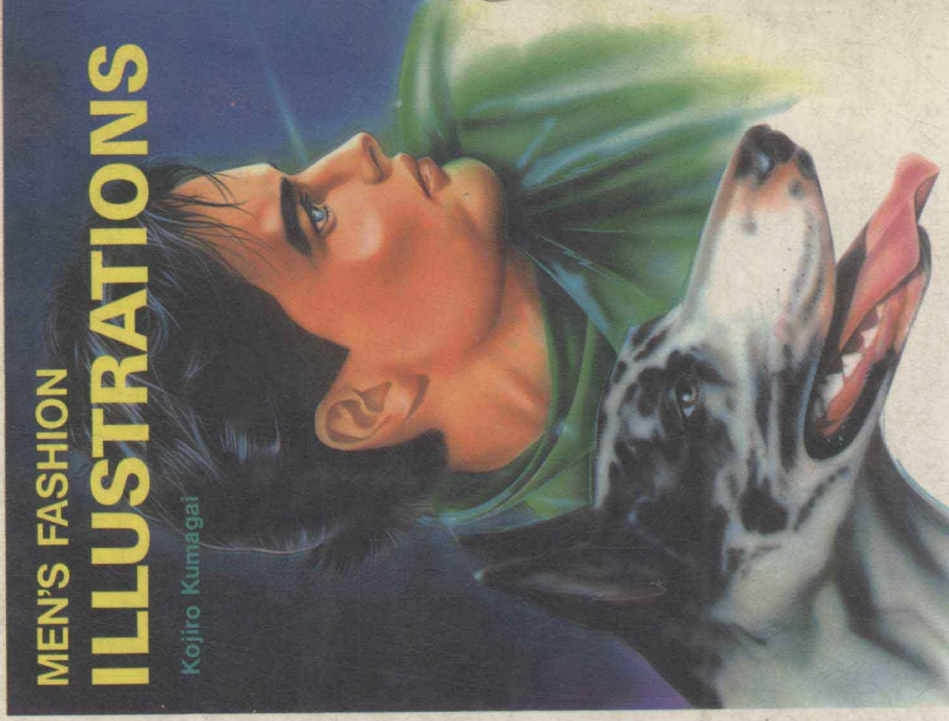


熊谷小次郎 矢島功 服裝畫外衣研究專集(男、女合訂本)



MEN'S FASHION

ILLUSTRATIONS

Kojiro Kumagai

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熊谷小次郎 服裝畫外衣研究專集  
矢 島 功

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*costume drawing*



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# INTRODUCTION

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 designs 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 depicting 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 "deformed" 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 portraying 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 costumes 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 viewer, 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.

## 緒言：

實際上，服裝必須穿在人的身上後，才能看出它的價值。而把預想著裝後的情形畫出來的時裝畫，如果只是純粹的平面圖，沒有真實、立體感，則不容易引起顧客的興趣。為了使看的人有真實感和興趣，所以應該多著眼服裝的形狀和設計，表現出人穿上之後的姿態和感覺，較為理想。

### 如何表現真實感

雖然說要表現真實感，但時裝畫和雕刻、繪畫等的素描的表現重點不同。當然，為了能精細的描寫對象，所以會多加觀察。而透過描寫過程，可以學習人體自然形態。這也是學習設計基本之一。但是要學會服裝畫的表現能力，多多少少要有解剖學的知識，才能畫出正確的人體平衡。因動而產生人體各部位，例如胳膊、頭部、額部、胸部、大腿、膝下、腳部，要了解人體的構造，才能掌握這些關連，還有布下垂的地方或是服裝設計的構造也都要正確的畫出來，這樣才能畫出詳細又能令人一目了然的畫。

現實和時裝畫裡的設計和形狀的不同，卻會產生很大的差距。而之所以會有這樣的差距是因為畫出來的畫很誇張表現特色，但實際做出來的衣服有時候會讓人覺得陳腐，或穿起來很不方便。也就是說，要了解人和衣服間恰當的配合，而並不是要很誇張的畫出服裝畫。從參加比賽的服裝畫成績，很明顯的證實這一點。

### 人體平衡

什麼是適當的平衡呢？這不能一概而論，因為每一個人體的頭部、頸部、腳部等的變形，可以使畫的氣氛產生新鮮、很有精神的感受。有時候，整幅畫只要感覺和諧，即使不符真實感也無妨，這樣有時會覺得更有趣。而要表現這樣的特性，首先要知道人體和衣服的比例範圍，才不會吃虧。本書按照使用的目的，把人體和諧的基準分為八頭身、九頭身、十頭身，現在我們逐一來學習。

所謂的八頭身是以頭為一個單位，全身分為八個等分。這樣的身材比較溫和，畫的人的視線正在軀體與胸部一帶。八頭身適用於制服、形態解說圖和歷史解說圖。

而九頭身視線正好在胸部一帶，也就是要稍微抬一點頭看的位置。因此，在比較遠的頭部看起來就比較小。這是因為我們與物體的距離不同所產生的差別。看的人和物體之間的距離大，物體看起來就小。根據這種理論來作

實。一般服裝的畫，都是將設計做某種程度現實的說明的畫法。

十頭身的衣服看起來很有動感，如果要強調這樣的特性就使用十頭身的畫法。這通常都是了解實際和畫之間的格差的專家的畫法，而初學的人大都愛用十頭身的表現法，立刻模擬、表面上看起來畫得很好，但是反過來看，和現實之間的格差很大，因此在設計上常會發生平衡的錯誤，因為十頭身視線完全從大腿到膝蓋的位置，抬頭水平看，頭部看起來很小，而最近的腿就很大。

以上這三種形態的時裝畫，按照各人的需要和表現重點可以自由選用。

### 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 illustrators 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.



## 時裝畫的必要性

把在你腦海中的各種構想轉化為看的到的，一幅畫，成為展示的依據，這就是時裝畫。

商品企畫提示的手段就是把這種圖式化的圖加上照片、素描（時裝畫）、質料、顏色等構成的。用時裝畫其實在式樣的企畫裡是最有創造力的，也是最具個性的。這和企畫表現有關，而企業可以將大部分的訊息和商品企畫結合起來，像雜誌上的照片和樣品參考做季節性的企畫。有時候，不同的公司的設計是取材同一本雜誌，同一張照片，這樣的情形也屢見不鮮。也就是說，設計的個性是以同樣的訊息為基礎設想出來的。而時裝畫是將獨特的設計家時裝式樣的流行消化後構想出來作為表現的第一階段，那麼這個式樣就很有特性，現在的時裝畫大部分都依靠電腦，但是最初用手畫的設計優點還是不可缺少的。

也就是說，只有你才有的最特別的形象或細節，親手畫會更增加他的獨特性，也是擴展形象的最好方式。

### 線畫和垂線

時裝畫並不是要畫出像照片一樣的畫，因為要畫得像照片一樣需要花很多時間。如果想快速完成，還是要畫線為中心，因此描線便可以表現出立體感，所以必須要學會。等線描畫完全學會了，時裝畫所要求的創意自然也會出現。服裝畫所要求的真實感也會出現。大部分的人在初學時裝畫的時候，由於太注重細節，所以時裝畫顯得亂七八糟。所以我們可以把不需要的線條擦掉，而除了設計特意製造的紋外，先把它擦掉，但是衣服穿起來後，要能顯現出它的設計優點，關鍵就在於與身體間形成的空間和身體有關所產生獨特的皺紋。例如肘部彎曲，膝蓋彎曲會形成的布紋，或接袖形成的皺紋。這些是表示動與特性的紋，所以要畫出來。這在設計上面是很重要的特色。有的人為了讓衣服穿上後，有寬鬆的感覺，所以作波浪狀的表現，而這些線條和構造線是必要的，所以要畫出來。式樣的內側表現則是採著色時顏色的深淺來分別。

### 人體的中心線與服裝的中心

#### 線

整個線描畫是利用直線和曲線配合著畫。也就是說，把布掛起來的時候，或布垂下來的時候用直線來表現。例如打摺、布垂下來的地方、長褲褲線、或對象的中心線等，為了暗示構造的中心將垂直線添加在畫上。寬鬆的衣服、特別的衣服的動態與身體的動態不一定會朝著相同的方向。而衣服的中心線（衣服固定位置，從正面看的中心線）分藏在衣服裡面看不清楚。先用人體的中心線隨便畫一條線來肯定，再畫出隨動作產生紋的衣服特性。

## 動的重點在軀體

在畫時裝畫時，最重要的重點就是細腰，因為細腰正好是胸部和下面腰部連接的位置。這個部位因為衣服遮住了，所以容易馬虎，其實在表現上，這裡最為重要。而且這部位明顯表現出動的紋。這是時裝畫很大的重點。因此要常常練習畫，一直畫到軀體各個部分都能瞭若指掌。軀體部分是指兩肩、胸部、腹部、腰部、大腿的一半。

等畫習慣以後，可以利用設計的方式指出高腰、中腰、低腰等的位置，也因為腰轉的方向不同，可以畫出各種有動態的姿勢。

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 of 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.

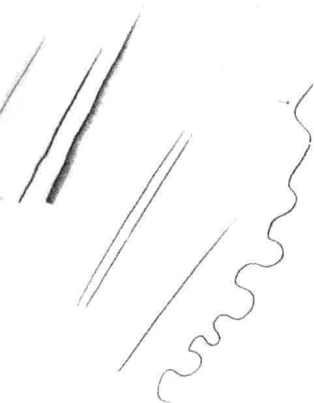
Going off the subject, how many circles roughly 3cm in diameter can you draw in one minute? How many straight lines measuring 20cm long in 1cm intervals can you draw in a minute? Let us try something more interesting. Draw a dot near the edge of a clean B4 or larger sized paper, and from the opposite 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.

## 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 fat 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

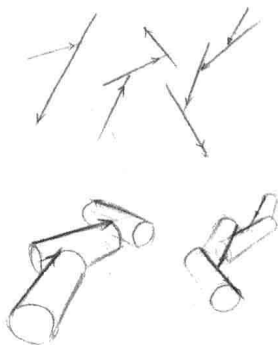
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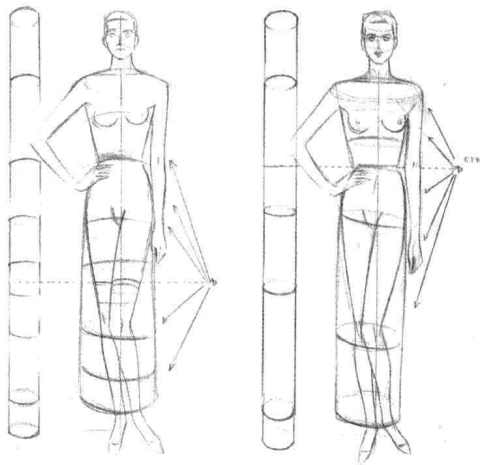
圖B



圖C



圖D



### 線

線畫得不要太曖昧，要畫得清楚、明確。例如不要畫得模稜兩可、模糊的線，要畫細、銳利的線條，可以用0.5 mm的筆來畫，B<sub>4</sub>的紙畫（天地36.4×左右25.7 cm）。畫的時候

，用0.9 mm B的筆，而描線一定要用同樣的粗線和筆壓畫。

現在稍微提一下線與線之間的關係。細和粗的線，各是什麼樣的感覺呢？細線感覺質料薄，粗線給人厚的感覺，兩條粗線畫在一起可以強調抑揚（參照A圖），直線給人平坦的感覺，曲線則給人起伏的感覺。你可以想不同形狀體積的線條各是什麼感覺。

兩條線有一邊阻止另一邊進行的時候（圖B）被阻止線在阻止線的後面的位置，也就是說物體的外輪廓線，有這種情形連起來，表現出來的效果就是從前面往後面或是後面從前面的位置來表現。

和前面說過的頭身分割有關，不習慣畫的人不知道應該將人體畫在那個位置，也就是畫在和你的眼睛同高度的地方畫身子，或是模特兒的腳畫一條和畫紙的邊平行的水平線。從下面往上畫模特兒的身體，上面有圓弧形的曲線分割，而到頭的頂端，是圓弧的彎度最彎的地方。（圖D）

而用線描只用正面，在看不見的背面也要設想線的方向和情況，或是按照事前的觀察，減輕筆壓先畫引導線。

你將3公分直徑的正圓，用手一分鐘可以畫幾個圓。一公分間隔的直線二十公分，一分鐘能畫出幾條。可以畫一邊做記號然後從另一邊連成出直線一分鐘能畫幾條。接著是以輪廓線做為通過點，在白紙上畫出幾十個點，筆就朝這個線畫出去，可以畫出什麼形狀。線的遊戲還有很多，如波浪線、虛線、鋸齒線等各種形態畫，或像頭髮一樣的線，或是將很多線畫出平行面，或是很多點連起來，形成線的方向，交叉接近或不平衡的拋物線內側，可以暗示出瓶子的形狀。

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 portraying 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 herself 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 conveying 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 senses 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 area 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

## 時裝畫

時裝畫是以衣服式樣和穿的人物像一起畫出來較為理想。而古典的三〇年代的時裝畫是靠人的髮型、裝飾品、鞋子，整個姿式的裝扮完成全身的平衡。那麼未來新潮的時裝畫就是靠模特兒的化妝或是裝飾品、幾何學形狀或是可以感覺到光澤，從頭頂到腳尖都計算出來的質料式樣。

你大概已經感覺到搭配服裝的品行，在搭配服裝和諧方面，這個裝最適合什麼樣的形，例如尖端圓的鞋子，那麼就要搭配貼身的長褲比較適合，反之，尖端尖的鞋子就要搭配有褲線而褲襠是雙層摺出來的長褲比較恰當。領口開的較小的西裝（3個扣子或4個扣子）就搭配領子大的襯衫或較寬的領帶。又例如穿高跟鞋就要戴能壓低頭部的貝雷帽，也就是說腳跟加高，頭部就要壓低。如果頭上戴得很高的帽子（把頭全部罩住）這樣就會顯得很怪異，失去和諧平衡的感覺。

還有很多平衡和諧的原則，你看上衣領口、袖口和上衣分量的大小，成為比例，如果領子和卡夫沒有跟著衣服的分量變大，反而更小那就顯得怪異。本書所介紹各式各樣的式樣，都是式樣精細，而式樣的表現也都很細緻。

要畫時裝畫以前，就是要設計的時候，你的桌子上一定會的照片、樣本等各種資料。設計家對自己畫出來的線條成為衣服之前，會有什麼樣的氣氛，量感，先要試做。在從這地方找出幾點結論後，再度畫時裝畫，擴展你的構想，而且能被肯定這是你設計的衣服，再用布做出衣服、然後試穿。時裝畫是經過這樣的衣服製作過程才能夠確定。而並不只是純粹的繪畫，或照片無法表現、用畫畫不出來，最理想的時裝畫是愈熟練就愈能畫出明瞭、簡單的線畫，並且能充分表現質感、花紋顏色，這樣一來就可以達到目的。

對畫時裝的設計家來說，要時裝畫第一個材料，為了實際製作，要多接觸布，掌握住布的特性。這樣一來，就可以清楚了解時裝畫的人體和布之間，產生什麼樣的線條最好。

在畫時裝畫以前，腦海中如果已經有了設計形象，就可以畫出明確的線條。也因為透過畫，而時裝畫就更加包括設計的線索。有些時候還能成為一幅畫，而獨立，這裡所謂的「獨立」就是說這幅畫已經不是製作的手段，而一躍成為值得欣賞、並且具有感性、表現力的一幅畫。甚至還可能發展為美術品。時裝畫的設計家畫出來的畫融入了自己的感情，會成為使看的人感動的畫。

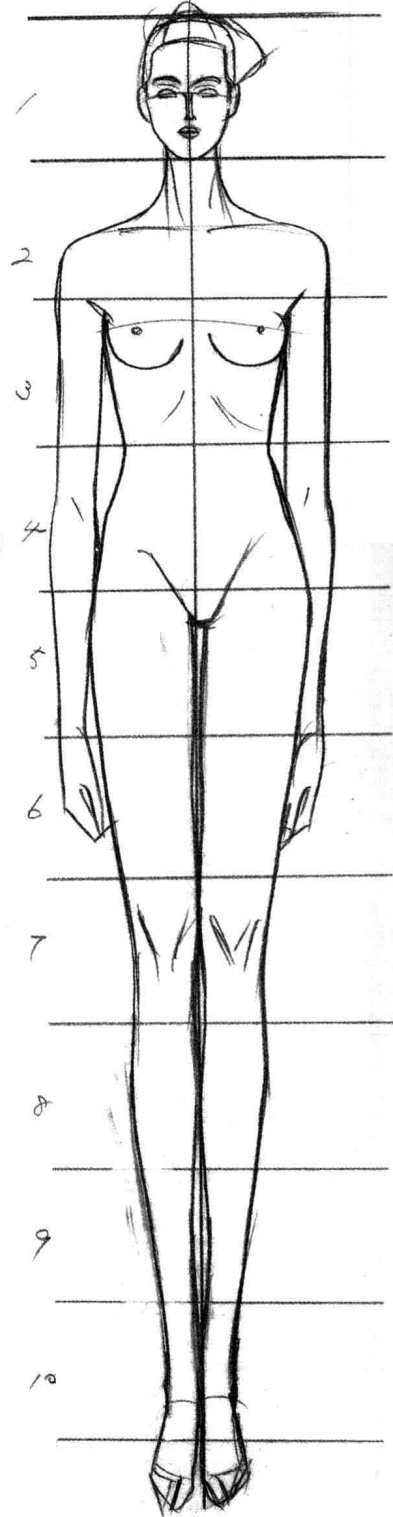
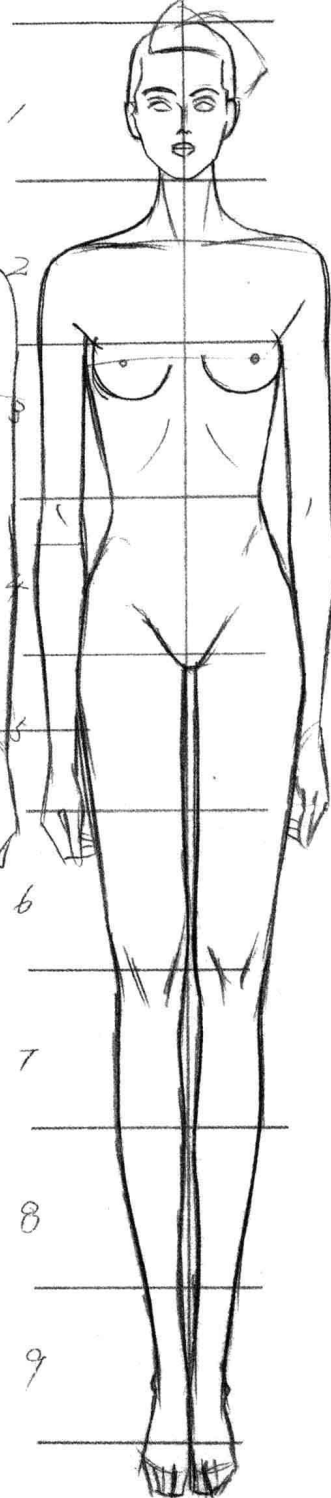
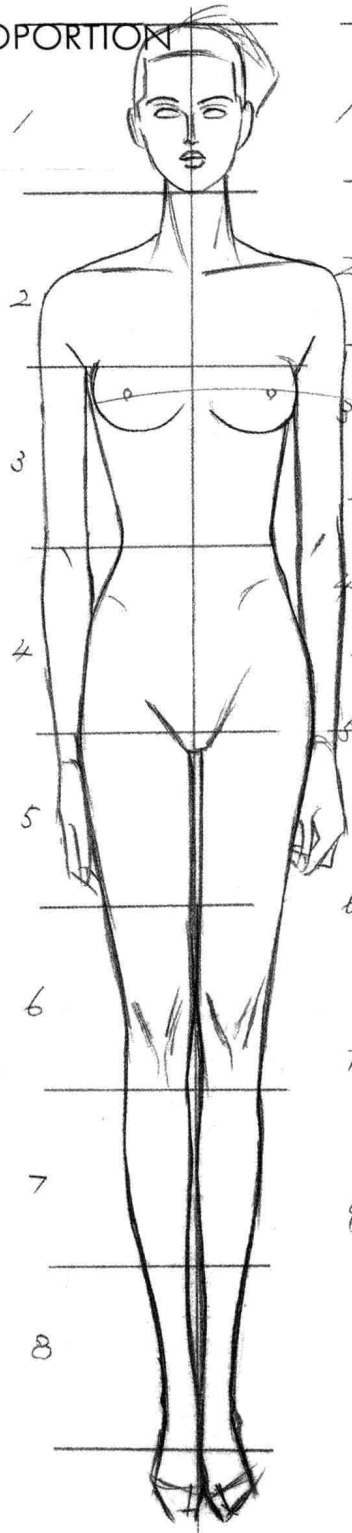
我們現在再回到畫時裝畫的技術重點。前面曾提到要傳達設計、款式，必須先培養線的能力。明確的線畫本身就能傳達設計形象，而加上

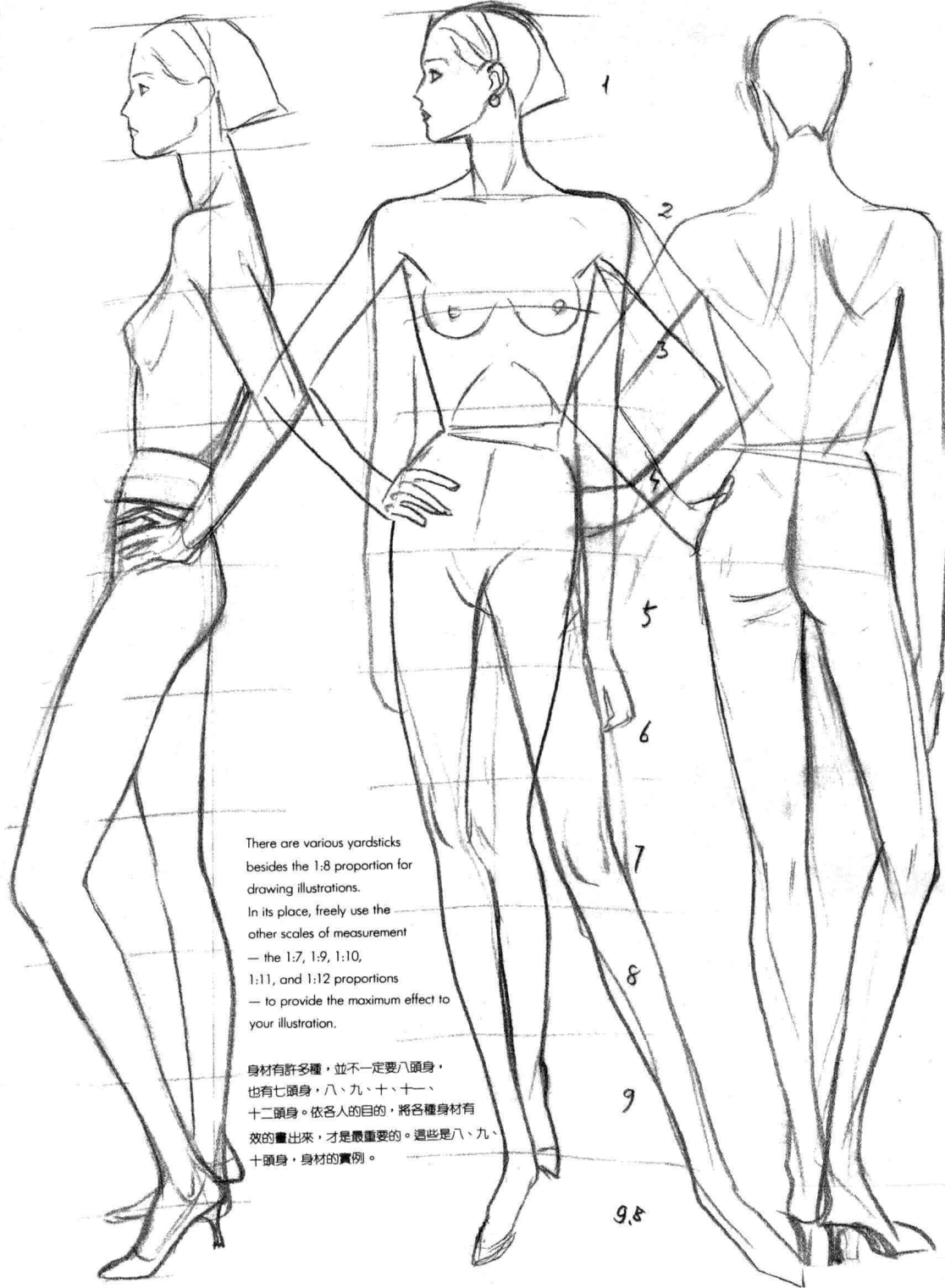
顏色和質感的表現、烘托就更能明確的傳達景象。而正確的線畫只要加一點色彩、效果便更凸顯、充分。有了這樣的認知後，當你要著色時，你就會感到很快樂。

線描的主角是身材和服裝所產生要著裝和運動時產生的紋。因為衣服穿在人體上所以會產生紋，如果平放在地上就不會有紋了。而這點就要靠少許的描線訓練，要把紋的大概（大流）記憶下來，而且避免用一條線畫出整個輪廓，也就是說要把畫線的紋和身材的線配合來畫。這些皺紋發生的原因，常是因為人體（衣服內部）產生的動作。因此不用一重複的紋的表現要儘量避免。布料重疊部分的表現用粗線條，兩片縫起來的部分澆不要畫細。重疊的部分例如口袋的蓋子或領子摺回來的部分或前面領襟開叉、大摺、細摺，或是穿腰帶的環等等。也就是說此料子鼓起來的部分或較深的皺紋要用粗線條。

PROPORTION

身材





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.

身材有許多種，並不一定要八頭身，  
也有七頭身，八、九、十、十一、  
十二頭身。依各人的目的，將各種身材有  
效的畫出來，才是最重要的。這些是八、九、  
十頭身，身材的實例。

AMERICAN INDIAN

美國式印第安







CENTER  
LINE



斜方向的姿式，很容易看清楚衣服的式樣，很適合畫時裝畫。

身體的中心線畫上了之後就比較容易掌握衣服的位置，背心的合襟就在心線上。

姿式畫好了，在上面畫衣服，了解貼身的部分和離身的部分後，畫出輪廓。

裙子下擺前面到後面的看不清楚的部分，如果都能把握了，就能畫出立體的感覺。

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.