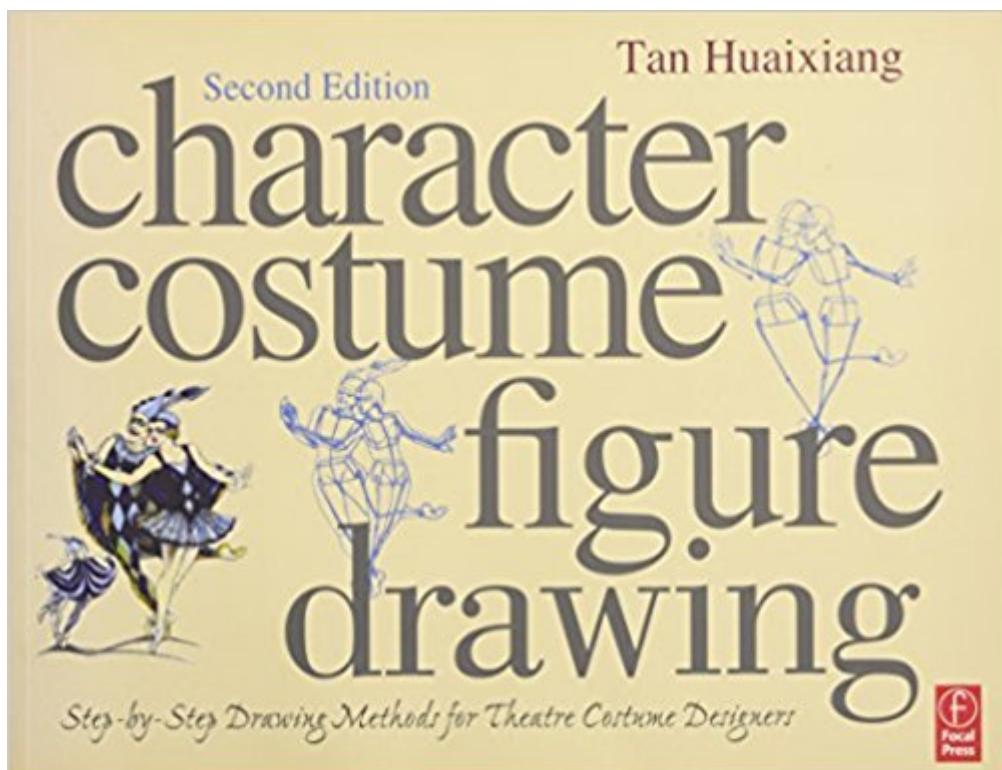


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# Character Costume Figure Drawing: Step-by-Step Drawing Methods For Theatre Costume Designers



## **Synopsis**

Character Costume Figure Drawing will develop your drawing skills to improve your renderings. Not only is this book gorgeous and inspirational, but these comprehensive visual images carefully illustrate--step-by-step--how to successfully render dynamic characters with personality and life. This book presents drawing instruction with detailed breakdowns of various types of characters. Maternal? Elderly? Sassy? Sexy? It all starts with body proportion, bone structure, body masses, facial expressions, and the hands and feet. Hats, props, fabrics, and choice of medium are all thoroughly covered to ensure the ability to develop convincing lifelike characters. Includes unique three-step drawing guides that develop the sketch from stick figure to full-blown character. Detailed examples of how to draw faces, hands, and feet. Learn to draw realistic fabrics in a multitude of colors and textures. NEW: Learn to draw your character based on the time period they are from. NEW: Learn to draw children and music/dance characters.

## **Book Information**

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## **Customer Reviews**

"At present, I know of no other books that address this important aspect of costume design. I am particularly pleased that the author addresses CHARACTER so heavily in her presentation of material. This is, after all, what plays are about."--Madeline Ann Kozlowski, Emmy Award winning Costume Designer and Professor of Costume Design"Not only are there body types, movement and mediums. It covers fabrics and works in a way my students can understand as well as use. The artwork is lush! A must for any design teacher."--Barbara Sack, Professor of Costume Design

This book is heaven for the absolute beginner in costume design, particularly if you have great difficulty in drawing. I was originally loaned this book by my theatre design professor and I would up just falling in love with it. I absolutely cannot draw to save my life, especially costume characters, the human figures and figures in costumes. But this book will walk you step-by-step in how to draw figures and then take you through the process of adding clothing, texture, color, etc. to create a costume rendering that you'll be proud of. Highly recommended for anyone serious about costume designing as it relates to theatre, as this book does focus on the theatrical aspect of costume designing. The only reason I didn't rate it 5-stars but rather I rated this book 4-stars was because there a lot of times that the author will go off on a tangent when he or she gives you instructors. Sometimes it's like you're drawing mathematical equations, but if that's the only downside to the book? Well, I still love it!

A very thorough textbook that allows you to teach yourself. It's chocked full so expect to spend some time with this book, reading and practicing. Well worth the money but not for the faint of heart! Easy to understand but will take some discipline to make it all the way through. Highly recommend for those serious about learning this artform!

beautiful book with lots of very helpful tips and illustrations for practice and ideas. It was recommended to me by a professional illustrator, and she was not wrong. This is must-have if you're in fashion or costume design, or in any illustrative profession that deals with figure rendering and character development.

CHARACTER COSTUME FIGURE DRAWING\* About the book\*\* Subject header In Theory In Application (Illustration)\*\*\* An Alternative way to illustrating\*\*\*\* Conclusion\* Character Costume Figure Drawing, 2nd Ed., is a beautiful 300+ book that maps out, from author, Tan Huaixiang, the principles, application and philosophy surrounding the designing clothing (costumes) for stage actors. The philosophical aspects deals with getting into the emotional state where one may attempt to capture the spirit of the character for a particular production. The principles, as she describes it, is based on set proportions, facial and body structure and gesture/poses. And, third, is a series of illustrations and what she deems as the steps to create accurate bodily portrayal.\*\* In Theory. This is the single most important aspect of the book. The author, Tan Huaixiang, maps out in simple steps the correct way to approach the subject of costume design for the theater stage (and, might I add it is also applicable to film and commercial endeavors as well) from a philosophical

standpoint. There's brief and broad discussion on how to "see" gender differences, racial and ethnic differences. These, of course, are stereotypical images as most of us realize that most people are a hodgepodge of different ethnic makeup. So, sketching out the profile of a "typical" Asian man may be inaccurate for Asians, say, from the West Indies where there's a considerable amount of miscegenation and facial and bodily profile are considerably different, let alone language. The same might be said for African-Americans and the multitude of diversity and unique distinctions. All this being considered this is where I believe she falls short in the area of illustrative techniques, where she attempts to put an image to her philosophical underpinnings. In Application/ By Illustration. I have some expertise on how one should approach the subject of figure drawing and I hope to explain where I have areas of contention with Ms. Huaixiang in exactly how to execute the steps in capturing the spirit of the character. How does one creating a believable visual image that works in tandem with the set department as well as the actor? It is the question that you undertake when approaching character development from a costume designer's point of view. To be brief, Ms. H's, approach is to diagram the human body based on a 3- section format (pg. 35-41)1. The head2. The chest/ upper torso3. The groin/hip/ buttocks region(\* In her description, mid section/ stomach muscle area is left out. This is a curious omission as she uses ballet dances as examples of perfect form. Now, ballet dancers do have perfect form, but the core of their conditioning is by their stomach muscles. So therefore, everything above and beneath the stomach muscles is in direct relation to it.) This is the structural foundation for her concepts. From there, Ms. H builds upon this abbreviated skeletal frame with arms and legs sections as peripheral extensions. (see part 1 in video displays)\*\*\* Ms. H's graphic style has obviously worked very well for her and it has enabled her to do the work she loves to do, but I'd like to suggest an alternative way to capture the spirit of the character that might be more simple and accurate. Although her philosophical basis I found to be sound, I'm not a fan of her execution if the purpose is to give instruction on technique. In far too many of the pieces, the male characters look and pose the same way as the female characters. The dress of the genders are, by consequence, draped over the body the same way. And, to make matters worse, many of the illustrations have characters that have bodily sections that are grossly disproportionate to the skeletal frame or in relation to it upper or lower extremity. This matters because in designing clothes it is extremely important that form-follows-function. If one description is, for example, exaggerated (i.e, torso too long in relation to the legs or the legs are far too long) the character becomes cartoonish. Body sections have to be proportionally accurate so that everything else pertaining to the design will also sync. You cannot have illustrations of male characters that are shaped and posed like female subjects: the musculature of a male is far different

than that of a female. This is why men and women walk differently and carry weight differently. (See part 2 in video) I would suggest an alternative way of capturing the human form. 1. Do not rely upon set mental models of what a person looks like. Use models, use photographs. Study form and study the walk-cycle. It is essential. 2. Be careful not use illustrations that have gross exaggerations of form, even when highlighting something other than clothing. 3. An easier way to build a skeletal frame is to use a simple 2- section process for full-body costume design. A. The torso--the area from the shoulders to up to and including the stomach. B. The lower region--waist/hip/ buttocks area down to the ankle. This is the way we normally buy clothing: tops and bottoms, shirts and pants, blouses and dresses. (see part 3 in video.) It is my opinion that, despite my misgivings with the author's the illustrative techniques this book should be owned by those who seek a career doing costume design for theater, film or commercial.

This book helped me improve my costume design sketch skills tremendously! I developed the skill of drawing costumes that actually look like they are on a body instead of a flat paper doll looking thing.

I'm one of those people who fantasizes about being a costume designer, but realizes it's not a practical career choice, but I still obsess over clothes in period films. So this book allows me to learn how to draw costumes on figures, on all kinds of body types. I like to copy all the drawings in the book to help me learn, but it also has step by step instructions. Kind of pricey, but it's a big ole nice quality book, so it's worth it, in my opinion.

I was very excited to come across this gem. I had the privilege of being one of Professor Tan's students when she was at Central Washington University in the late 90's. I learned so much from her and I was thrilled to see so many pictures of the projects I was involved in helping come to life. The book is a wonderful resource not only for designers for stage, but also as a manual to figure drawing and character development.

I can now actually draw shapes and figures ... great book for school and for personal pleasure

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