



MODE DRAWING

NUDE

矢岛功

人体画技法②

原著 (日)矢岛功

编译 许旭兵

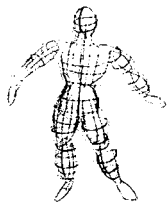
江西美术出版社

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INSTRUCTED
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图书在版编目(CIP)数据

矢岛功人体画技法. 2 / (日) 矢岛功著, 许旭兵译.
南昌: 江西美术出版社, 2001.7
(矢岛功时装画技法系列丛书; 4)
ISBN 7-80580-799-X

I. 矢… II. ①矢…②许… III. 裸体人物画—技法(美术)—汉、英 IV. J211.25

中国版本图书馆CIP数据核字(2001)第044873号

责任编辑: 陈 波
封面设计: 傅廷煦
陈 波
英文审校: 瞿祖一

矢岛功人体画技法②

原著: (日) 矢岛功
编译: 许旭兵
出版: 江西美术出版社
发行: 新华书店
制版: 深圳利丰雅高电分制版有限公司
地址: 南昌市朝新路江美大厦
印刷: 深圳宝峰印刷有限公司
开本: 889 × 1194 1/20
印张: 5.5
2001年7月第1版 2001年7月第1次印刷
印数: 4000
ISBN 7-80580-799-X/J · 752
定价: 29.00元

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序

描绘人物的着装姿势，一般都称它为服装画。

但只是为了清晰地描绘题材和背景，花费很多时间，使用各种各样的机械来制作的画，不属于服装画的范围。而是要很快地抓住特征，用线和少许阴影来加以描绘的，就是本书要阐述的内容。

素描是以现实中的模特儿为对象来进行描绘的，尤其是本书，除了介绍实际的场面外，更为了那些尚不习惯于人体表现的人，利用照片来分别介绍、掌握，从而进行描绘。

本照片集不同于一般的人体画集，而是把重点放在时装展示的感觉表现上，从时装画的表现内容来策划的。包涵了由基本站立姿势到人体的各种动态变化，以及各部分的解说。

就服装设计师来说，创作时装画是为了时装设计的一种创造性作业。

“第一难题”

将自己新的设计构思明确地表现出来，传

达给别人，是一件很好的事！有时虽可描绘正面，但侧面或背面却描绘不出来，这样的人可以说不少，不过，只要依照本书的要领去学习，不久不但可以描绘得很好，而且对未来的工作推广也能起促进作用。

服装的设计重点并不仅限于正面，侧面、背面也非常重要。有时虽有很好的构思，但因在绘画过程中不能很好地表现人体，而使自己的想法不能体现出来。

“第二难题”

流行服装不但会随着时代而改变，甚至会重演时代的变化。你知道吗？好的服装即使是时代改变了，其美的基本法则仍然存在，那就是人体（自然）和服装（人工）均衡的比例关系。

举例来说，尖领的衣服是适合于头部较小的女性，紧身连衣裙适合于双腿修长的女性，而人们制作出的衣服首先要能保持人体的自然美功能，才能体现服装的美感。

不管你有多么好的时装设计画稿，当你做成实物让人着装后，总会有达不到你理想的地方，这又是一个难题。

例如在时装画中裙子的长度到膝盖，而当制作实物时却需要到踝骨的长度，或原有的宽肩也不切实际，本来在画中必要的细节部分，最后也变成多余等情况，这是由于未能正确掌握描绘人体比例，以致失去平衡，或者是只看到平面效果的原因。如想从各种角度来画时装画，当然要认真学习人体绘画的表现技法，但有时因时间的限制无法达到目的，即使对绘制人体素描有丰富经验的人，也很不容易将时装画和模特儿表现融和在一起，诸位不还是有好多素描与速写归档于橱柜内而未能活用的吗？

总之，时装画的人体比例和动作是从素描与速写的练习中来掌握并能正确描绘的。如果找到将两种不同的东西结合在一起的方法，你就会觉得很简单！这本书就是首先要让你从了解人体来学习服装画的理论方法。

P R E F A C E

For a fashion designer, drawing "design sketches" is an important part of the creative effort of making clothing.

Once we are able to draw the dynamic movements of the human body from various angles, our previously limited perspective becomes more attentive towards the three dimensional factor, integrating more of the side and the back views of the human body. The creative perspective becomes expansive.

Fashion changes with time and repeats itself. However, did you know that good fashions, regardless of age, all seem to have a certain degree of basic "beauty of harmony"? This harmony is between the human body (natural) and the cloth (artificial) from the aesthetic and the functional perspective.

For example, for a person with a compact hairstyle and neck, a "tentline" silhouette harmonize well. For "well proportioned" persons, functionally designed tights and leg warmers harmonize well. In other words, the

artificial element (cloth) looks beautiful when there is a harmonious integration of functional factors and the preservation of the natural balance and form of the human body.

There are times when good ideas, no matter how well drawn on the surface, may turn out to be quite different from what was expected, when fit to an actual human body. This is an obstacle fashion designers often face.

There are cases where a knee length skirt in a design sketch may have to be converted into an ankle length skirt when actually produced. Sometimes extra wide shoulders in a design sketch turn out to be a flop. Details which seemed necessary in the design sketch may look extraneous and be deleted in the final production. There are many cases where a designer completely ignores the gaps between drawing and reality. These gaps are caused by imbalance and "flat" drawings resulting from the inability to draw with correct body proportions and correct three dimensional perspective.

We want to be able to draw design sketches from various angles. To be able to do this, it is

best to concentrate on learning how to draw the human body. However, this may be a difficult task depending on the goal and time available. Furthermore, realize that it is a long and arduous task for a person to be able to develop the skills of drawing the human body and incorporating those skills into creating a fashion sketch.

When this skill is fully developed you will know the joys and expanded opportunities associated with being able to draw well.

We must work hard to be able to draw out proportions and the movements of the human body from sketches and drafts and make them into a fashion sketch.

This book has attempted to show how this is done through the correct drawing of nudes.

Keep in mind, appropriate proportion and pose of the human body will make the ideas and actual expressions of your design better.

THE HUMAN BODY & SHAPE

The human body is a collection of various shapes. These shapes are integrated and their movements create a variety of nuances. The human body has fleshy and lean parts; ventral, dorsal, and sagittal sections. The body has different appearances depending on various angles of observation – low and high angles. Therefore, it is important to vary the angles of observation and verify the different characteristics of each pose.

When starting to draw the movements and shapes of the model, facial features and limbs, impressions of the skin texture, and skin complexions will come to you quite naturally through simple observation.

However, you would not draw these initial impressions at first. You must observe the model's pose from various angles and make a rough sketch from each different position. You must compare each sketch. You must observe and compare the sketches for a long time – perhaps several days. You must observe the poses every day until you memorize them. Then, you will notice within you, a certain desire to draw a particular pose which you have memorized.

Then, take a white drawing paper and draw the desired pose. Refer to the original photograph and incorporate your feelings into the

drawing.

The initial drawing will not be the one that you wanted. This is because it will contain errors such as lines that are inappropriate in darkness, thickness, and angle.

You must draw the same pose in the same manner repeatedly. Pick one drawing you like and make a rough sketch. Repeat this process with drawings of other poses. You will soon reach a certain level of comprehensive understanding of the movement of the human body.

The human body is made of different sizes and shapes of cylinders. First draw a rough sketch of the body as connected cylinders. Then further define the body shape to recreate the original photograph.

By repeating these trainings, you will be able to “see” the rear view of the body cylindrically as well as the dynamic movements, just by observing the frontal view.

The cylindrical drawings of the different parts of the body must be drawn independently. Each portion of the body does not have to be connected by smooth lines. However, directions and positions of each part of the body must be exactly uniform. Furthermore, you must train yourself to draw quickly. The direction of the cylindrically drawn portions of the body are automatically expressed by the outline. Refer to the reference picture, as often as necessary.

The study of the muscle and bone structures should come after you comprehend the drawing of different poses.

人体形态

人体是各种形状的组合体，通过组合变化产生动作并能表达各种各样的“表情”。

身体有厚的地方、薄的地方，还有正面、侧面、背面，以及俯视、仰视等多种观察角度，角度不一样，姿势也不尽相同。大家一点点地变换着位置来观察，然后确认它的动作变化特征，这非常重要。

模特儿的形态动作，局部变化，皮肤质感、色泽、表现方法等都是珍贵的情报资料。但别急着描绘，首先将若干不同角度的模特儿姿势相互比较一下，即使不画每天看也可以，但一定要花费时间去思考，直至留下深刻印象为止。当有了描绘的心情时才拿起铅笔，将脑海里所遗留下的姿势，想像着在白纸上如何表现，并参考照片根据自己的感觉予以描绘。

完成之后，画面效果有你想要表现并取得成功的地方，也有不能令你满意的地方。

你还是要以同一种方法练习若干张，并且还要一边将所描绘的人体跟照片相互对照，一边想像着他变成单纯的形体，然后再描绘同一姿势，如此多次反复练习之后，将会了解其姿势中的动作变化。

将人体各部分视为单纯的形体，就是要抓住

包含从正面看不到那些部分的体积关系和形体趋向，把它作为一个一个的形体来描绘，虽然可以用自然的线来连结，但不必要勉强去描绘它，而最重要的是，形体的相互的方向和位置关系，需要认真去表现、练习，将人体各部分的形体用轮廓线来表现。（参说明画）

至于肌肉和骨骼方面，等到对形体、动作掌握之后，再慢慢开始练习。

APPEARANCE

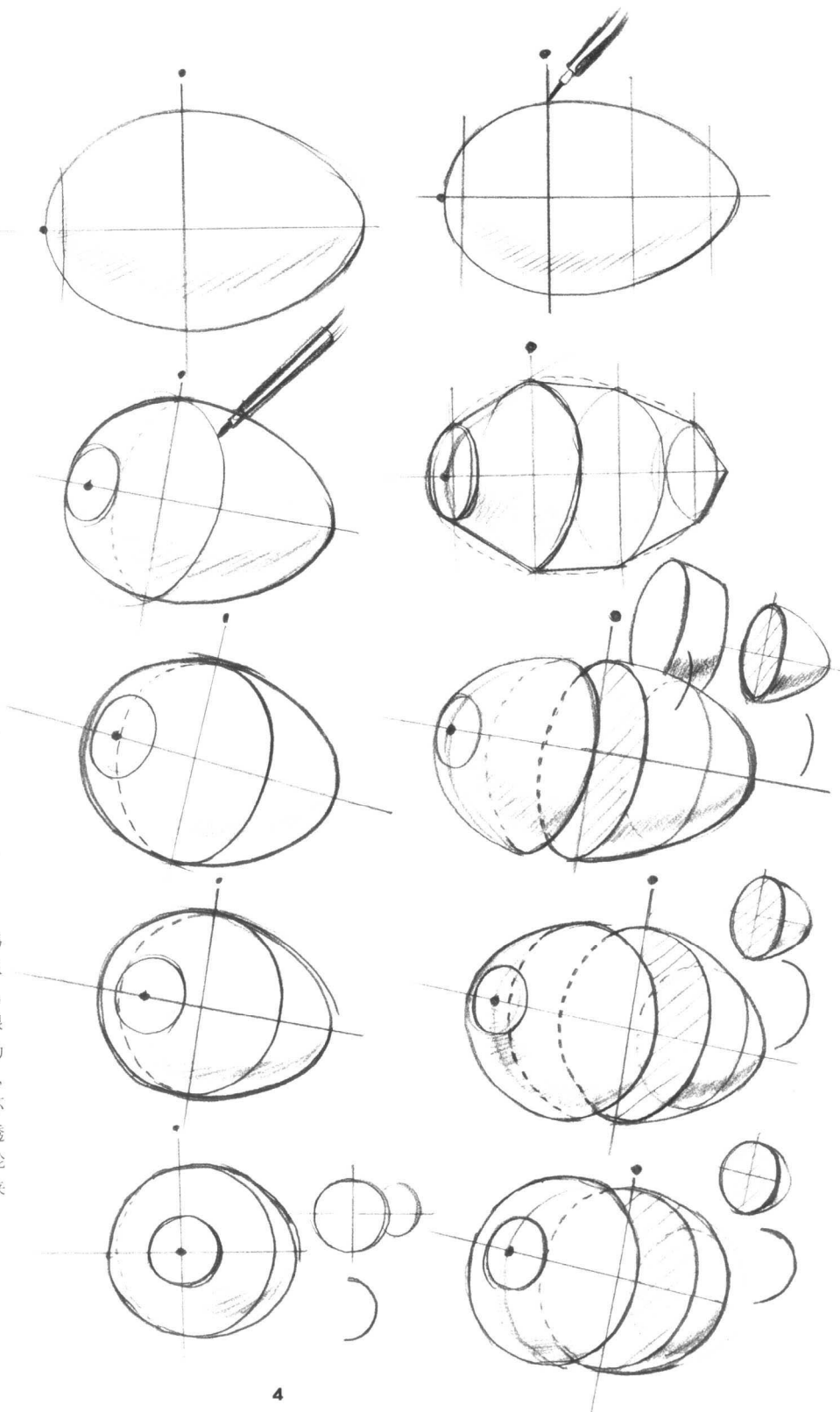
外形

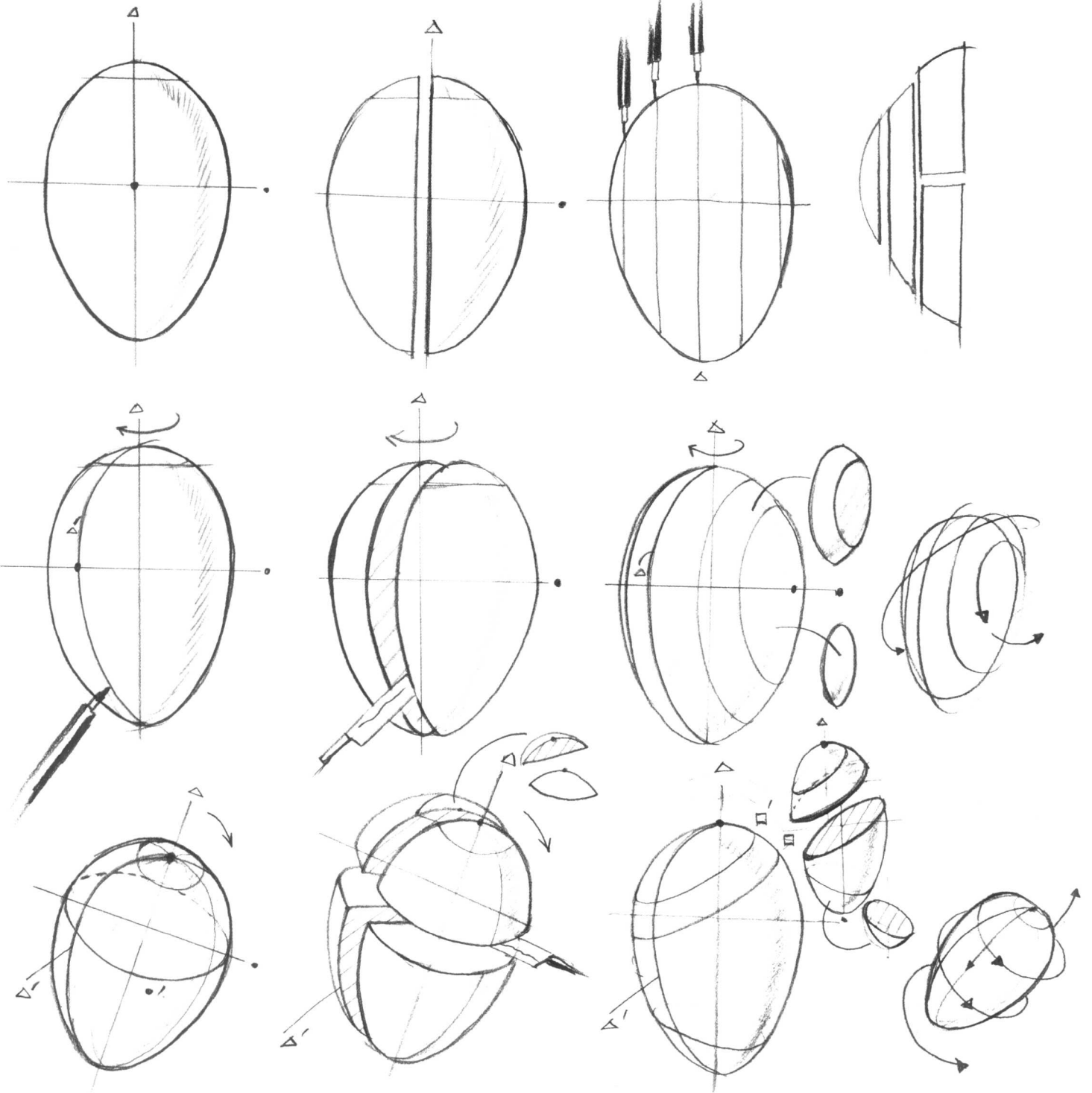


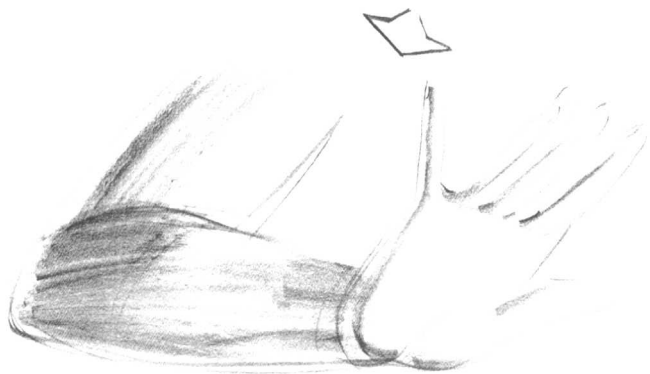
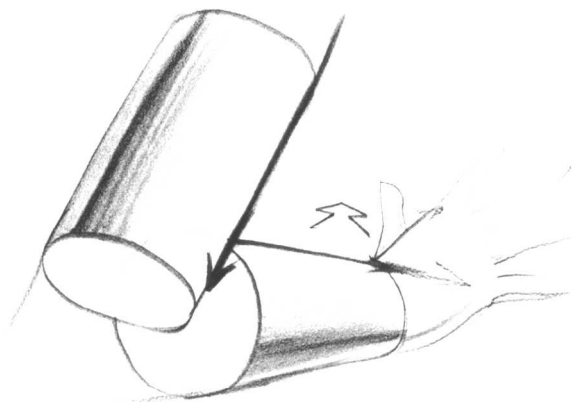
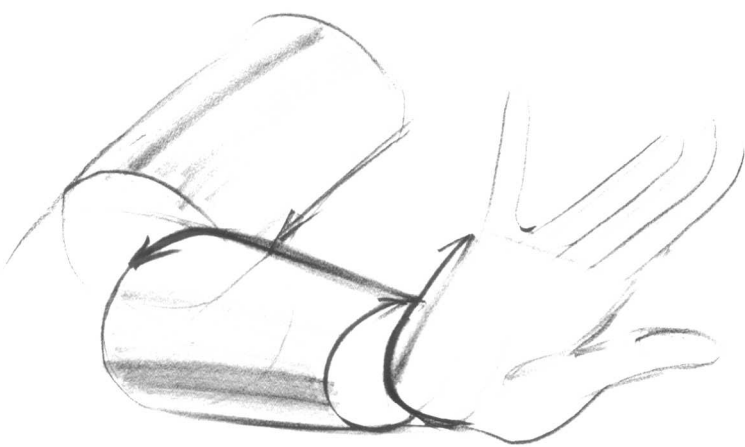
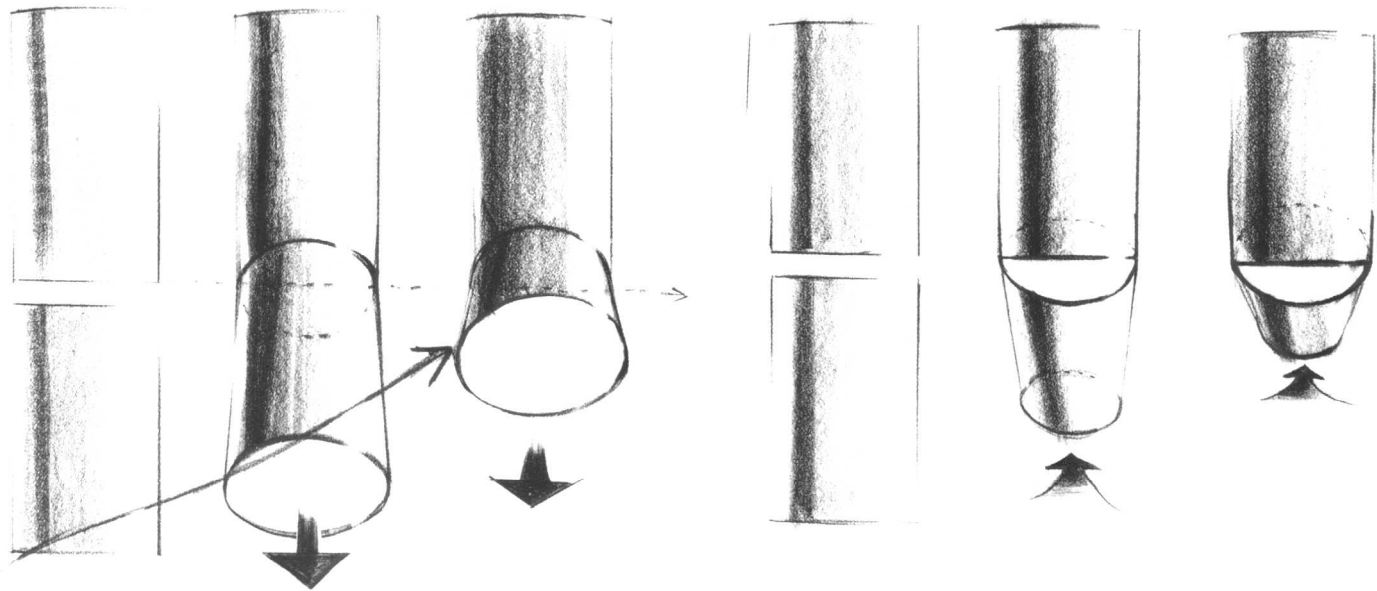
THE HUMAN BODY
DRAWN BY SEYMOUR CHAY

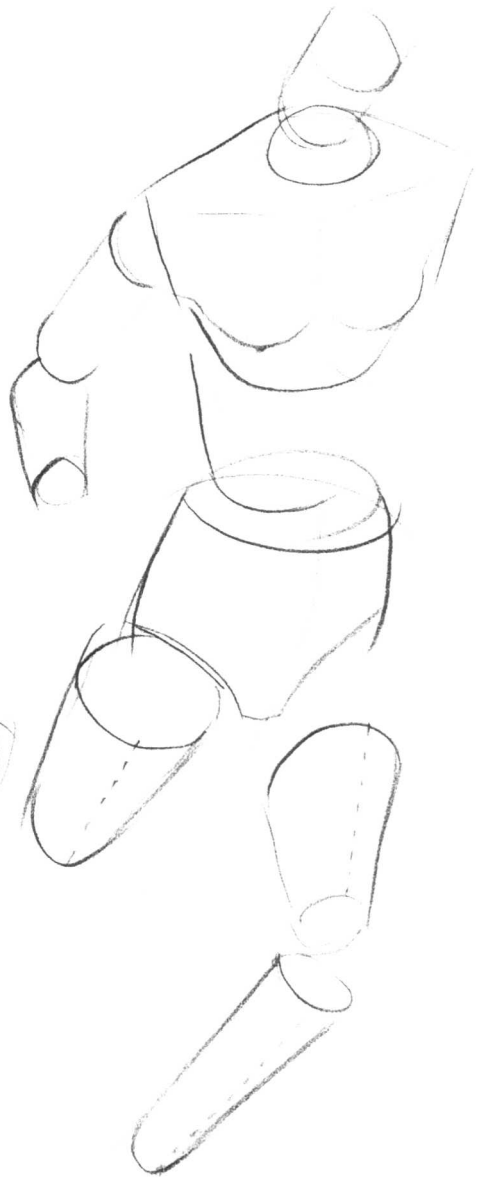
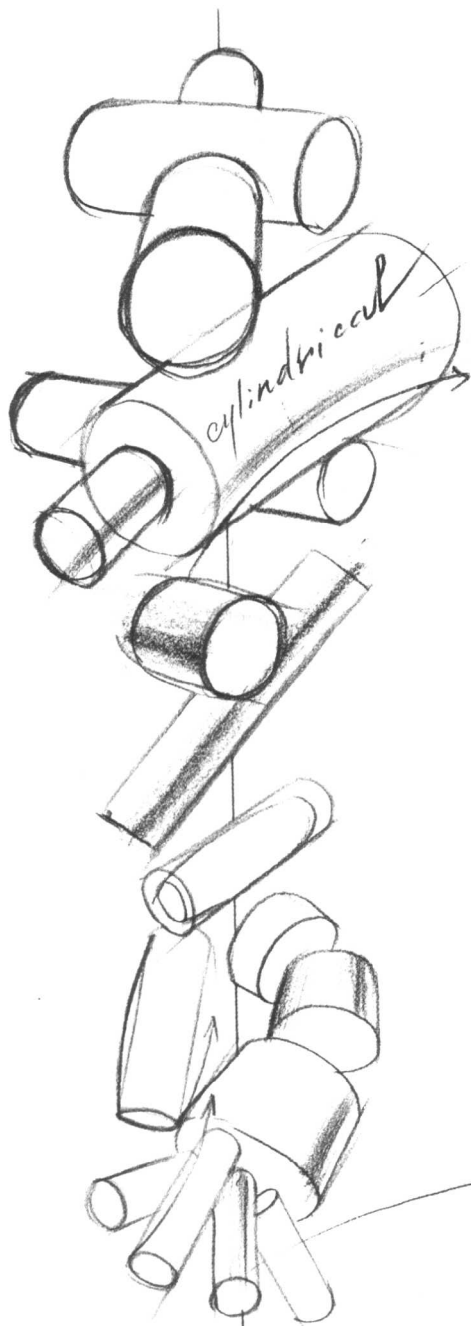
The example of the “egg” is used to explain how to draw the human body form using lines. First, draw the contours of the egg from its side. This ought to be a simple task. Next, draw the contours of the egg from a slant. The contours of the egg viewed from its side and a slant should be significantly different. Even a simple object like an egg will look different when viewed from a different angle. When drawing from an unaccustomed angle or drawing an unfamiliar shape, we must naturally figure out where the object is located and the angle from which it is observed. In case of an egg, draw in a line and cut it into slices. By observing the plane made by the slice, the angle of the egg should be easily grasped and changes in contour lines should become clear. Think of the combination of the human body parts as a combination of “eggs” of different angles.

关于用线来表现人体的方法，可以用画鸡蛋的例子来说明，首先将鸡蛋横放用轮廓线从正面描绘，非常简单。其次，从斜侧面来描绘，其轮廓则跟正面的形状大为不同，就是一个很简单的鸡蛋，由于角度稍微不同，形状却大为改变。因此，当描绘不习惯的角度或形状时，往往不易掌握其位置及其描绘的方法。这时不妨在鸡蛋上描绘实际的线，并予以横切即可透过切口面来掌握其角度，同时根据它来掌握轮廓线的变化。利用不同角度的鸡蛋组合原理来理解人体各部分之间的相互关系。









HEAD & FACE

头和脸

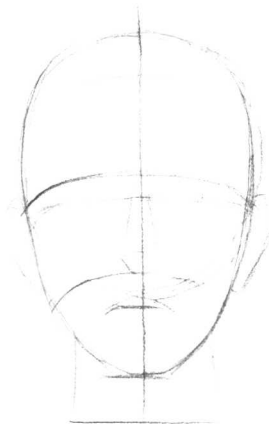
When drawing the human body, draw the head first. This is because the head is used as a basic measure to determine the correct body proportions. The length of the human body is 7.5 to 8 times the length of the head when drawn to correct proportions. How to draw the various expressions of the face will be covered in a future volume.

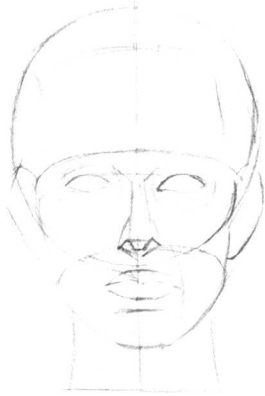
First draw the head in the shape of an egg. Then, draw the contour lines. Draw the median line of the face. Next, draw a horizontal line connecting the eye-eyebrow region and the ears. Likewise, determine the general position of the head, eyes and nose and the angle of the face viewed from the perspective of the artist. Pay careful attention to the fact that the detailed shape of the eyes, nose, and mouth differ significantly depending on the angle of the head and face. Draw rough contour lines first. At this time it is not necessary to draw the eyelashes and the hair with detailed lines.

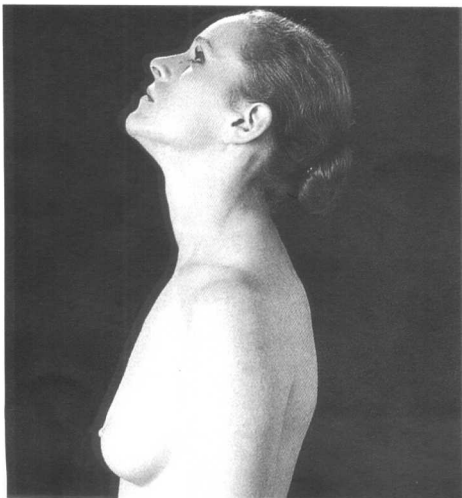
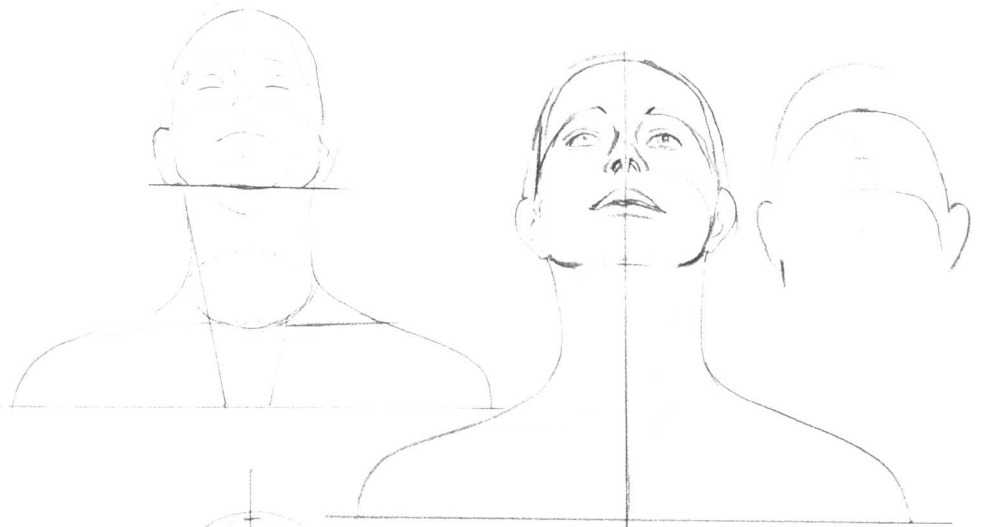
在这里练习画人体，首先从头部和脸部开始。因头部和脸部是取得全身比例(人全身高度约7.5头长~8头长)之基准的缘故。

有关脸部的各种表情的表现方法另书介绍。这里首先练习头部形状画法。

开始将头部视为鸡蛋的形来描绘轮廓线，并分别画出脸部的中心线、眉和眼的连接、两耳的横线，如此即大致可以确定头部和眼、鼻的位置或由画者所看到的头部、脸部的位置。要注意头部的倾斜角度不同，则眼、鼻、口等细部的形状也不同，用粗略的线条逐步描绘。这时，眉毛和头发不必明确描绘。











BODY-FRONT
人体的正面

