

An abstract fashion illustration featuring a woman in a large, dark hat and a garment with bold, textured patterns. The background is a mix of blue, green, and yellow washes. The title 'FASHION ILLUSTRATIONS 2' is prominently displayed in red and black text at the top.

FASHION

熊谷小次郎服裝插畫 2
Expressing Textures

ILLUSTRATIONS 2

熊谷小次郎著

龍和出版公司

熊谷小次郎服裝插畫

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發行人	林禮祥
發行所	中和市中山2段103號
郵撥帳號	0744142-3 (林禮祥帳戶)
電話	(02) 2487116・2480415・2489622
出版字號	局版台業字第3654號
製版印刷	弘盛彩色印刷股份有限公司
裝訂	堅成裝訂有限公司
出版日期	一九九〇年三月

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FASHION ILLUSTRATIONS₂



龍和出版公司

序文

服裝設計師、有心成為服裝專家者，特別是服裝搭配師及設計師，他們對於這方面都具有濃厚興趣，然而他們雖對服裝圖形、人物畫法駕輕就熟，但是在開始塗塗抹抹摹畫法之初，必須用心考慮如何使用畫材，才能表現出質料感，常常爲了研究如何創作而苦惱。

本書即爲有此困擾之人而編寫，包括介紹各種繪畫材料（水彩、粉彩、麥克筆等）之上色方法，線條（條紋、格子、人字形等）的畫法，質料感（毛衣、絨布、針織、金絲、絲絨等）的畫法，並編集許多作品在本書之中。

上色的方法以能表現質料感爲最佳，而且除了多畫作品之外就沒有其他辦法。

畫得好就會想再多畫一些，而應盡量追求自然及感性，也就是說得到繪圖樂趣後，就得注意到技巧問題。

Prologue:

It is not unusual for professional fashion designers, students working towards this goal, fashion coordinators, stylists, illustrators, and even those who like to design clothes just for fun to be able to accurately draw the figure and design. However, when it comes to actually adding color, it is often difficult to select the correct method, and to express the fabric's texture and unique qualities. In order to assist such people in their goal towards the perfect illustration, we have selected a variety of methods (water colors, pastels, markers, etc.), patterns (stripes, checks, herringbones, etc.), and fabrics (fur, denim, knits, lamé, velvet, etc.) to introduce, to the reader. It is our belief that the only to learn to accurately portray these is to practice drawing as many illustrations as possible. Once this is accomplished, a certain sensitivity will naturally develop. It is important to enjoy what you are doing, and have fun while acquiring the different techniques introduced here.

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現代可說是潮流領先的時代，不論是自己的服裝、髮形、轎車、裝璜、日常生活用具、食物百貨等等，有關現代人衣、食、住主要生活方面，全都受到流行的影響。

而要表現各種變化趨向以便領導流行，則須靠插圖來表達你的創造力及傳播流行訊息。

如果對流行漠不關心，則無法設計出好的構想，呈現整體的和諧感，而得到最大的快樂，而組合色調來展現心態氣質亦非易事，因此要能捕捉瞬間的靈感，訊息，把握偶然的新構想。

服裝設計師的工作就是要把構想傳達給對方，因此須自己描繪服裝插圖，才不致把不正確的訊息傳出，惟有如此才可成為一名專業服裝設計師。

服裝插圖的表現方法因各不同用途而有各種畫法。如服裝廠商的畫法、學生參加比賽所展出的作品之畫法、制服插圖、職業工作服插圖等畫法，各有不同表現技巧，而任何表現皆有其共通之處，即設計款式上應表現整體的和諧感，並能對稱平衡，還要注意細節位置及大小方面，總之要將自己的插圖正確傳達給對方。

而身為一名正統的服裝設計師或時裝插圖設計家，基本上插圖的表現一定要正確，否則就不配從事專家工作。

It can be said that we have entered the "Era of Fashion." Not only does fashion play an extremely important role in the clothes that we wear and the hair-styles that we choose, but also in the many other aspects of our daily lives, such as cars, interiors, and food. Each time a particular style changes, and new fashions are born, is the role of the illustrator to create and express these new ideas.

Having an interest in fashion and creating new ideas can be very exciting and rewarding. However, simply having a concept, no matter how excellent and detailed it may be, is not sufficient. It is difficult to actually visualize the overall silhouette, balance, and combination of colors without putting it down on paper. It is not unusual to suddenly have an inspiration by doing so, either.

It is the fashion designer's goal to relate an idea to another individual or group of individuals. Unless this is successfully accomplished, you will fall as a professional designer. Moreover, it must be understood that there are a variety of ways to express fashion illustrations, depending on the particular purpose of the design. The technique will differ according to the goal, whether it be that of a designer working for a fashion maker, a student submitting his/her work to a design contest, a professional designer, a uniform designer, or a professional fashion illustrator. The one thing common to all of the above, however, is that the idea must accurately be related to the viewer, in regards to the silhouette, the overall balance, the hem-line's balance, the positioning of details, and general scale.

For those of you who are seriously considering a career as a designer or fashion illustrator, it is essential to remember the above points, and to be able to accurately express your ideas through illustrations.

服裝插圖的描繪法

臉及髮形的描繪法

人體的姿勢

美觀的姿態

繪畫材料及用具

表現身材的穿著

正式服裝的部分練習

細節部位的描繪法

服裝式樣設計

正式服裝形態

HOW TO DRAW FASHION ILLUSTRATIONS

Drawing the Face and Hair/

Human Body Proportions/

Attractive Poses/

Materials and Tools/

Contouring the Body/Dressing (Adding the Costume)

Practice for Individual Costume Parts/

Drawing with Deformation/

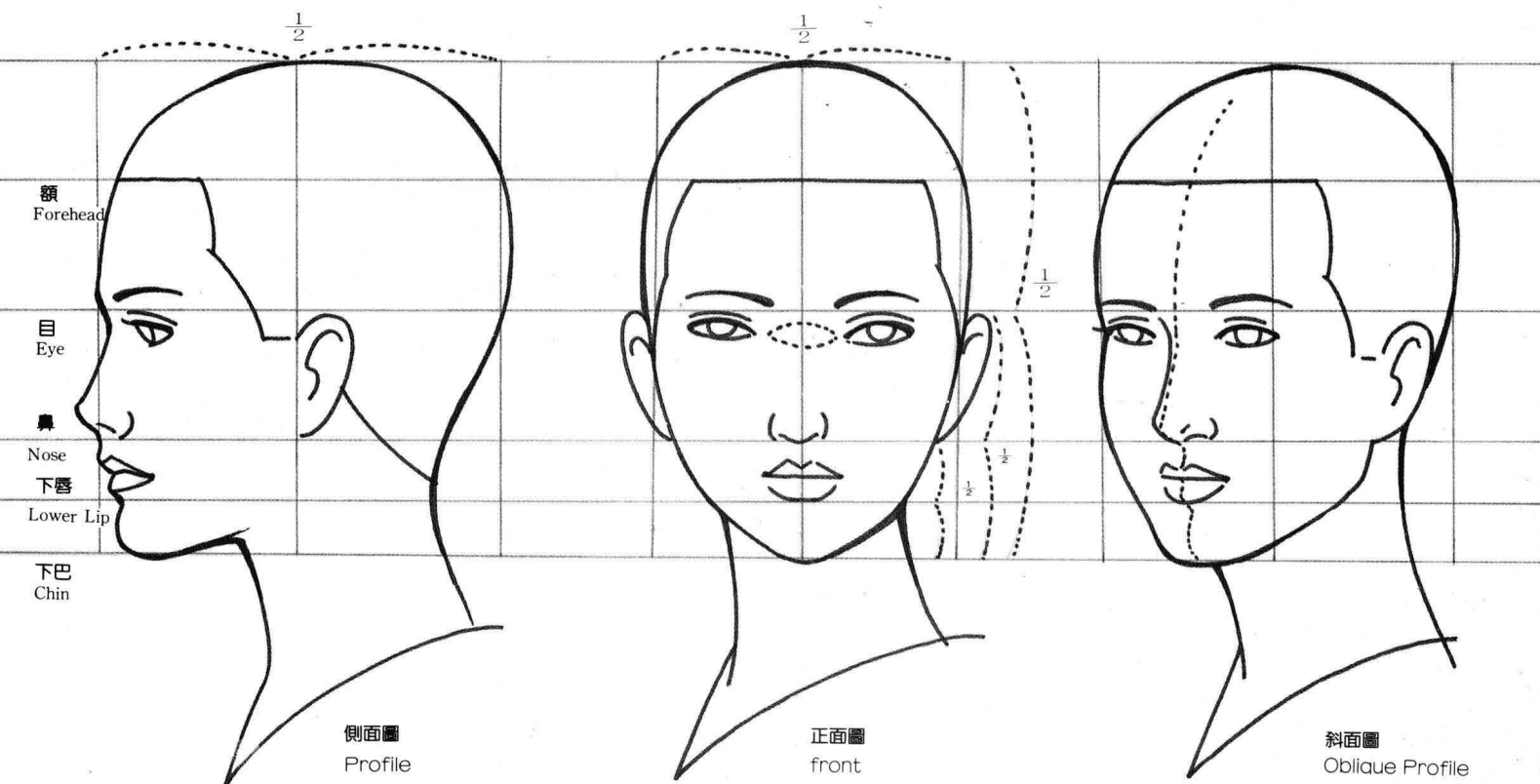
Design Silhouettes/

Costume Patterns/



臉部的描繪方法及式樣

Correct Proportions for Drawing Faces

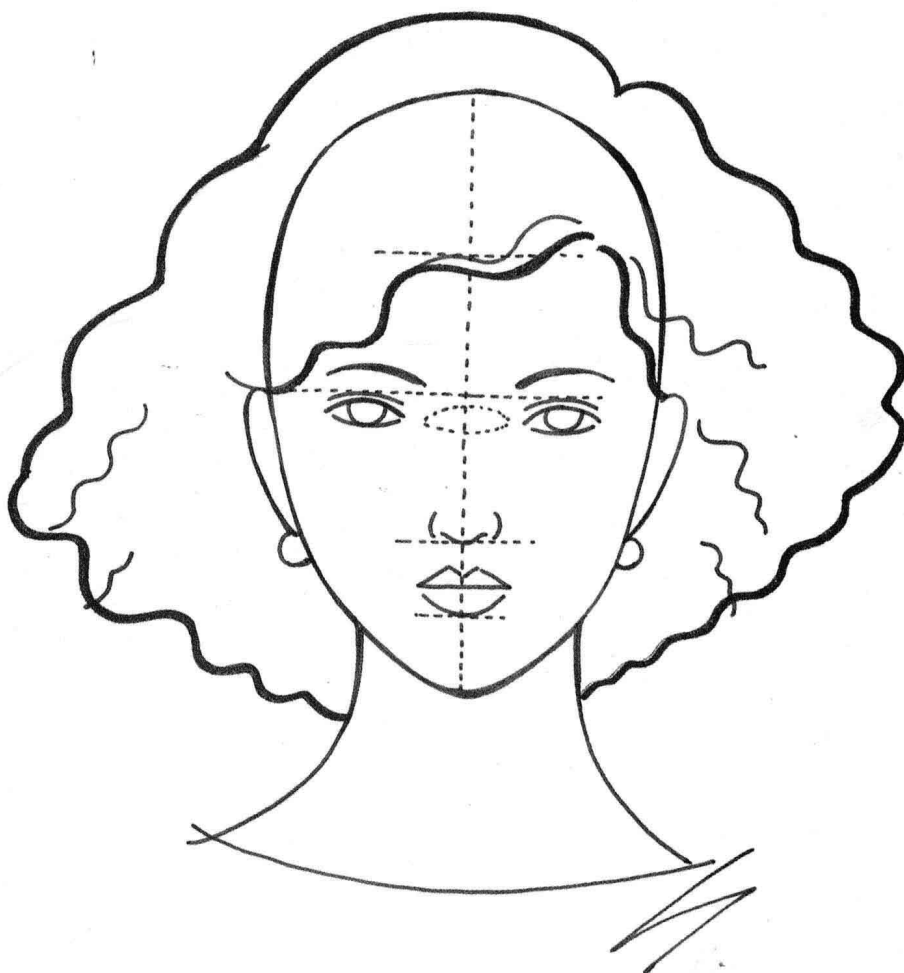


臉的描繪法

將女性正面臉部輪廓畫成鵝蛋型，依耳、鼻、口的位置分成八等份，在左右眼中間，通過鼻、口中心畫一中心線，其他如耳的位置、輪廓（頭部，和頸部的關係等也要加以把握）。

How to draw the face:

The front view of a female face should be egg-shaped. With the face divided into eight parts, pay attention to where the eyes, nose, and mouth should sit, the space between the eyes, the centering of the nose and mouth, the position of the ears, and the proportions of the head and neck.



髮型的畫法

描繪時先根據頭頂、前側、橫面、後部各方位的髮式，來把握整體設計，當然描繪髮型應比頭部輪廓大些。

而不論任何髮式都應呈 S 字型或 L 字型，不要有直線的髮式出現。

How to draw hair:

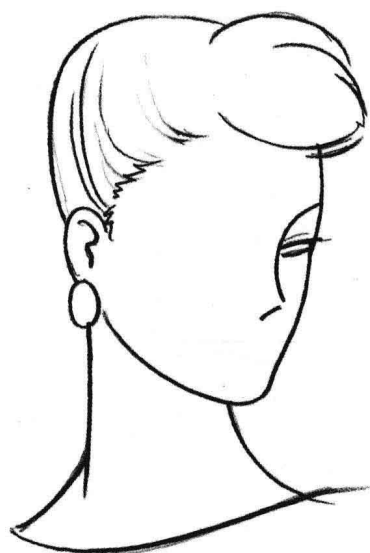
When drawing hair, capture the general style, illustrating the top, front, side, and back in one flow. Make sure that the hair's outline is drawn larger than that of the head. It is also important to remember that hair should always be illustrated in "S" or "L" shapes, and never in straight lines.



臉部描繪法的應用

Applications for drawing faces





先針對自己的臉型之各角度，作簡略的描繪練習。

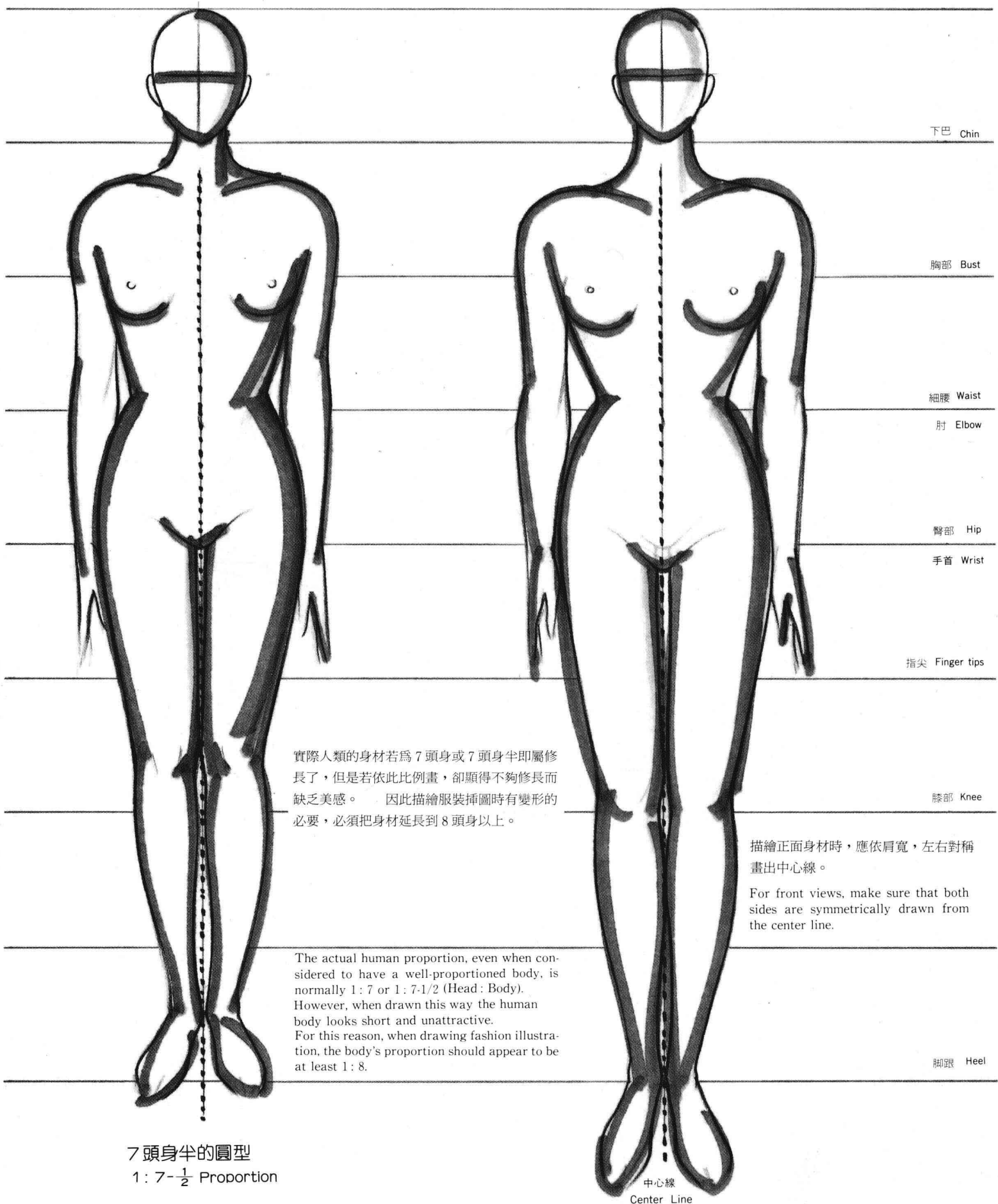
Practice drawing simplified versions of different angles and poses of the human face.

人體的身材

Correct Proportions of the Human Body

正面 8 頭身圖

Front View of 1 : 8 Proportion



實際人類的身材若為 7 頭身或 7 頭身半即屬修長了，但是若依此比例畫，卻顯得不夠修長而缺乏美感。因此描繪服裝插圖時有變形的必要，必須把身材延長到 8 頭身以上。

The actual human proportion, even when considered to have a well-proportioned body, is normally 1 : 7 or 1 : 7-1/2 (Head : Body). However, when drawn this way the human body looks short and unattractive. For this reason, when drawing fashion illustration, the body's proportion should appear to be at least 1 : 8.

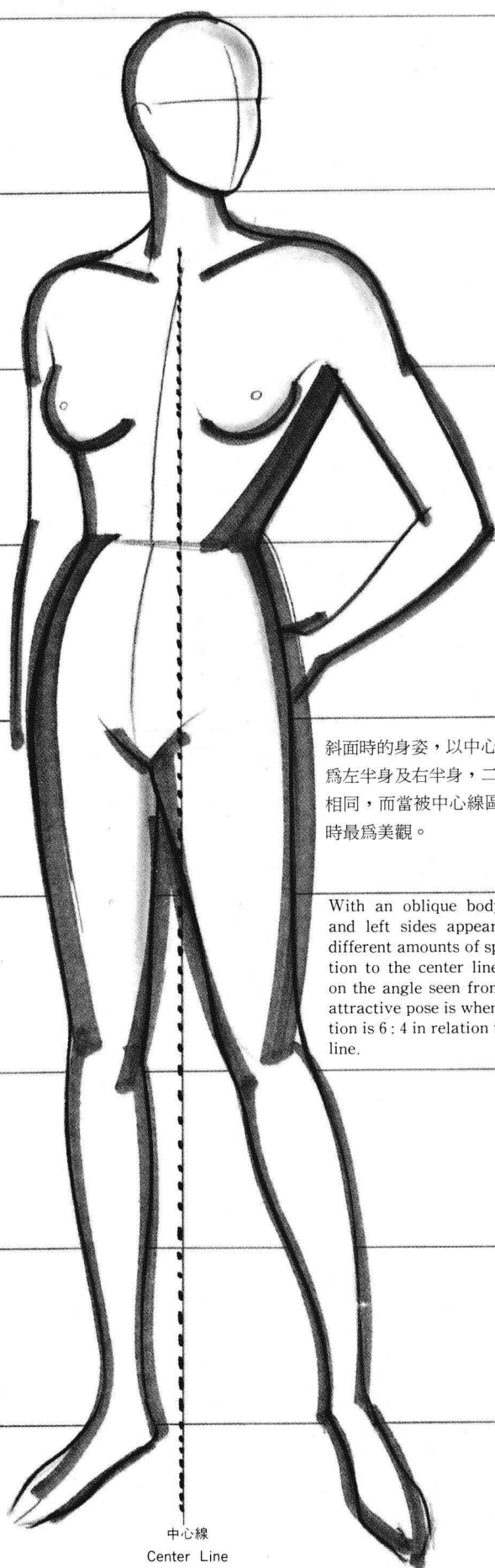
描繪正面身材時，應依肩寬，左右對稱畫出中心線。

For front views, make sure that both sides are symmetrically drawn from the center line.

7 頭身半的圓型
1 : 7-1/2 Proportion

斜面8頭身的身材

Oblique 1 : 8 Proportion



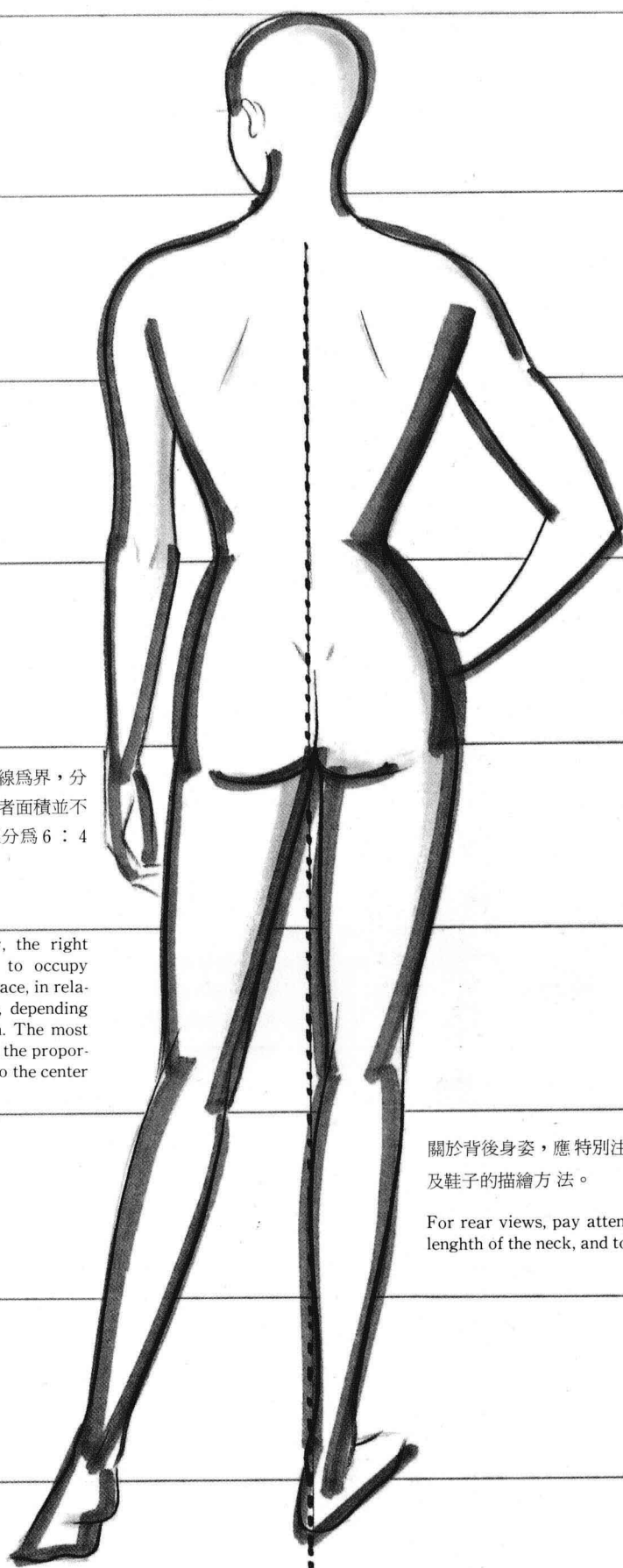
斜面時的身姿，以中心線為界，分為左半身及右半身，二者面積並不相同，而當被中心線區分為6 : 4時最為美觀。

With an oblique body, the right and left sides appear to occupy different amounts of space, in relation to the center line, depending on the angle seen from. The most attractive pose is when the proportion is 6 : 4 in relation to the center line.

中心線
Center Line

背後8頭身的身材

Rear 1 : 8 Proportion



下巴 Chin

胸部 Bust

細腰 Waist

肘 Elbow

臀部 Hip

手首 Wrist

指尖 Finger tips

膝部 Knee

關於背後身姿，應特別注意頸部長度及鞋子的描繪方法。

For rear views, pay attention to the length of the neck, and to the shoes.

腳跟 Heel

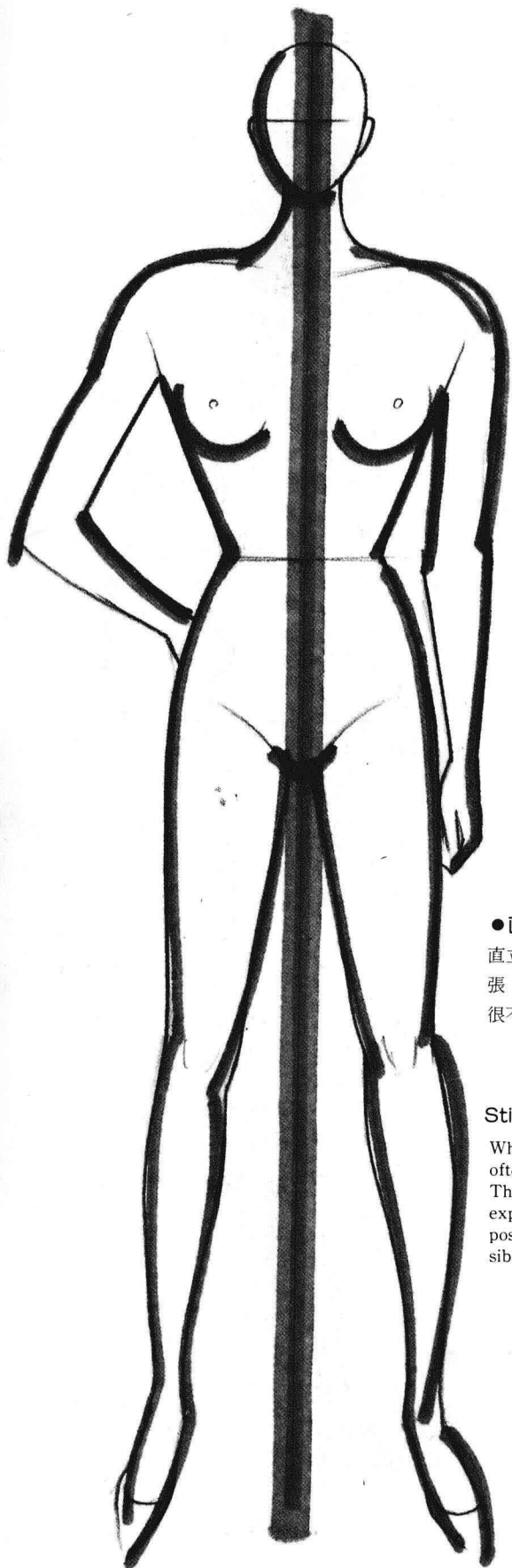
中心線
Center Line

美觀的姿勢

描繪服裝描圖的主要課題，就是先研究姿勢，正式服裝設計是否具有美感，可說要依美妙的身姿來表現。

Attractive Poses

An important topic when drawing fashion illustration is the study of different poses. It can even be said that the attractiveness of the costume design depends on that of the pose.



●直線型姿勢

直立不動的姿勢，看起來僵硬而緊張，表情拘束而無感情，這種姿勢很不理想。

Stiff Poses :

When standing stiffly, the person often appears stiff and anxious. This can be said about the facial expression as well. Therefore, such poses should be avoided when possible.

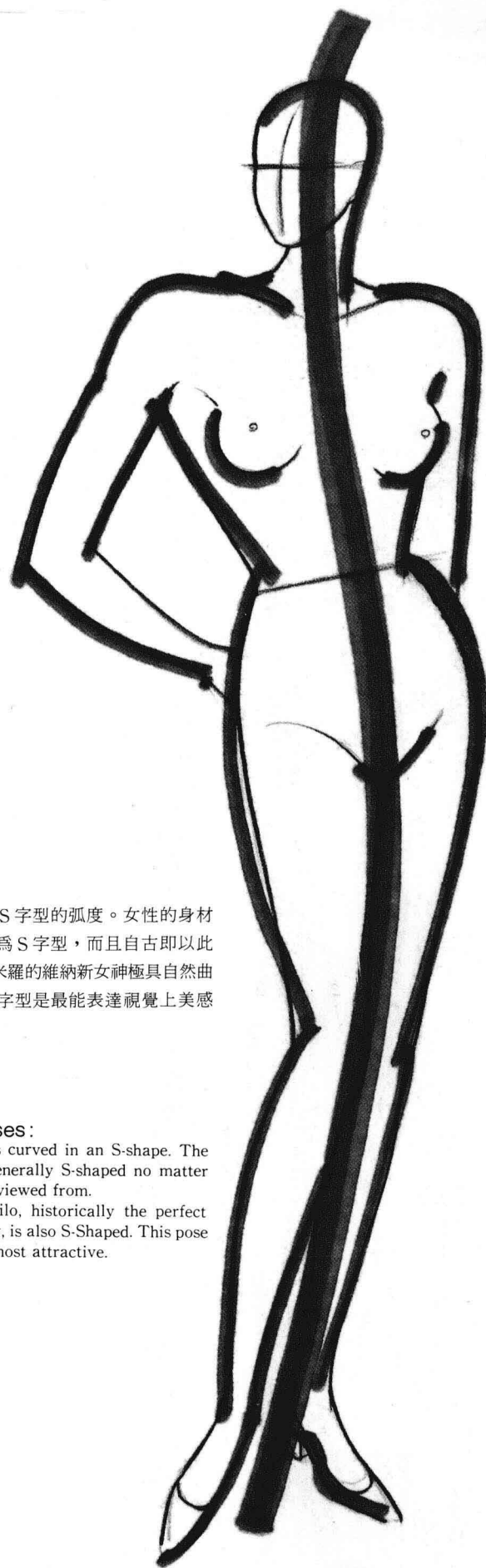


●L 型姿勢

臉朝向腰部的左或右方移動，全身的中心線如英文L字型呈一弧度，如此立姿在視覺上有動態的美感。

L-Shaped Poses :

The body becomes L-shaped simply by turning the head, and by moving the hips to one side. This adds movement, making the illustration more pleasing to the eye.



● S 字型身姿

全身的中心線呈 S 字型的弧度。女性的身材不論任何部位皆為 S 字型，而且自古即以此為美的典型，如米羅的維納斯女神極具自然曲線美，可以說 S 字型是最能表達視覺上美感的姿勢。

S-Shaped Poses:

The center line is curved in an S-shape. The female body is generally S-shaped no matter which angle it is viewed from.

The Venus of Milo, historically the perfect example of beauty, is also S-Shaped. This pose is said to be the most attractive.