



# NUDE DRAWING

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矢岛功

人体画技法①

原著 (日)矢岛功

编译 许旭兵

# MODE DRAWING

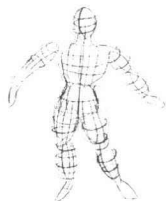
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# 序

服装设计，首先对人的形体和动作特征的理解是非常必要的。它是服装与人体构造的关系，用什么样的姿态来体现，通过想像，画出效果图，然后再创造出实际的形来。如果服装不是以人体为对象，那就没有必要预先要了解骨骼、肌肉的形状和人体动态。服装直接跟人体发生关系才开始有它的生命。因此学习人体结构是极其必要的。可是对正在学习服装设计的学生来说，学习人体结构可以说是意外的“灯台下面前黑”。他们有的通过书本上有限的人体素描进行练习，按常规计算着画人体比例，用数据算出数值来画人体位置这样的现状。人体是立体的，服装也一样，有前、后、侧。包裹人体的服装的形，它的流行发生着微妙的变化。画服装而不会画人体，服装的外形不用说，领宽、口袋位置等比例大小发生混乱，在设计上胡乱地增加了没有必要的东西和实际的形态发生了很大的差异。在服装设计上，认真学会画人体是第一步。

人体是灵活的。如果表现技法太陈旧，或是平面的，或是不知新的潮流，画着一个像在铁丝衣架上吊着的木乃伊似的人体上套着一件含糊不清的服装，再加上有着怪癖的画风，无法入眼。重要的是不知道在服装的造型上哪些是次要的，哪些是重要的，最终也不知道用什么办法来裁剪。如果这样很有意义，那倒也是你的本领。

自己的设计意图用什么样的办法传达给别人！一方面，时装设计是一个极其敏感的，对感性要求很高的事物，另一方面，为表现而具有的知识和才能也很重要。服装的重点不仅仅限于人体的正面，也许下一次的流行重点是后面或者侧面，还有可能转移到肩部和腰。

掌握人体的表现力，来描绘不断变化的流行趋势，形的创造力可以说就是时装的审美能力。与人体美相关的服装，用能够充分展示服装设计重点的人体姿势来描绘，循序渐进地从裸体开始到着装，一步一个脚印地去学习是非常重要的。

时装画，时尚的感觉，就是用一种轻盈的手法来明确表现被现代感所感染的人体与服装，这种表现方法非常重要。于是，就出现了画面的人体配置、姿势、比例、描绘手法、服装的“表情”等各种各样的相关要素。例如，无论表现多么优秀的题材，都存在一个画面上的构图的优劣问题。于是，你的设计也同样，为了你的设计能更好地传达，选择相应的人体（模特儿）和合适的姿势、动作来表现非常重要。时装画最合适的比例是，不管男女身体的通常比例，头部大小不变，从头到锁骨之间，膝盖到脚踝之间延长，同时身体部分也延长，所画出的8~9个头长的人体比例。如果能够抓住人物的动态，那么一定程度的动态变化就可以通过想像来描绘。首先将人体区分成几块，运用解剖学上的原理来理解人体的骨骼与肌肉，随着表现能力不断的提高，再将邻近的骨骼与肌肉相连成整体以至到描绘全身。从几大块组合到全身，再从全身分解到几大块来描绘，在解体和组合的练习中，能够加强对人体结构的记忆，以后通过想象就能画出人体动态。要说骨骼与肌肉的表现，实际上在人体内部，详细状况从外部是看不到的，正好可把它比成建筑物的柱子。为此将医学图鉴和美术解剖学相结合，或者参考骨骼肌肉的人体模型，一边通过模特儿裸体素描训练一边来把握人体的比例关系。



## P R E F A C E

**T**o design a costume, one must first have a full understanding of the form of the human body and the movement it makes. It is necessary because when designing, the designer first projects an image of how he wants the structural relationship between the clothing and the body to be expressed, then makes a sketch, before finally coming up with the actual costume. If not for the human body, the subject, there is no need to know about the physical and muscular features and the movement of the body. A costume is brought to life only after direct encounter with the human body. That is why it is compulsory to learn about the human body. For ambitious students to become fashion designers, however, studying the human body may be something that had never occurred to them. You may be only barely informed of how to make sketches of the human body, or be very much dependent on figures and data, drawing the body based on calculations, using a ruler.

But the human body is three-dimensional, and so is a costume. It consists of the front, back and the sides. The form of the garment which embraces the body and its balance undergoes subtle changes as trend changes. If you make a design without the skill to accurately depict the human body, not only the overall silhouette of the costume but the width of the collar, position of the pockets and other components will be out of balance. There will be excess and unnecessary accentuation, resulting in a gap between the intended design and the actual outcome. Hence, before being able to make a design, it is of prime importance to acquire the skill of depicting the human body.

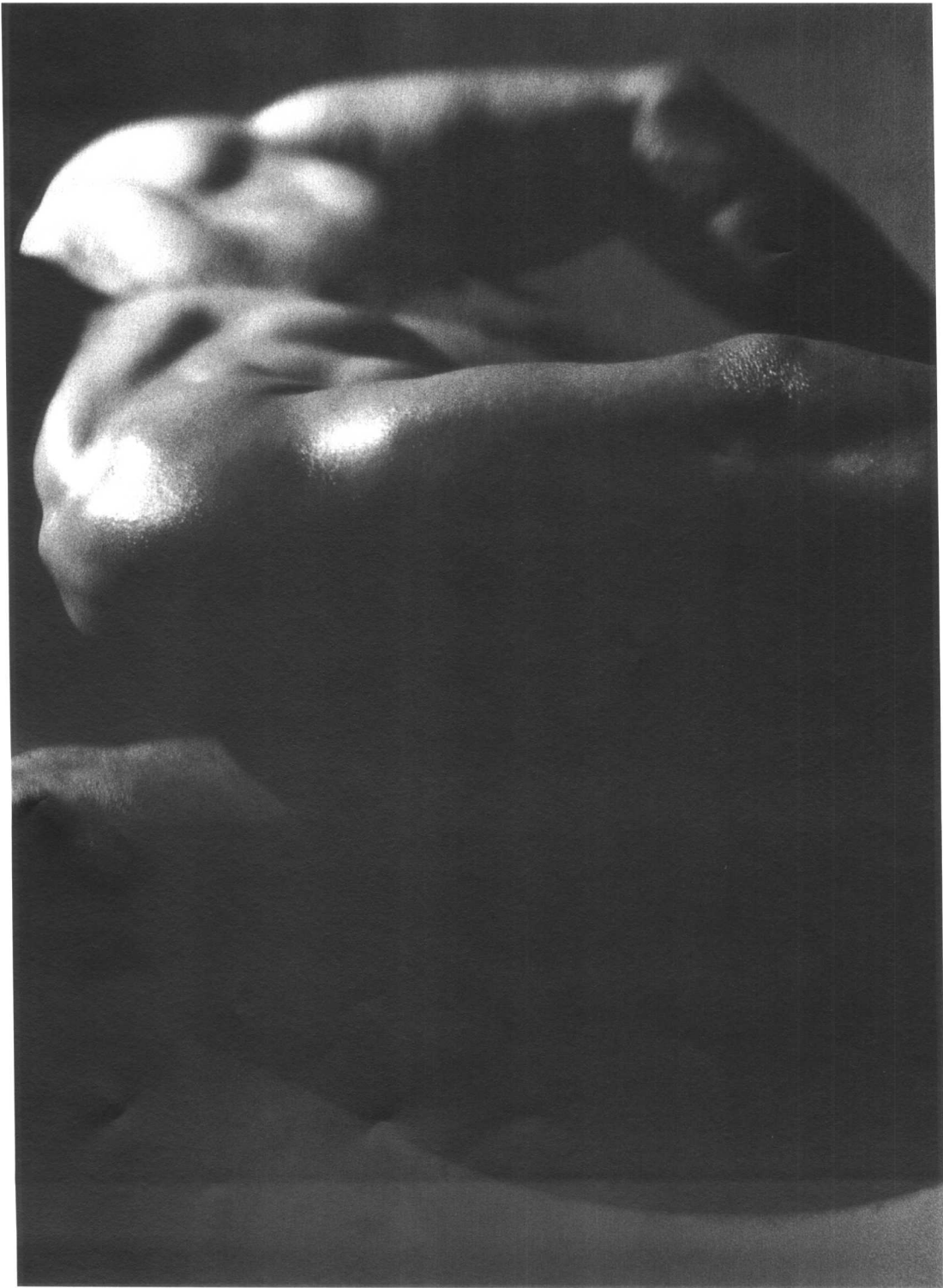
The human body is flexible. It is distressing to see a sketch drawn with an obsolete method of sketching, or something sketched flatly; or to find the body appearing like a mummy hanging on a wire hanger, dressed nebulously with ambiguous lines, even when it is sketched using the latest methods. It is almost unbearable to witness a bizarre style of drawing. The human body, as I have said, is three dimensional, and the costume contains the front, back and the sides just the same. It is impossible to cut out the cloth if the design has ignored all the contours of the body. Yet, one is often considered capable if his design is eye-catching and interesting.

How can a designer accurately convey his/her ideas to others? Fashion designing requires a highly perceptive sensitivity, while it also utilizes intelligence to bring the images into a tangible form. The aesthetics and ideas in a design are not always featured on the front of the body. The trend may change so that the accentuation is placed on the side or the back, or even at the shoulders or hips. Intelligence and sensitivity in fashion designing refers to the capability to express both in sketching

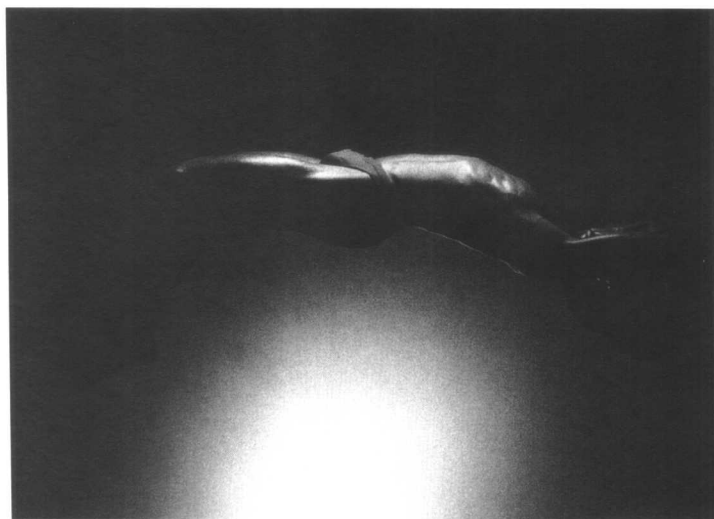
and in the actual costume this constantly changing trend. The costume, which is so intimately related to the beauty of the human body, must be expressed in a sketch so that it is shown in its most attractive form. That is to say, the most suitable posture of the body would best express the costume. Furthermore, the drawing must be explicit and quick. To be able to do all of these things, it is important to learn the skills step by step, beginning from the nude sketch and working up to sketching costumes.

**I**n design sketching, sensitivity to fashion is vital. In other words, ability to depict the human body with a lively and contemporary impression, and to represent the costume explicitly, is necessary to the designer. This implies numerous elements: positioning of the body in the framework, the posture, the proportion, the "touch" of drawing, the appearance of the costume, etc. An excellent motif drawing could look unattractive depending on how it is laid out on the paper. Your unique and creative ideas need to be presented in an appropriate style and method, so that the volume and the accentuation may be expressed on a well-balanced and well-proportioned body. The dimensions or proportion of the human body most ideal for design sketching has been determined. Assuming that for an average male or female, the ratio of the size of the head to the height is 1:7, the ideal proportion for design sketching should be between 1:8 and 1:9. This ratio is achieved by extending first the length between the neck and the clavicle and between the knee and the ankle, and then the torso, while the size of the head remains the same. Once you learn the basic skill of sketching various poses, it is possible to use your imagination to sketch variations of body movement. In the learning process, it is necessary to anatomically break down the body into several blocks, examining each block from both muscular and bone structure points of view. As you become familiar with sketching one "block" of the body, you can proceed to sketching it together with the adjoining block, until finally you are able to draw the entire body. You would soon find yourself drawing different poses based on imagination. If you train yourself to sketch the body by blocks, and reassembly, the features of the human body will be imprinted in your memory.

However, it is not possible to see the exact bone and muscle structure through the skin. Like the pillars of a building, it is vital but invisible. Therefore, referring to illustrated medical books and books on art, utilizing dummies showing anatomical structures of muscles and skeleton, or sketching nude models will be an effective way to fully grasp the features and the anatomy.







人体全身组合站立靠的是骨骼，人体的运动靠的是肌肉。素描所画的人体动态是通过骨骼加上象征性的肌肉来描绘的。肌肉的形状一般是两端缠绕在关节部位上，中央部好像粗大的纺锤状，由于中央部膨胀，肌肉长度收缩，牵拉两头缠绕着的骨骼。在画肘、膝弯曲的腕、脚时，侧面或者里面牵引的肌肉由于紧张而膨胀，相反在伸展时肌肉膨胀缓和，形成光滑的纺锤状。如果不将这种肌肉运动变化（紧张与缓和）的状态充分表现出来，那么所画的弯曲手腕的动作就无法生动。

人体的动作特征大体分为弯曲、伸展、收缩、扭转四种形态。它们解译为关节边缘进行的运动。通常对这四种运动方式都具有的是，手腕、肘、肩、头、腰、大腿、脚踝，除扭转动作以外的具有其他三种可能性的人体部位是膝关节、指关节。

记住和掌握这些形态，前述的肘和膝的例子也同样，注意肌肉的作用和它的形状去描绘。

为了能学好时装画，希望在还未形成不良的绘画习惯之前，一定要学会准确生动地来表现人体。

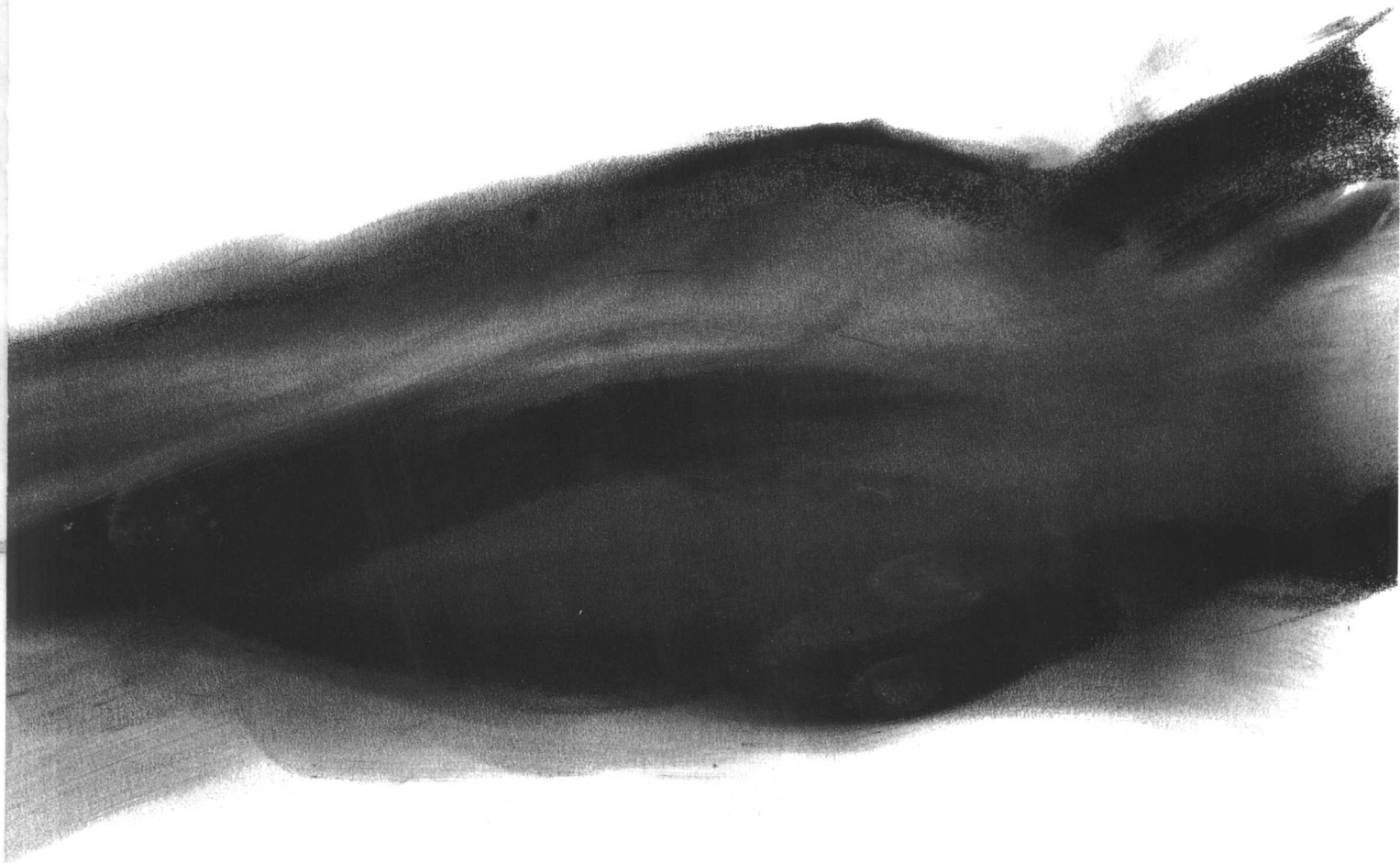


**T**he skeleton provides the basic framework of the body, while the muscles support the movement of this frame. In drawing, the framework is first sketched to give dynamism, then muscles are drawn in to represent the movement. The muscles are attached to the joints on both ends, and the shape is usually fusiform or spindle-shaped, thick in the center and tapered toward the ends. When the muscle expands, the length of the muscle is minimized and the connecting bones are pulled. The muscles in the arms and legs, when bent at the elbow and the knee, are stocky on the side and the back as the pulling muscle contracts, while lean and smooth when the limb is stretched out. Without precisely portraying these bodily and muscular movements (contraction and relaxation), the drawing of the bent arm would become unlively and unrealistic.

The human body makes four basic types of movement: bending, stretching, contracting and twisting. All of these movements are pivoted at the joints. Usually, all four bodily motions are made at the wrist, elbow, shoulder, neck, torso, the groin and the ankle, and all movements except twisting can be made at the knee and the finger. When making a sketch, one should be aware of these four types of movements and the parts of the body in which they are made, and take note of the workings and the condition of the muscles.

Before believing that an odd style of drawing is one's distinctive style, I sincerely hope that all of you master the technique of body sketching that is true-to-life, vivid and lively.





PASTEL·PASTEL & MARKER PAPER·55 CM×40CM TITLE "ARM·HAND"  
“手臂·手”，55cm×40cm，色粉笔，马克纸

