel with the human forms. Illustrations prepared for contests are good examples of this method of depictig style.

Balance of the Human Form

"What comprises a proper balance?" Unfortunately, this question cannot be answered in a few words. There are instances where the human form, particularly the legs, neck and head are expressed in the "deforme" style to give the illustration a fresh look or a powerful image. This is because over-exaggeration is more interesting than reality as long as an overall balance is maintained. This concept — of always maintaining balance between the body and the apparel — is used as a standard guideline in this book to enable the illustrator to express his or her individual sensibilities. In addition, this book adopts the 8:1, 9:1, and 10:1 proportions for drawing the human form and three-stage illustrations for protraying the styles.

The 8:1 proportion means that the human form, from the top of the head to the tip of the toes, can be equally divided into 8 parts with the size of the head serving as the basic unit. In comparative terms, the 8:1 proportion produces sober images. The balance of the illustration is particularly evident when the viewer or illustrator focuses his or her line of vision on the model's torso or breast area. The 8:1 proportion is suitable for describing basic illustrations such as uniforms, patterns, historic consumes and other styles.

In the case of the 9:1 proportion, the focus of attention goes to the hip area so that the viewer's face will be tilted slightly upwards. The head and face in the illustration will appear to be small since they are located farther away from the hip area. An object will appear to be large or small according to the distance that separates it from the veiwer, and it must be drawn as such from the standpoint of both reality and logic. The 9:1 proportion is appropriate for drawing fashionable uniforms and designs whose descriptions should be real-to-life to some extent.

Many stylists use the 10:1 proportion since it provides the apparel a dynamic image. This proportion is used by professionals who already have a good understanding of the difference between illustrations and actual conditions. Students just entering the field are usually attracted to this yardstick and will try to apply it right away. While illustrations based on this measuring method appear to be attractive, the designs in many cases generate large imbalances because of the large gap existing between reality and the design. The line of vision when applying the 10:1 proportion is focused upwards to the thigh and knee areas of the body. Just as the head is portrayed to appear small, the feet located closest to the illustrator is drawn to loom large.

The three types of proportions mentioned above are the most popular modes used by illustrators today to express their sensibilities and individuality.

衣服要穿在人的身體上，才能顯示出衣服的價值。但是若你用想像的方式而表現在素描時，它就只是個平面畫而已。因此不會顯現有趣的神采。設計者為了設計讓人家一看就能引起強烈興趣的衣服，他們大都是利用素描實現理想，把想像中的點子、個性真實地表現出來。

表現真實感

設計服裝，所表現的真實感與彫刻或繪畫等的素描表現是不同的。當然，透過以人為對象的細密描畫、觀察和學習描畫的過程是學習圖案設計的一個基本過程。但是有些區別，譬如，人體素描的學習者，多少都要了解解剖學的知識，根據人體曲線的比、例構造而來描畫，將人體會動的部分，如手腕、脖子、頭、胸部、腰、大腿、膝蓋、足環都加以充分的把握，並分析布的皺褶和衣服的設計圖樣之後，再描畫可以更加生動。

在現實和理想之間，我們可以感到設計或理念有很大的差別。這是因為素描的畫比較誇張、特徵的表現比較清楚，但是實際上一看衣服的縫製過程，也許你會覺得很可笑，一點也不符合所謂穿衣服的目的，做了不合適的細部表現。如果能認識人體和衣服的適當比例之後，再著手設計，就不會覺得它是誇張的設計圖了。在伸展台上所表演的服裝秀就是設計和真實表現一個明顯的例子。

人體的比例

但是何謂適當的比例呢？這不是三言兩語就說得清楚的。人體的腳部或脖子、頭的曲線能使素描更生動、能有精神飽滿的感覺表現。還有若能利用全體的均衡，而超越現實感的話也是很有趣的。在表現這種個性之前，要先了解人體和衣服的比例，可以用這本書為藍本來理解人體的比例。素描中的人體比例根據所使用的目的分為8：1，9：1，10：1的頭、身比

例來加以學習。

所謂8：1的比例就是以頭部為一個單位，然後依次往下到腳共分為8個等分。這種分配比較能顯示出溫柔感。素描者是要表現身體和胸部的比例，以展現服裝的美感。用途可適用於軍服、樣式解說圖和身材解說圖的基本解說方面。

9：1的比例就是將視線放在腰部，也就是稍稍轉頭就能看見的地方。因此，距離腰部較遠的臉或頭部就會變小。這是以模特兒和設計者之間的不同距離，而產生看起來比較大或比較小的實際和理論上的領悟為基準的一種素描法。適用於流行的軍服畫和有圖案設計並與現實相接近的說明方法上。

10：1的比例是為了衣服看起來有活力，很多喜愛打扮的人都是使用這種比例的。能夠充分理解實物和畫的差異的專家，我們可說他就是設計比例的專家。初學者對於10：1的比例表現有著很大的憧憬，因此都躍躍欲試。乍看之下或許很厲害，但是會發生與事實有著很大差異的比例在圖案設計上出現。要完成10：1比例的畫是要以視線能完全地看到從腿部到膝蓋的水平位置的角度為主。如此頭部看來起變小了，相反地在腳的部分卻畫得更大。

以上是3種類的比例分配法，今後就照著各自的目的和畫者的喜愛而多加利用。

The Need for Design Illustrations

The ability to draw designs enables the illustrator to transpose the ideas amassed in the back of his mind into even greater spheres of creations and plans.

One method of making a presentation on product planning is to structure the schematicized concept map with a series of photos, sketches (style illustrations), materials and colors. Structuring the plan with style illustrations enables the illustrator to express and link his own character with the plan; this is in fact the most creative method used for design planning. Enterprises make use of many different types of information when planning products. The companies plan for the season by referring to photographs, samples of products and other information carried in magazines. There are many instances in which the images are created as a result of members of different companies making sketches of the same photos appearing in the same magazine. In other words, the nature of the design is derived at that moment as a result of the illustractors all referring to the same source of information. This would mean that if the first stage in style illustrations is directed so that the individual stylist would create and express his own ideas, costume collections would display even more interesting features. Even if style illustrations today are heavily dependent upon the computer, the merit of the hand-drawn creation as the basic starting point cannot be replaced. In other words, images are best portrayed when the illustrator's individuality is given full play and nuances and details are portrayed only as he or she can express them.

Linework and Drapes

Style drawings should not be made to appear like photographic reproductions. Detailed, faithful reproductions simply take too much time. Since linework is the basis of creating illustrations quickly, it is essential that the artist masters the techniques of linework exhibits dimension and clarity. Illustrations featuring linework are highly appropriate for portraying reality, a vital element for depicting styles. Illustrators new in the field generally tend to focus their attention on details which in turn upsets the overall balance. When this happens, it is best to erase all unnecessary lines. As a first step, erase all creases or folds that do not relate directly with the design. However, since the apparel's worth is derived when it is worn, draw in the characteristic creases associated with body movements which would ordinarily appear in the space between the material and the body. For example, make a memo of the creases that appear on the material when the elbow or knee is bent or the folds that occur in the arm-to-shoulder or similar area when the body is moved. Also, express the large sway and flare of the material — important features in design — in silhouette form with structural lines and depict the inner portions of the silhouette with colors in light and dark shades when the apparel is worn.

Main Body and Apparel Lines

Linework illustrations generally feature straight lines that are carefully interwoven with curved lines. Use straight lines to show that the material is simply hanging straight down, for example in the center of pleats and drapes and as folds in pantaloons and other wears. Vertical lines are also supplemented to depict objects in the illustration to mark the central axis or the focal point of the picture. For apparels that are ample in size, however, the movements of the apparel and the body may not necessarily move in the same direction in every case. When the main line of the apparel (the portion where buttons are fastened, or the apparel's center when viewed from the front) is hidden by the apparel and is therefore difficult to grasp, determine the main line of the human form with a rough sketch first and then draw in the features of the apparel for the particular pose being taken.

The Torso - The Point of Movements

The most important point in style illustrations is the torso. The torso, spanning the breast-to-hip area and usually portrayed without concern since it is covered by the apparel, is actually the most important point when making a presentation. It is extremely important for this portion to be depicted faithfully with its special features shown vividly. For this reason, it is best that practice sketches be conducted until the structure of the torso is fully understood. The torso generally includes both shoulders, breasts, the trunk hips and the upper, thigh area.

After learning the techniques, the illustrator will be able to properly depict high waist, chest (below the armpit area), low waist, natural waist and other fittings through the medium of designs and to portray the dynamism that accompanies the poses derived from torso movements.

設計圖的必要性

所謂設計圖就是將出現在腦海裏點子轉換到視覺上，使它成爲一種創作和平面設計圖的基礎。

商品企劃所作的提示方法是，配合圖畫式的概念計畫，以相片、素描畫（設計圖）材料、顏色等一連串的東西而構成。這個平面設計圖是經由設計圖所構成，但是實際上圖案設計企劃是主要的創作，它與具有個性的特質表現和企劃有關連。企業是將很多的情報與商品企劃產生關連。一邊參考刊登在雜誌上的照片和商品目錄等，一邊衡量季節所需的計畫，每個公司的企劃都是從同樣的雜誌上取材而來的相片素描，但是所謂想像力的作品也不少。總之圖案設計的個性是基於那個時代，同樣的情報而想出來的。設計圖成爲利用自己愛好打扮的理想和表現的第一階段的實現，那麼收藏品就更具獨特的特徵了。然而設計圖依賴電腦而作的也很多，但是它並沒有缺少創造的原始方法和素描的優點。

總之根據自己認爲最具個性的色調、和對細部的觀察而加以完成的設計圖，是最具有想像力的。

線條畫和皺褶

設計圖並不是像相片那樣完成的。爲了要畫好一張設計圖，必須要花費相當多的時間。要迅速敏捷地畫好一張圖是要以線條畫爲基礎，因此使用線條來表現立體感的技術是重要的。若能完全學會線條畫，那麼設計圖中所要求的眞實感就會顯示出來。不管誰，在第一次畫的時候，會因注意細部而使得畫面變得亂糟糟的。這時候，就要將畫了但不用的線條擦掉。譬如，在圖案上除了意識上想畫的線之外，其餘的都馬上擦去。因爲衣服穿在身上，所以會顯現它的優點出來，而且衣料與身體間所產生的空間也會因身體的移動而產生獨特的皺褶。

譬如說手肘彎曲或膝蓋彎曲時所產生布的皺褶，和袖子的皺褶都是具有獨特性的，所以不需要再特意畫上皺褶。還有，在圖案設計上隨風飄邊的下擺是衣料表現的重要特性。這只是輪廓和構造線的描畫，但輪廓內側的表現，是在著色時，以顏色的濃淡來表現的。

人體的中心線和衣服的中心線

設計圖是將直線與曲線巧妙地組合在一起而畫成的。將布掛起來時，往正下面落下的部分就以直線來表現。譬如皺褶的中間、長褲的皺褶等。但是爲了暗示模特兒的中心軸和構圖的中心，加畫垂直線是有其必要的。表現寬鬆的衣服時，特別是在衣服與身體的移動上，並不一定要往同一個方向表示。衣服的中心線（縫鈕扣的位置，從正面看來是在中央）和隱藏在衣服內複雜的線，皆可以素描草圖來確定人體的中心線，如此描畫才有著生動姿態的衣服就顯得更出色了。

移動的重點是身體

在設計圖裏最重要的重點是身體。身體是指上身的胸部和下身腰之間的部分而言。爲了使這個部分隱藏在衣服裏，其它的地方則可以打馬虎眼的帶過，因爲實際上是要表現最重要的特點。正確地將它畫出來，如此移動的特徵出現在畫上時，就成了重點。因此，記住裸體軀幹彫像的一部分形成，多練習畫是最好的方法。裸體軀幹彫像的一部分主要是指兩肩、胸部、身體、腰部、大腿而言。

畫習慣之後，就用圖案抓住高腰身服飾、胸部的調和（腋下）、低腰身、自然腰身等位置，根據身體的彎曲，姿勢的重點就能描畫出合宜的服裝款式來。

Lines

Lines should be drawn accurately and firmly, not ambiguously (scratchily or with unnecessary waves). The 0.5mm pencil is ideal for drawing sharp, fine lines. When sketching on a B4 size paper (364mm x 257mm), use the 0.9mm pencil to produce evenly textured, fat lines.

What is the significance of thin and flat lines? How do lines interact with each other? Generally, thin lines are used to denote the lightness of the material while fat lines, on the contrary, are applied to show the thickness of the cloth. Two thin lines are drawn parallel to each for accentuation (see Fig. A). Straight lines are associated with flatness while curved lines instill the wavy feeling. Use these lines appropriately to portray the size and form of the apparel under review.

When one of two lines crosses the other to signify the end of a particular section (see Fig. B), the form of the line that ends that section is positioned behind the crossing line. In other words, when the contour lines of the object are strung out in this manner, this effect is best expressed from the front first and moving backwards, or from the back first and moving forward (see Fig. C).

On the matter of head-to-body proportions described earlier, persons still unfamiliar with sketching techniques must first decide on where to focus the line of vision - whether on the same level as the model's eyes, torso or her legs. By freehand, draw a horizontal line over the line of vision so that it runs parallel to the edge of the drawing paper. Then draw the angles of the various portions of the model's body in the upper portion with curved lines to form arcs, and draw a guide line with the largest bend for the curved line of the arc that goes to the top ot the head (see Fig.D).

In line drawing, even if the back portion cannot be seen from the front (from the illustrator's side), draw by following guide lines that are based on assuming where the lines may lead to or by relying on lightly drawn guide lines based on prior observation.
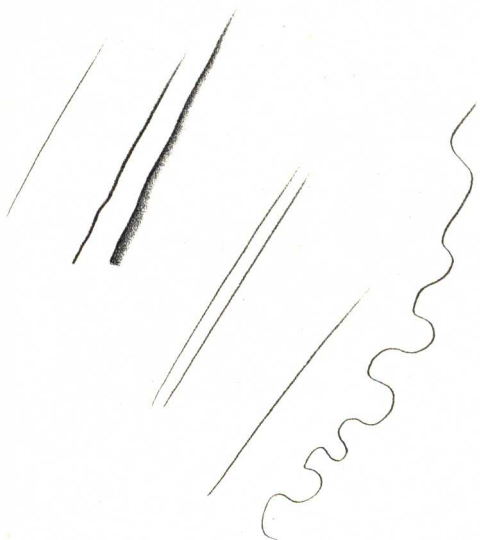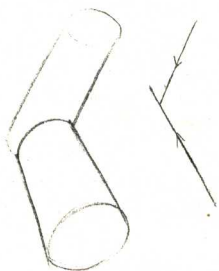
Going off the subject, how many circles roughly 3cm in diameter can you draw in one minute? How many straight lines measuring 20cm long in 1cm intervals can you draw in a minute? Let us try something more interesting. Draw a dot near the edge of a clean B4 or larger sized paper, and from the opposite end draw straight lines to that dot with single strokes. Or, draw about 10 dots to outline a certain figure you have in mind. Link the dots with a line and see if the picture derived looks like what you had in mind. There are many other exercises that use lines. Draw parallel wavy lines, dotted or chain lines, zigzag lines, patterned lines, hair-like wavy lines or other lines to create faces. Link up many dots to show direction of lines. By crossing or approaching, form a Perrier bottle or sake cup within the symmetrical parabola.
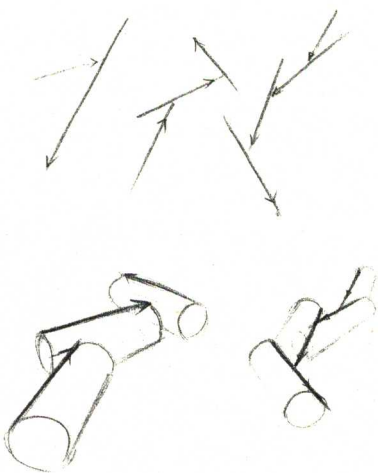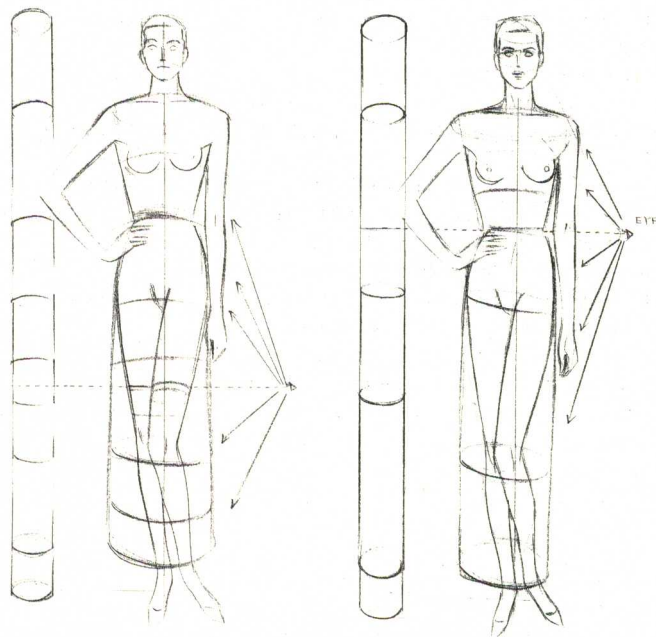
圖A

圖B

圖C

図D

和力道畫出，才能將線條畫好。

線和線之間的關係，可稍微了解一下。對於細線條和粗線條的兩者不同，你有怎麼樣的感覺呢？細的線條表現的是材料較薄，相反地粗的線條則比較厚。將兩條細的線條併在一起就可以強調線條的抑揚（參照圖A）。直線讓人感到平坦，曲線讓人感到起伏，想像在線的旁邊有形體的體積存在和形狀。

在兩條線之間要禁止它通往別的方向的時候（圖B），停止線的形體是表示通過前面而位於後側的位置。總之，物體外側的線就以這樣的方式連接在一起，表現出來的效果是從靠近自己的方向往裏面，或從裏面往靠近自己的方向位置，用方向表現出來。（圖C）

前面所說的頭、身比例的關係，對於剛開始畫而還不習慣的人而言，能幫你決定人體的部位，譬如眼睛的高度或是身體、腳的位置等。在決定位置後用徒手畫的方式畫一水平線和畫紙的邊緣平行，以下的部位隨著往上移，從人體的腳後跟開始往上用曲線將它分開，在頭上的圓弧曲線是最彎曲的。（圖D）

線描時，那些從正面（畫者的方向）不能看見背面的線條和狀況，都要利用想像或者是事前的觀察，並用鉛筆輕輕描畫出來。

試試看你用徒手能畫出幾個直徑3公分的圓呢？同樣地間隔1公分的直徑20條，你能畫出幾條呢？試著做做這些更有趣的遊戲。在B4或者是更大的紙上將兩旁的邊緣，印上相對準的點，一口氣將它拉成直線，接著，用點表出某個物體的輪廓。對於這些點，用鉛筆畫線將點連起來，到底會形成什麼形狀呢？關於線條的遊戲還有很多。波狀線、點狀線、曲折線，可以變化成各式各樣的圖案的線、像頭髮那樣的曲線，將它們拉成很多的平行線而成一個畫面。想出能與很多點連接在一起的走法。或許你會發現在交叉或接近放物線的內側是暗示瓶子或酒壺的形體。

線條

線條不要含糊地畫，要正確地將線條畫出來（譬如，模糊不清的線或搖晃不定的線都要擦掉）。要畫細又

銳敏的線時用 0.5mm 粗的鉛筆來畫比較好。在 B4（長 36.4×寬 25.7 公分）大小的畫紙上畫時，用 0.9mm 的 B 鉛筆來畫。描線時用一定粗的線

being worn. By the same token, the futuristic outer space look, as with the model's makeup and accessories, should somehow evoke the sense of geometric forms and light. The total look, from the top of the head to the tip of the toes, becomes real-to-life with carefully balanced accessories and forms.

I'm certain that you are already aware of the fact that the shape and form of the accessories used to complement the apparel are always carefully selected so that they provide a balance to the total picture. Slim trousers are appropriate when round tipped, thick-soled shoes are worn; pleated, double-cuffed classic pants look better when matched with pointed shoes. Tailored jackets (with three or four button holes) look better with slightly opened necklines and oversized neckties. If high heels are worn, outfit the model with a beret to lower the height of the head. In other words, lower the head when the foot is raised. In this case, a hat with a high crown (the portion encasing the head) only upsets the overall balance.

There are many other equations used for balancing styles. Let's take a look at necklines and cuffs of bulky coats. The necklines and cuffs are not so large in comparison to the large size of the coat. On the contrary, they are designed to be small. The wide ranging presentations shown in this book were styled with the aim of protraying images consonant with the essence and forms of the respective designs.

I'm sure that your work table is crowded with a wealth of materials such as photos and samples for drawing style illustrations or creating designs. The appearance and sense of volume produced by the lines drawn by the stylist in the actual creation should be evaluated in total toile terms and in parts as well. Style illustrations should be drawn once more on the basis of these evaluations to increase the range of one's ideas. An even more effective method, however, is for the stylist to actually tailor the design and wear the creation herself. The stylist's illustrations become practical and meaningful for the first time after she hereself actually experience these processes. Style illustrations need not be made to resemble art paintings or expressed like photographs. The ideal style illustration fulfills its intended purpose when it is drawn sensitively with simple and clear lines and tinted with appropriate colors.

A condition for the stylist to create style illustrations is for her to actually feel and understand beforehand the innate features of the material to be used for producing the costume. This experience will enable to stylist to draw the proper lines of the material on the model in her illustration.

With the design image firmly implanted in mind, the stylist will be able to draw clear lines so that the style illustration coveying the design image is expressed in a mature form. Reaching maturity is not so meaningful as a stage in picture drawing; on the contrary, it is significant in that it provides the stylist with the power to activate the observer's sences and to elevate her work to the level of artistry. Pictures drawn without frills tend to exhibit the sensibilities and feelings of the artist and stir the senses of the observer.

Let us get back to the points of creating style illustrations. As mentioned earlier, developing the ability to draw line pictures is the most important requirement for portraying design forms. Pictures with clear drawn lines do not require colors or other impressions to accurately convey images. If at all, minimal tinting only provides maximum effect to clearly drawn line pictures to make the color application task a pleasant one.

The most important element of line drawing is the portrayal of the characteristic flow of creases of the silhouette and the apparel when body movements are made. Since a human body is fitted inside the apparel, the creases generated are entirely different from the folds that occur when the apparel is left on the floor. It is in this are that the stylist must, with a little bit of practice in line drawing, record these flows in the back of her mind. The stylist must avoid drawing the silhouette with a single line. In other words, it is essential in line drawing that the flow of lines from the silhouette be inter-related.

Creases are basically generated by body movements (made inside the apparel). In this respect, avoid displaying creases that are irrelevant or superfluous. Use bold lines to describe areas where the materials overlap and thin lines for portions where stitching ends (nuiwari). The overlapping areas refer to pocket flaps, collars, frontal connecting portions, bases of slits, pleats and gathers, ruffles, belt holes and other portions that rise above the base material. Draw deep folds also with bold lines.

Style Illustrations

The ideal style illustration is derived when the design of the apparel perfectly fits the image it was intended to portray. The classic look of the thirties, for example, must be shown so that model's hair style, accessories, shoes and pose maintain an overall balance with the costume

太空衣服中，我們可以感到模特兒的化粧或配件上，有幾何圖形和光澤的顯現。從頭到腳的各式各樣外觀裝扮上，都是經過細心計算比例和使用良好的材料而構成的。

你或許也可以感覺得到吧！組合而成的服裝，在全身的比例中，一定是以適合搭配而做出來的。當你穿上前端是圓形而且底很厚的鞋子時，褲子最好是柔軟苗條的比較好，前端是尖形的鞋子的話，有皺褶的褲子和古典的褲子才能相配。領口開度較小的西式上衣（3個鈕扣或4個鈕扣）與領口稍稍大一點的襯衫，或粗一點的領帶才能搭配得好看。還有穿高跟鞋的話，帽子是要能將頭頂壓低的無緣圓軟帽比較合適。總之，腳一提高，頭就要壓低。如果頭部戴著一頂很高的帽子（包住頭的部份），這樣，不就會使整個身材產生很奇怪的比例了嗎？

但是有關比例的分配方法有很多種。我們先來看看寬鬆的上衣的領口和袖口。上衣是以分量很大的比例而做成，那麼領口和袖口就不必太大，寧願小一點來得好。這本畫裏介紹的各式各樣的設計圖裏，都是利用想像力而將圖案設計的純眞和大方表現出來。

在畫設計圖或是在設計圖案時，將照片或是樣品等等各式各樣的資料，擺在你的工作桌前面吧！想想自己所畫的線條果眞成為實際的形狀時，是什麼樣的感覺和氣氛呢？例如用麻布將全部或部分做好時的感覺。因此，在這我們發現了幾個結論，那就是在畫設計圖時要儘量將自己的想像力擴大。但是，更明確的是，將設計好了的圖案，實際上用布將它裁製起來，並穿在人們的身上。設計圖再經過裁製的過程，才是完成整個作品。最好的設計圖是巧妙地畫出簡單明瞭的線條畫和質感，再畫上顏色，就可將所想表達的結果呈現出來。而不需要有太複雜的繪畫和類似照片那樣的表現。

對畫設計圖的人而言，為了要畫設計圖，必須要實際與裁縫的布做充分的接觸，也就是抓住布的特點和質感。如此一來，才能引導你要如何在設計圖上，將人體和布做良好的比例分配。

在畫設計圖之前，因為你已全部擁有了圖案設計的想像力，因此畫出明確的線條，透過畫的表現使得設計圖上能包含著想像力，而使畫成為獨立的作品。所謂獨立，並不是以畫作為製作的一個方法，而是在觀賞上擁有充分的感性和表現力的畫，和發展藝術的作品。這樣在簡單畫出來的畫裏包含著畫者的感情和情念，而且能感動觀賞者。

再回到設計圖的作畫技術重點上，前面已經敍述過了，但是再強調設計圖案的形狀，培養線條畫的能力是最優先的。正確的線條畫就是這樣，不需要利用顏色或質感就能將想像力表達出來。因此，正確的線條畫裏，若能加上一些色彩的話，更能將效果充分表現出來。所以著色就成為一件快樂的事。

線條畫的主角是人體輪廓和衣服的配件搭配，以及運動時所產生的獨特皺褶。因為在衣服中會有身體將它撐起來，所以不會有像將衣服擺在床上，那樣的隨便的皺褶出現。透過少許的描畫訓練，將皺褶的大流線型記起來是重要的事。避免用一條線畫輪廓，而且將全身包圍起來的畫法是錯誤的。總之，將線條畫的皺褶和輪廓上的線和流向連合在一起來畫是重要的。
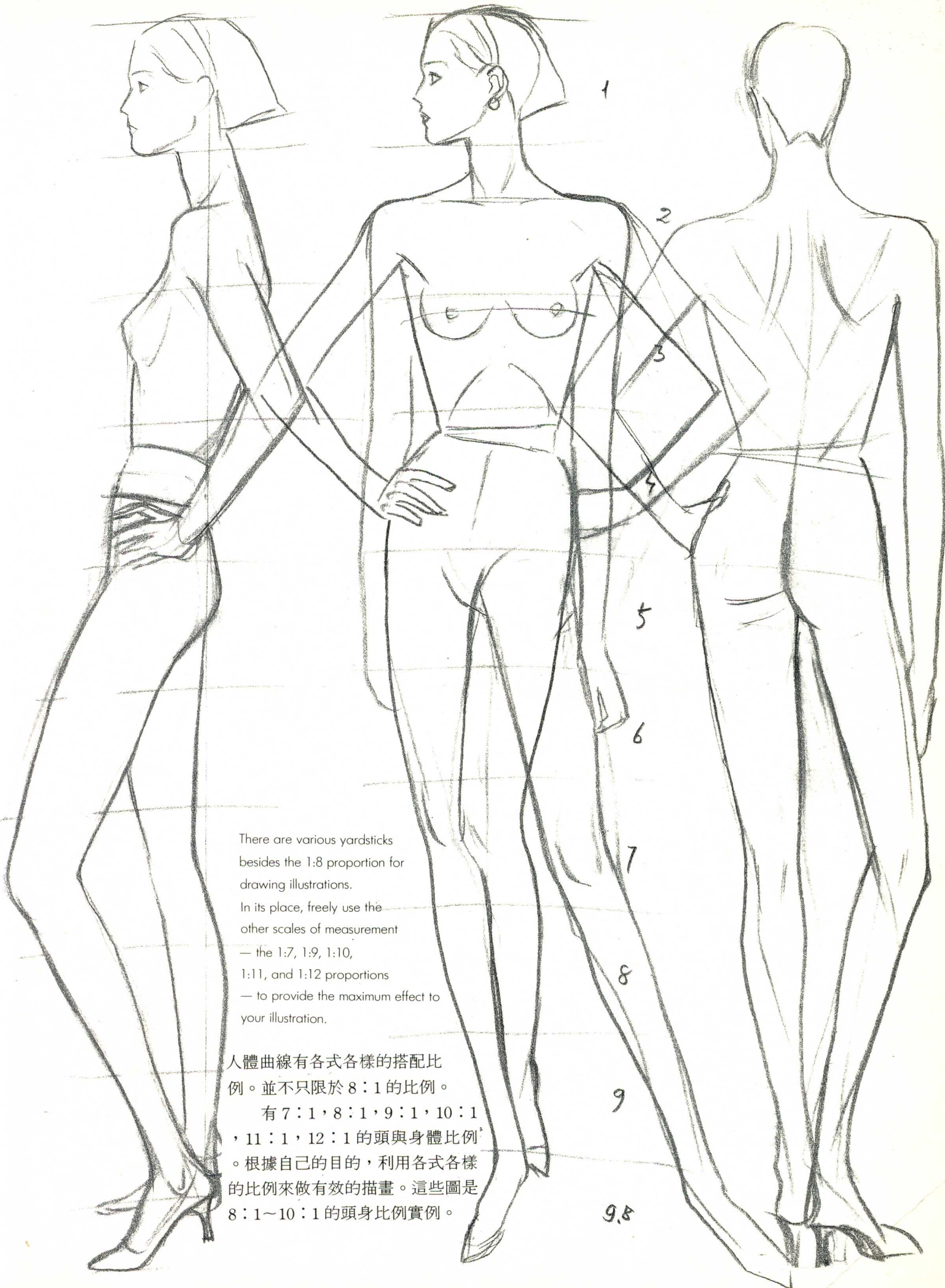
這些皺褶的發生原因是由於人體（位於衣服的內部）的移動而引起的。這就是意味著要避免不用的皺褶和過多重覆的皺褶表現。布在重覆的地方的表現法是畫粗線，裁縫的地方畫細線。重覆的地方是口袋蓋或領口的反褶、開叉、皺褶、褶、褶邊或皮帶等等，也就是由下面的布料往上浮出的部分。因此，更深的皺褶若是用同樣的方法處理的話，是不錯的方法。

設計圖

設計圖，是將衣服的圖案設計與穿衣服的人物，一起描畫出來的。古典的30年代衣服是將人物的髮型、小配件、鞋子和姿勢，也就是全身的裝飾全都畫在設計圖上。象徵未來的

PROPORTION
人體曲線比例
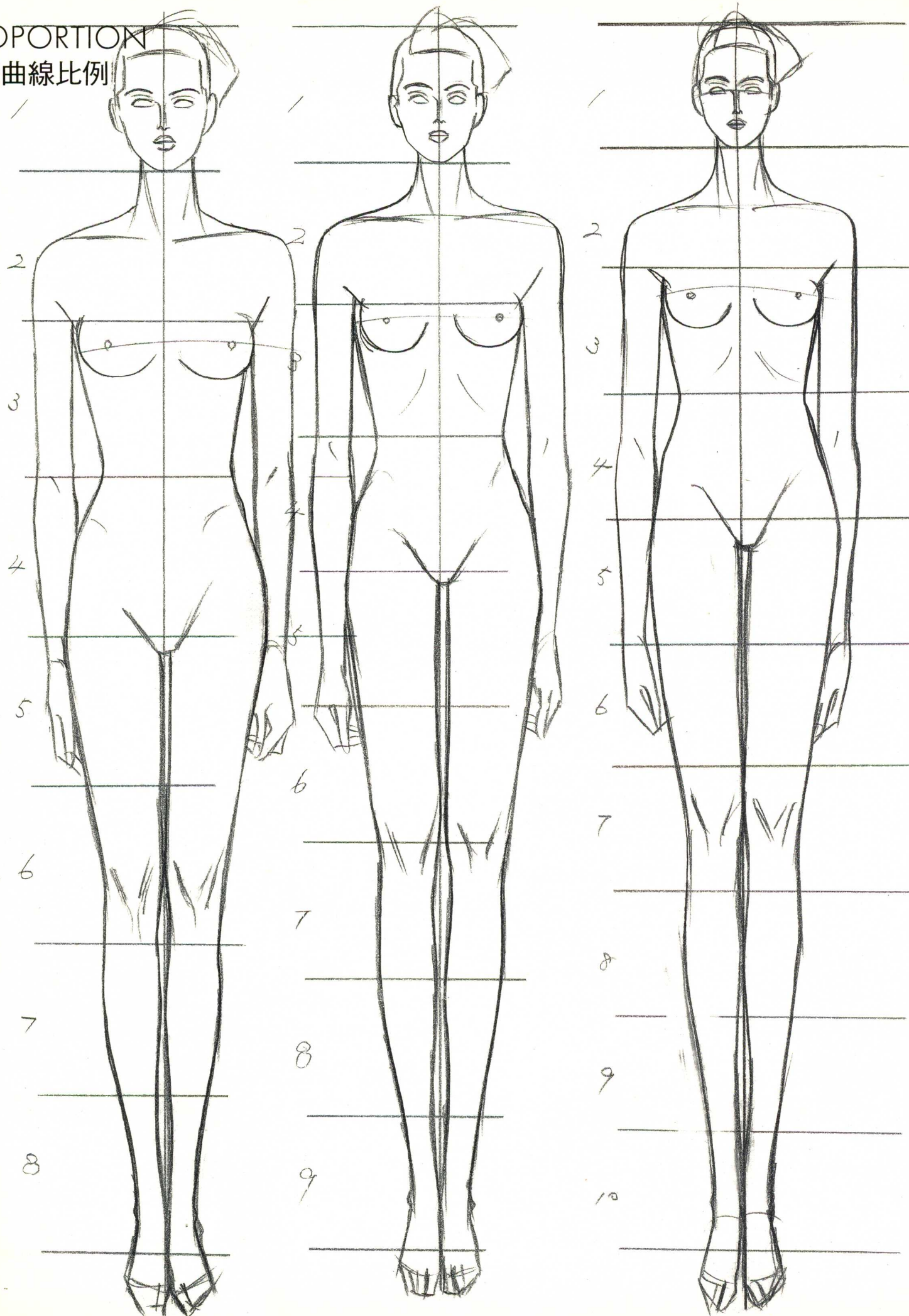
There are various yardsticks
besides the 1:8 proportion for
drawing illustrations.
In its place, freely use the
other scales of measurement
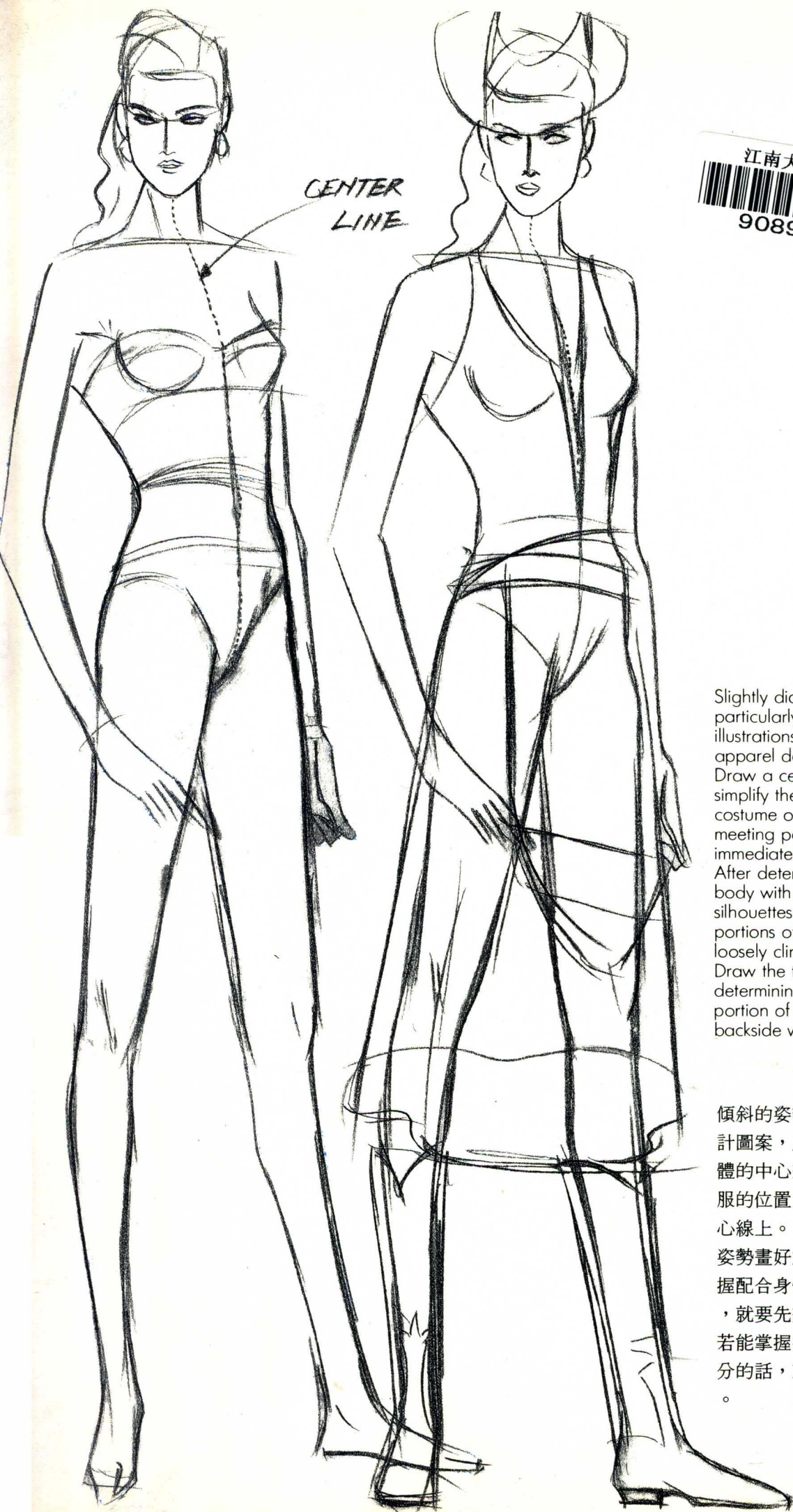— the 1:7, 1:9, 1:10,
1:11, and 1:12 proportions
— to provide the maximum effect to
your illustration.

人體曲線有各式各樣的搭配比
例。並不只限於8：1的比例。
　　有7：1，8：1，9：1，10：1
，11：1，12：1的頭與身體比例
。根據自己的目的，利用各式各樣
的比例來做有效的描畫。這些圖是
8：1～10：1的頭身比例實例。

CENTER
LINE

Slightly diagonal poses are
particularly suitable for style
illustrations since they make the
apparel design very clear.
Draw a center line over the body to
simplify the correct layout of the
costume over the body. The central
meeting point of the vest is positioned
immediately over the center line.
After determining the pose, clothe the
body with the costume. Draw
silhouettes that clearly differentiate the
portions of the apparel that tightly or
loosely cling to the body.
Draw the three-dimensional form after
determining the flow of the frontal
portion of the skirt hem with the
backside which is not visible.

傾斜的姿勢是因爲容易理解服裝的設
計圖案，所以適用於設計圖上。將身
體的中心線畫出之後，就容易捉住衣
服的位置。背心的縫合中心就在這中
心線上。
姿勢畫好之後就加上衣服。爲了要掌
握配合身體的部分和穿上衣服的感覺
，就要先畫上輪廓。
若能掌握從裙子前面看不到後面的部
分的話，就可描畫出立體的圖形來了
。