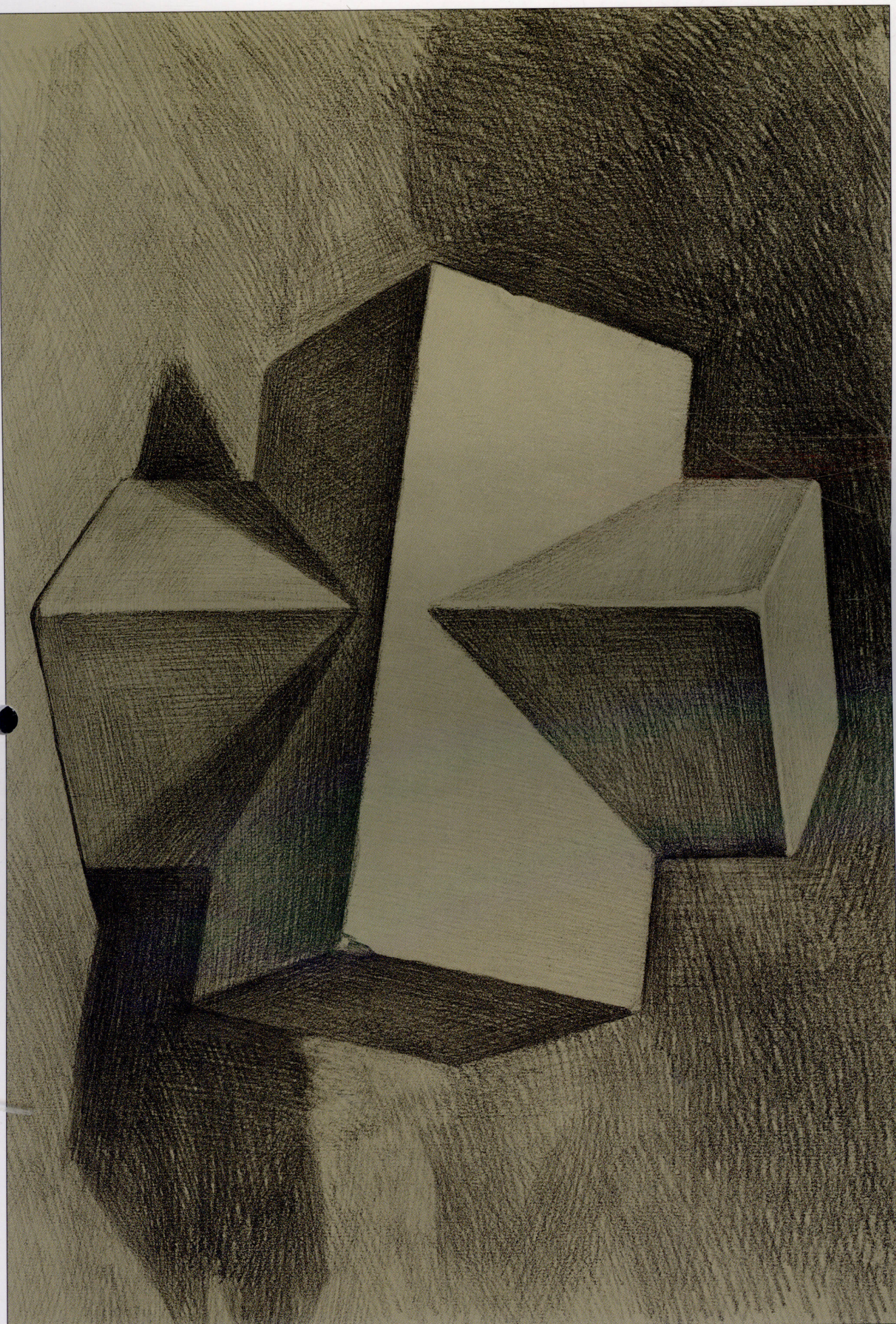
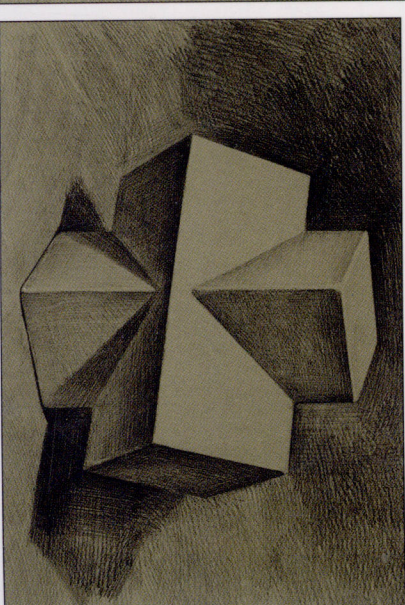
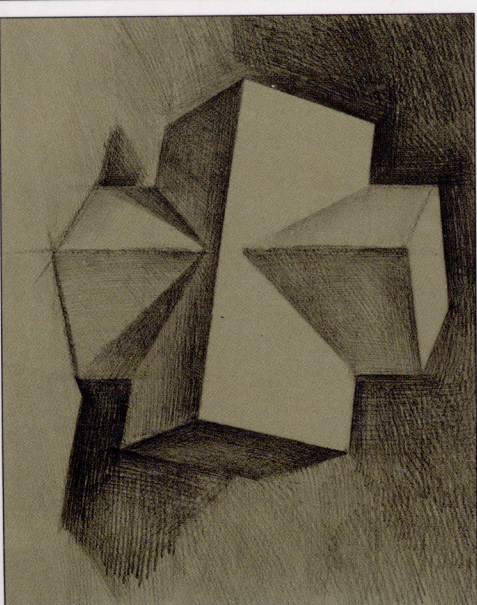
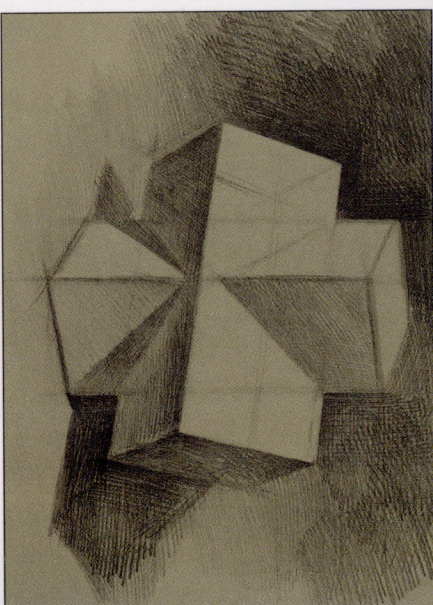
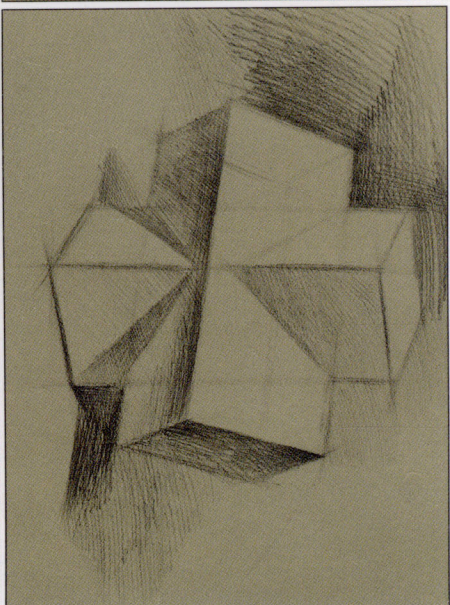
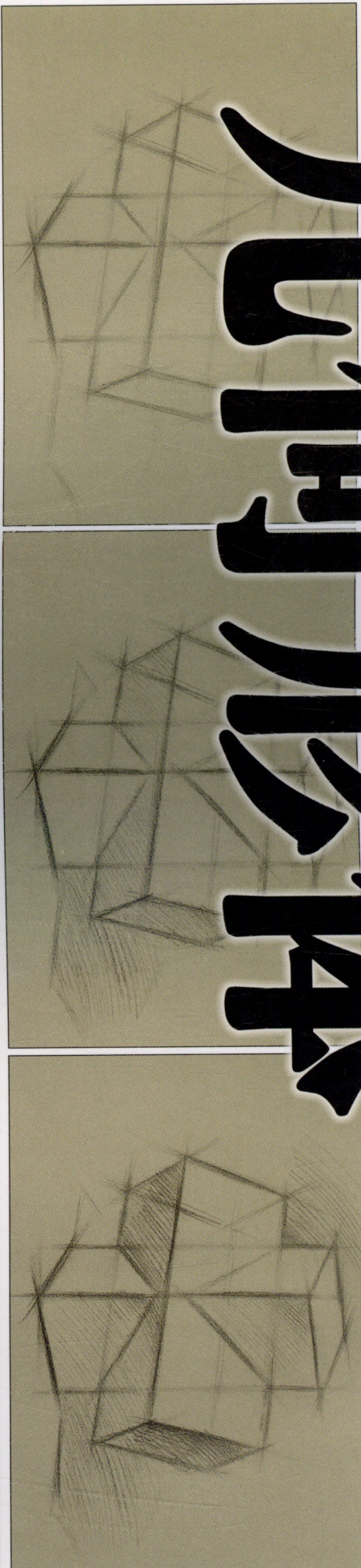


素描阶梯教室挂图

几何形体

单体

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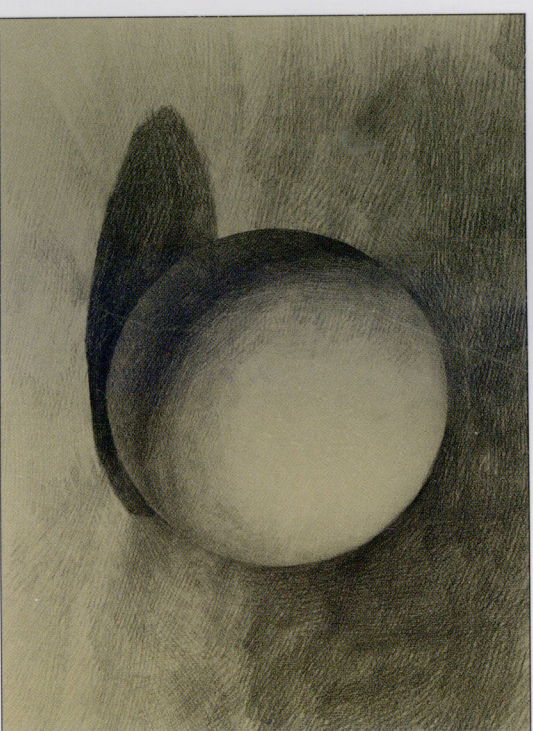
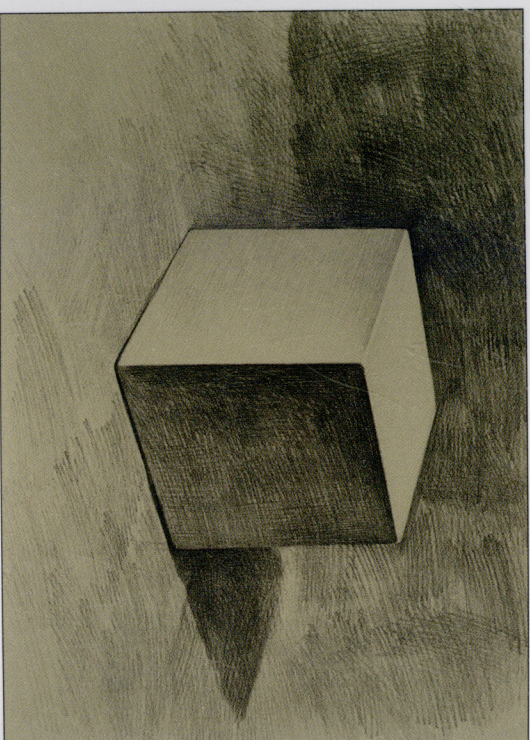
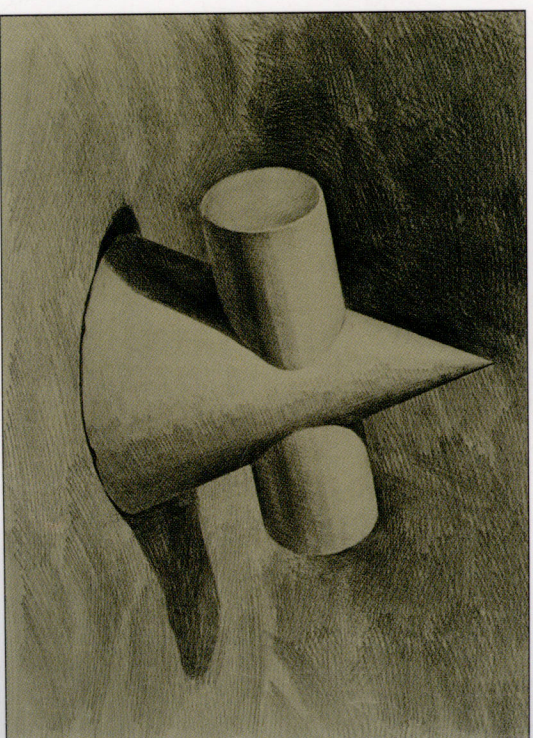
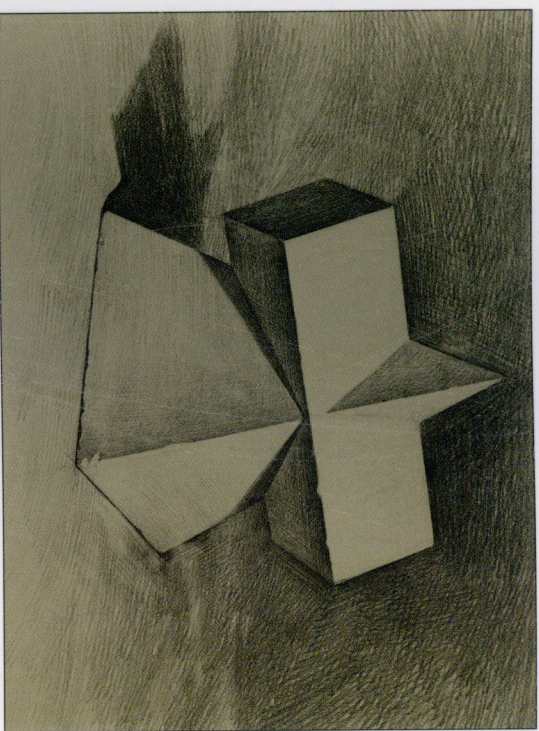
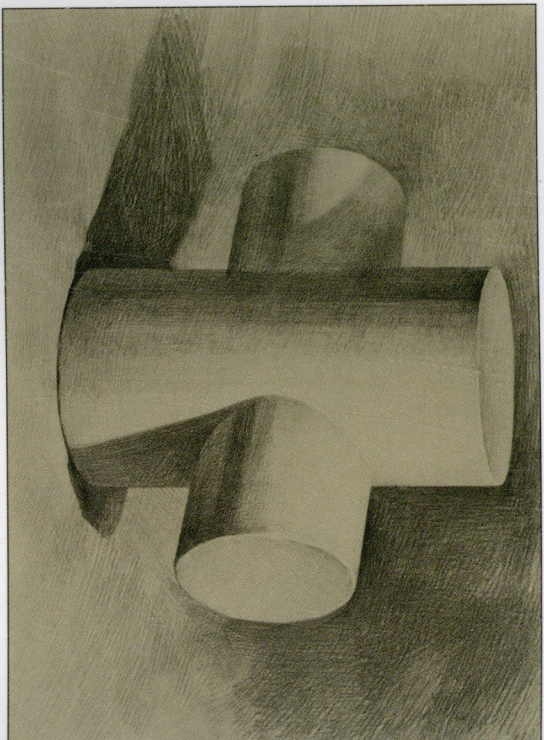
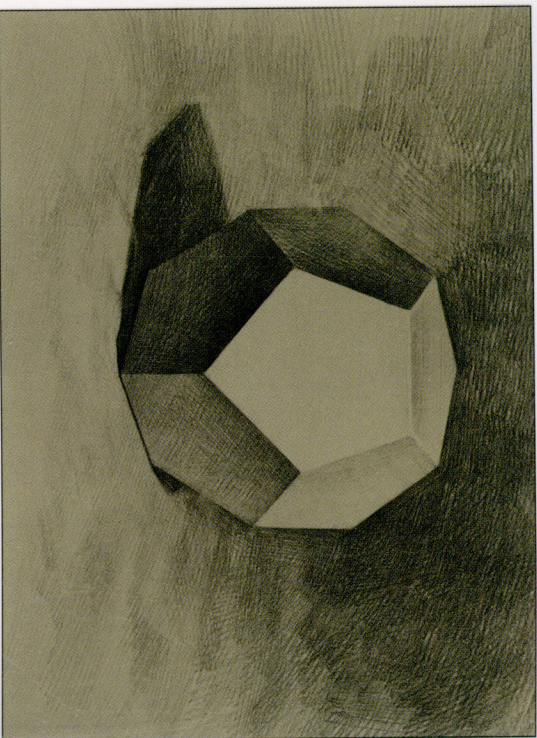


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美术基础教学范画系列
素描阶梯教室挂图
几何形体单体

孙超 / 著

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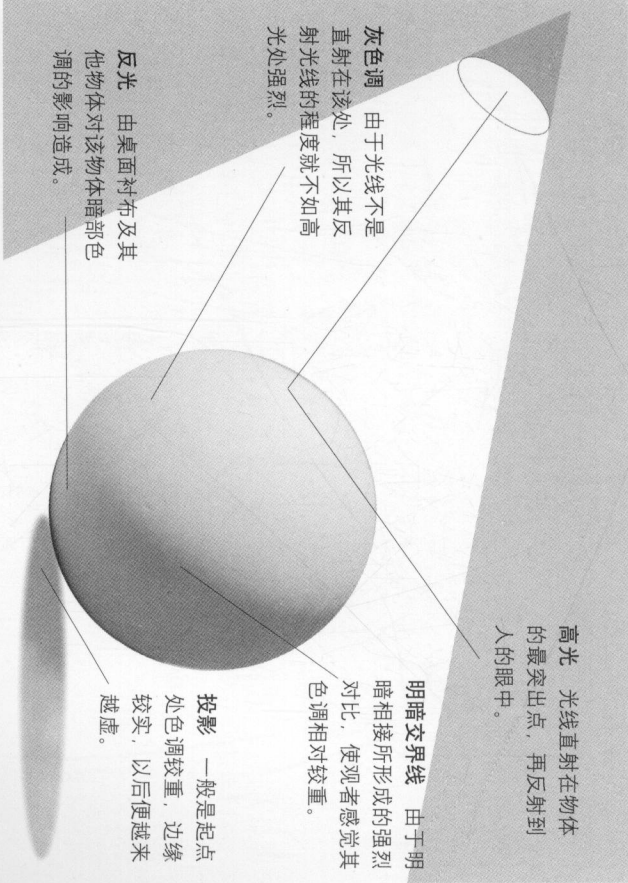
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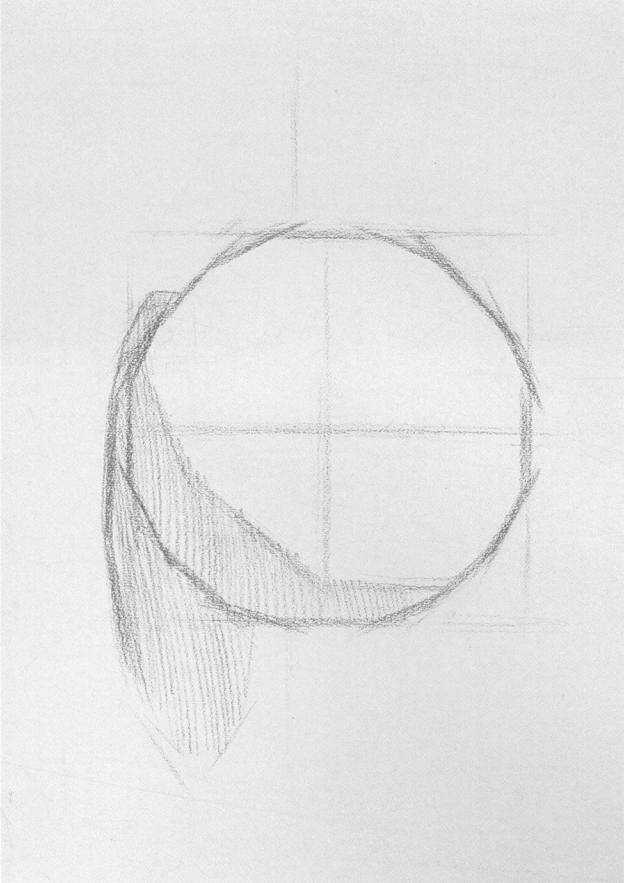


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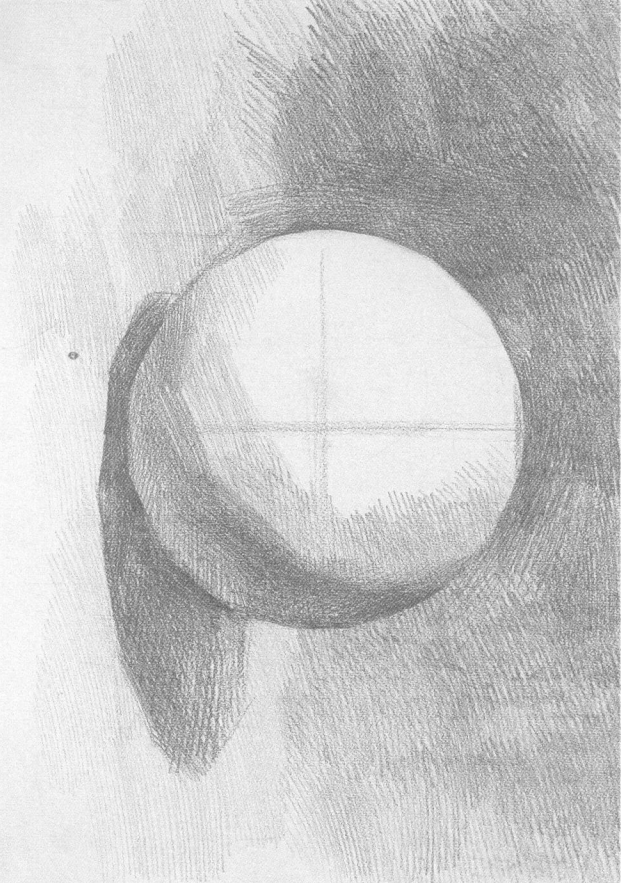
圆球体



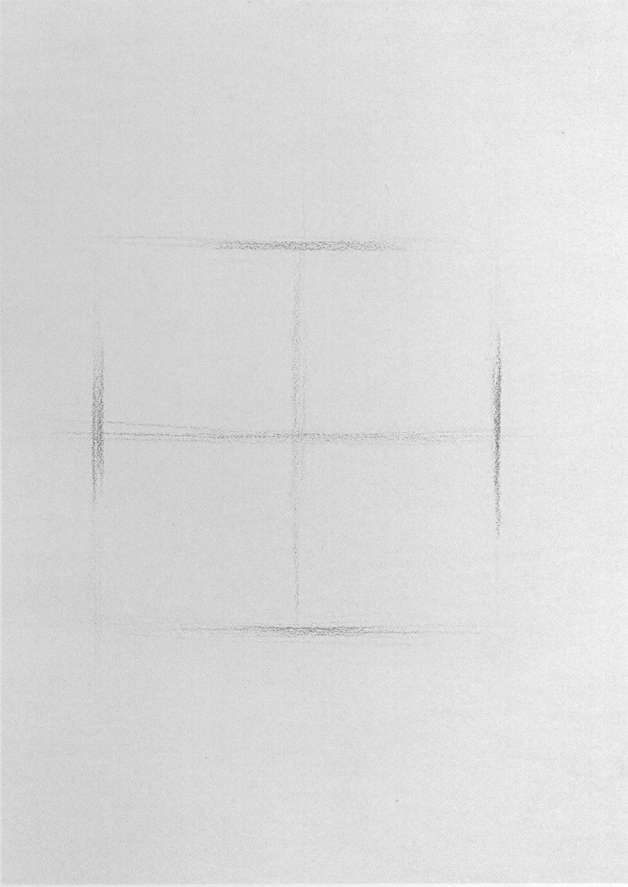
一、定位。



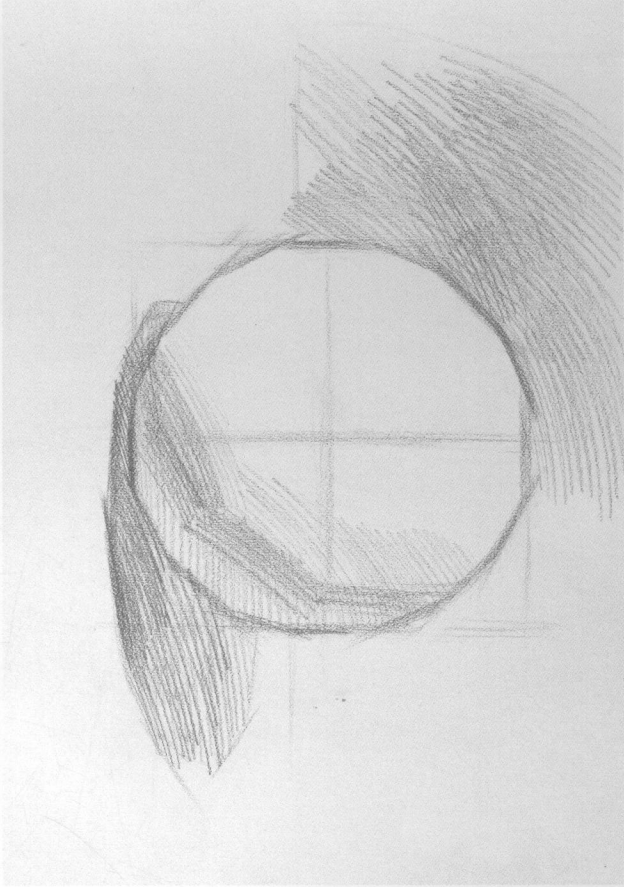
四、分出大体明暗关系。



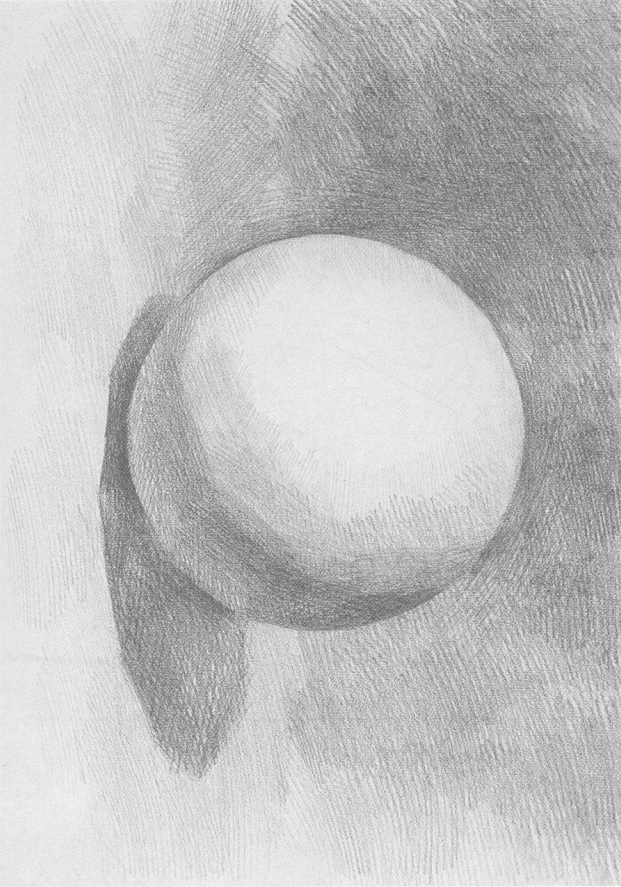
七、丰富球的色调变化，强调明暗交界线。



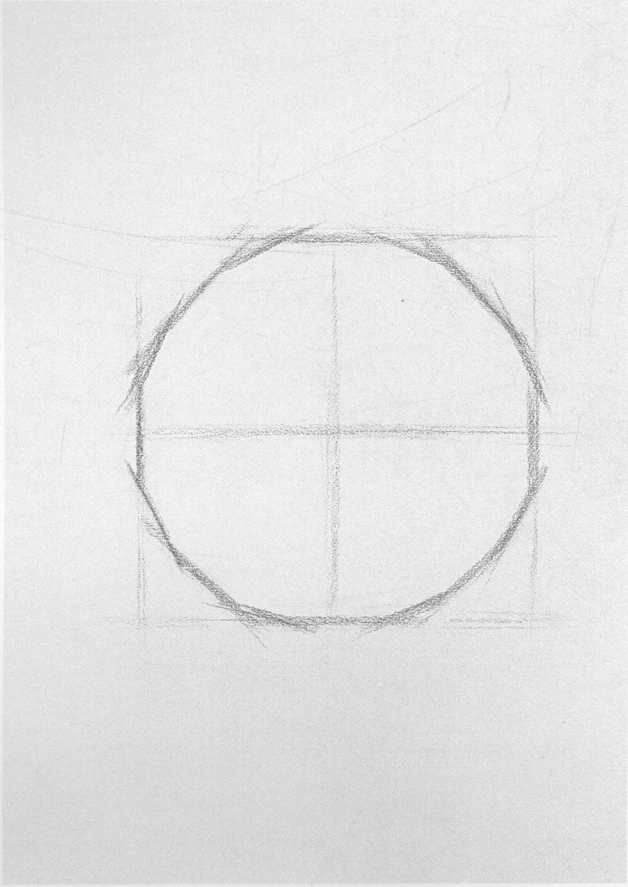
二、把球理解成正方体，并确定十字线。



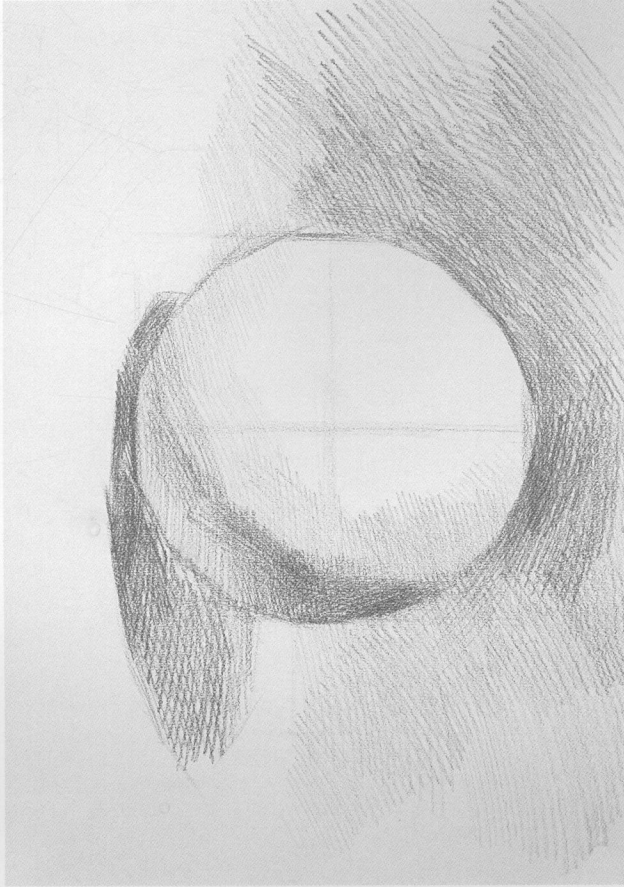
五、采用分面法塑造球体。



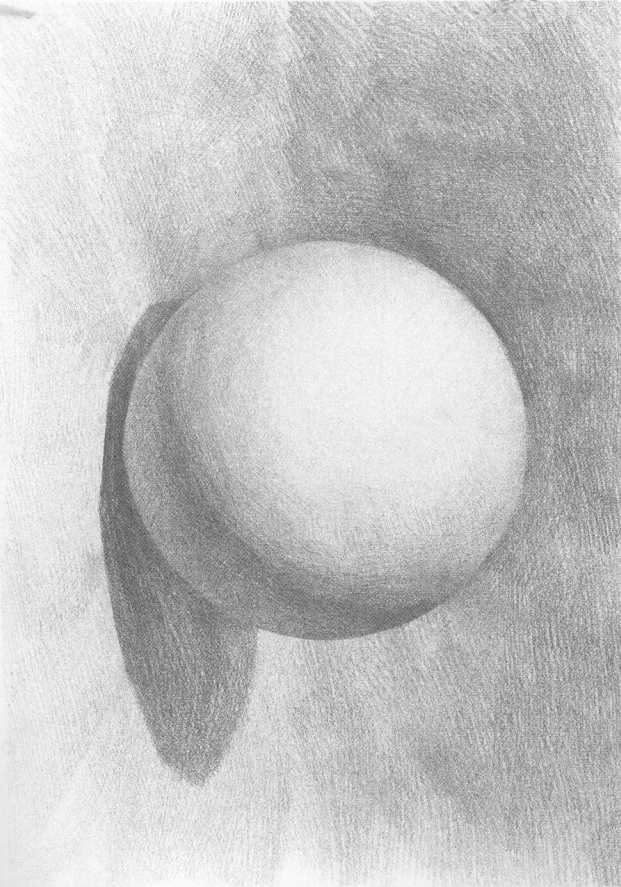
八、正确处理轮廓的虚实变化，体现空间关系。



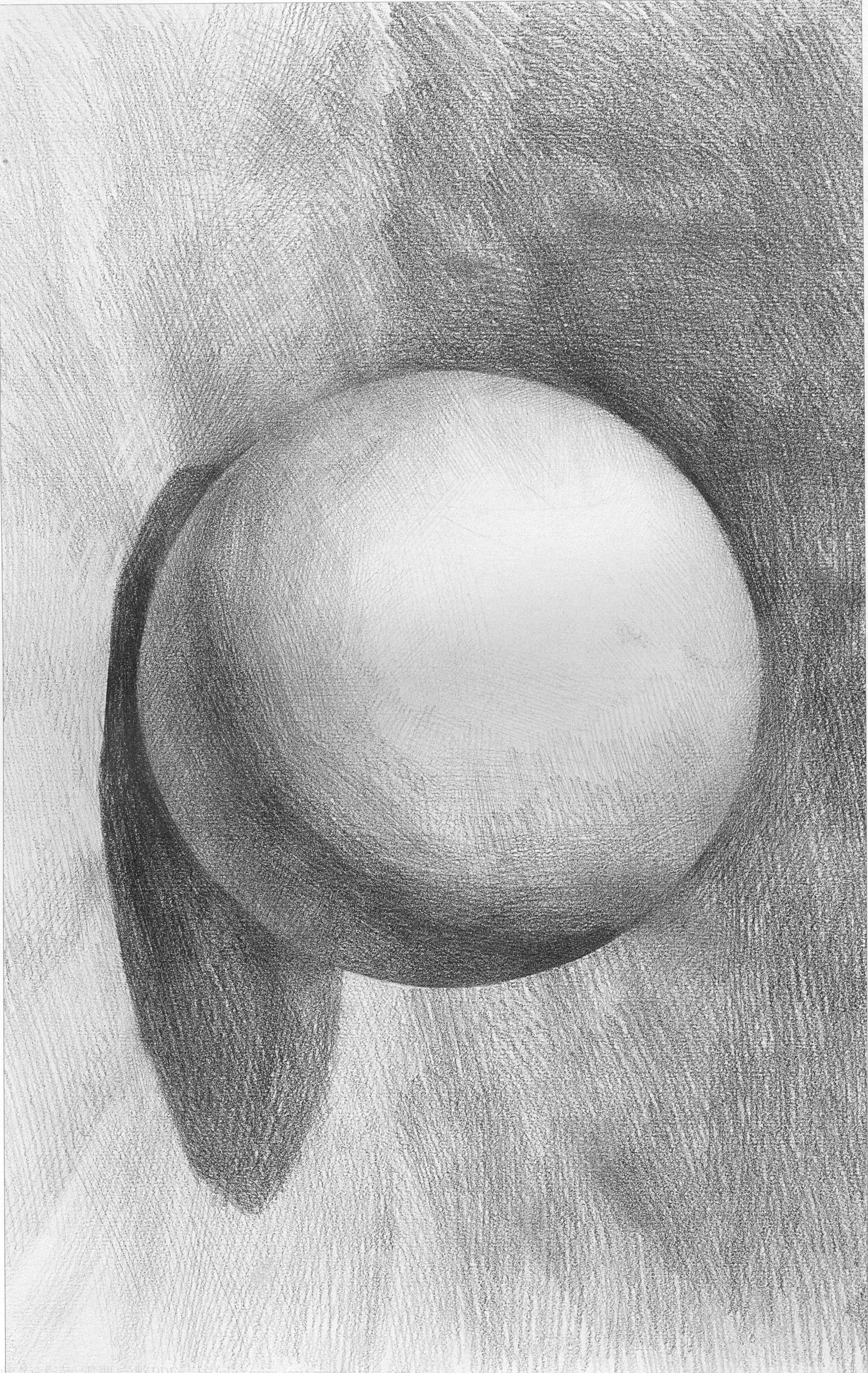
三、用直线削出球形。



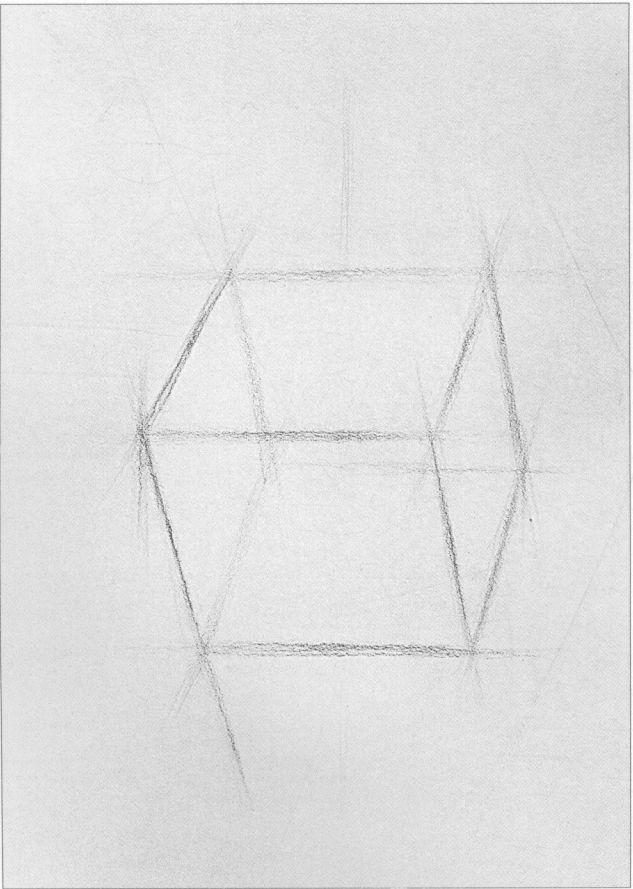
六、注意球的暗部反光。



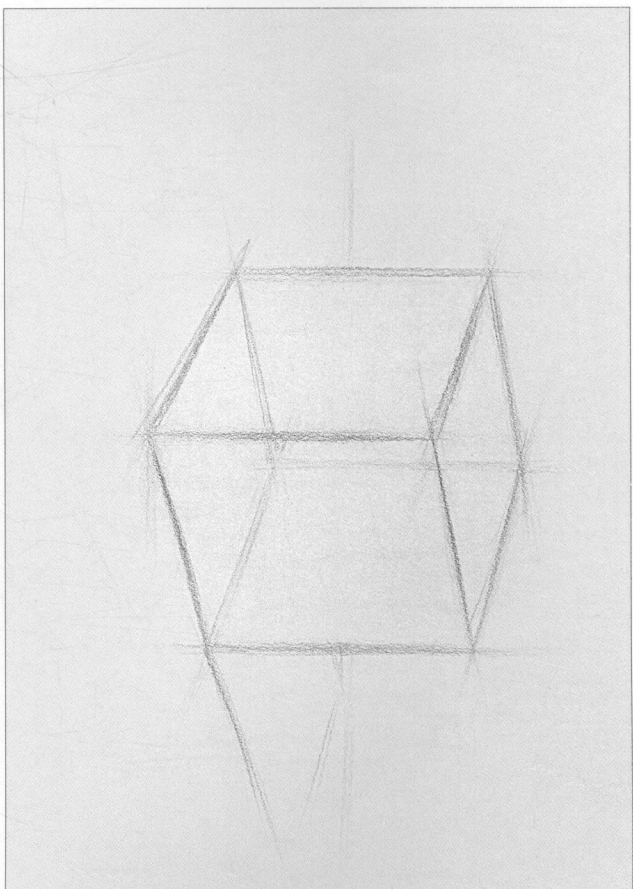
九、完成稿。表现出圆中有方、方中有圆的效果。



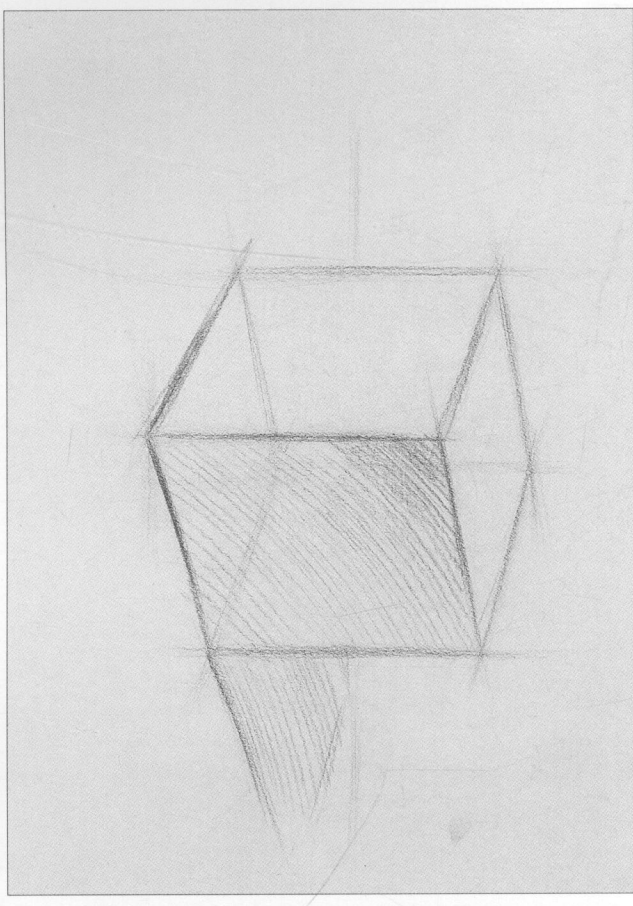
正方体



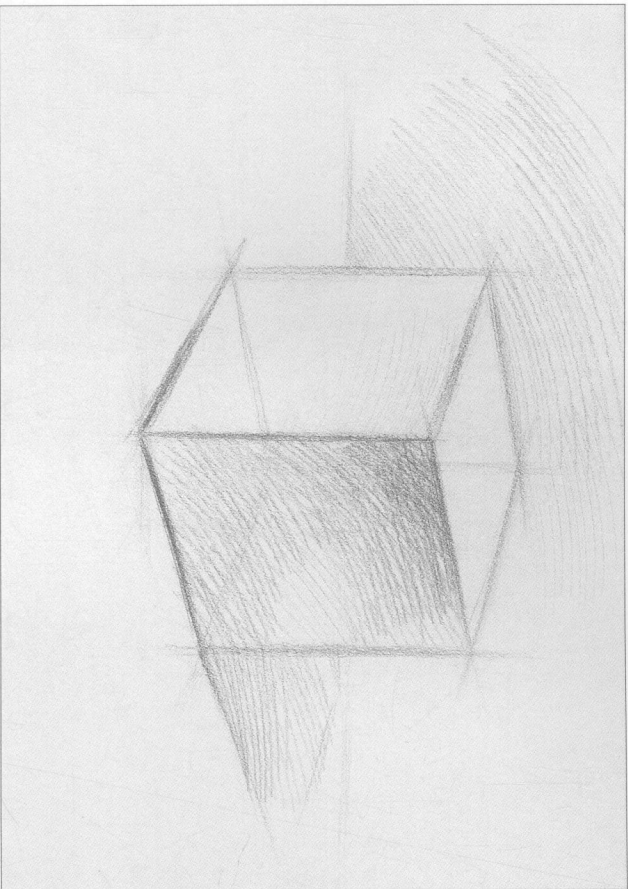
一、观察，确定构图图位置。



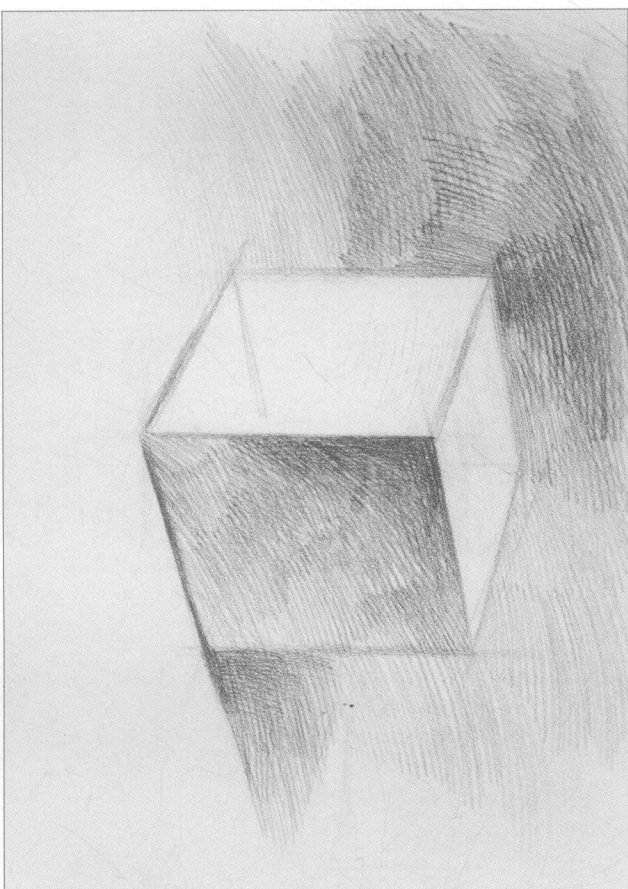
二、确定基本轮廓。



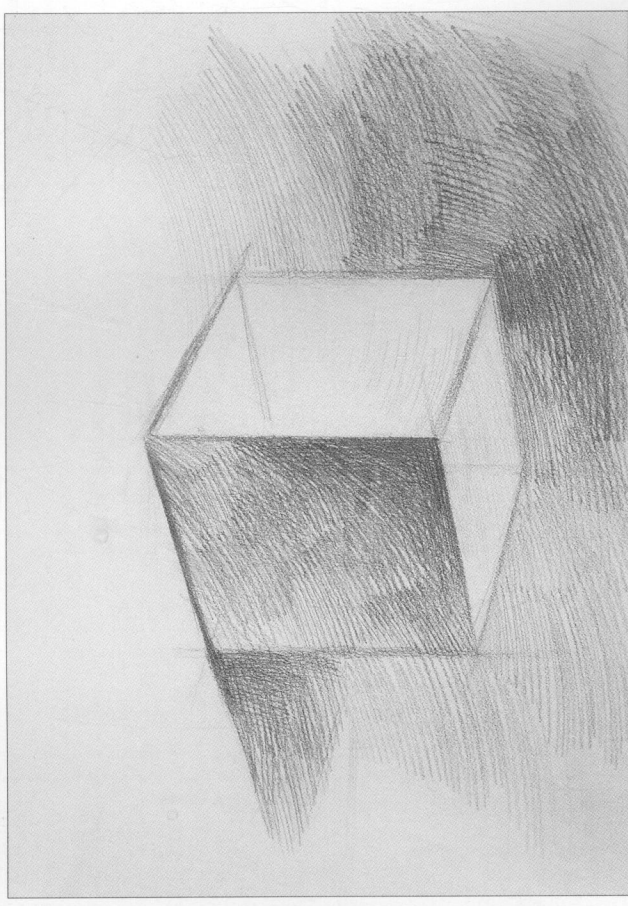
三、利用线的变化，画出前后透视关系。



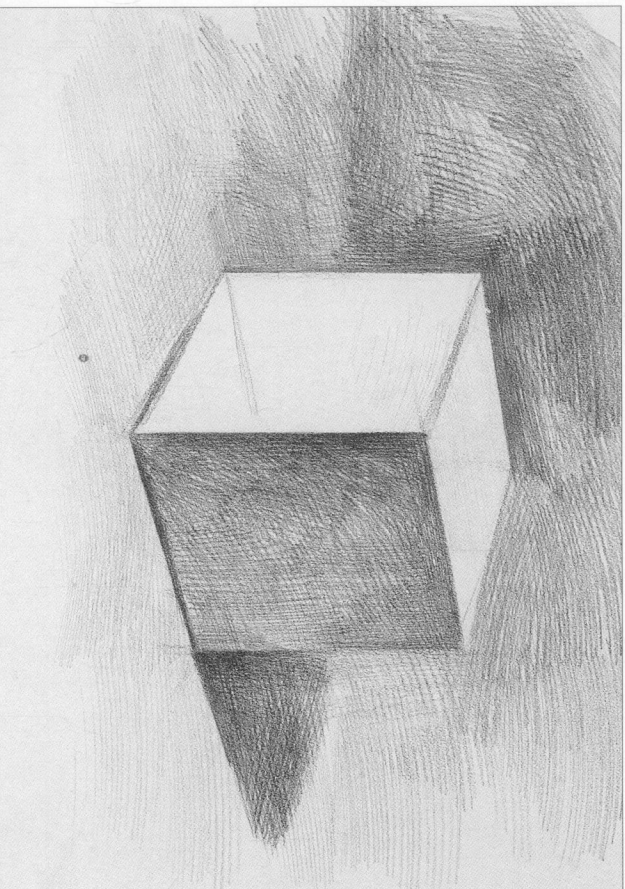
四、将暗部、投影处铺上一层浅调子。



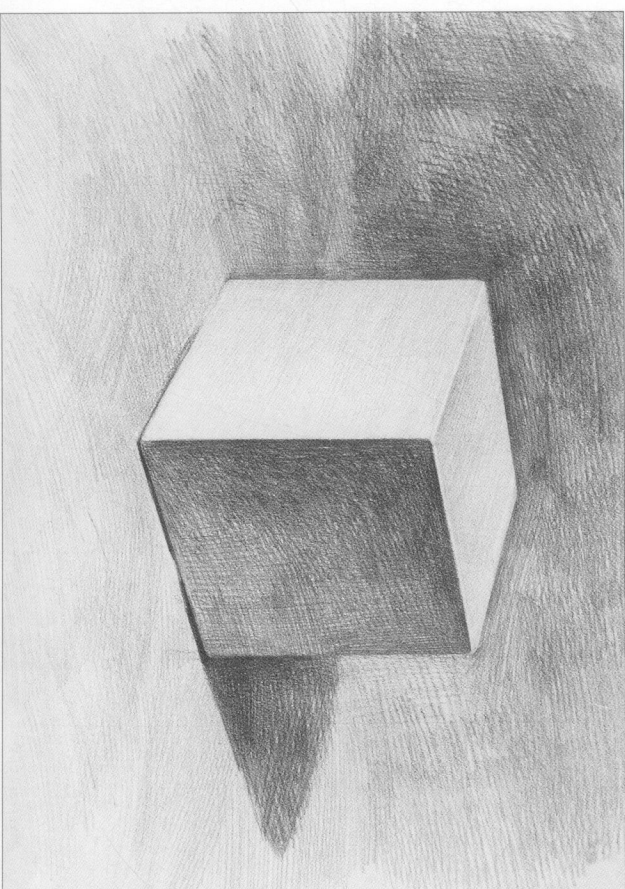
五、在整体的基础上，深入刻画。



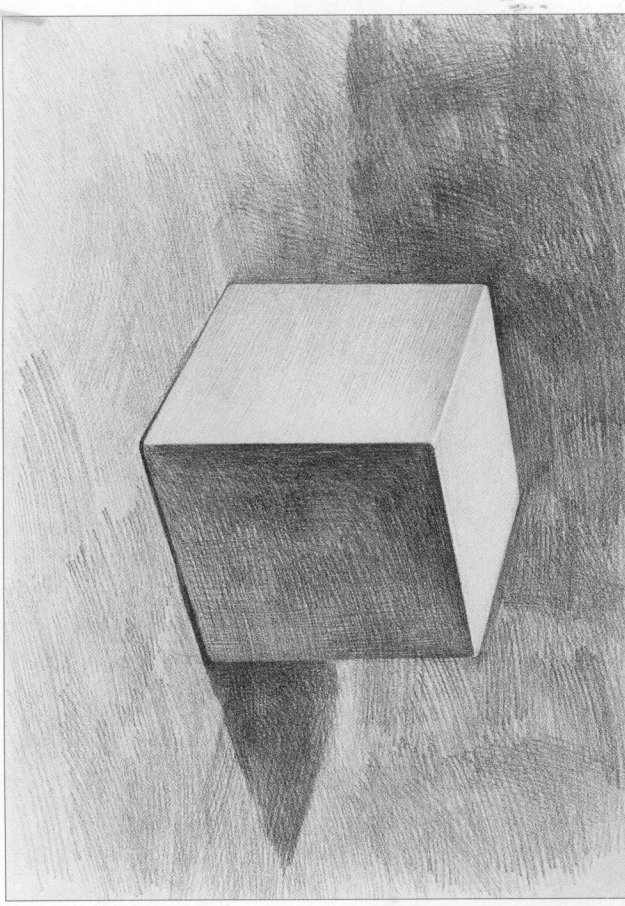
六、注意两个受光面的色调区别。



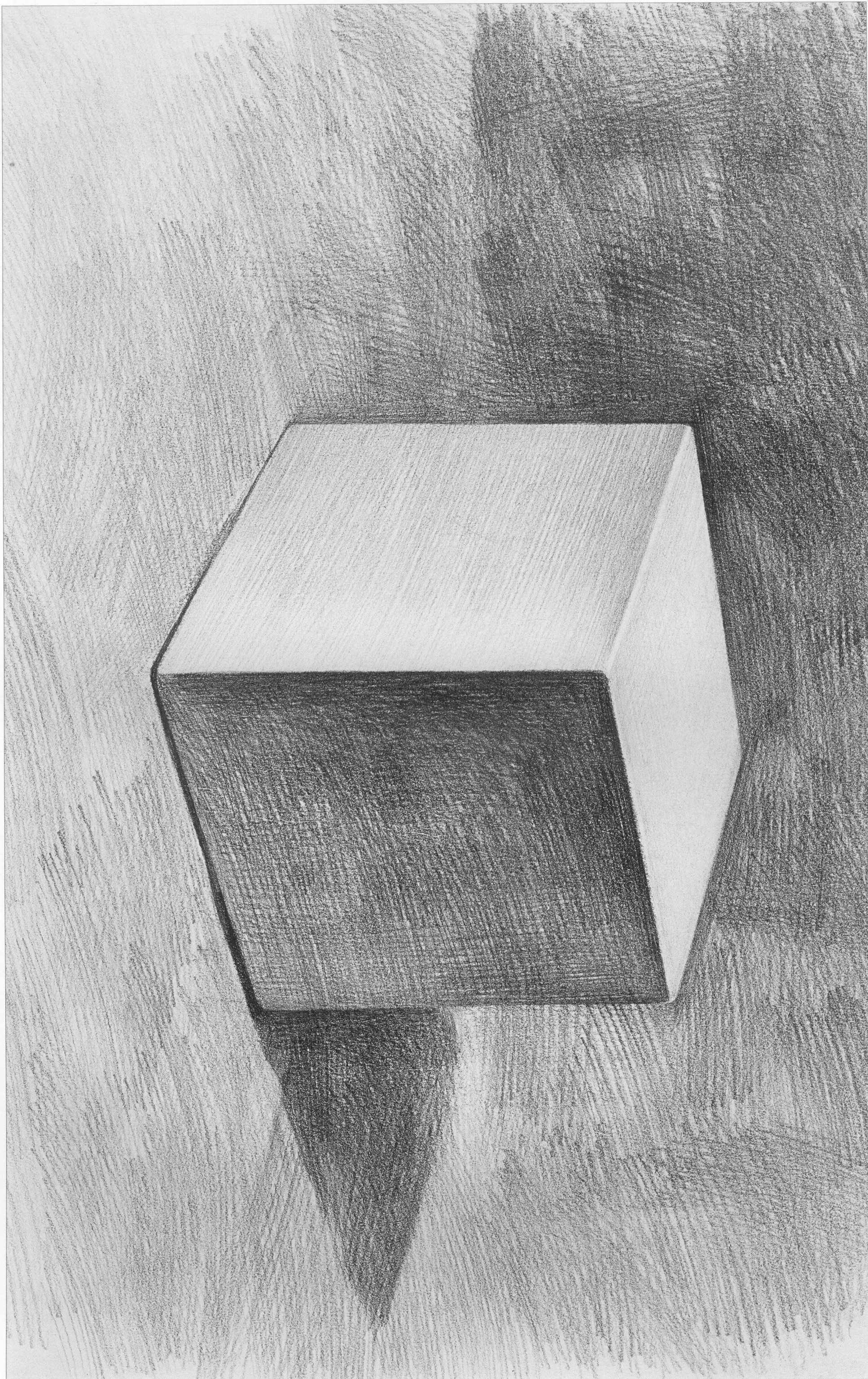
七、强调结构线，去掉辅助线。



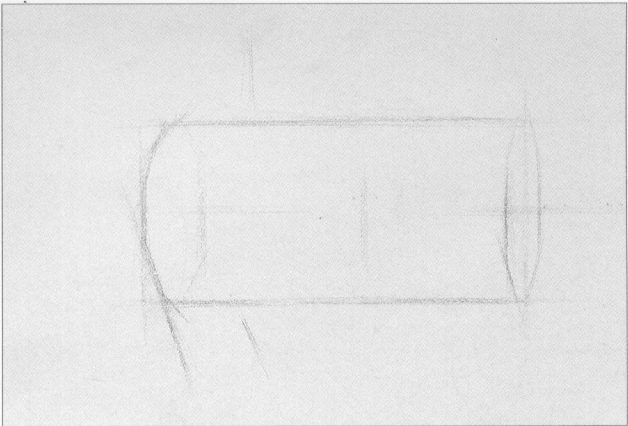
八、对正方体及环境作细致的深入与调整。



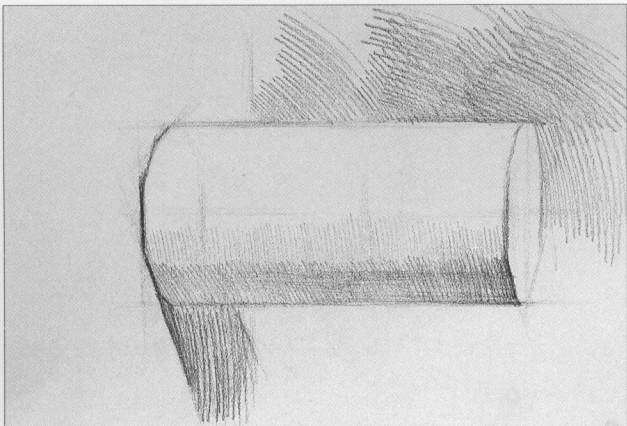
九、完成稿。加强空间感、立体感、整体感。



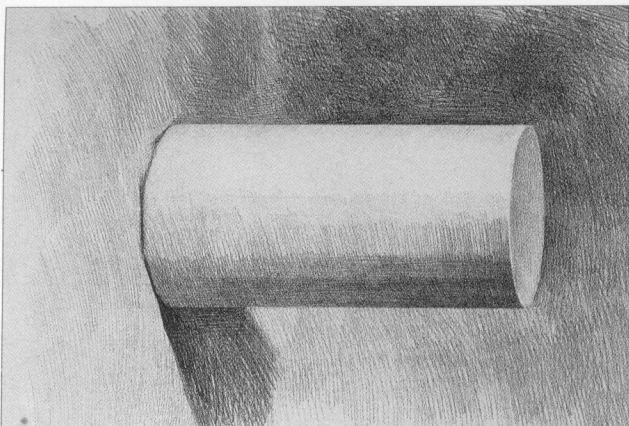
圆柱体



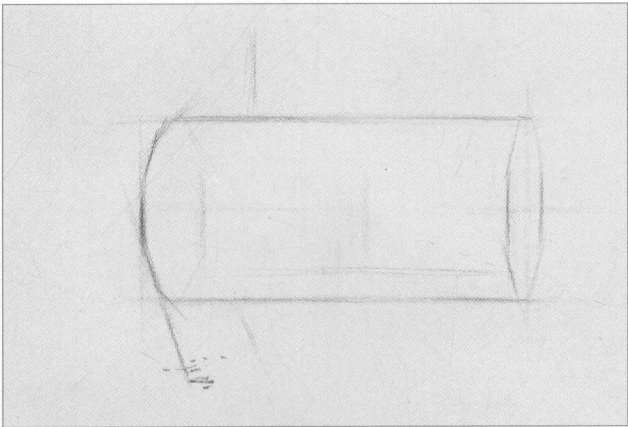
一、构图，定位置。



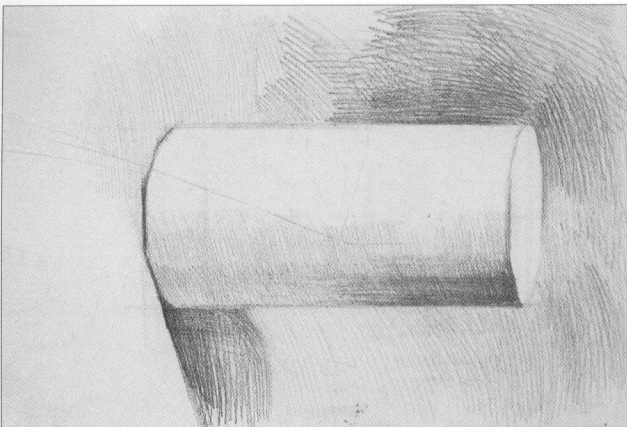
四、分出大体明暗关系。



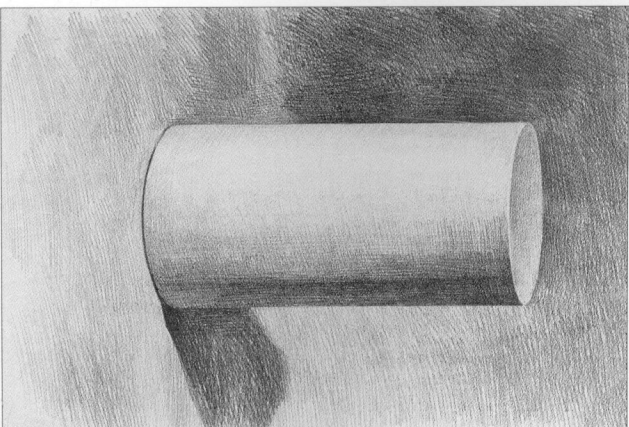
七、正确表现出画的前后空间关系。



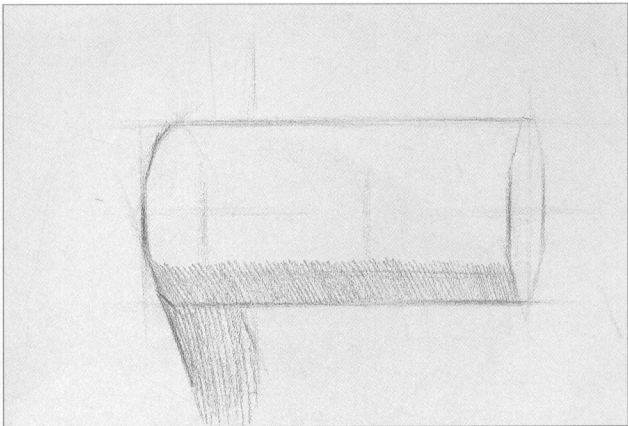
二、用轻直线概括出基本形。



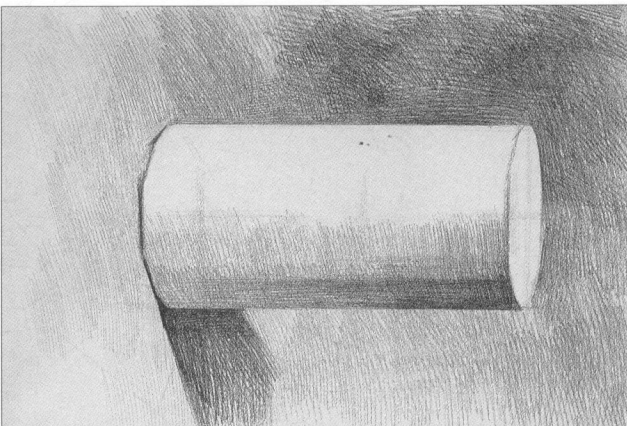
五、用分面的方法塑造形体。



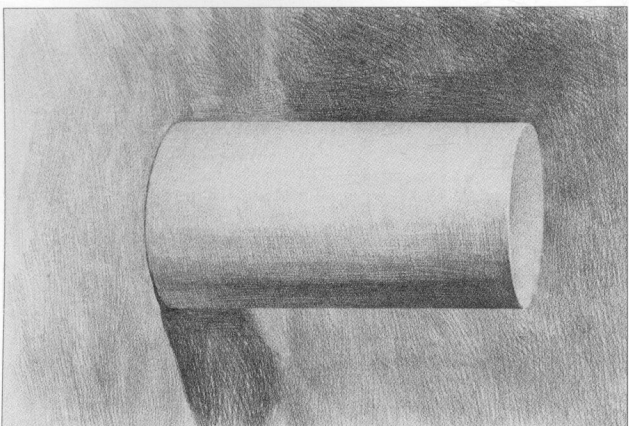
八、调整暗部和背景的色调关系。



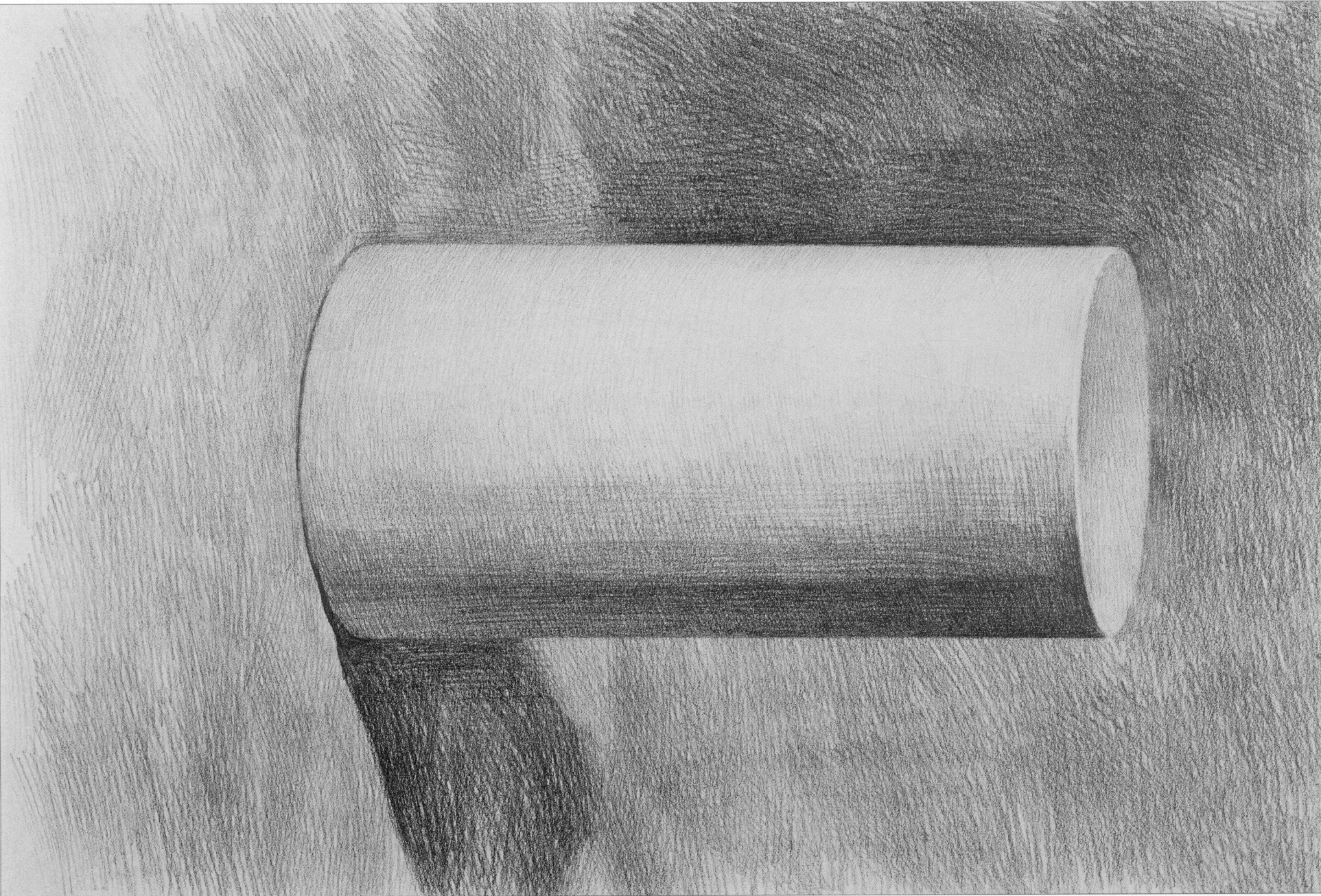
三、用直线反复找准其结构、透视变化。

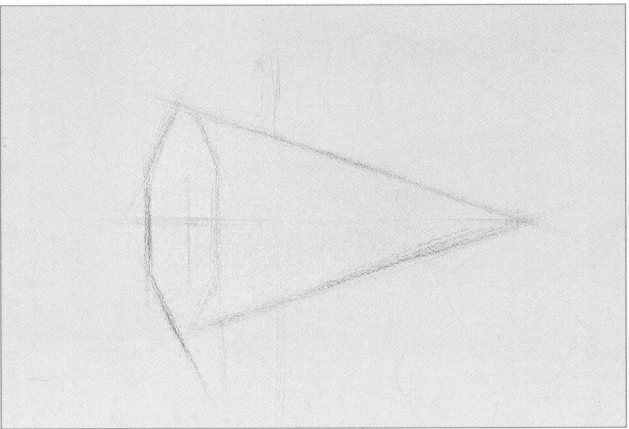


六、注意柱体上下调子的不同变化。

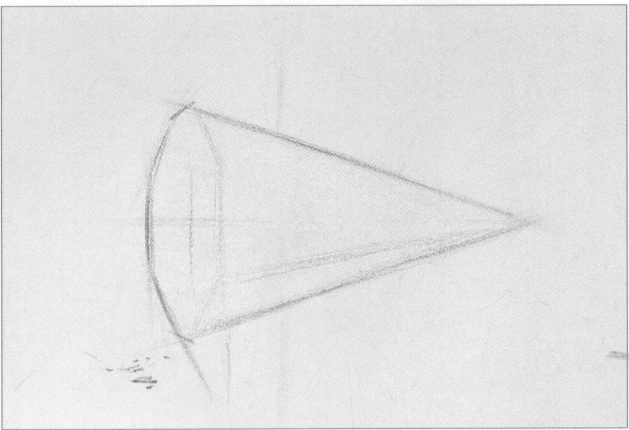


九、完成稿。通过反复比较，使画面完整统一。

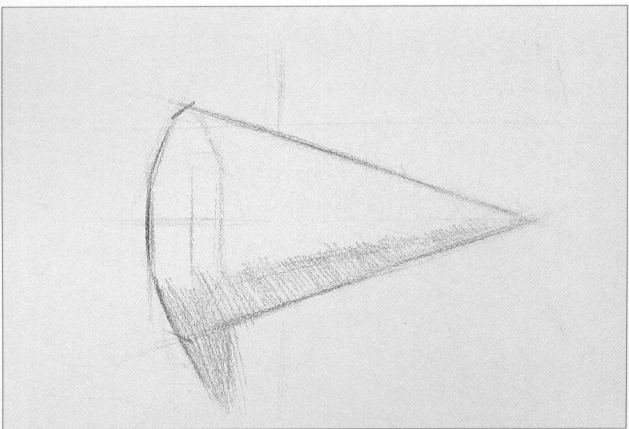




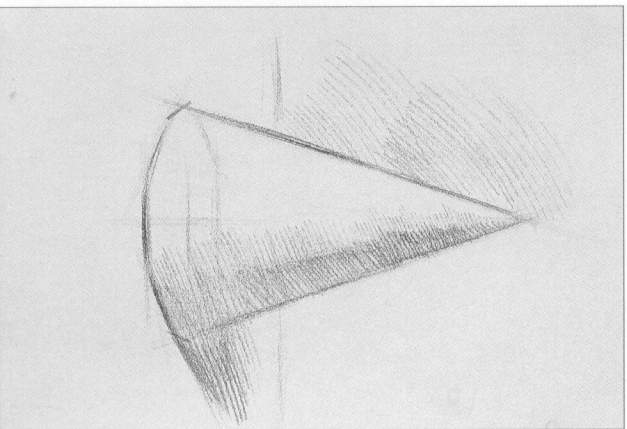
一、构图，定位置。



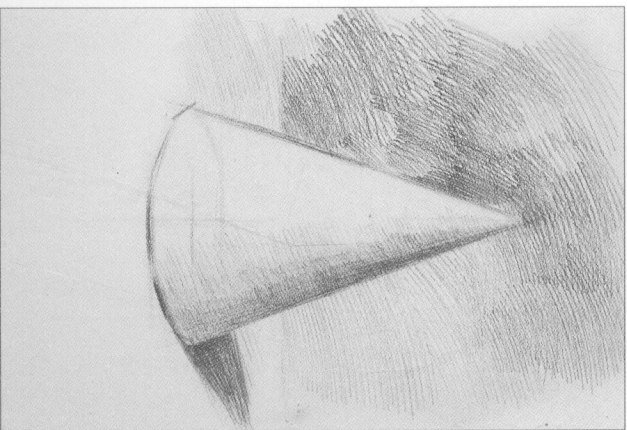
二、用轻线条画出形体和结构。



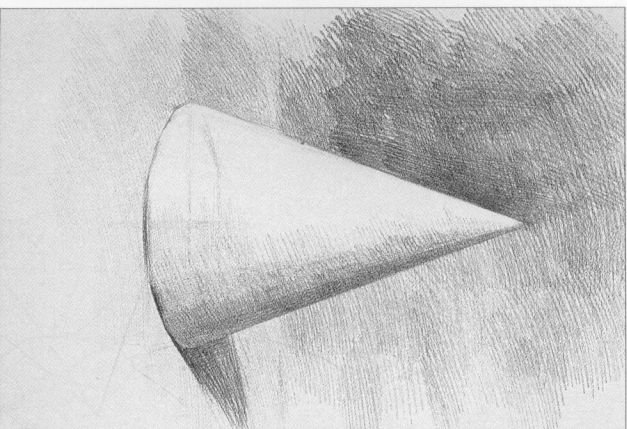
三、利用线的轻重变化，画出前后透视关系。



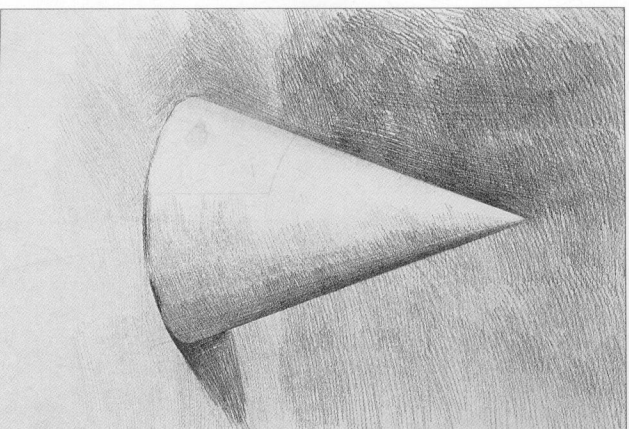
四、将暗部、投影处铺上一层调子。



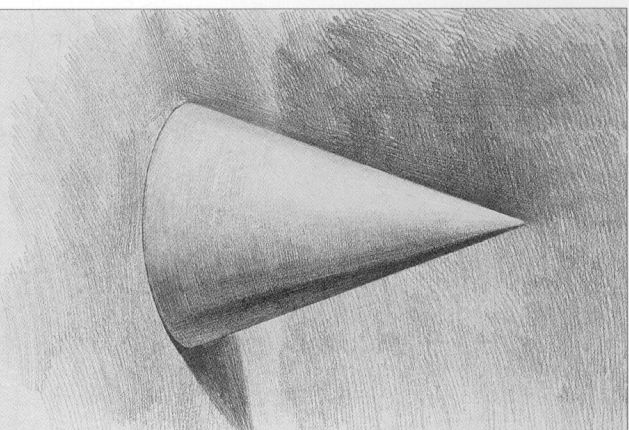
五、把锥体理解成圆柱体分面塑造。



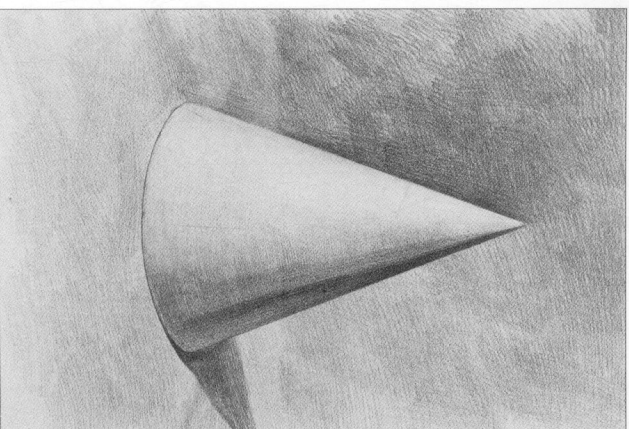
六、注意顶部到底部的色调渐变。



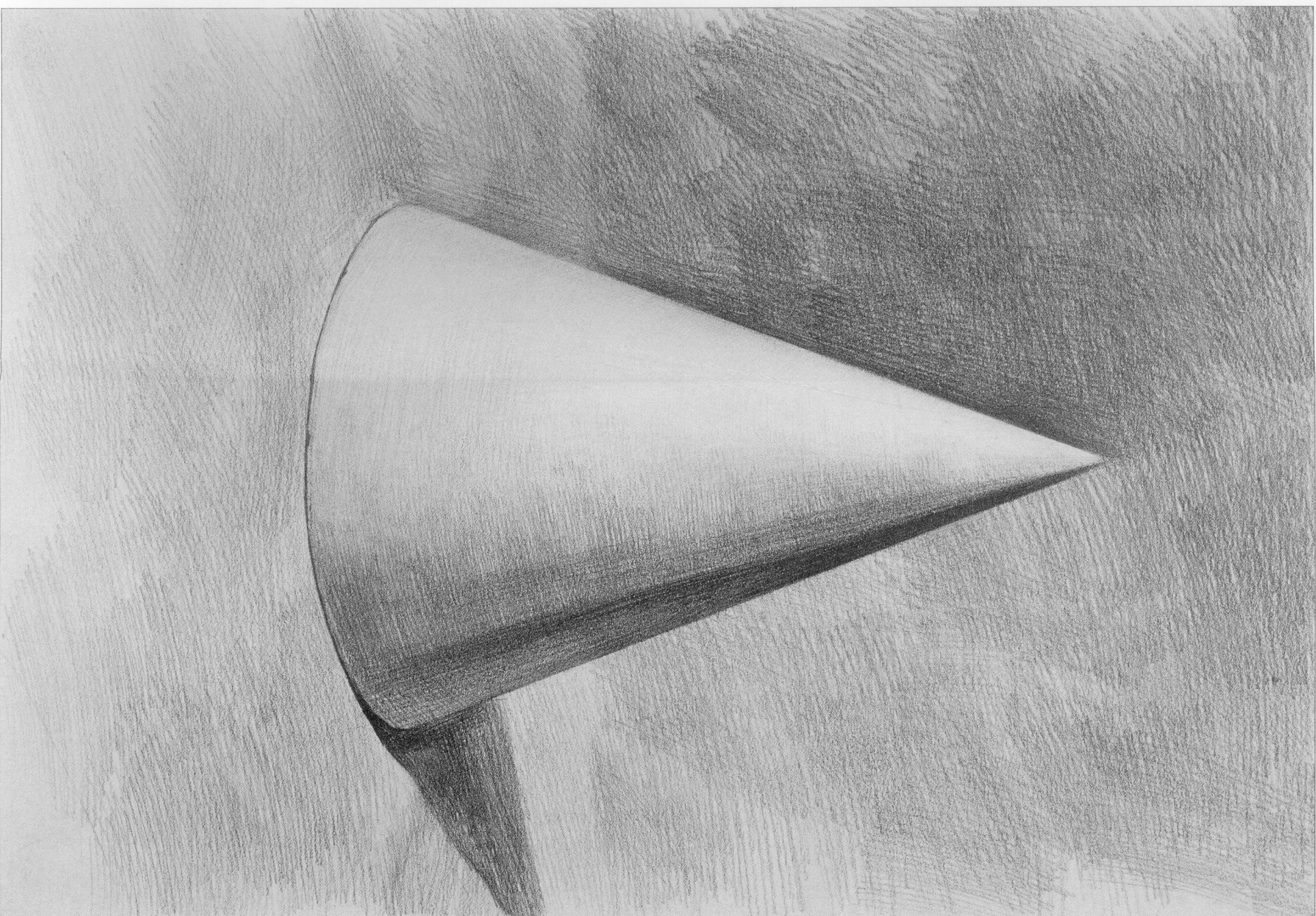
七、上部是最亮处，同时也是最暗处。



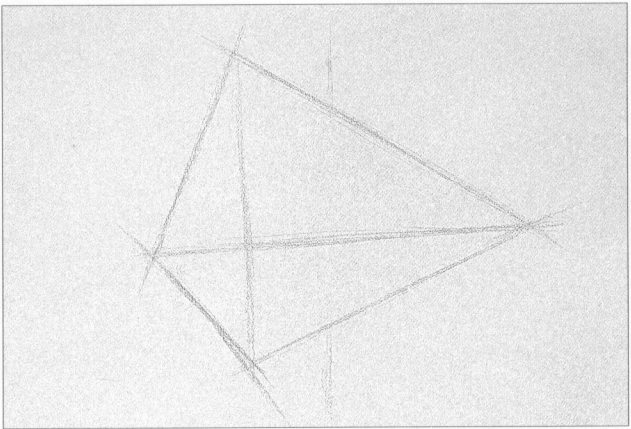
八、注意轮廓线的丰富变化。



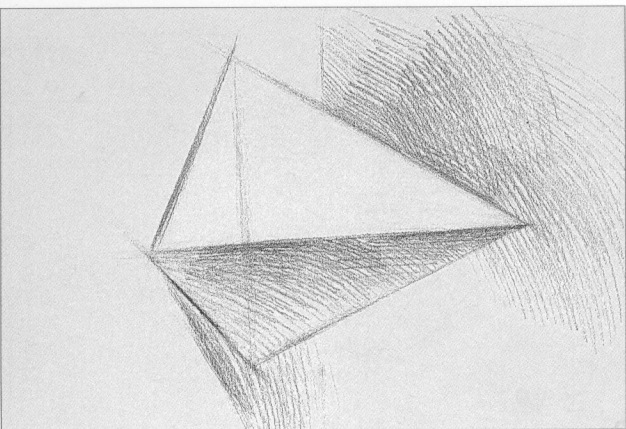
九、完成稿。从整体到局部再到整体，进行调整、统一。



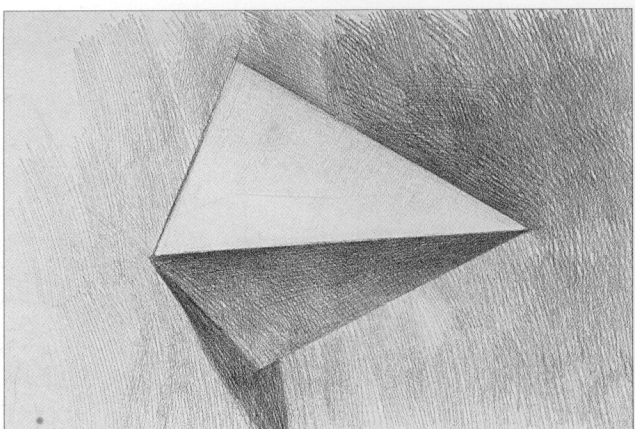
三面锥体



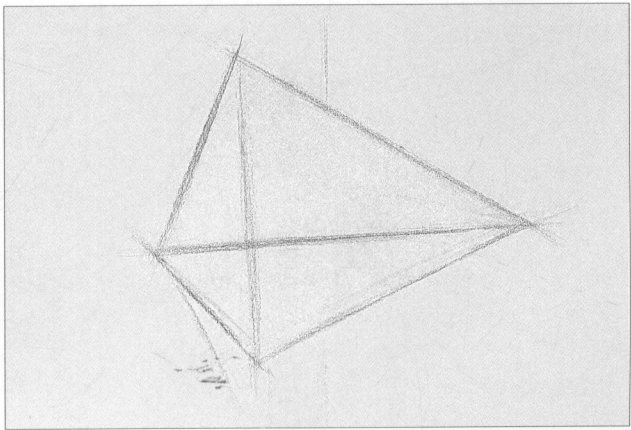
一、观察，构图。



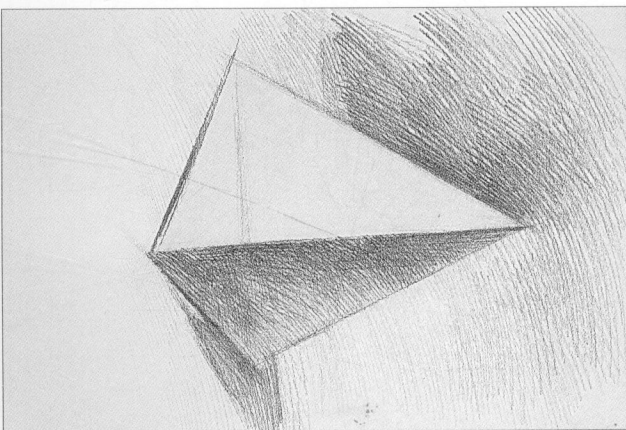
四、把大的明暗关系画出来。



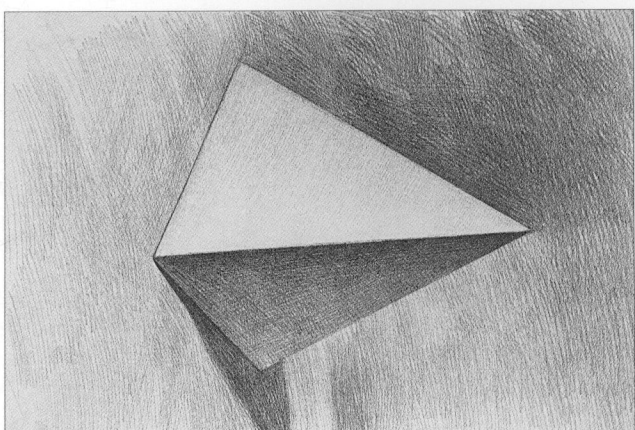
七、要清楚最亮处和最暗处都在最突出的部位。



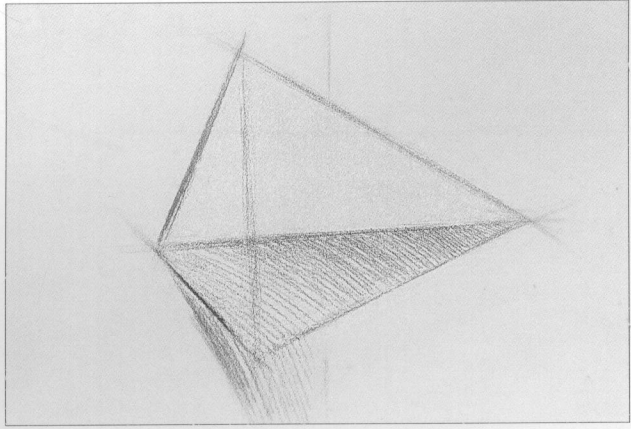
二、用直线画出基本形。



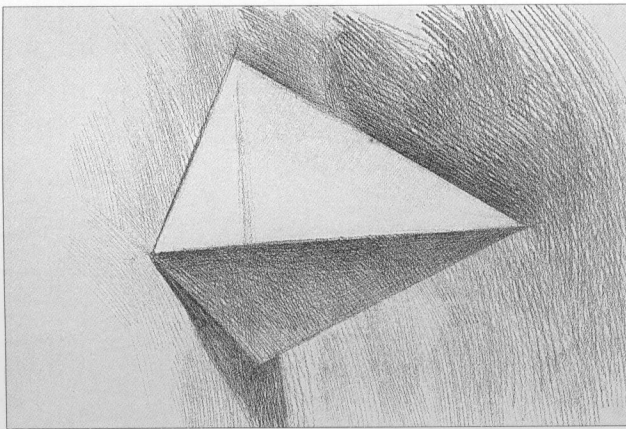
五、注意上下调子的变化。



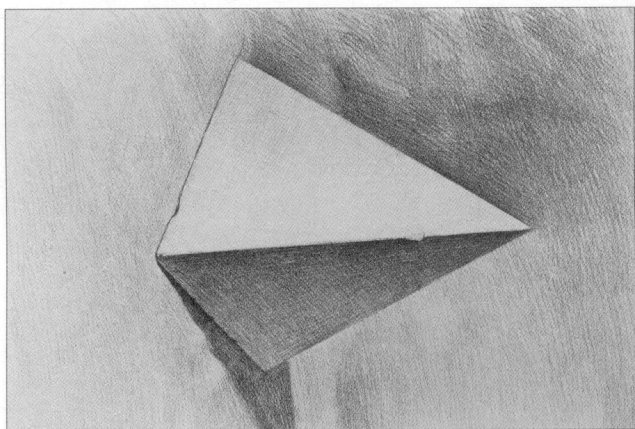
八、画出各边线的强弱、轻重、虚实等变化。



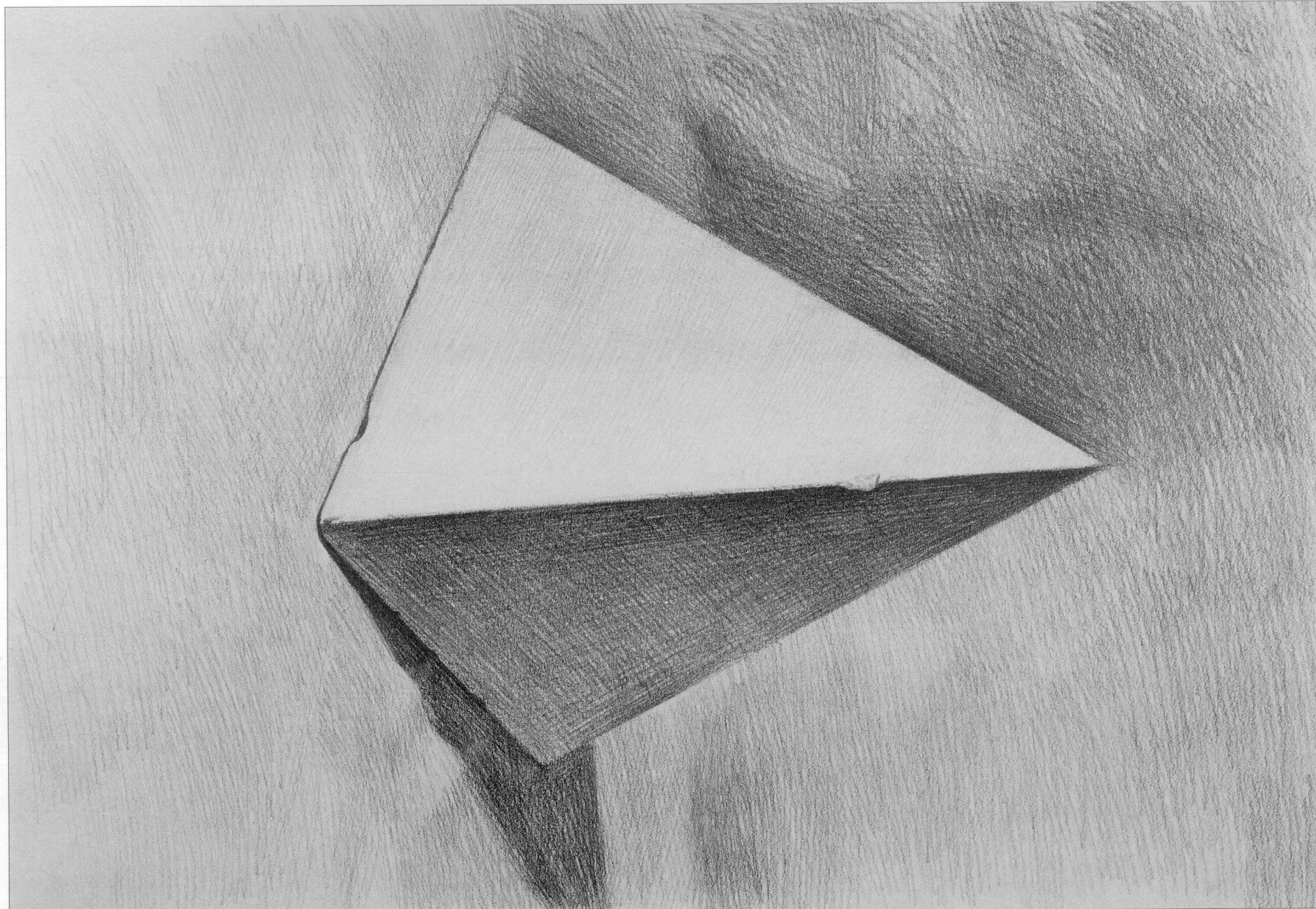
三、看到的结构线要画得重一些。

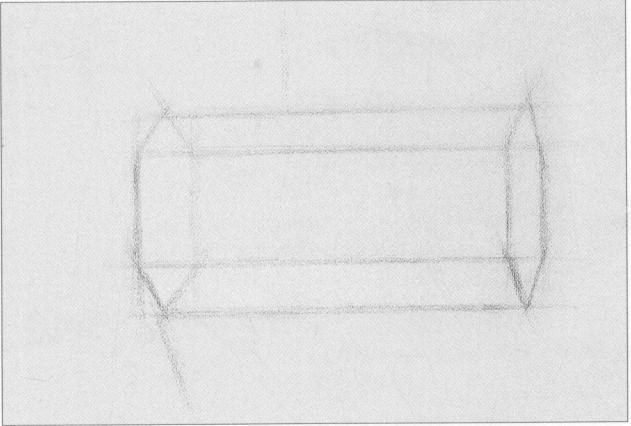


六、加强空间感、体积感。

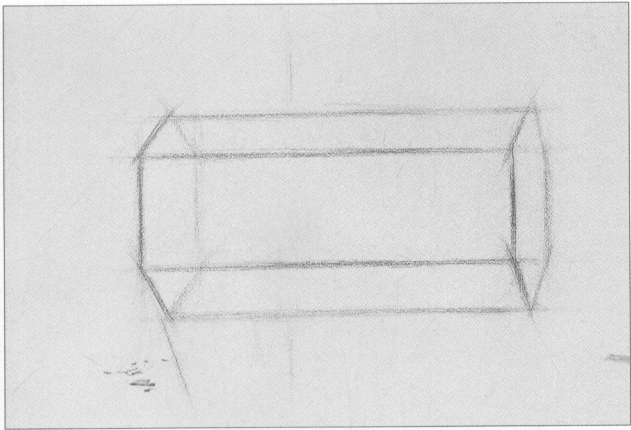


九、完成稿。在整体的基础上，丰富画面细节。

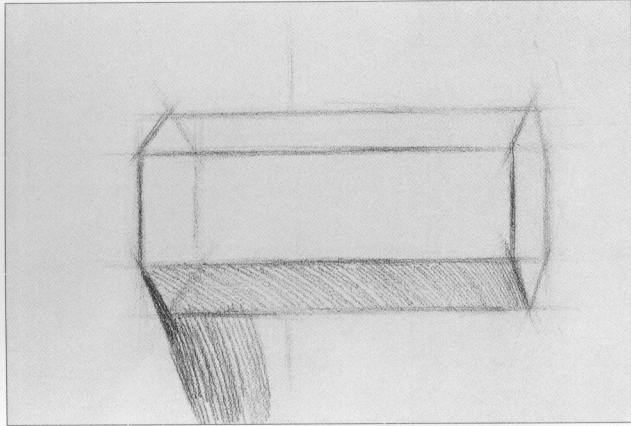




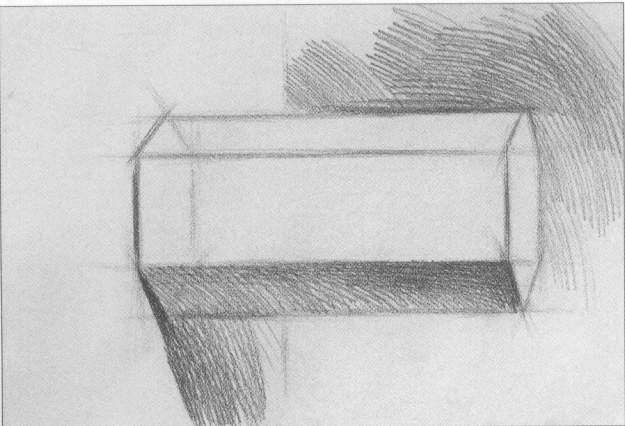
一、确定位置。



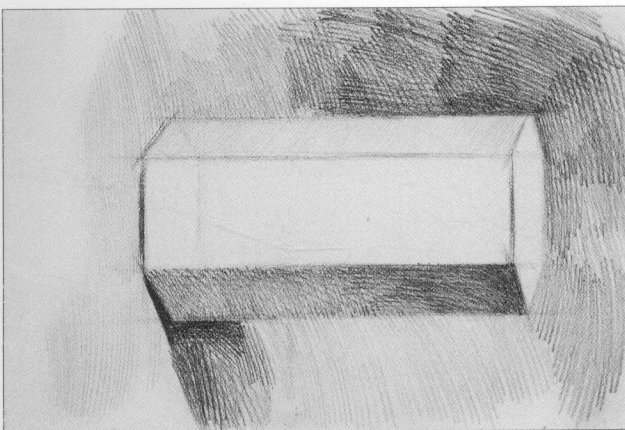
二、注意构图，上留小，下留大。



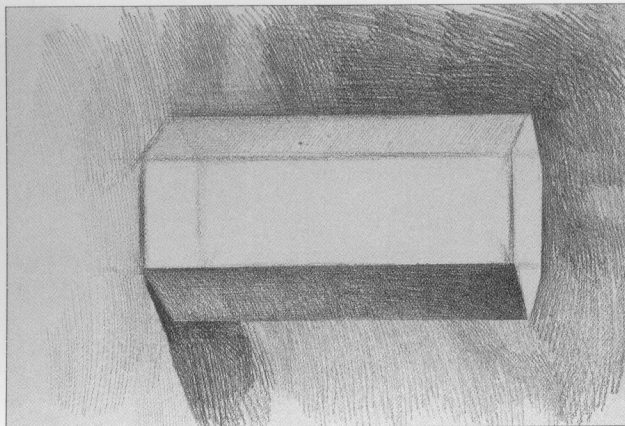
三、用轻线画出大的形体比例关系。



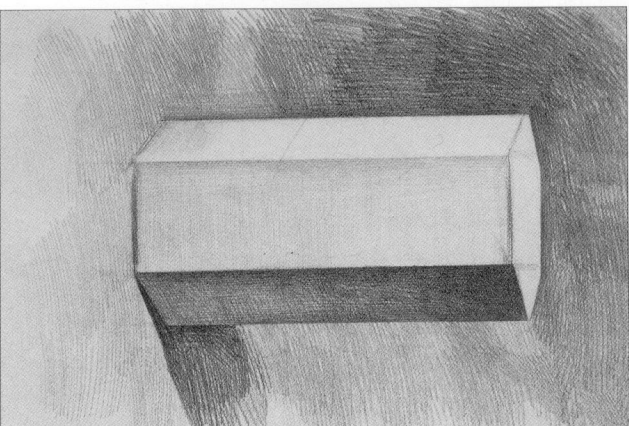
四、暗部先上一遍调子。



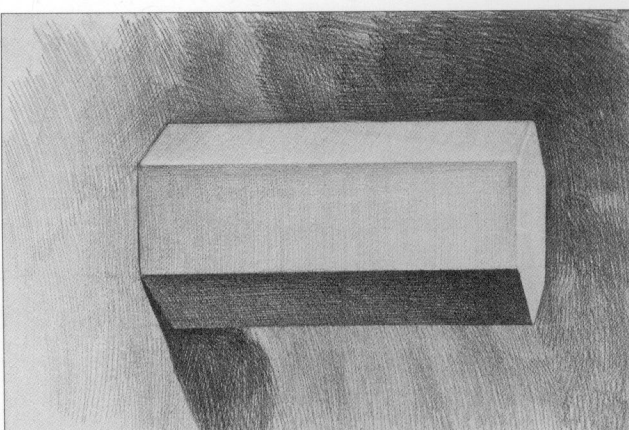
五、注意背景和投影的调子也要跟上。



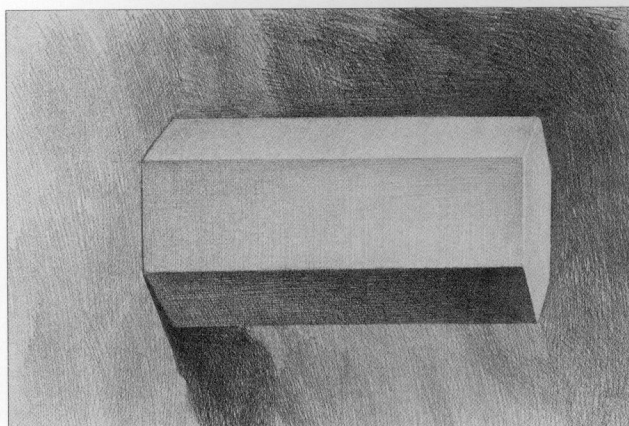
六、在形体准确的情况下，充分深入。



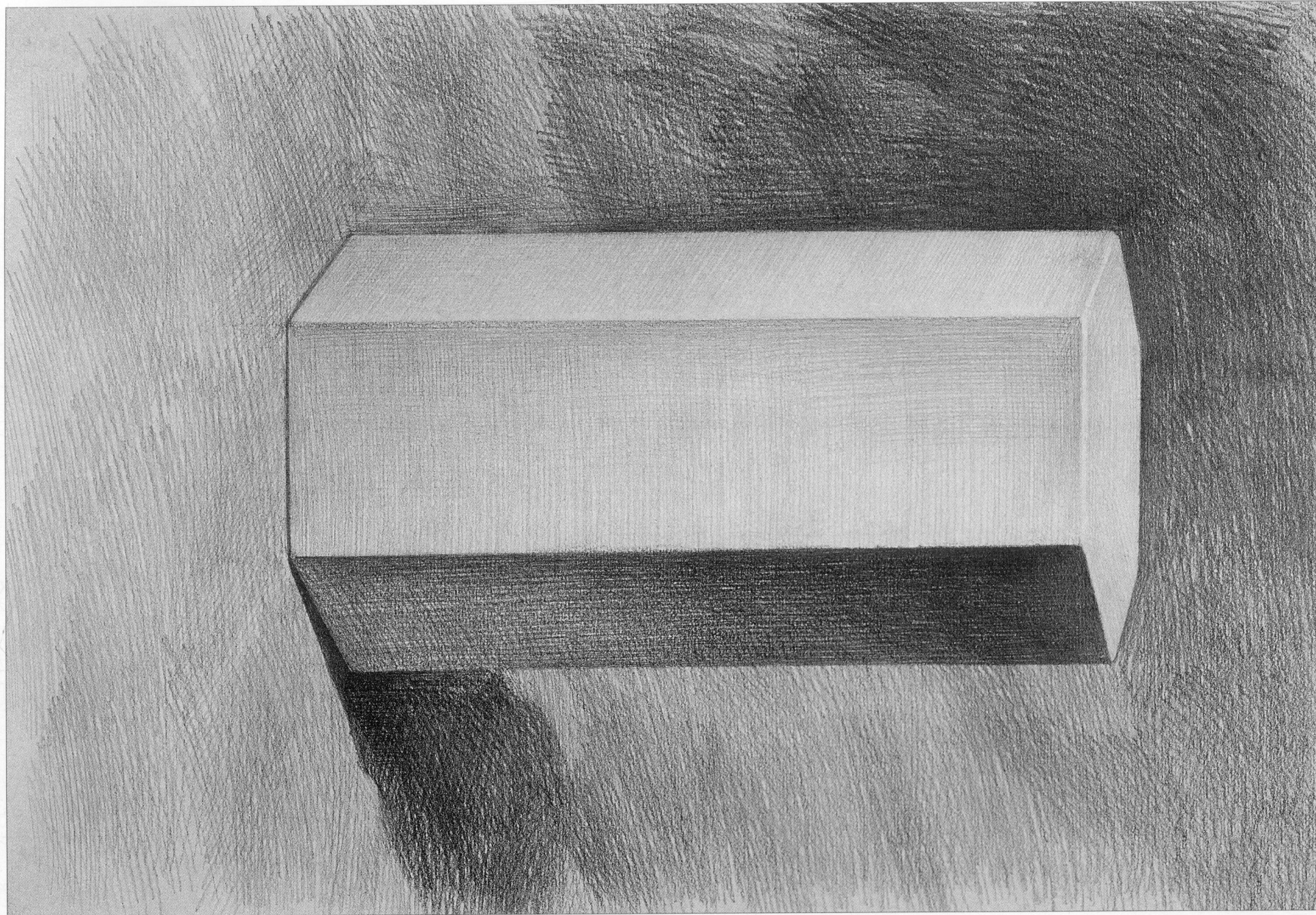
七、去掉不必要的辅助线。



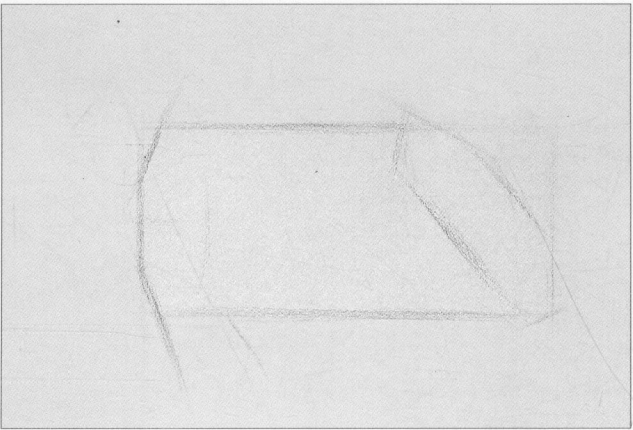
八、区分面与面之间的色调变化。



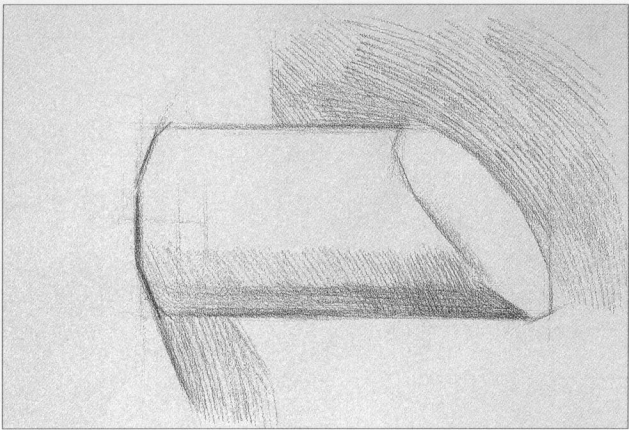
九、完成稿。进行整体调整。



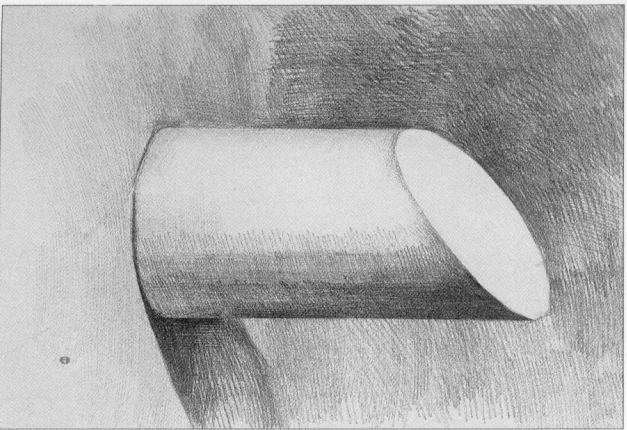
斜柱体



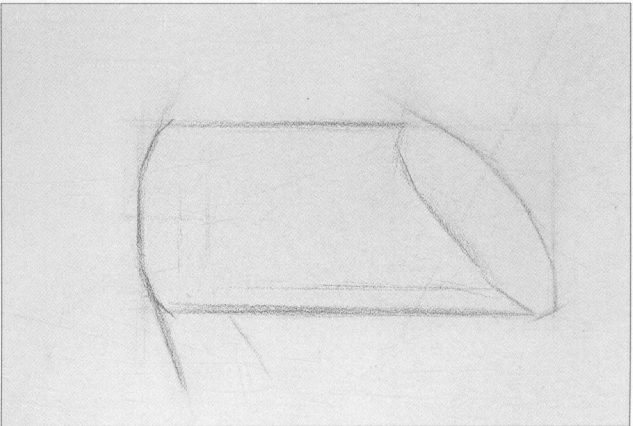
一、用简单的直线确定位置。



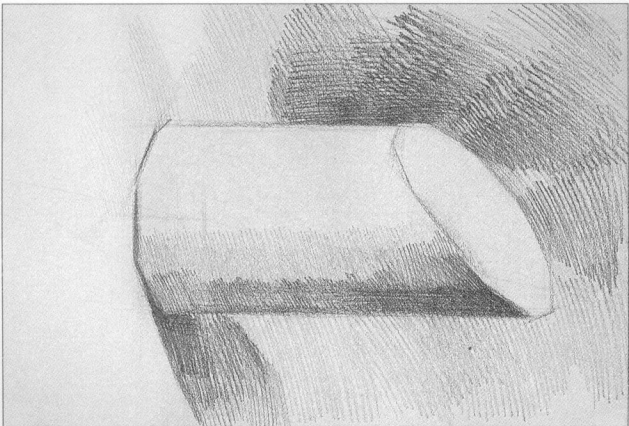
四、分出大体明暗关系。



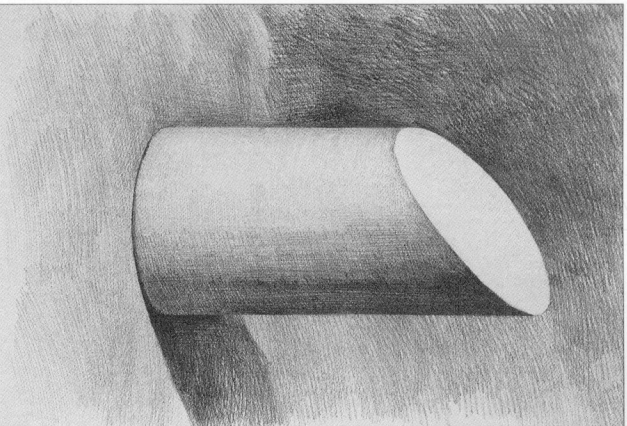
七、根据整体需要，擦去亮部的辅助线。



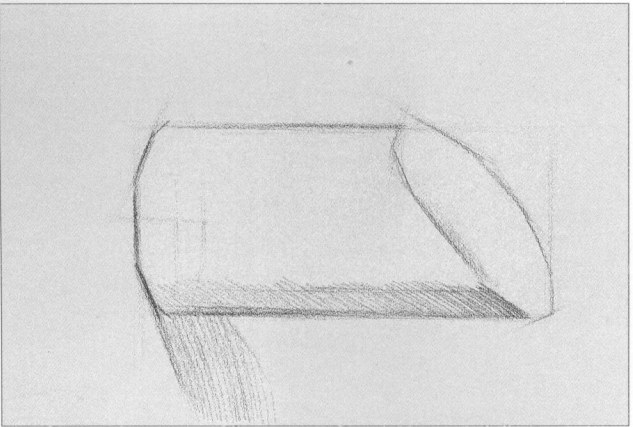
二、画出大体轮廓。



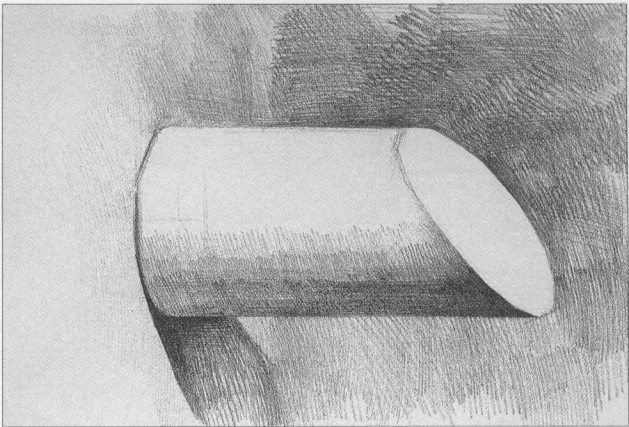
五、进一步强调结构明暗关系。



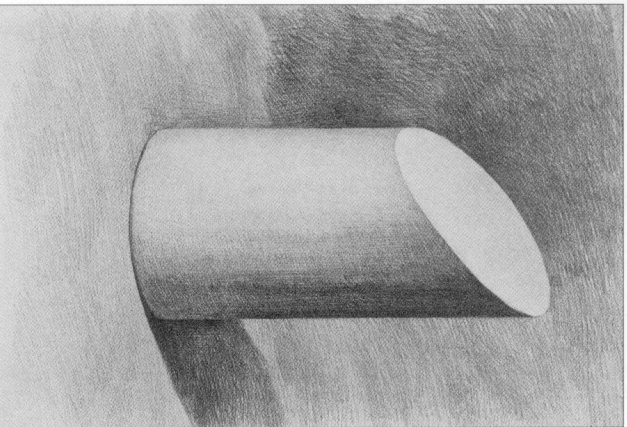
八、深入分析明暗调子的丰富变化，进一步表现体积与空间感。



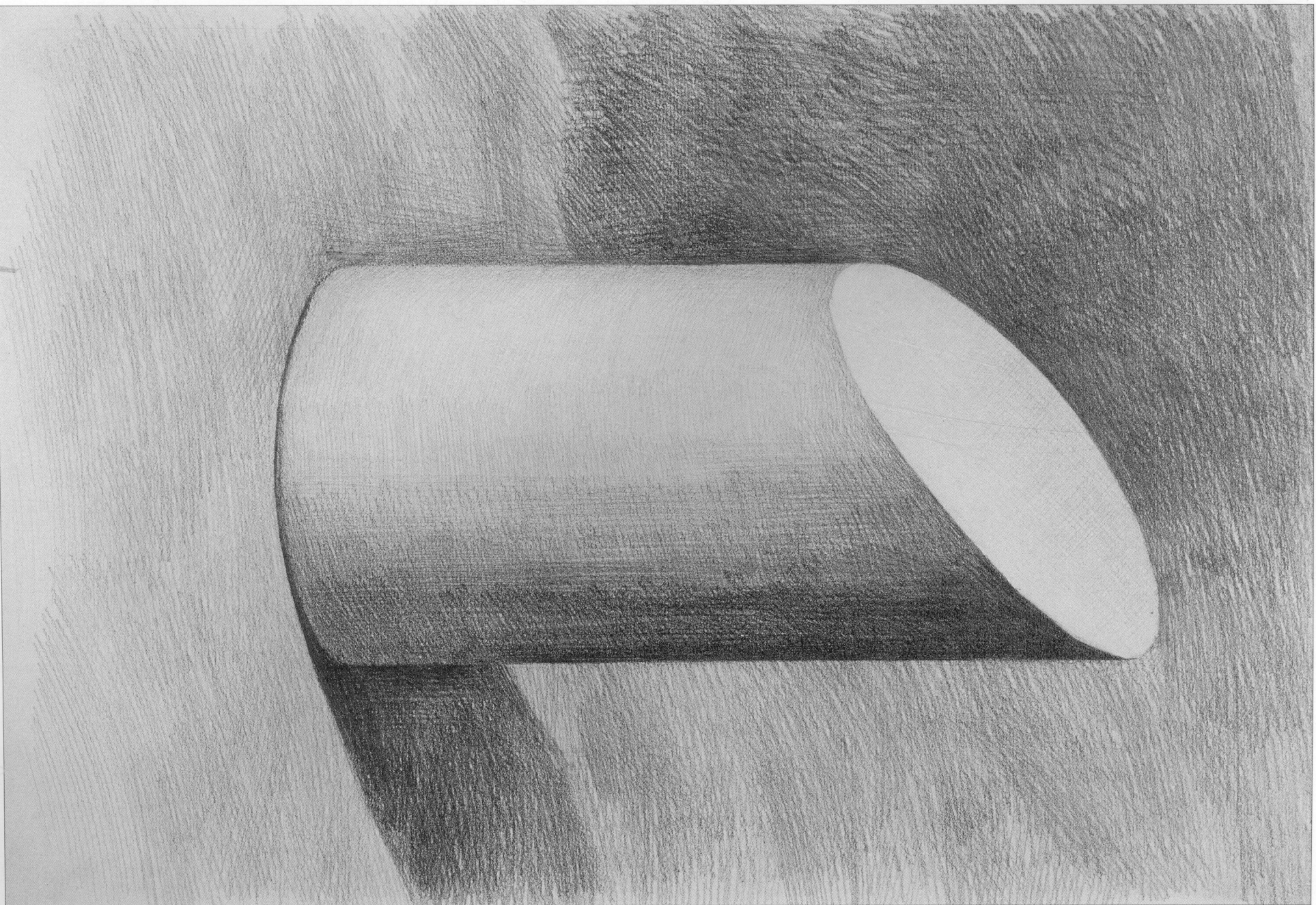
三、确定形体和结构，利用线的轻重分出前后关系。

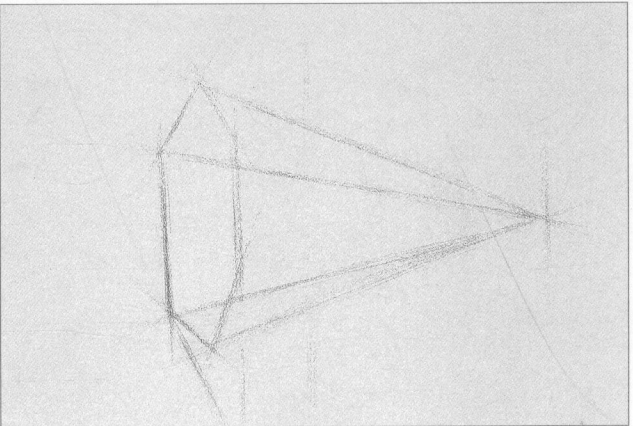


六、充分深入，暗部辅助线要融入调子当中。

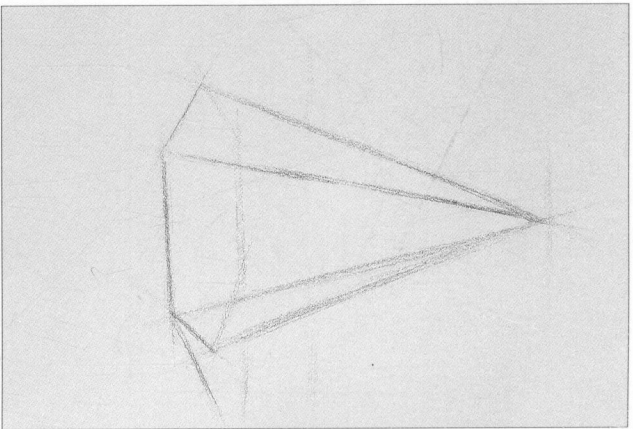


九、完成稿。从整体上进行调整与修改，力求结构准确、色调统一、空间感强。

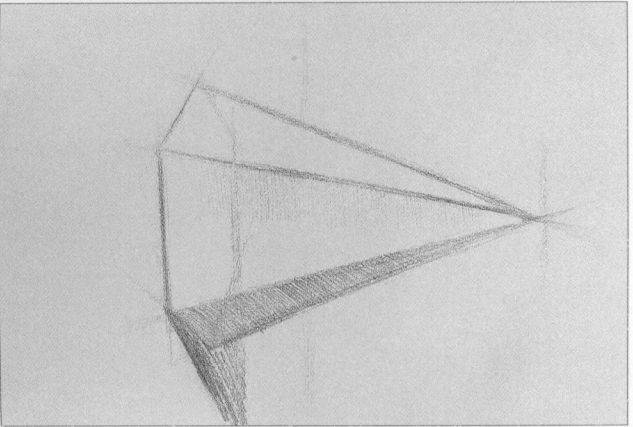




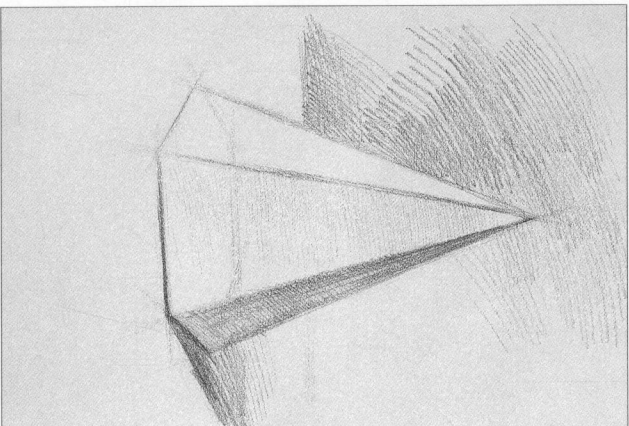
一、构图，确定位置。



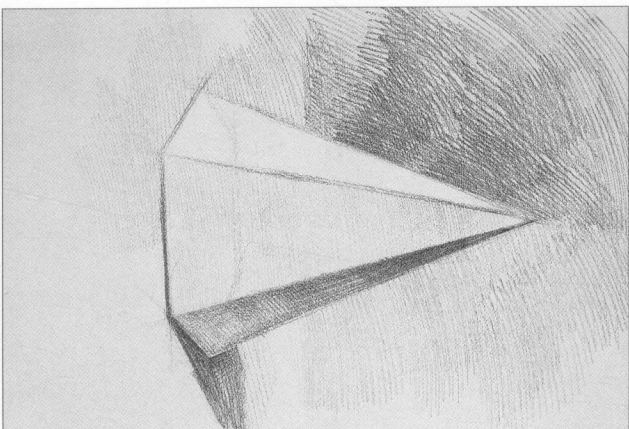
二、用直线画出基本轮廓。



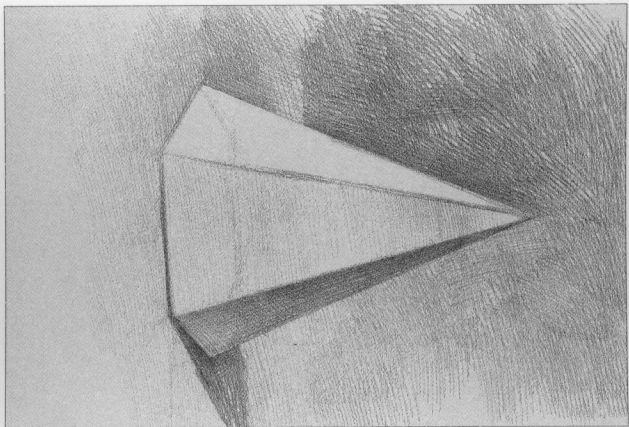
三、画准结构、透视变化。



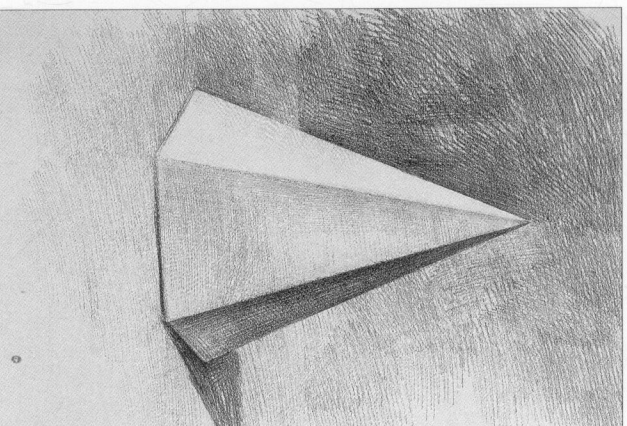
四、明确大的明暗关系。



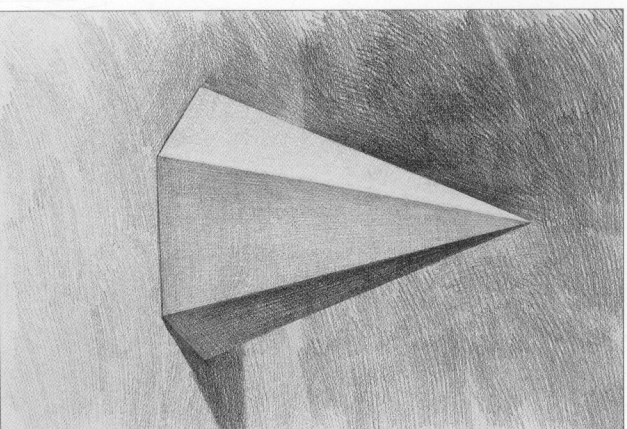
五、分出三个面的不同调子。



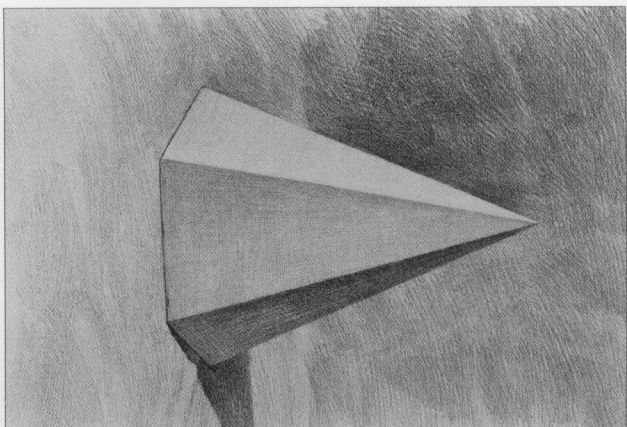
六、区别上下色调的不同变化。



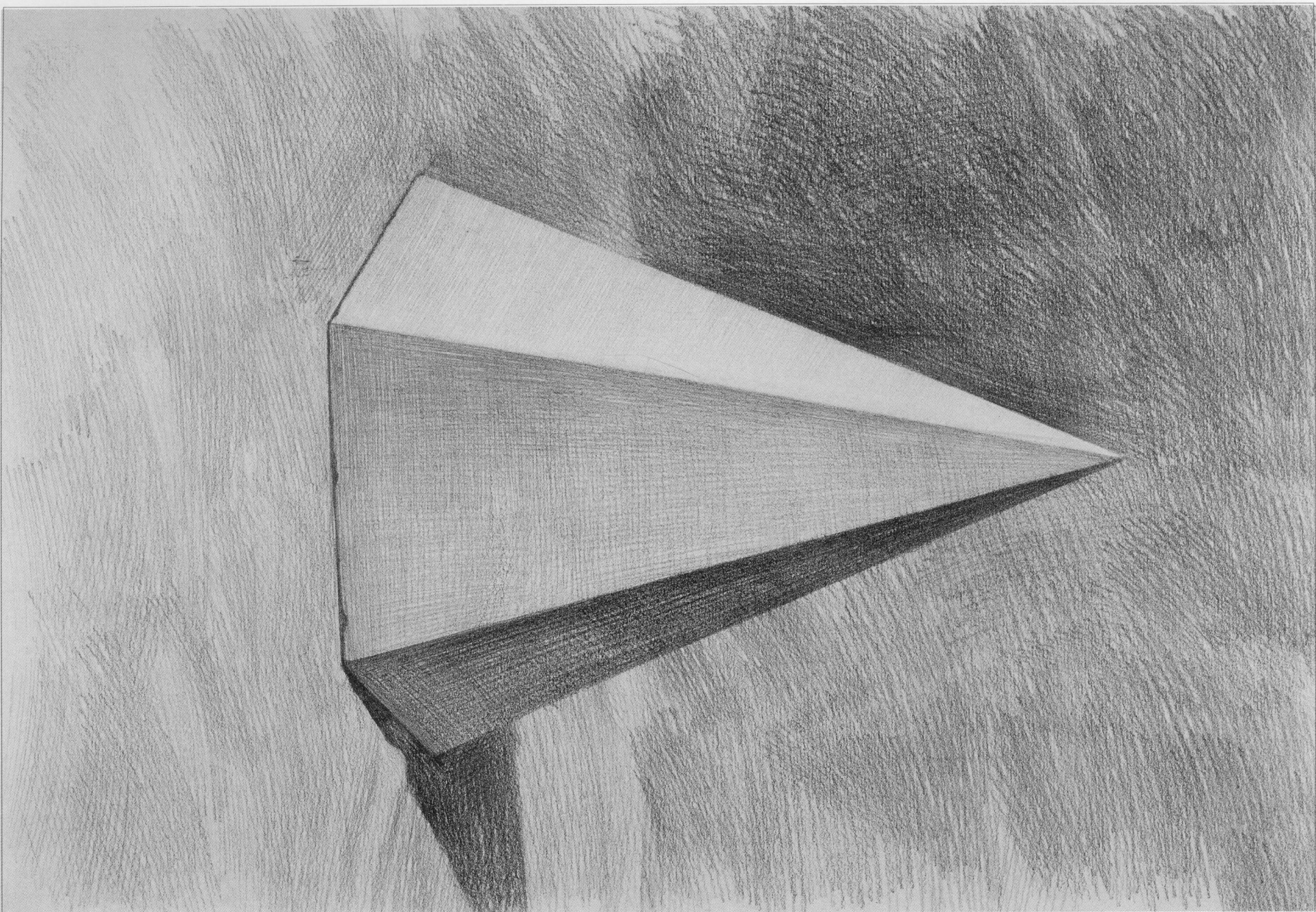
七、排线的方向可以围绕结构的转折去排。

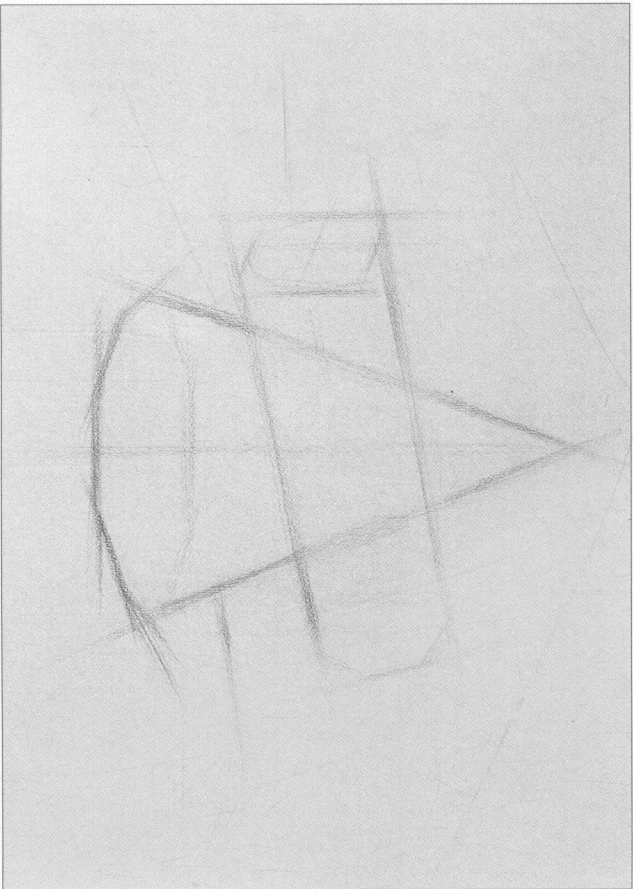


八、要力求表现出石膏的硬度和洁白。

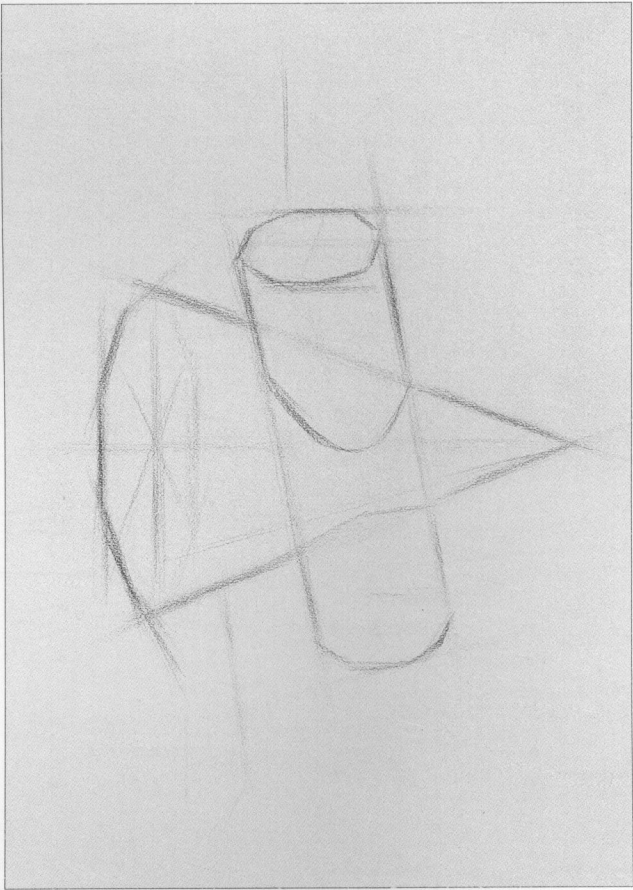


九、完成稿。整体上作全面比较，并进行最后的调整与修改。

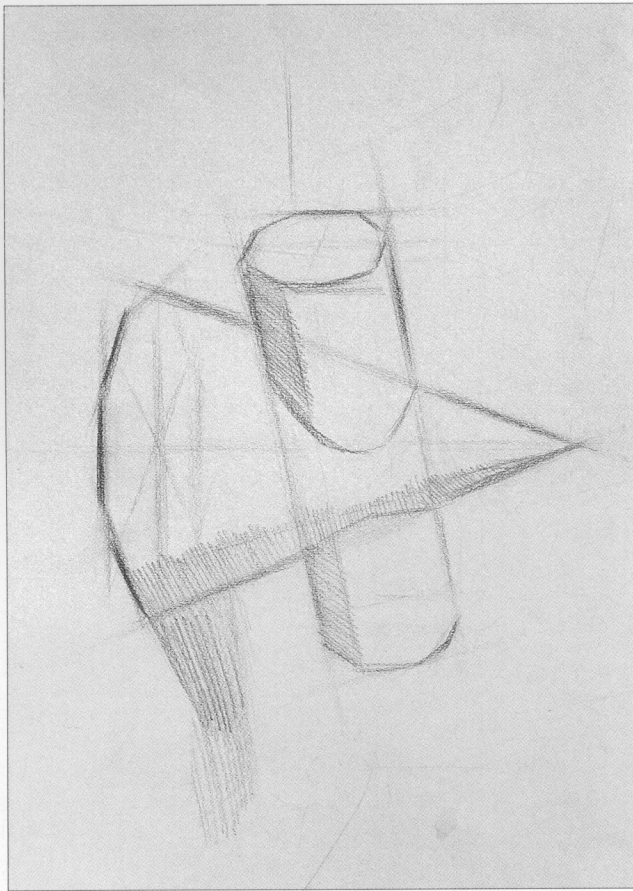




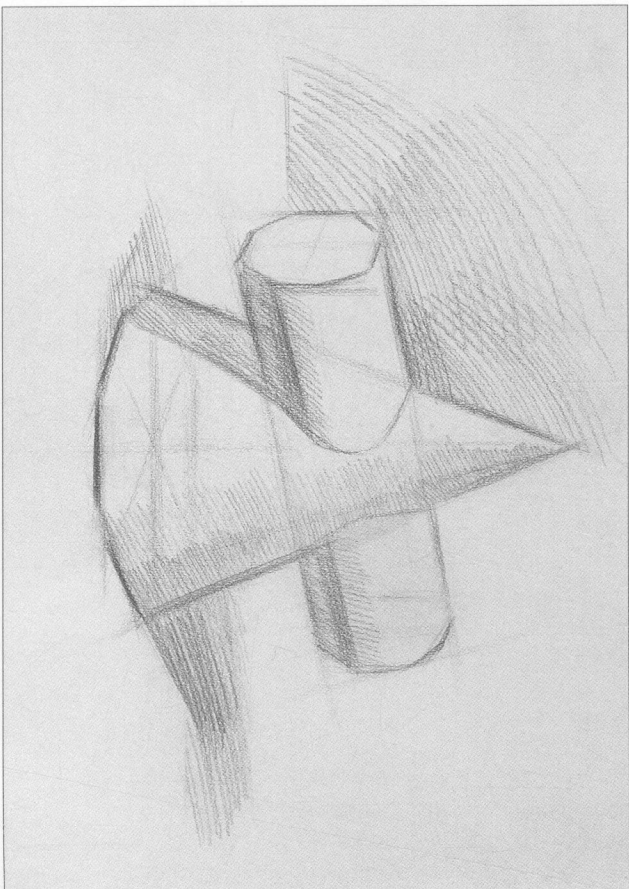
一、观察，确定构图位置。



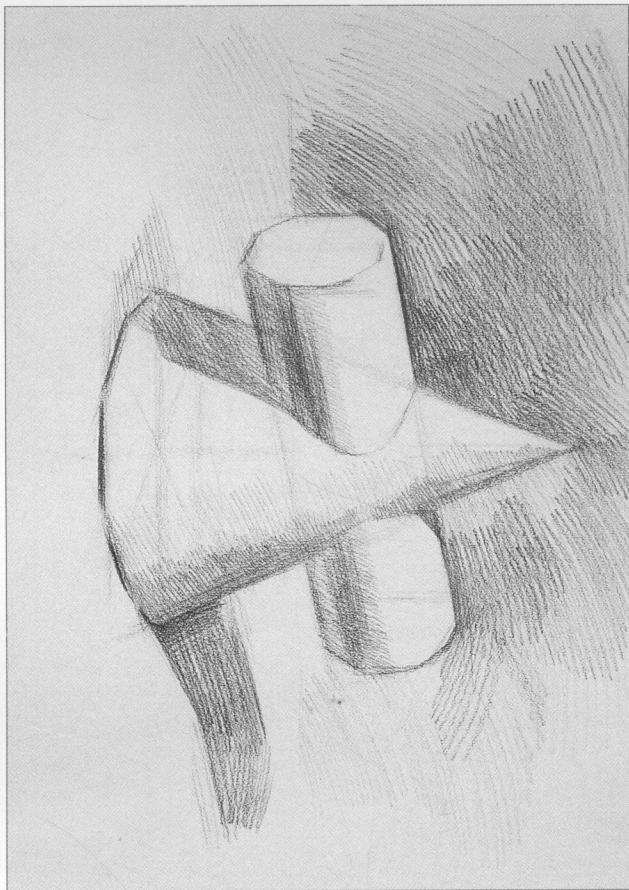
二、用直线画出基本比例、透视关系。



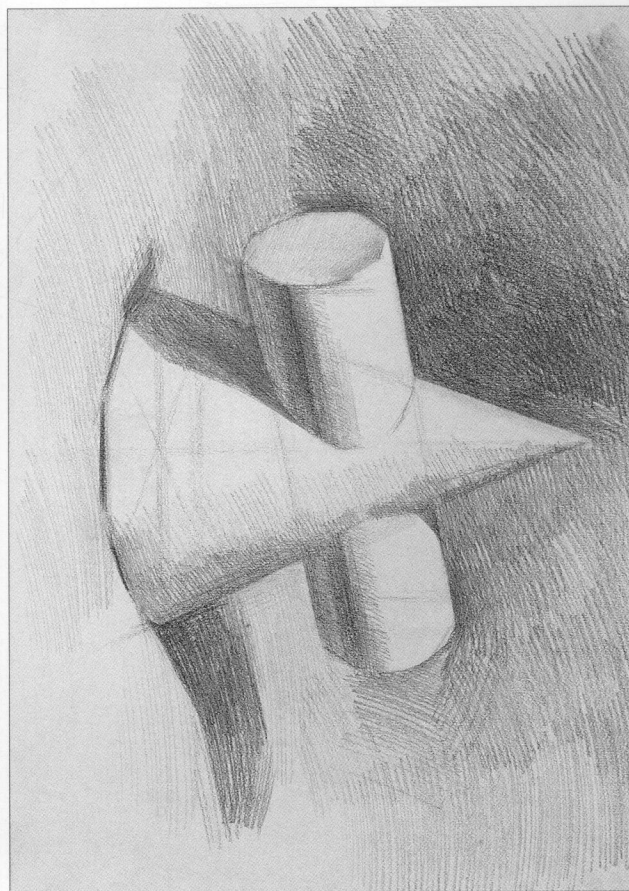
三、正确画出两个形体之间的穿插关系。



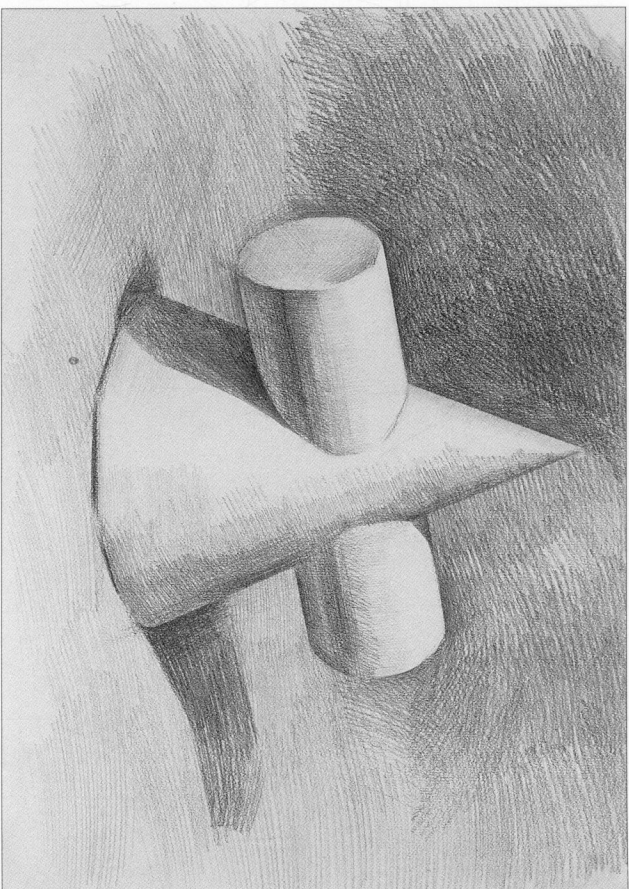
四、将所有暗部铺上一层浅调子。



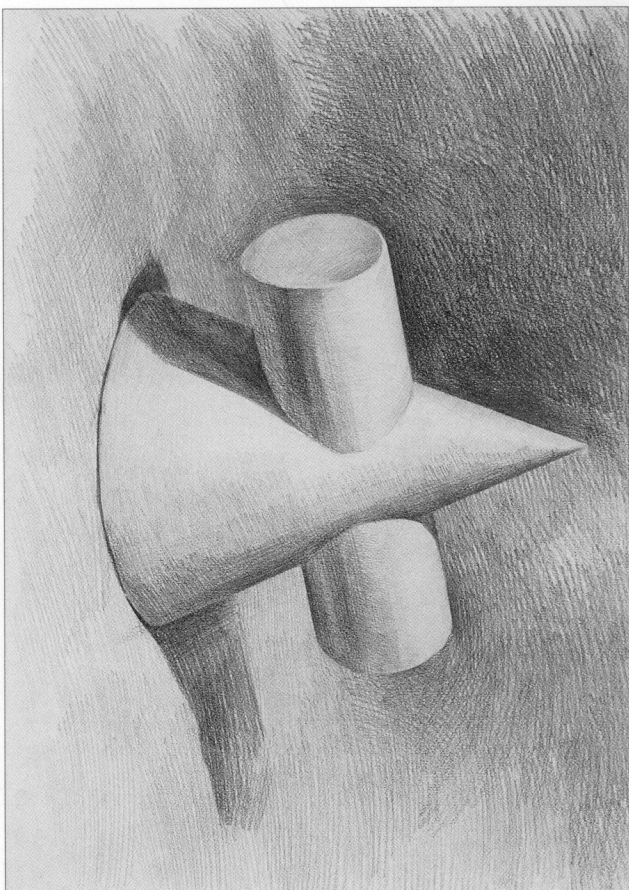
五、找出明暗交界线，进行深入分析与刻画。



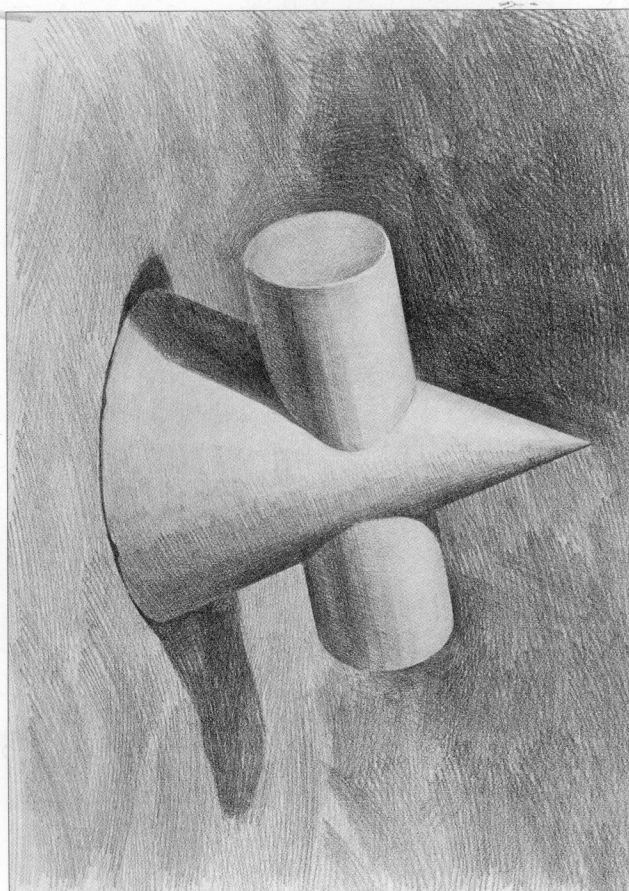
六、注意暗部反光要比受光灰面的调子重一些。



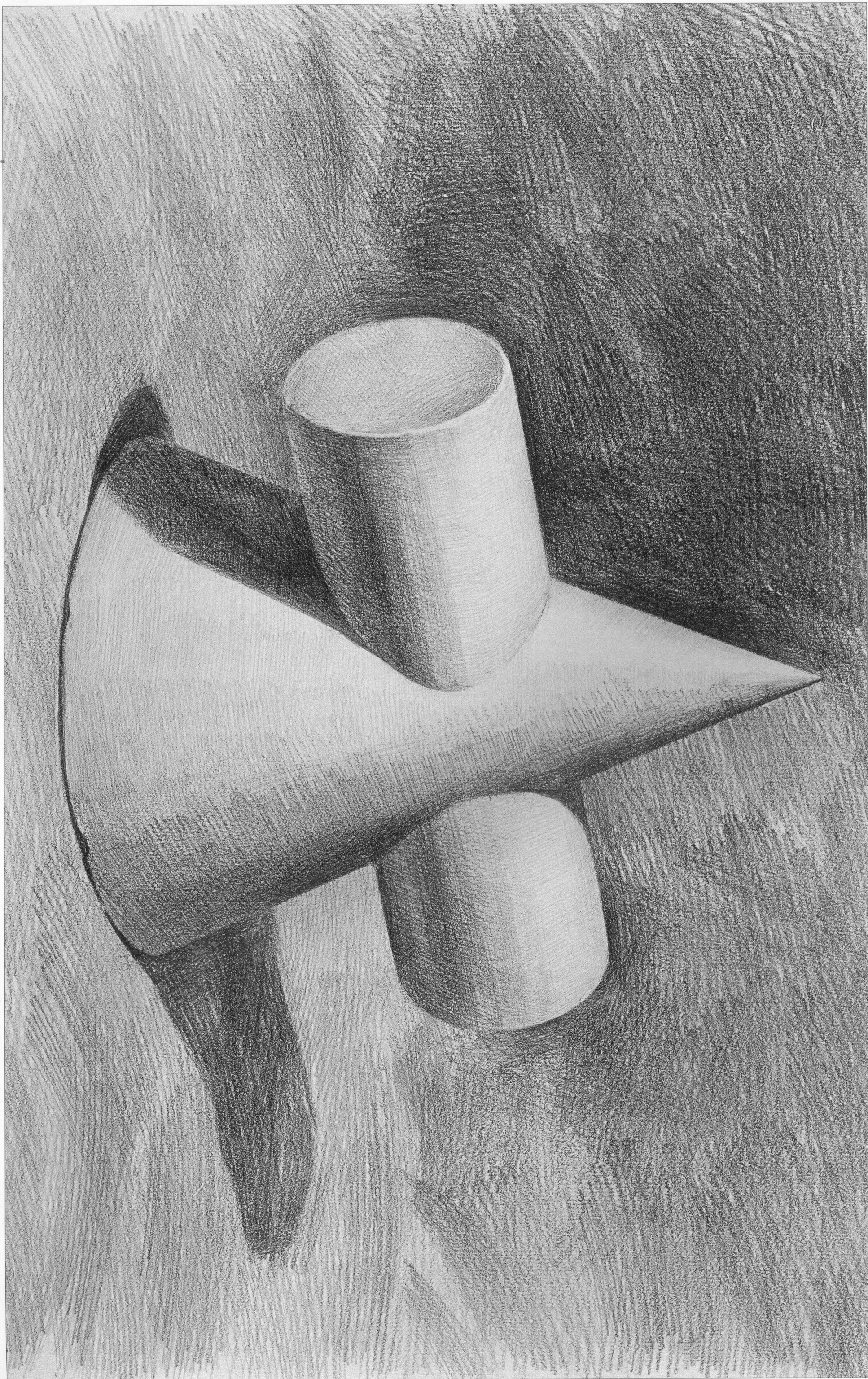
七、按形体转折方向主观地进行分面处理。

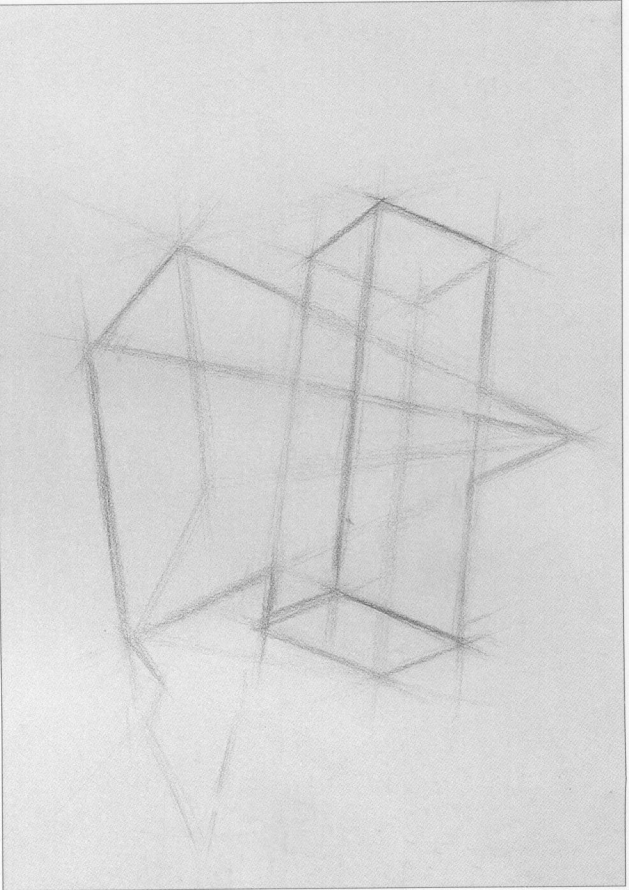


八、注意黑、白、灰的关系。

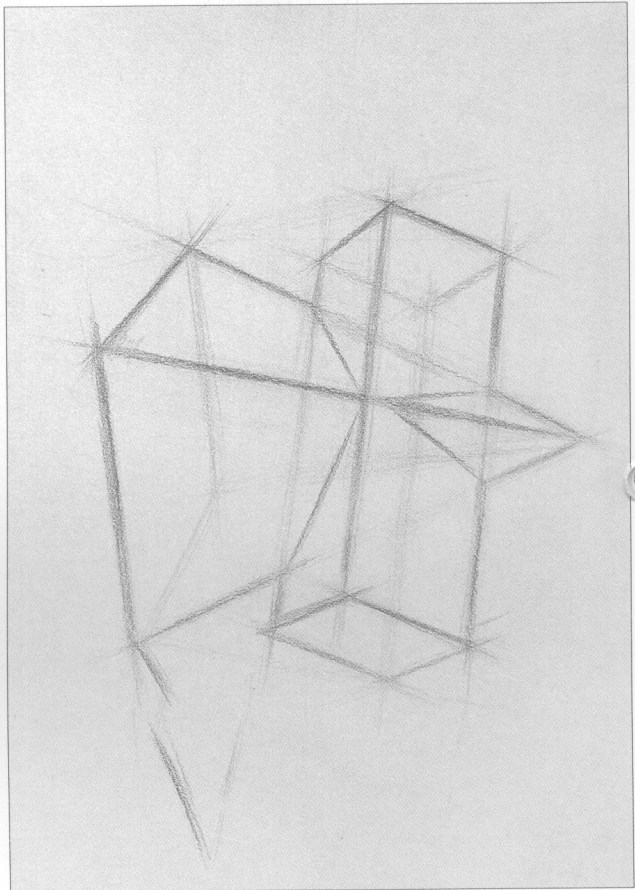


九、完成稿。在加强整体的基础上，刻画一些主要细节，使画面更加生动。

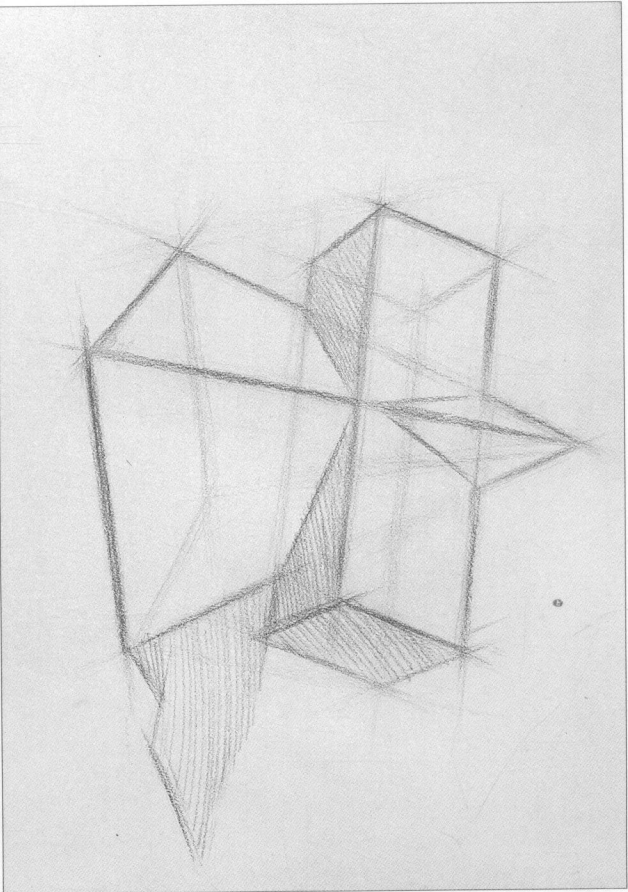




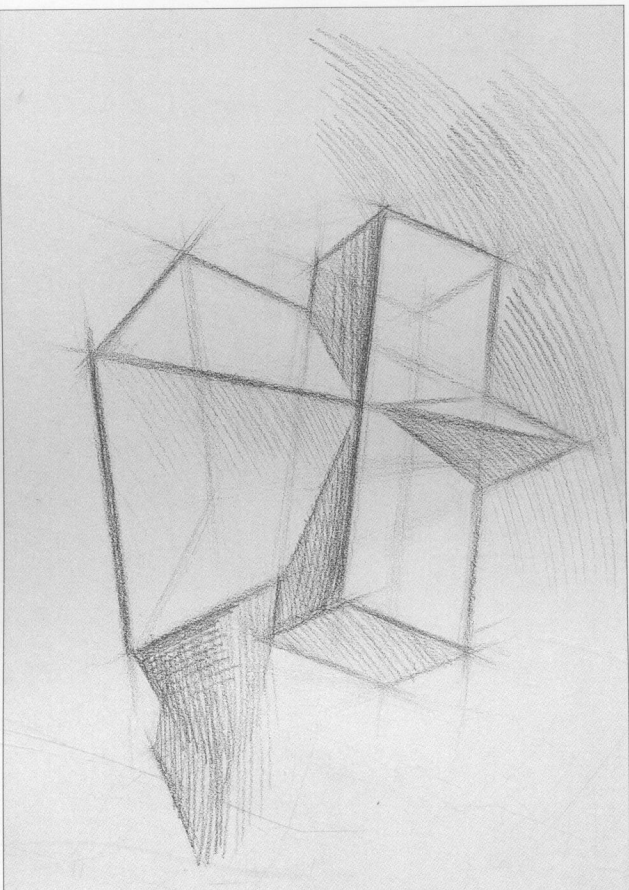
一、构图。



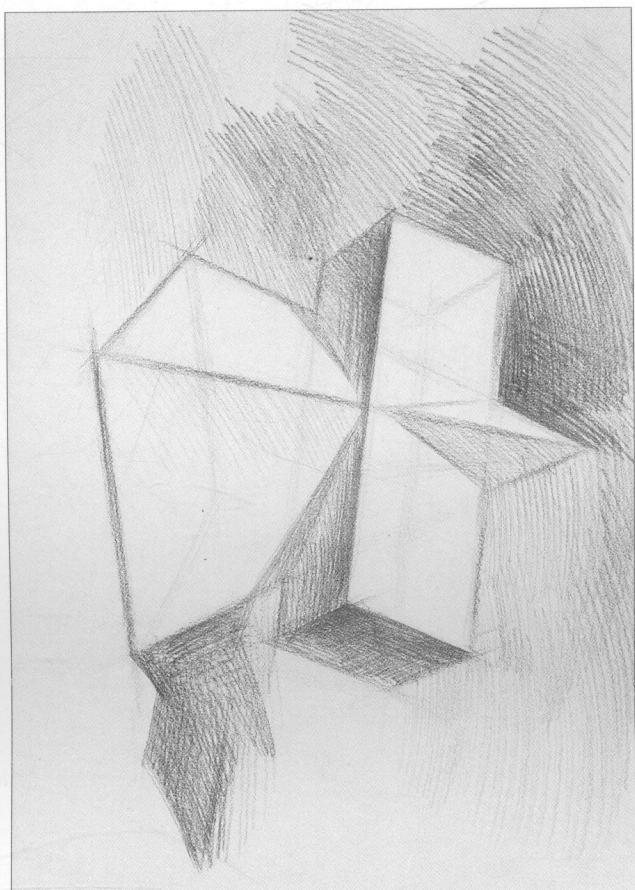
二、确定基本比例、透视关系。



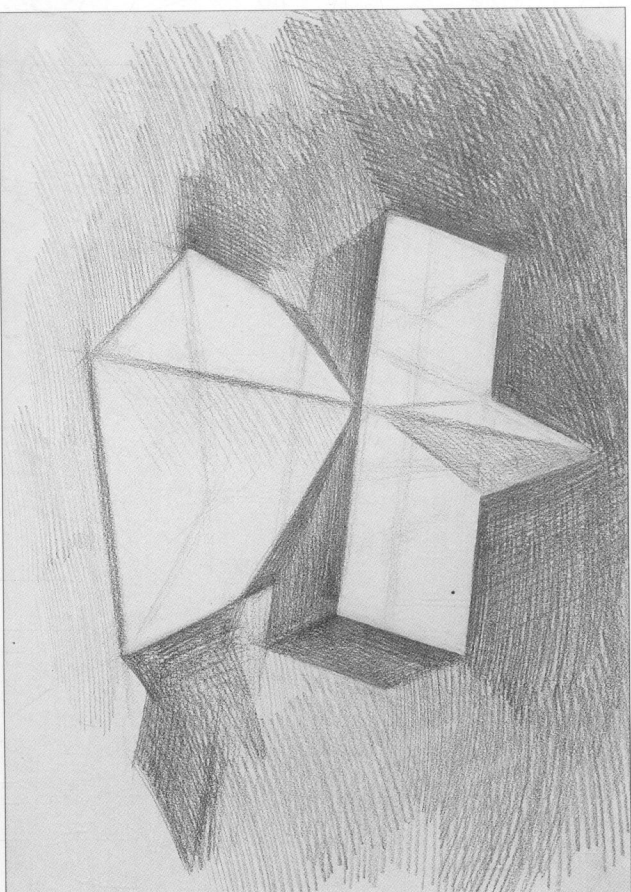
三、画准两个形体之间的穿插关系。



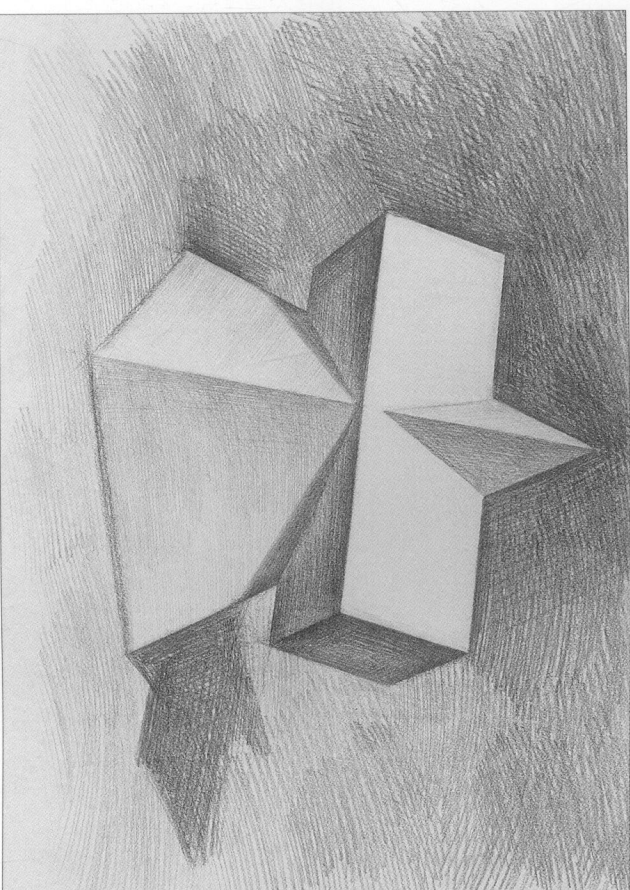
四、辅上大的明暗关系。



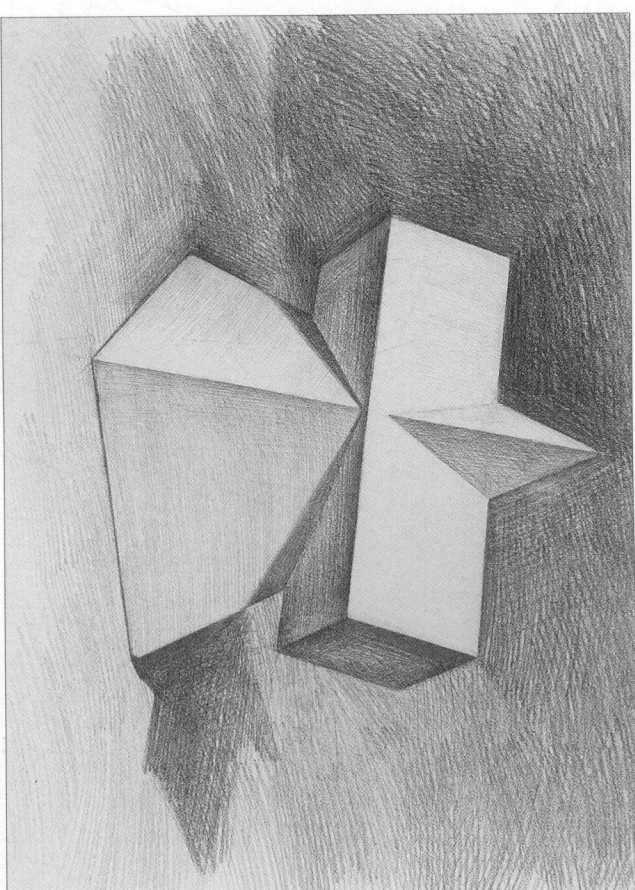
五、用清晰的线条，从局部到整体进行深入。



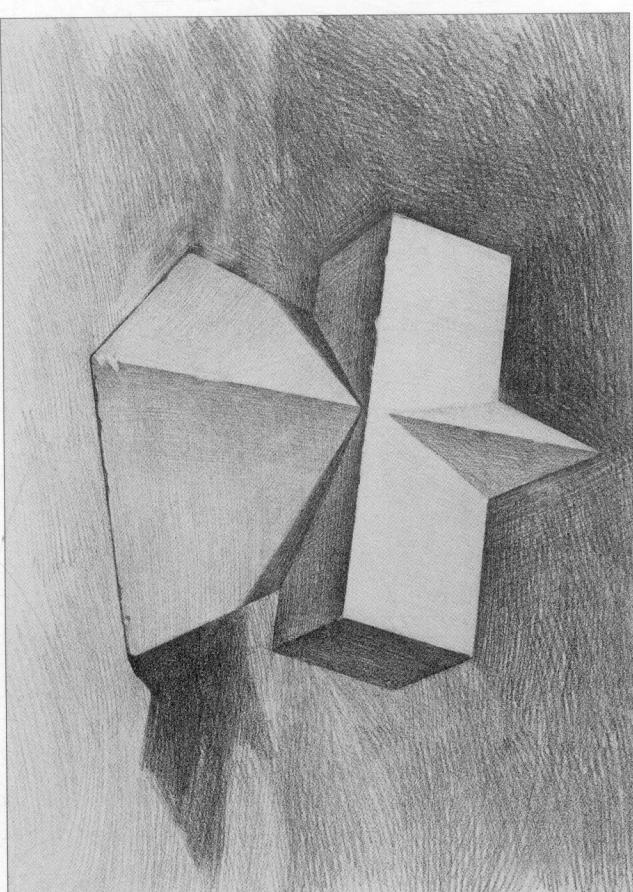
六、进一步丰富明暗层次，加强形体结构。



七、去掉亮部上的辅助线。



八、注意黑、白、灰的关系。



九、完成稿。深入刻画各形体的细节，进行调整，使画面更加生动。

