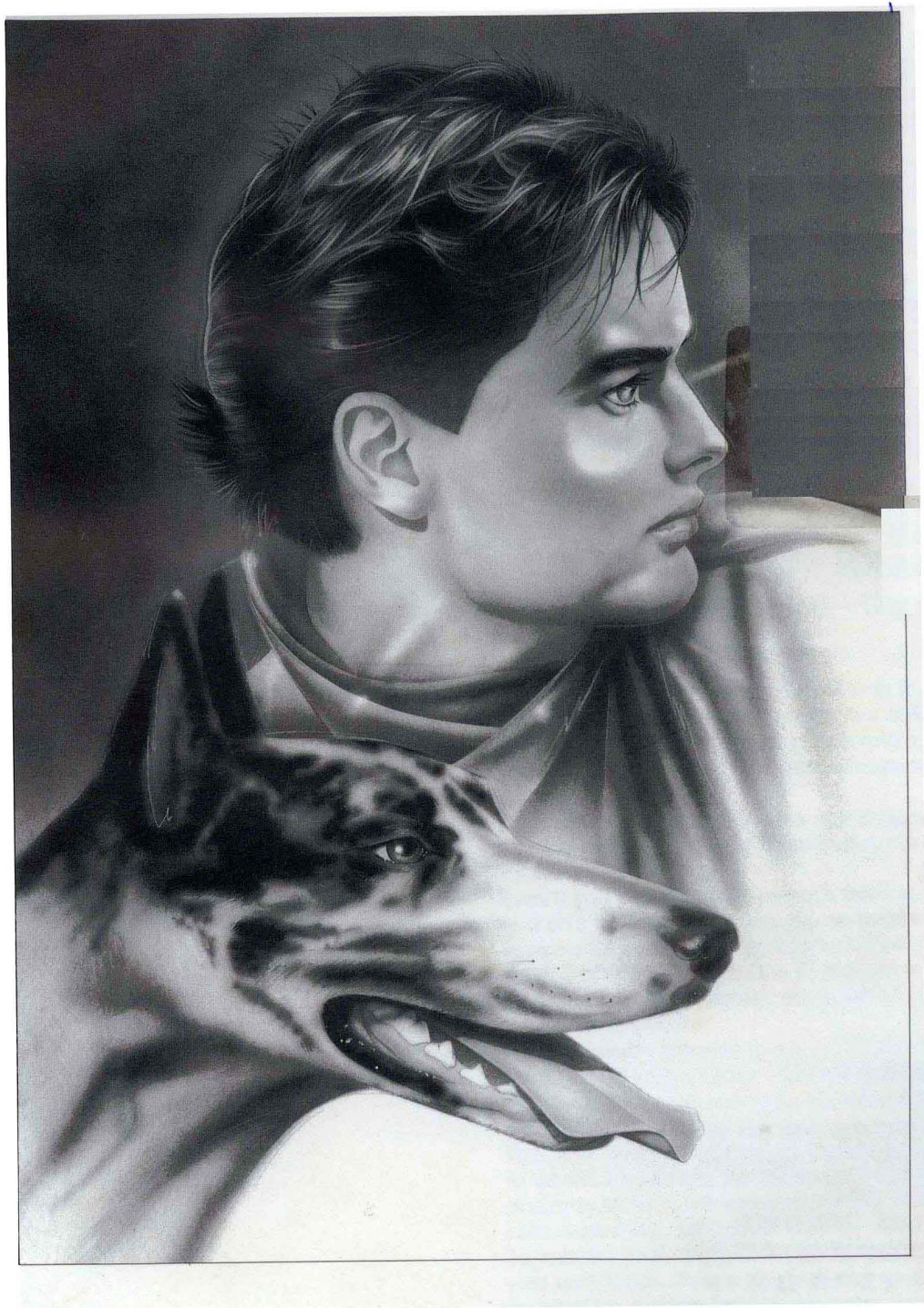


龍和設計叢書6
熊谷小次郎 著

男士服裝插畫



男士服裝插畫



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～序～

學習插畫不僅僅是漫畫家、髮型設計師，或者化妝師、整體造型設計師所要具備的條件之一。想要成為一位出色的服裝設計師，描繪生動的插圖，更是不可或缺的技能！

一個想像力豐富的人，不論他有多麼好，多麼美的想像，或者是創意，若是不能將它用文字或圖畫表達出來，那又會有誰知道呢？而他的「豐富想像」也就毫無意義了。所以，表達出自己的創意，尤其是在服裝設計方面的行業上，更是必要的。

本書是以男性的服裝設計為主，從初級到高級的漸進方式，學習服裝插畫的技巧，使初學者由淺入深地學習。通常，初學者都會忽略許多小細節，例如；因畫慣了女性的服裝插圖，而在設計男性的服裝插圖時，就會帶有女性的風味。或者，男性的服裝扣子通常是在右邊，而作者也疏忽的畫成了左邊。男性和女性基本上的身材比例便有所不同，所以在服裝設計插畫時，也有許多的限制。

當你對服裝插畫較熟練之後，便能用自己的觀察力來捕捉理想的實物，和自己對事物獨特的見解，表現在自己的作品上了。只要您多拿起筆常常地畫，不斷地畫，那麼，成為一位出色的服裝設計師，或是插畫家就不難了。

Prologue

Fashion illustration is essential, not only for those who aim at a career as fashion illustrators, hair stylists, make-up artists, costume designers, and decorators, but also for those who want to be active as professional fashion designers.

No matter what fantastic ideas and images come to your mind, if you can't express them in pictures, they're meaningless.

Even if you can illustrate women's fashion, when it comes to men's fashion illustration, you sometimes tend to use feminine proportions, or place men's buttons on the left instead of the right. Because of proportional differences in men's and women's bodies, the rules for costume designs for men are different.

When you have become adept at fashion illustration, you will have become a better observer, and have a better grasp of objects with your own eyes. Moreover, the better you are at fashion illustrations, the higher your sensitivity gets. This book has been edited so that everyone from beginners to advanced learners can easily understand and skillfully illustrate, so from the moment you get this book, be sure to start illustrating, right now!

To improve your ability, illustrate as much as possible with your own hands. This is the first step up the ladder to become top-ranking fashion designers and illustrators.

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設計圖的重要性

服裝設計師將自己想出的服裝設計款式，或是服裝在實際製作過程中，在紙上具體的畫出說明圖樣，以使人明白設計師的構想和創作力，這些都要經由設計圖案來表達出來，可見設計圖的功能是多麼重要的了。服裝設計師如果能將自己的想像，用插圖正確的傳達出來，和顧客溝通，例如衣服的款式輪廓、縫合的部份、轉換線的部份等，正確而清楚地表示出來，就得靠設計圖來表示了。所以說設計圖是重要的。

服裝設計圖

所謂的服裝設計圖，當然是包括衣服的說明圖在內。不只是這樣而已，它也是繪畫及藝術的表現。它更是一種強調感覺、感性的東西。一般我們常常看見在服裝店或服飾百貨店裏，當做展覽或裝飾的服裝流行圖案使用於服裝工廠的廣告上。在這兒最重要的是，要透過服裝設計圖來引起看見的人，有「我想要這件衣服」的慾望。我們必須將衣服所擁有的美與穿著此件衣服的人的美，都一起描畫出來。

在畫類似這樣的設計圖時，必須學習各種課程。首先要徹底了解人體的構造，以便學會畫設計圖案。特別是在畫隨興設計圖時，這也是絕對必要的課題。接著是服裝設計圖、材料、配色，以及當時的流行潮流，抓住這些要點，以便經常保有創作感。還有，利用廣告或雜誌之類參考書的機會很多，因此對於印刷上的知識，也要瞭解。

現在，在我們的日常生活中，食、衣、住、行都已經全部流行化了，不只是限於服裝業。但在所有的各行各業，若以有刺激的奇想巧思來看，服裝設計現在是最受注目的。因此，服裝設計圖經常必須是具有創造性的。儘早收集到世界的服裝流行情報，自身也要會打扮，並弄清楚自己對於服裝流行的考量和姿態，以便能從自己本身中創造新的作品來。

如何學習服裝設計圖

學習服裝設計圖，沒有比在美術學校或專門學校學習更好的方法了。但即使進了好幾所有名的學校，但你自己本身都沒有拿過筆來畫的話，是不可

能有進步的。在設計圖的世界裏，沒有光聽理論或說明就能畫得好的。有了知識和才能雖然或多或少有所幫助，但是仍不能疏於用自己的手，去畫去努力學習。用自己的手和心力去畫設計圖的人，就會懂得比別人更多的知識，並且能將自己的想像巧思表現在紙上。

在學畫圖或畫設計圖時，起先都是先由模仿前輩的作品開始的。模仿自己所喜歡的設計圖或專家的設計圖，之後便能漸漸地發現自己的風格。學習設計圖的人，常有人會說：「和別人類似而沒有自己的風格，因此不喜歡」。雖然我們模仿別人的作品，在某些程度上會受到影響，但是不知不覺中也會有屬於自己的風格作品產生。這就是風格。最初，應該不要急於表現自己的風格，要先將基礎打穩，並將自己的感覺加以應用，這才是重要的。不要著急，確實地一步一步地走，爲了要達到目標，每天都要持續不斷地多多少少畫一點。並不是剛開始畫十幾張，接著一週後卻不畫；即使每天都畫的很少，也要保持一定的目標。雖然，畫圖這件事是困難的。但不要沒有定性，要持之以恆才是最重要的。比起有「才能」更重要的是「努力」。

以設計家爲目標

國內設計圖的歷史和外國比起來還很短，而且價值觀和需要仍然很低。擁有自己的個性也是必要的，但是若不能學會基礎的描畫方法，就無法長期從事職業性的工作，所謂設計圖是和繪畫不同的商業作品。因此只畫自己喜歡或得意的作品是不能維持生活的。必須要完成顧客所要求的，「把握住對方所想要的」這個觀點，現在已經變得是必要的。

所謂設計圖，就是將那個時代的風俗，用色彩的塗抹將它表現出來，設計圖是和服裝同樣具有流行性的。因此能敏銳地捕捉那個時代的潮流，在描畫方法，觸感裏若不能配上流行和加上些許的變化的話，即使畫得很好，也只是舊的設計圖，而且一直都是同樣的畫法而已。不只是關在家裏畫設計圖，而是要到外面多見識，並且對於各式各樣的事物都要多聽、多看、多嚐試、多參加好的音樂會、電影、戲劇，並且自己加以吸收以提高自己的感性和作品的氣質。

ON FASHION ILLUSTRATIONS

Generally speaking, fashion illustrations are those which illustrate the beauty of costumes, and they can be divided into two genres:

(Fashion Style illustrations)

These are necessary in order for fashion designers to create new costume designs and silhouettes and are used to actually create clothes. These are illustrations that concretely express actual dress designs on paper. They clearly show the silhouette, the lines and darts. Their function is like perspective drawings in architecture. If a fashion designer can communicate his ideas through illustration directly to his client, the image will be communicated completely and exactly, so that he will have a smooth communication with his client.

(Fashion Illustration)

In this case fashion illustration means those whose sensitive elements are emphasized and exaggerated by adding pictorial and artistic elements to them without mentioning explanations of the costume. This general name of "fashion illustration" is given to those illustrations displayed in the show windows of boutiques and fashion related shops, or the ones used by fashion makers in ads, posters and pamphlets. Their most important function is to make the viewer empathize with the design and want to wear the dress. In this case the illustrator should emphasize both the person to wear the dress, as well as the dress itself. To be able to draw this kind of illustration requires various kinds of study. Firstly, one must understand the structure of the human form. Secondly, it requires that one have the skill of design. Thirdly, one must have a good understanding of costume design, materials, and color arrangement. One should also nurture the sense of knowing what is "in" and for creating the latest fashion. Fourthly, one must know the names and history of costume. Lastly, one has to have a knowledge of printing techniques, as fashion illustrations are frequently printed matter in ads and magazines.

Today the clothes, food and way of living have become subject to fashion. People pay close attention to fashion illustrations which not only stimulate the fashion industry, but many other kinds of industry which use style and fashion as a source of ideas. Therefore, a fashion illustrator must always be innovative. It is important for you to catch the latest fashion information, absorb it, and express it in your own style. You yourself must be chic, and should have your own particular opinions and fashion attitude, and should create things.

In order to learn fashion illustration

In order to learn fashion illustration, nothing can be better than going to art school, especially a professional school, but if you depend on teachers without studying on your own, you won't get far. The vital thing is to paint with a brush on your own. Studying painting is not a matter of logic or instructions, but the act of using a brush or a pencil. Nothing can be a substitute for effort and practice, though knowledge and talent will help to some extent. You must try to learn more than everyone else, and paint endlessly using all your skill and heart. Eventually you will be able to

express your ideas on paper.

In painting or drawing illustrations, everyone must start by copying one's favorite experts' illustrations. You won't end up making just a reproduction. Inevitably your sense is added to it and an illustration different from the original is produced.

Everyday you must make one drawing after another. As you climb a ladder step by step, steadily without losing patience, so will you reach your destination. You must try to draw as much as you can. If you are in too much of a hurry, you will lose all your energy and run out of breath halfway to your goal and be frustrated.

The scale of the illustration doesn't matter. If you draw constantly you will be more creative today than yesterday, and more creative tomorrow than today.

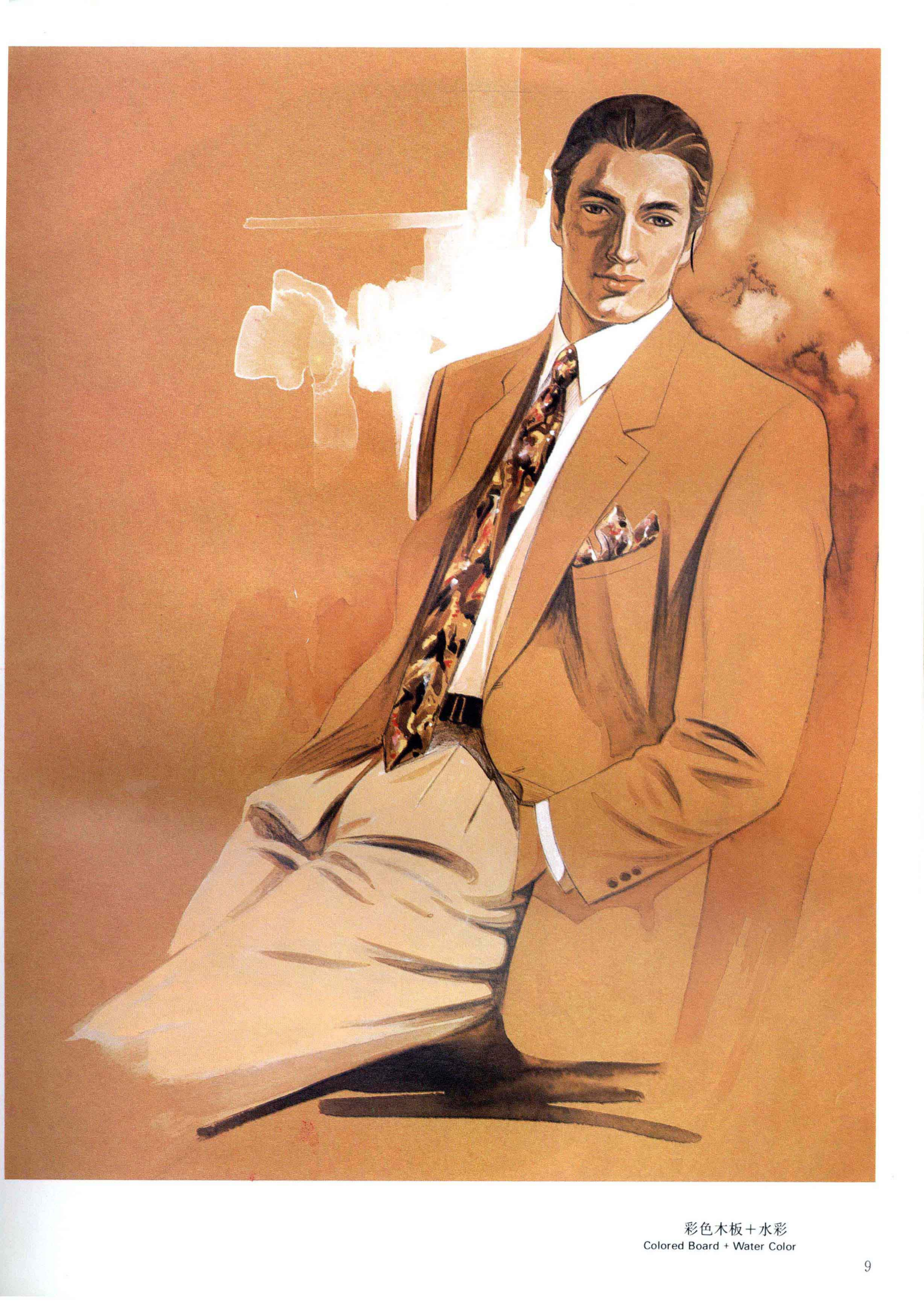
Through drawing you, yourself, will notice that your technique is improved. Even if at first you think it is impossible to draw illustrations, you will be amazed to discover that you are good at drawing them after having drawn thousands of them. It is torture for one who is weak at drawing to do so, but you should be sure to keep drawing every day without quitting, or giving up too soon. Nothing is more important than that. "It is effort which counts for more than talent."

Aiming at being an illustrator

The history of illustration in Japan is a short one, and the appreciation and demand for it is still lower than that in other countries, so those who want to be illustrators should not set their focus on one thing only. You must be able to draw or paint anything from human beings to animals, plants and physical objects. You must be able to draw them either in a realistic or cartoon style. Since illustration is purely commercial, unlike other painting, you cannot make a living if you stick to your own favorite subjects, or subjects you are particularly good at drawing. You must accomplish what your client wants and meet the clients' needs fully. This means you need the intuition to grasp what the client wants.

The demand for photography and illustration alternate in turn. When photos are aggressively used as a means of expression people soon become bored with them and turn once again to illustration. One of the strong points of illustration is that the illustrator can express things in ways that photos cannot. Another point in its favor is that it is superior in communicating warmth since it is created by the human hand and not by machine as photographs are. It is easier for people to identify and become attached to illustration than to photos. This is one of the reasons illustration is used.

Illustration is said to strongly reflect the manners and customs of its time. Illustration, as well as fashion, changes styles. You must be able to sensitively capture the trends of a period, be able to adjust your personal style and tough to meet contemporary ideals. If you draw only to suit yourself, you will be left behind, so you shouldn't only be shut up in an ivory tower somewhere drawing, but you should also be out in the world freely mixing, seeing, listening and trying many and various things ranging from good music, movies, drama, not to mention good painting and art. It is absolutely necessary for you to absorb them all in your own way and to polish your senses.



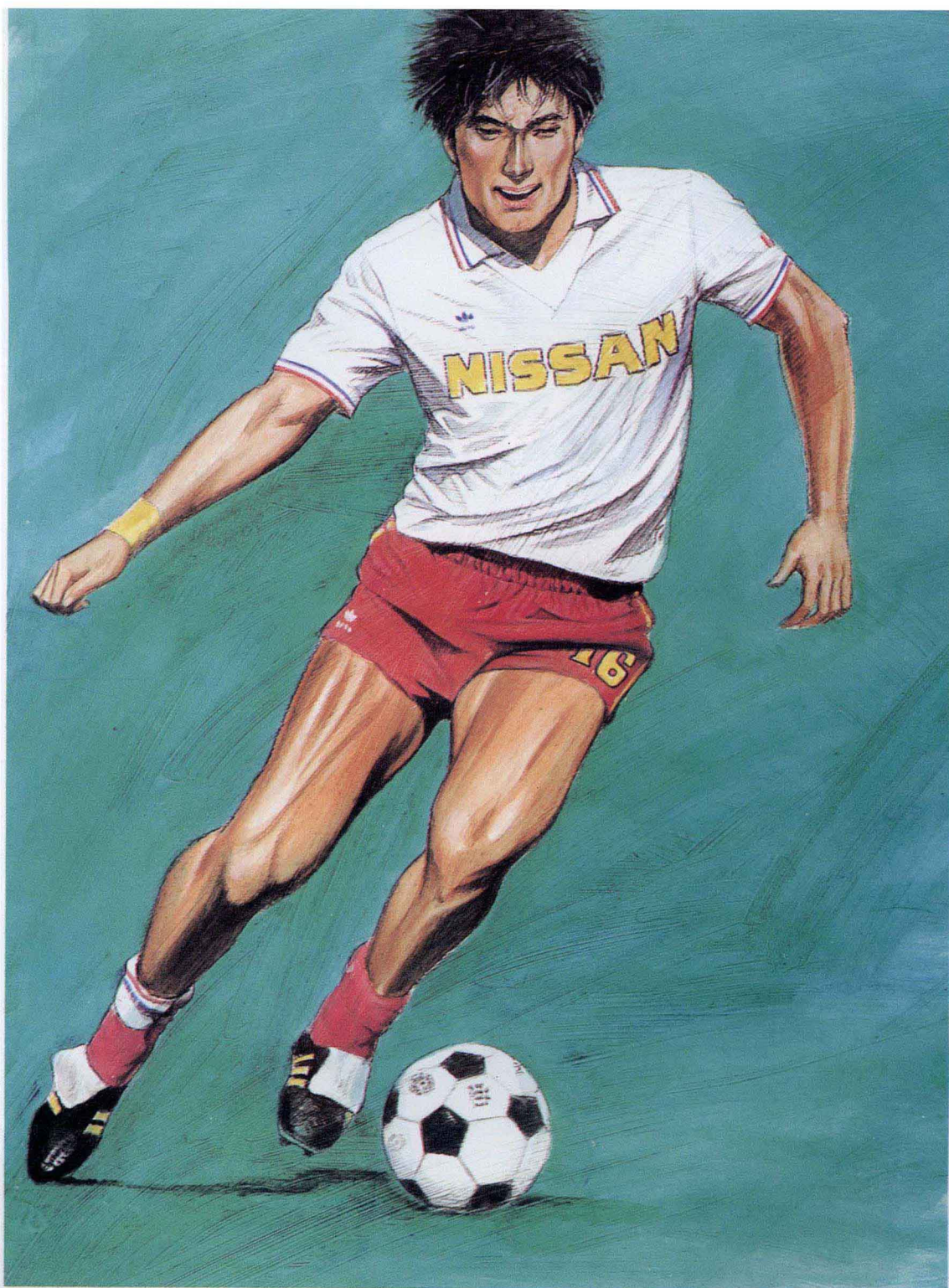
彩色木板+水彩
Colored Board + Water Color





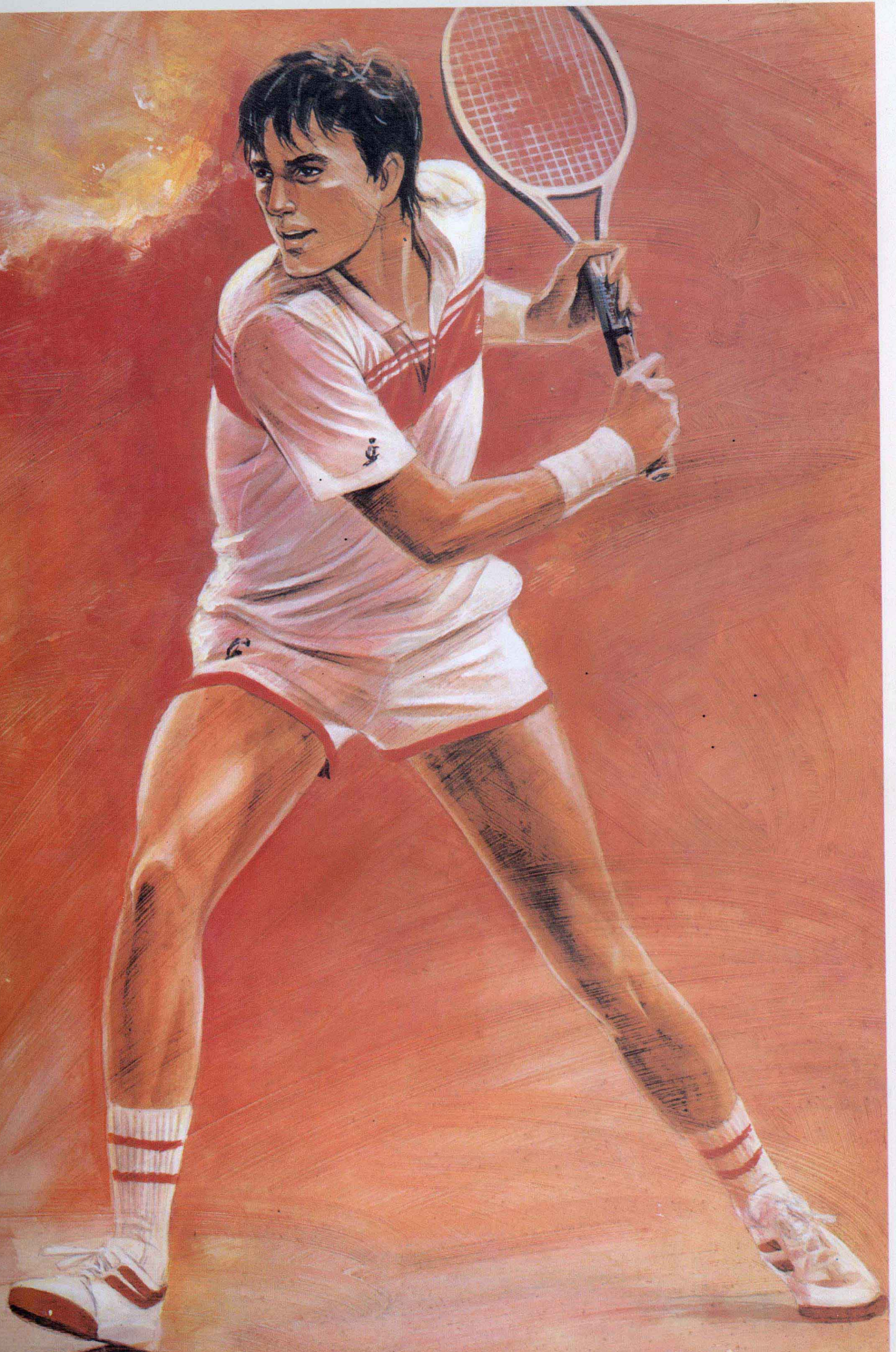
Kent 板+廣告顏料
Kent Board + Poster Color

Kent 板+水彩
Kent Board + Water Color



水性顔料+水彩+Kent 板

Liquitex Matte Medium + Liquitex + Kent Board





Kent 紙+黑色鉛筆+廣告顏料
Kent Paper + Ebony Pencil + Poster Color



Kent 紙+黑色鉛筆+水彩
Kent Paper + Ebony Pencil + Water Color



水彩紙+黑色鉛筆+水彩
Water Color Paper + Ebony Pencil + Water Colors