

水彩画韵

Charm of Watercolours

齐康

QI KANG

东南大学出版社

内容提要

本书呈现了东南大学建筑研究所教授、中国科学院院士、建筑大师齐康先生近年来创作的部分水彩画作品,内容丰富、题材广泛,既有风景绘画及建筑写生,也有想象的写意作品。本书可供建筑院校学生临摹、学习,也为水彩爱好者提供了范例。值此东南大学建校 110 周年之际出版本书,也是献给母校华诞的特殊礼物。

图书在版编目(CIP)数据

水彩画韵 / 齐康著. -- 南京: 东南大学出版社,
2012.5

ISBN 978-7-5641-3477-8

I. ①水… II. ①齐… III. ①水彩画—作品集—中国—现代 IV. ①J225

中国版本图书馆 CIP 数据核字 (2012) 第 089642 号

水彩画韵 齐康著

出版发行: 东南大学出版社

社 址: 南京市四牌楼 2 号 (邮编 210096)

出 版 人: 江建中

网 址: <http://www.seupress.com>

电子邮箱: press@seupress.com

责任编辑: 戴 丽

装帧设计: 皮志伟 徐晓飞

印 章: 金允铨

责任印制: 张文礼

经 销: 全国各地新华书店

印 刷: 北京雅昌彩色印刷有限公司

开 本: 889mm × 1194mm 1/12

印 张: 18

字 数: 360 千字

版 次: 2012 年 5 月第 1 版

印 次: 2012 年 5 月第 1 次印刷

书 号: ISBN 978-7-5641-3477-8

定 价: 220.00 元

本社图书若有印装质量问题, 请直接与营销部联系。

电话 (传真): 025-83791830

水彩画韵

Charm of Watercolours

齐康

QI KANG

东南大学出版社

ISBN 978-7-5641-3477-8



9 787564 134778 >

定价: 220.00元

水彩画韵

Charm of Watercolours

齐康

Q I K A N G

东南大学出版社

南 京

谨以此书献给母校110年校庆！

For the 110th Anniversary of My Alma Mater!

齐康，东南大学建筑研究所所长、教授、博士生导师，中国科学院院士，法国建筑科学院外籍院士，中国勘察设计大师（建筑），中国美术家协会会员，中国首届“梁思成建筑奖”获得者和中国首届“建筑教育奖”获得者，曾任国务院学位委员会委员，中国建筑学会理事、常务理事。主要作品（主持和参与的）有：南京雨花台烈士陵园纪念馆、碑，南京梅园新村周恩来纪念馆，侵华日军南京大屠杀遇难同胞纪念馆一期、二期，苏中七战七捷纪念馆、碑，淮安周恩来纪念馆、周恩来遗物陈列室，福建武夷山庄，黄山国际大酒店，河南省博物院，福建省历史博物院，沈阳“九·一八”纪念馆扩建工程，宁波镇海海防纪念馆等百余项。建筑设计项目分获国家优秀工程设计金质奖两项、银质奖两项、铜质奖两项，80年代优秀建筑艺术作品二、三名，部、省级奖几十项。他主持、参加的科研项目有二十余项，其中“较发达地区城市化途径和小城镇技术经济政策”获建设部科技进步二等奖，“乡镇综合规划设计方法”、“城镇建筑环境规划设计理论与方法”、“城镇环境设计”分获教育部科技进步奖一、二、三等奖。发表“建筑创作的社会构成”、“建筑意识观”等论文百余篇，著有《城市建筑》《绿色建筑设计与技术》等专著二十余部。他立足于培养高水平的建筑学专业的研究、设计人才，重视培养学生的基本功和设计方法的训练，注重开拓思路和交叉学科之间的融合和交流，现已培养博士、硕士研究生百余名。

Qi Kang, a professor and Ph. D. supervisor of Southeast University, is now the director of Institute of Architectural Research of Southeast University. Mr. Qi Kang, a master of survey and design in Architecture, is the Academician of Chinese Academy of Sciences and French Academy of Sciences. He is the member of China Association of Artists. He won the first Liang Sicheng Architecture Prize and the first China Architecture Education Prize. He was once the member of Academic Degrees Committee of State Council, and the member and the executive member of The Architectural Society of China. Mr. Qi Kang has directed or participated in designing many architectural projects, of which the following are the representative ones: Yuhuatai Memorial Museum for Martyrs and Yuhuatai Memorial Monument for Martyrs in Nanjing, Zhou Enlai Memorial Museum in New Meiyuan Village in Nanjing, The Memorial Hall of the Victims in Nanjing Massacre by Japanese Invaders (Stage One and Stage Two), Seven-war-seven-victory Memorial Museum and Monument in Hai'an, Mid-Jiangsu Province, Zhou Enlai Memorial Hall and Zhou Enlai Relics Showroom in Huai'an, Jiangsu Province, Wuyi Villa in Fujian Province, International Hotel in Huangshan, Anhui Province, Henan Museum in Henan Province, Fujian History Museum in Fujian Province, The Enlargement Project of 9.18 Museum in Shenyang, Liaoning Province, and Zhenhai Coastal Defense Museum in Ningbo, Zhejiang Province, etc. Many of Qi Kang's works have won Golden, Silver and Bronze Awards at national and provincial levels. Mr. Qi Kang has presided over and participated in more than 20 scientific research programs, among which *The Way of Urbanization in the Developed Areas and the Technical, Economical Policies for Small Cities* won the Second Prize for Science and Technology Development awarded by The Ministry of Urban-Rural Development, and *The Comprehensive Planning and Design in Urban-Rural Areas, Theory and Practice of Planning and Design in Urban Architectural Environment, Environmental Planning in Towns and Cities* won the First, the Second and the Third Prize for Science and Technology Development respectively awarded by The Ministry of Education. Mr. Qi Kang has published more than 100 academic papers such as *Social Composition of Architectural Design, Consciousness of Architecture*, etc. He has also published more than 20 books such as *Urban Architecture, Green Building Design and Technology*, etc. Mr. Qi Kang, sticking to cultivating high-level research and design talents in architecture, pays attention to training his students' basic skills and designing methods, and attaches importance to thought-development, the exchange and amalgamation of interdisciplines. Under Mr. Qi's supervision, more than 100 students have won Ph. D. and master degrees.



序言

在我记忆中，我最早开始作画是在 1937 年 7 月。那时抗日战争开始，家里常听到前线日军侵略战事。我喜爱绘画，就在纸上画战士背枪行走的姿势，这种儿童画好像古埃及的侧面画像画法。不几天我就随父母避难到杭州，再转至绍兴，直至天台。

在小学的绘画课上，我描画过老虎，得到了老师的赞扬，并展出在画廊上。我的六姨娘在中学教绘画，她常拿来教堂里的画册给我作描画的范本。我从此走入画的世界。

中学时代我得到父亲和老师的关爱，有幸看到不少西方知名画家的画册。我尤喜欢米勒的画，他创作的作品以描绘农民的劳动和生活为主题，具有浓郁的农村生活气息。在他的作品中，我特别喜爱那幅《晚钟》。初中辍学期间，我学了一点国画，临摹过《芥子园画谱》，这对我的水彩画和钢笔画都产生了很大的影响。丰子恺的《西洋画史》使我了解了西方绘画的发展和成就，其中印象派和后印象派的画我都很喜欢。

临考大学前，了解到建筑是技术与艺术的结合，我决定报考南京大学工学院的建筑系。因为报考建筑系可以免考化学而加试画画。我还记得当年考的是静物写生。

在大学学习的几年中，十分有幸得到杨廷宝、童寯老师的教导。他们都是水彩画的大家，杨廷宝老师还教我画大型水彩和渲染，我还得到了李剑晨老师的直接指导，这更使我喜欢上了水彩画。毕业后的两年半，在暑假期间我总出去写生，几乎每天一张。1954 年冬，我赴北京进修期间也不时地去故宫作画。之后因工作很忙，而后持续不断的政治运动，我就只能画速写和钢笔画，但绘画已成为我的一种爱好，几十年从未停止过，即使是在“文革”被批斗、被关时，我也经常偷偷地勾小画。

近年来，我的好友带给我几本英国收集的经典水彩画，使我欣喜不已，更加引发我再作水彩画之激情。

水彩画有六百多年的历史，许多大画家在作油画的同时，也作有许多水彩画，大雕塑家罗丹也留下了其作画的手稿。尤其在英国，水彩画影响范围更是广泛，前英国首相丘吉尔曾画过水彩画，包括现今的查尔斯王子，也出版了他的水彩画专集。

世界上万事万物，天空的云彩、雾气、远山、近石、建筑、人物都有它的灵气，在作画中有它的轻重，画久了就渐渐地感悟到画是人生的片段。一幅画中要有趣味中心，有天蓝，有大地，画的布局也是对自身取景的摆布，要懂得平衡、重点，色彩的冷暖。现代科技的技巧，包括摄影图片、电视画面，也可以作为绘画的题材，特别是风景照片或画面，有些我们不可去的深山幽谷、广阔平原、高山峻岭，都是可以借助高科技手段来获取。

以下我介绍我作水彩画的一点体会。水彩画的工具是纸、颜料、笔及水。因水会流淌，作画时候以平放略倾斜为宜。初学者宜以室外写生为主，久而久之，就能在室内作画了。

清雅、浓彩、留白（加白）是水彩重要的表现手法。水是主要的要素，以清洁的水作为调色，时间久了水就会浑浊，这时宜换水，以保持画面的清晰。水彩画可以在画上加盖其他色彩或笔触，但不宜过于重叠，使画面发腻。

笔可采用水彩画笔，也可采用中国的狼毫，大、中、小三只，虽然一幅画不一定都会用上，但最小的细笔却是不可少的。笔法视画面的表现而定。

色彩分冷暖两种。有的画家喜欢将冷暖按顺序放入调色盒来调色作画，而我不讲究色彩的排列，有时混杂，最终的目的是要使画面清新。特别那混杂的色彩带出一点中间色，灰调子，调和、平衡，可以形成三次色，即红灰、黄灰、紫灰、蓝灰。实际上，在阳光的照射下，所有的色彩都在变，即高光、阴影、反光。周围环境的影响一切都在变，都在动，画者要抓住那一刹那获取灵感，捕捉那光影，用笔自然，创作出好的画。

人要平衡，走路、骑自行车也要平衡。画讲的均衡，有对称、不对称，最终是不对称的均衡，这也是做人的道理。哲人说：“存在就有意义。”我说：“关系也有意义。”在诸关系中寻求均衡，也是表现的极重要手段。

可以用水彩来画速写，表现时间的快速流失，也可以细细琢磨表现时间、空间感。绘画中除一般规则外，创新应该是每个画者的目标，刚起步的画者还是要多学、多练，使画技逐渐成熟，在传承的基础上转化、创新。

一点感受，大家共勉之。



2012.2.6

Preface

My liking for painting, as I recall, started in July, 1937, the time Japan waged full-scale war of aggression against China and the atrocities of Japanese army were often talked about at home. I then drew marching soldiers shouldering guns. Those drawings were in profile form just as the ancient Egyptians did on their frescos. Shortly after that I took refuge with my parents to Hangzhou, then Shaoxing and finally settled down in Tiantai.

As a primary student I drew pictures of tigers in painting classes and earned praise from teachers, having my drawings displayed on the corridor. My sixth aunt, a teacher of fine arts in a middle school, often took picture albums from the church for me to model after. I, from then on, entered into the world of painting.

I had chances to see the albums by many famous western painters with my teachers' and father's help when I was in middle school. Among them I liked Miller most, who took peasants' life and work as topics in his works, which conveyed a flavor of countryside. I liked *Evening Bell* best among his works. During junior middle school I dropped out for a time and began to learn Chinese Painting, copying *Jieziyuan Copybook*, which had a great influence later on my watercolour and ink drawing. *The History of Western Painting* by Feng Zikai allowed me to understand the development and achievements of western paintings, and I especially took a liking for impressionism and post-impressionism.

Before college entrance examination I learnt that architecture was the combination of technology and art. I therefore decided to apply to the Department of Architecture of the School of Technology, Nanjing University since in this way I was only required to have an extra test of drawing while could be exempt of Chemistry exam. I still remember that the test was to paint still life.

During my university life I was very lucky to have had the guidance of Professor Yang Tingbao and Tong Jun, masters of watercolour. Professor Yang taught me watercolour and rendering of great size and Professor Li Jianchen instructed me hand-by-hand, which strengthened my fascination for watercolour. After graduation I travelled around to sketch during summer holidays for almost two and a half years, and I almost drew one picture per day. I also, from time to time, went to the Forbidden City to sketch during further study in the winter of 1954. I had to draw sketches and ink paintings later on due to busy daily work and continuous political movements. But drawing had become some sort of my hobby and I keep drawing for decades with no interruption. Even when I was politically criticized and put in confinement during Cultural Revolution, I still drew small sketches slinkingly.

A few years ago a friend of mine sent me several albums of classical watercolours that he collected from the UK, which I adored very much and once again aroused my strong enthusiasm for watercolour painting.

Watercolour has a history of more than 600 years. Some great painters also produced many watercolours while creating oil paintings. The great sculptor Rodin, as an example, also left some scripts of watercolour. Watercolour painting was especially popular in the United Kingdom. Churchill the ex-Prime Minister once produced some watercolours and the present prince Charles even has published an album of watercolours.

All things in the world, including cloud and fog, mountains and stones, buildings and persons, boast of anima and spirit and should have appropriate expression in a painting. A painter, with rich experience in drawing, would feel that a painting is just a fragment of one's life. A painting should have a center of interest and good arrangement of the view. The scenery such as the blue sky and the earth should be arranged to a balance, especially in emphasis and hues. Modern technology could also be utilized in enriching painting topics such as the use of photographs or TV pictures, especially photos or pictures of some precipitous mountains or pathless plains or other less-frequented places.

I now share my experience of watercolour painting with the readers. To paint watercolour, one needs to prepare paper, colours, brushes and water. The drawing board should be slightly inclined since the water would flow all over otherwise. For the beginners it is proper to start from outdoor sketches. After a long-time exercise, they may work indoors.

Elegance, heavy colour and leaving blank are all vital techniques of expression. Water plays a vital role in the painting, therefore it should be changed when the water turns muddy due to colour mixture. Other colours or strokes could be added on the watercolours but too thick overlapping should be avoided.

Watercolour brushes could be used and Chinese Langhao (painting brushes made with wolves' tail hair) is also a good choice. It is better to prepare three brushes, one thick, one thin and one between the two. Though not all of them would be used in a painting, a thinnest one is always needed. The stroke of the brushes, usually, depends upon the expression of the painting.

There are two kinds of tones in watercolour, one cold and another warm. Some artists prefer to mix colors following a sequence, that is, from cold tone to warm tone. I, however, lay less emphasis on the sequence of colours but sometimes rather intermix the colours since I think the ultimate aim is to produce a pure and fresh picture. The intermingled colours, especially the grey tone with intermediate hue, present to be reconciled and in balance and display various levels of grey as red-grey, yellow-grey, purple-grey and blue-grey. Actually in the sunshine all colours are changing, showing as highlight, shadow and reflection. The surroundings are continuously changing. The painter should grasp the very moment to inspire himself, catching the light and shadow and so creating ideal paintings.

Balance is vital to human beings such as walking or cycling. The balance that paintings emphasize turns out to be symmetrical or asymmetrical, but finally asymmetrical. This is also the principle to conduct oneself. Sages once said "Existence is meaningful". I am of the opinion that "Relationship is also meaningful". To seek balance among the complex relationship is the most important means of expression in watercolour painting, too.

One may use watercolor to sketch to express the flow of time or may use watercolour to show time and space by detailed refining. Apart from the general principles, creativity should be the goal for each painter. The beginners, however, should study more and practice more to uplift skills to maturity, and to innovate on the basis of inheritance.

This is just bits of experience to share with you all!

Qi Kang

6 February, 2012

目 录

Contents

序言	008	Preface
故宫天一门	016	Tianyi Gate of the Forbidden City
南京燕子矶	018	Yanziji, Nanjing
南京鼓楼医院	020	Gulou Hospital, Nanjing
花	022	Flowers
西藏牧童	024	Tibetan Shepherd Boy
莫斯科红场	026	Red Square, Moscow
意大利佛罗伦萨	028	Florence, Italy
意大利威尼斯	030	Venice, Italy
哈尔滨圣·索菲亚教堂	032	St. Sophia Church, Harbin
苏南水乡	034	Water Country in Southern Jiangsu
皖南小镇	036	Small Town in Southern Anhui
江南古街	038	Ancient Street in South of the Yangtze River
宏村	040	Hongcun Village
昆山锦溪	042	Jinxi Town, Kunshan
江南水乡	044	Water Country in South of the Yangtze River
山城村落	046	Village in the Mountain City
苏州拙政园	048	Zhuozheng Garden, Suzhou
大理	050	Dali City
晨乡	052	Rural Morning
大殿	054	Great Hall
庙前香火	056	Burning Incense in the Temple
闹市	058	Market
闽江风光	060	Sight on Min River
雪中鼓楼	062	Gulou in Snow, Nanjing
瑞士风光	064	Scenery of Switzerland
俄罗斯圣·彼得堡	066	St. Petersburg, Russia
水城威尼斯	068	Venice, the Watertown
上海外滩	070	The Bund of Shanghai
海滩	072	Beach
泊	074	At Anchor
香港维多利亚湾	076	Victoria Bay, Hong Kong
小憩	078	Napping

青岛海边	080	Seaside of Qingdao	冰雪消融	148	Snow Melting
海滩	082	Seaside	校园一景	150	Sight on Campus
垂钓	084	Angling	校园秋色	152	Campus in Autumn
四川峨眉山风光	086	Mount Emei, Sichuan	雨后校园	154	Campus after a Rain
夜航	088	Night Navigation	村外	156	Out of Village
法国山城	090	The French Fortress	林边泛舟	158	Boating by Woods
长江边	092	Near the Yangtze River	武夷山晒步岩	160	Shaibu Cliff of Wuyi Mountain
九寨沟瀑布	094	Waterfall in Jiuzhaigou	秋天来了	162	The Coming of Autumn
贵州瀑布	096	Waterfall in Guizhou	嵩山	164	Songshan Mountain
武夷山庄	098	Wuyishan Villa	青海途中	166	On the Way to Qinghai
林中瀑布	100	Waterfall in the Woods	黄昏山景	168	Twilight View of Mountain
瀑布	102	Waterfall	晚霞	170	Sunset
张家界小景	104	Scene of Zhangjiajie	雨雾	172	Fog
雪山风光	106	Scene of Snow Mountain	风景	174	Scenery
天台山溪边	108	By Brook of Tiantai Mountain	山路雪景	176	Snow on the Hilly Road
武夷山水帘洞	110	Water Curtain Cavity, Wuyi Mountain	林前小屋	178	House by the Woods
茂盛	112	Flourish	森林雪地	180	Snow in the Woods
等渡	114	Waiting for Ferry	风雪归途	182	Home Way in the Snow and Wind
雪山脚下	116	On the Foot of Snow Mountain	雪中村落	184	Village in Snow
湖畔	118	Lakeside	林海雪原	186	Snow in Forest
长城	120	The Great Wall	雪景	188	Snow Sight
早耕	122	Ploughing in the Spring	峨眉山途中	190	On the Way to Mount Emei
油菜花	124	Rape Flower	西藏雪山	192	Snow Mountain in Tibet
大理三塔	126	Three Pagodas in Dali	克拉玛依油井	194	Karamay Oil Well
水乡的早晨	128	Water Country's Morning	四川广安肖溪古镇	196	Ancient Town Xiaoxi, Guang'an, Sichuan
武当山（一）	130	Wudang Mountain, I	初雪	198	Early Snow
武当山（二）	132	Wudang Mountain, II	西藏古庙	200	Ancient Temple, Tibet
张家界（一）	134	Zhangjiajie, I	万家灯火	202	Lights
张家界（二）	136	Zhangjiajie, II	夜行	204	Night March
风云变换	138	Wind and Cloud	铁道边	206	By the Railway
放牧	140	Grazing	校园之晨	208	Campus Morning
郊游	142	Excursion	雨中校园	210	Campus in Rain
山路	144	Mountain Path			
校园暮色	146	Campus Twilight	后记	215	Postscript

齐康

水



彩 画 韵