



水粉静物

Training Examples of Still Life Gouache Painting

训练范本

赵煜◎画◎著

Author ZHAO YU

蒋剑韬

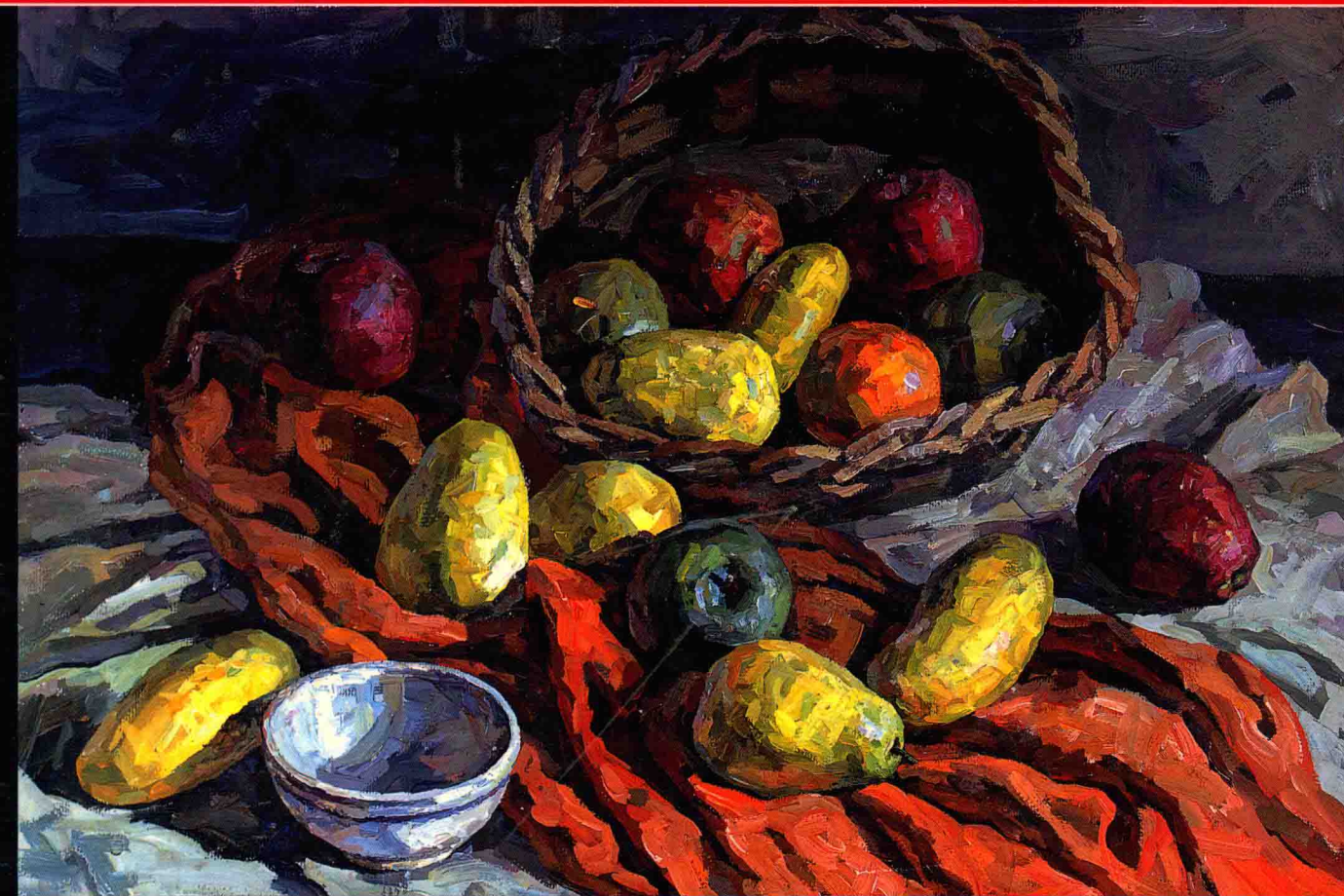
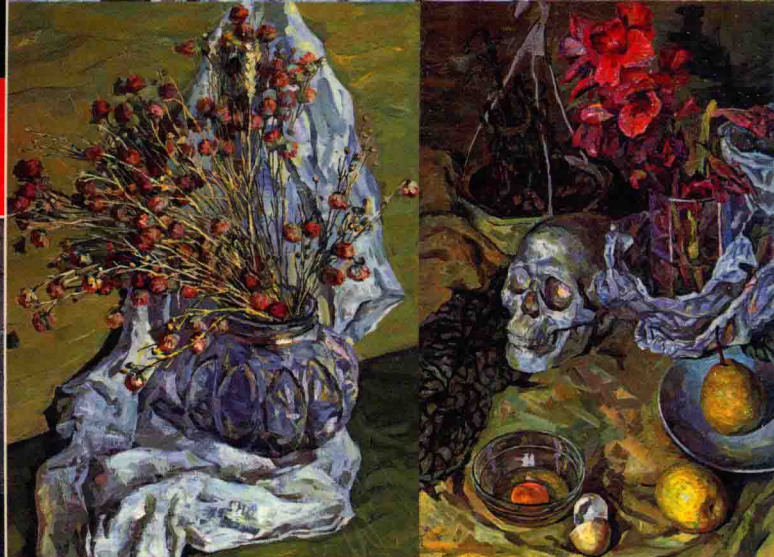
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作者简介

About the Author

赵煜，高级美术教师，广州美术学院国画系毕业，现任教于广州美术职业高级中学。近二十年潜心于色彩写生实践与教学，探索和总结了一套色彩写生的学习方法，为高等院校输送了大量的优秀学生。曾被评为教育局系统先进工作者。曾获广州市中青年教师教学基本功竞赛色彩教学示范画展项目竞赛一等奖。曾辅导学生获2003年广州中等职业学校学生专业技能竞赛静物色彩写生团体一等奖。

多年来开设市级、校级公开课，有关水粉的专题讲座多次，受到了专家及学校师生的好评。其中，近年开设的《关于水粉静物写生》全市级公开课被评为“优秀课”。

2003年举办了《赵煜水粉静物习作展》。

多篇文章在《美术大观》、《华中美术》、《广州美术研究》、《中国美术论文集》中发表，并被中国艺术家论文集编委会、中国职教学会美术研究会、中国美术教育研究会职教分会等评有奖项。

ZHAO YU, senior art teacher, graduated from *GuangZhou Art Academy*, is now teaching in *Guangzhou Senior High School of Arts and Crafts*. Working hard on teaching and practising colour painting for about 20 years, she has concluded series of colour painting study methods and nurtured lots of excellent students for the art colleges. She was awarded as *Model Worker of the Bureau of Education* and won the first prize of the *Teaching Demonstration of Colour Painting Exhibition* among the young and middle aged teachers in Guangzhou. Students under her tutorship won the first prize of the *Team Competition of the Still Life Colour Painting in 2003 Secondary Vocational School Professional Skill Competition* on April 2003.

For years she has taught public classes at the level of school and city. Her lectures about gouache painting are highly praised by experts, teachers and students. Among these public lectures, *On Still Life of Gouache Painting* recently taught is evaluated as the model class of the city level.

She exhibited her still life works on gouache in 2003.

Many of her articles about art teaching have been published on *GuangZhou Art Research*, *China Art Thesis Collection*, *Grand View on Art* and *Huazhong Art*, some of which have won awards from the *Editorial Board Of China Artist Thesis Collection*, the *Art Research Association of China Vocational Education Association*, and the branch research association of *China Art Education Research Association*.



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水粉颜料作为学习和掌握色彩基本原理及写生技巧的普遍媒介之一，它有着丰富的表现力。既可采用薄画与湿画的方法，使画面产生透明与半透明的效果，达到近似水彩画般的润澈、明快与淡雅；又可采用厚画与干画的手段，把物体塑造得如油画般的凝重、结实与浑厚。

当然，也由于水粉颜料这种含胶的粉质材料介于水彩与油画之间，具有其独特的、不可替代的表现力，因此，掌握起来并不易。用水要么过多，要么过少，不容易恰当地掌握水分使用。如果水分使用过少，作画时行笔涩滞，缺少轻重缓急的变化，也不能给观者流畅之感。实质上我们在塑造物体亮部的时候，才减少画笔所含的水分，用笔较干较厚，借助有力的笔触，增添物体亮部的坚实、积厚、突显与重量的感觉。容易走向极端的是使用过多的水分。在学生的习作中常可以看到水到处流淌的痕迹，而颜料被水所牵引，就会失去控制。显然用水超出了纸张的吸附力。过量地使用水分，使物体的塑造表现为软弱与空泛。而水分使用较多的地方应该是背景、物体的暗部与投影处，为的是使这些地方的颜料间衔接自然，从而产生消隐、虚远与朦胧的效果，便可与亮部形成对照。总之，在水粉画的写生中，水分的使用应该是干湿并重、干湿并用。并且“干”、“湿”画法只有根据作画步骤由湿到干、由薄到厚的顺序合理运用，才能发挥水粉画干湿技巧的最佳效果。

在课堂练习中，我们会看到由于调色的方法没有掌握好，而使画面产生了“生”、“灰”、“脏”等感觉。主要原因在于学生对对象的色彩观察尚不够深入和细致。初学者往往过分简单地表现他们的所见。其一是在调色时颜色基本上不曾经过认真的调配就用上了，如果只用一种色或调配的次数少，就会产生“生”的弊病。其二，由于在物体暗部过多地调入了白色及亮一些的颜色，结果出现了“灰”的弊病。其三，由于调色时过多的颜色混和一起，没有了色彩倾向，失去了其色的表现力，导致出现“脏”的问题。

另一常见的弊病则是把颜色搅拌得过分均匀，画出来的效果类似于装饰工艺的制作——平整洁净，失去了用笔用色的自然感觉和色彩积厚的作用。

色调是画面色彩的基本调子，色性上倾向于暖色或冷色，练习时一定要学会区分。另外有些时候色彩的冷暖是相对而言的，如绿色与蓝色相比，中黄与柠檬黄相比、朱红与大红相比，后者显得偏冷等等。



橙子

比较容易画，它的色彩简单，刻画时其固有色一定要饱和，一般情况下可用鲜艳的橘红加少许中黄作为基本色（固有色）。由于初学者往往只顾及到光源色和环境色的影响，却忽略它本身的固有色的成分，练习时须注意。

The ORANGE is relatively easy to draw. Its colour is pure and its inherent colour must be represented in saturation. Usually we select orange red plus some cadmium yellow medium as the basic hue. Some students pay too much attention to the influences of the colours of the light source and the surroundings, but neglect the inherent colour quality. This is one point which must be remembered in practice.

雪梨

冷光时，亮部可尝试用冷一点的黄，如柠檬黄加白，暗部则需稍暖的色彩，但千万不要加太多的赭石，因为过多的赭石会失去雪梨的透明感，显得火气。所以，雪梨的暗部较多时会呈现暖绿，当然还会有其他颜色的变化，如环境色的影响等。



To paint the PEAR's cool light, try some cooler yellow in its light area. For example some lemon yellow mixed with white. Handle its shade area with some warmer hue, but not too much burnt sienna, because it will make the pear lose its transparency and seemingly somewhat over burnt. The shade area of the pear may generally look greenish and may have other hue tendencies too. For example, the influence of the surrounding colours.

GOUACHE paint, as one of the basic artistic media to study chromatic principles and life drawing skills, has an excellent capacity of expressiveness. You can adopt the thin-wash and wet-in-wet methods to make the painting transparent and semi-transparent, reaching an effect as translucent, bright and elegant as watercolour. You can also employ the impasto and dry-wash methods to model objects as weighty and solid as oil painting does.

Of course, since gouache is a paint containing white pigment and gum Arabic, being somewhere between watercolour and oil paint, it has its unreplaceable expressive ability. It is sometimes hard to master, especially not easy to control the amount of water used in painting. Too much or too little water are the two commonly seen obstacles. If the water is too scarce, the brushstrokes will be too dry to be smoothly applied and lack of fluent variation. In fact, only when we come to modeling the light area of the objects, we reduce the water absorbed in paint brushes, using drier and thicker strokes and depending on the vibrant stokes to amplify the solidity, conspicuity and volumetric of the objects' light areas. On the other hand, we often employ too much water, going to another extreme. We can often see flowing water traces on the students work, in which water exceeds the paper's absorbency. The water is lost of control, and becomes a dominant force, dragging washes everywhere. Too much water in the washes will make your modeling doughy and weak. You may have relatively more water utilized in painting the background, the shade area and the projected shadow, to make the colour transitions natural in these areas and receding, blurred and misty effects to form contrasts with the light area. In conclusion, the application of water in gouache life drawing should keep a balance between the dried and the wet-in-wet methods. The "dry" and "wet" techniques can only do their best when they are employed step-by-step according to the order of: the drier comes first and then the wetter, or the thinner first and then the thicker.



In classroom practice, we can see that, due to the technique of mixing colours is not fairly mastered, the paintings have shortcomings such as "raw", "indeterminately gray" and "dirty". Beginners are prone to oversimplify what they have seen.

Firstly, colours are used without careful mixing of the paints. If you employ only one colour or not enough mixed hues, you will have the "raw" default occurred.

Secondly, because too much whites and lighter hues are brought into the shade and shadow areas, the "indeterminately gray" default arises.

Thirdly, if colours are mixed too many times to have their definite tendencies and presentment power lost, then the "dirty" shortcomings come out.

One more common problem with the students is that they mix the colours too evenly. The result is too much decorative craftiness and the work is too smooth and clean, depriving of the naturalness and expressiveness of the brushstrokes.

The overall tone of a painting is an inherent property of it. The hue of a colour inclines to either coolness or warmness, and requires careful study to tell them apart. On the other hand, the warmness or coolness of a colour is something of relativity. For example, when green is compared with blue, or cadmium yellow compared with lemon yellow, or vermilion compared with cadmium red, the latter ones will be cooler in each case.

众多的水果中，**苹果**最难表现，它的色彩

丰富、变化多，不易刻画。如图中的富士苹果，它的受光面是红色，而暗面是较亮的黄色，冷光源。我们可先用较深的颜色勾出其轮廓，画出暗面的绿色（是较暖的绿），不洗笔，用刚才的暖绿略加橘黄或橘红画出反光，投影用朱红加普蓝；调亮面用白色加少许较冷的大红；高光由群青、白、大红调出。画时笔触必须肯定，按结构一笔一笔地摆上去。这样画出来的苹果会格外结实、厚重。切记：画水果时必须保持水、调色盒、颜色等的干净。

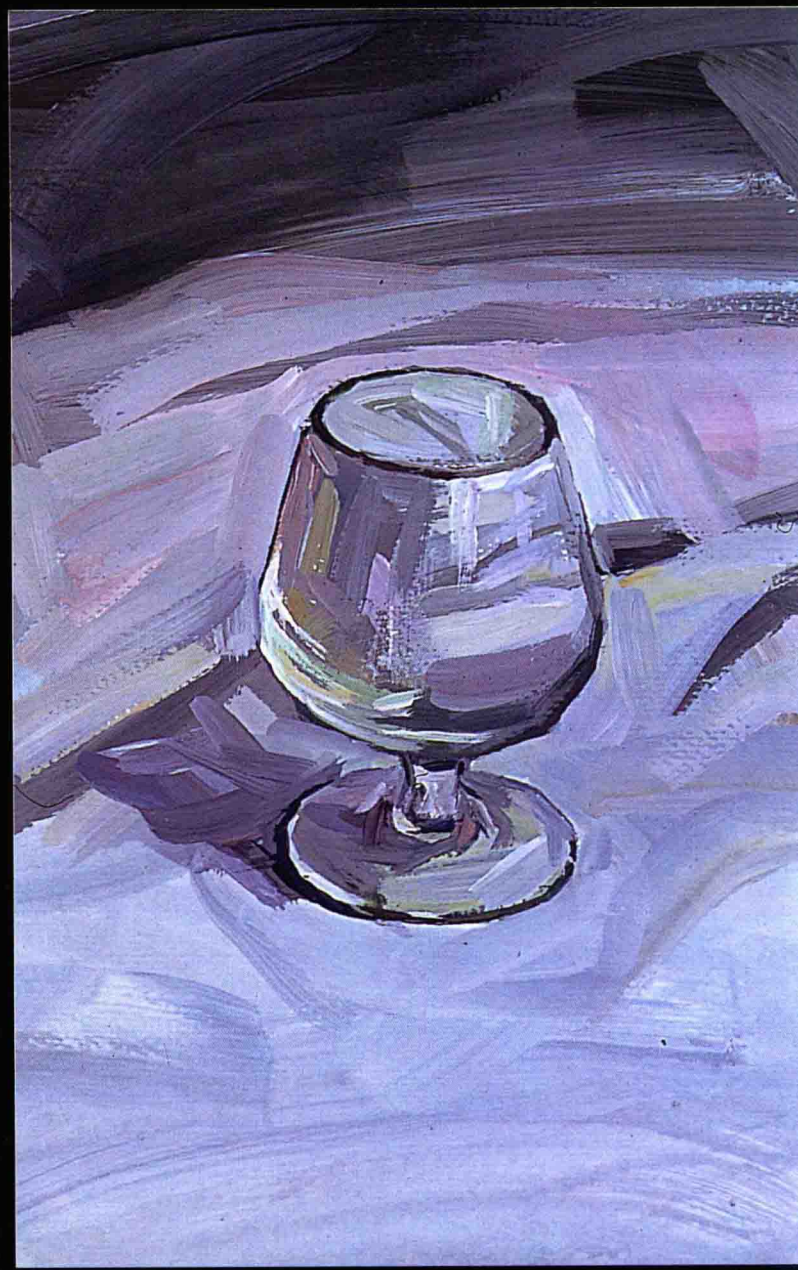
Among various fruits, APPLE is the most difficult to represent. It's too colourful to be drawn easily. Look at the Fuji apple in the picture, its light area is reddish and the shade is yellow brownish. It is under the cool light source therefore we can first outline it with darker colour and block in green colour in the shade (a fairly warmer green). Without washing the brush, paint the reflection with the green just used plus a little yellow orange or orange red. Depict the projected shadow with vermilion plus Prussian blue, and the light area by mixing white with the cooler cadmium red. Then build the highlight with ultramarine, white and cadmium red blended together. To paint, the brushstrokes must be firmly and surely applied, modeling stroke by stroke according to the shape. By doing so, the apple brought up in the picture will be distinguishingly solid and with gravity. Do remember when you paint fruits, you must keep the water, the colour box, and the paint clean.

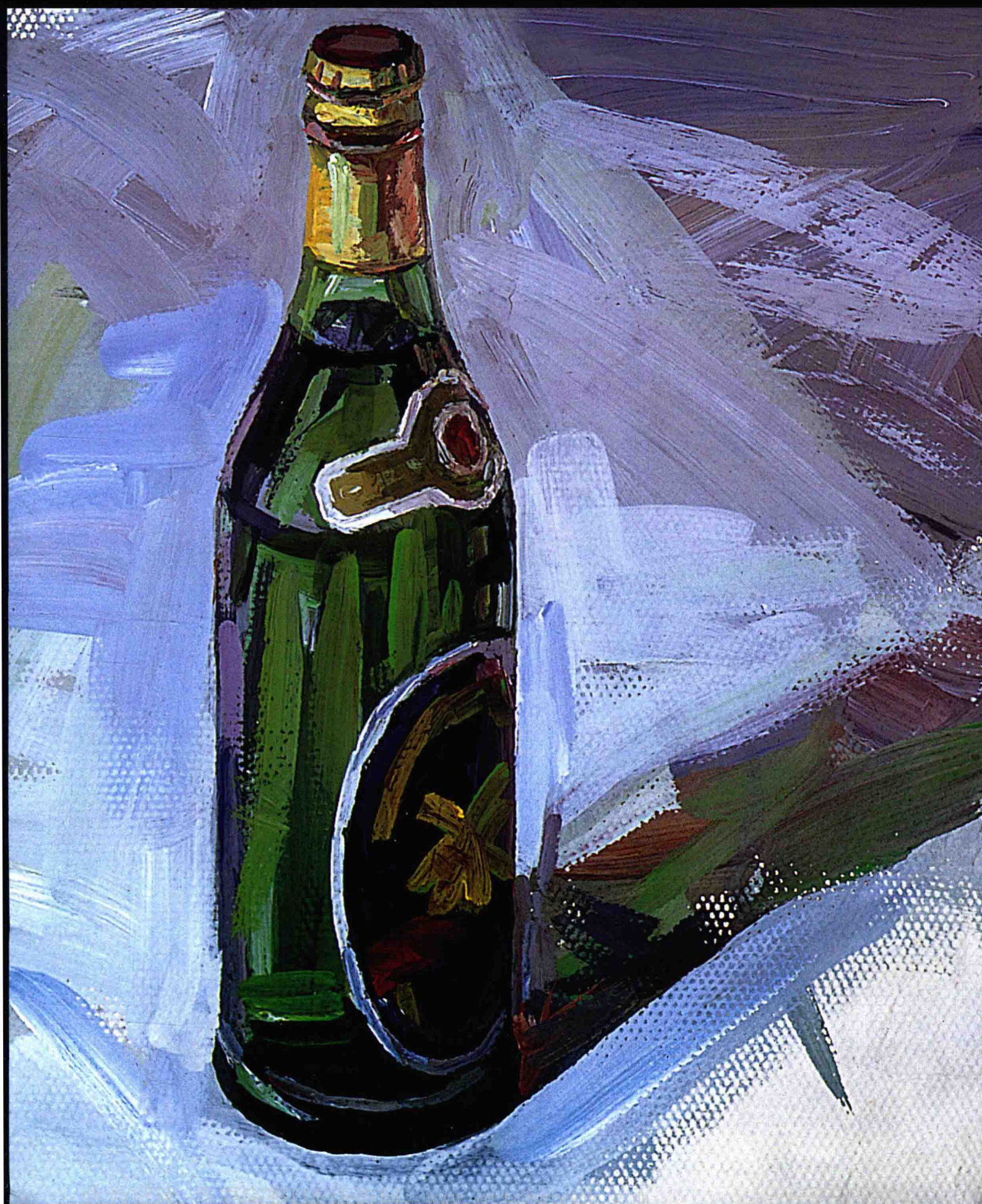


画玻璃杯时应注意：

通常杯口、杯底与杯身有深浅之分。当杯口、杯底色深时，杯身通常呈浅色；杯口、杯底色浅时则杯身色深。由于玻璃杯较透明，刻画时颜色可以调得鲜亮些，通常情况下，杯底贴近桌面的地方颜色较深。另外，高光和反光一定要亮起来。要注意杯子周边的色彩与杯子的对比，尤其是杯子后面的布或者物体要刻画出来，这样才能体现它的透明质感。

To paint the GLASS, be aware that the rim, the base and the body of the cup are in different tones. Generally when the rim and the base are darker the body will be lighter, and vice versa. Since the glass is transparent, its colour should be brighter. The area of its base bordering the table surface is circumstantially darker in tone, and the highlights and reflections must be sparkingly depicted. Pay attention to the contrast between the glass' own colour and those of the surroundings, especially the cloth or objects behind the glass must be captured, otherwise its transparency cannot be represented well.





酒瓶：完成了第一步

(起稿)后，上色时应从暗部着手，强调结构线，注意反光，瓶口的刻画一定要深入，注意瓶子的透视变化，商标及商标上面的字要有选择地画。

THE BEER BOTTLE:

After finishing the draft, start with applying colours to the shade area. Emphasize the structural lines and attend to the reflections. The cap of the bottle must be portrayed extensively, and attention should be paid to the perspective modifications of the bottle. The trademarks and the letters in them could be depicted selectively.



青花罐子

画罐子时，应尽量用大号笔画外轮廓、明暗交界线和罐口，再按块面关系准确而快速地完成灰面及亮面，不要用小笔，避免结构松散。省去细小的花纹，罐上面的字必须根据透视变化处理。

THE FLORAL POT:

When representing the pot, use brushes as big size as possible to paint the outlines, the boundary curve of light and shadow, and the brim. Accurately and quickly finish the mid tones and the light tones according to the planes of the shape. Don't use small size brushes so as to avoid constructing lose structures. Leave out the tiny floral patterns and the characters on the body must be handled following with the perspective changes.





葡萄

刻画葡萄时，可先分成组，接着画结构，每颗葡萄最少分三个面，宁方勿圆，先用普蓝加大红从暗部着色，后提反光与高光，一笔一个块面。作画时必须用心去画，用脑思考，利用学过的知识，分析研究要表现的物体，不能单靠视觉作画，照抄对象，要学会理性地对待要表现的物体，这样才会积累和掌握丰富的作画经验。

To portray the GRAPES, first delineate them in groups, and then come to their shapes. Use at least three planes to depict each grape and it's better to made them squarely rather than roundly. At the beginning, employ some Prussian blue plus cadmium red to start with the shade area, and latter pick up the highlights and reflection. Each stroke should represent one plane of the form. During the process, one must paint by heart and think carefully. Analyze and study the target object with his knowledge. One shouldn't work only depending on his visual sense or simply duplicate the ojects. Your representation and your artistic experiences will be enriched.



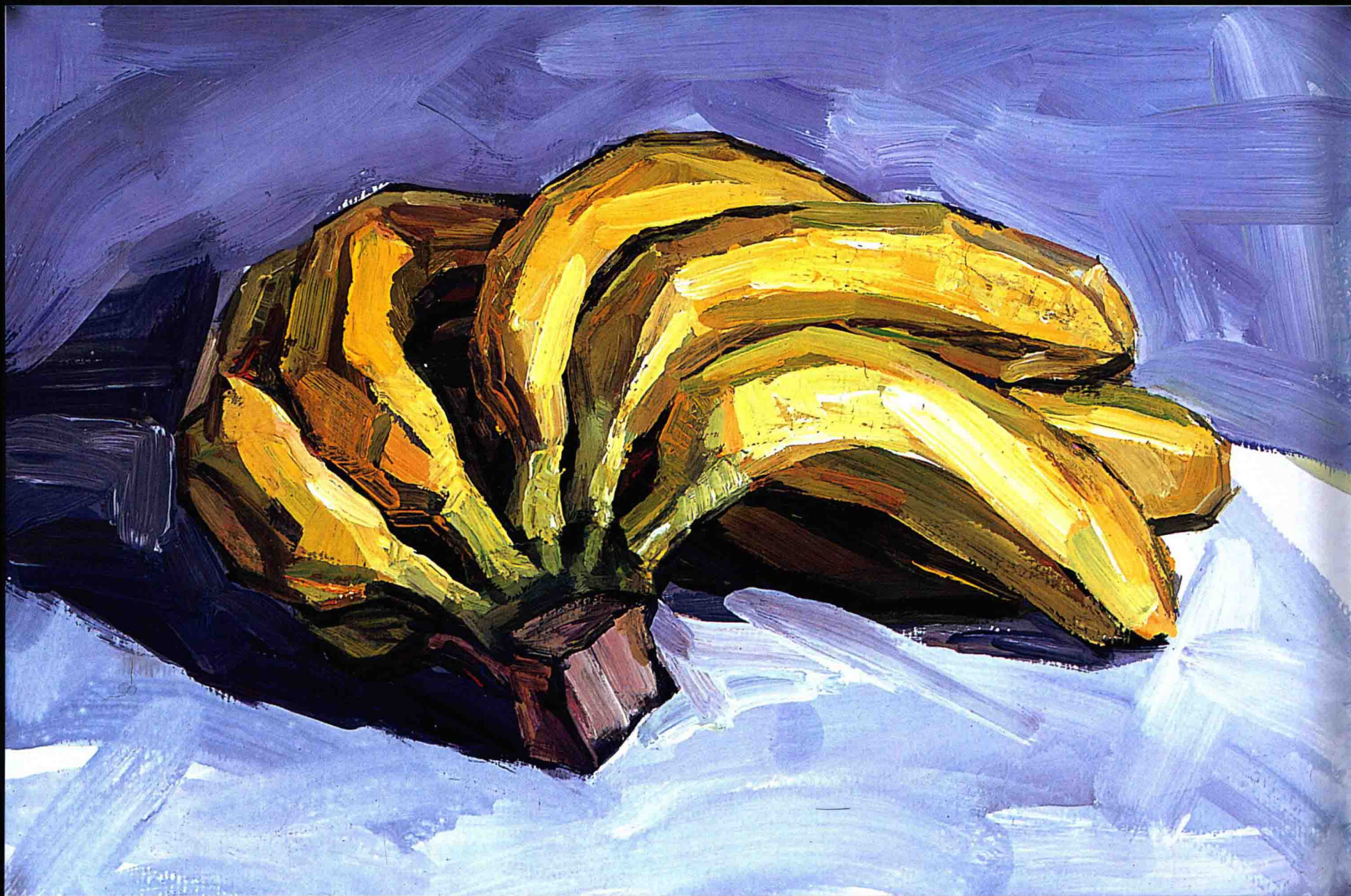
柚子

外皮颜色为黄

和黄绿色，当剥开外皮时，裸露的是较为复杂的形体及难以把握的灰绿、灰黄、灰蓝等高级灰。尤其是柚子的暗部比较透明，容易被画粉，表现时要加强明暗对比。注意当练习调灰色时，一定要明确你所谓灰色的色向，如：灰红、灰紫、灰蓝等等，这样会避免“脏”的问题。

THE SHADDOCK:

The colour of its outer skin is of yellow or yellow-green. When you peel off the skin, exposed are the complex shapes and grey colours mixed with green, yellow, and blue etc., which are hard to control. Particularly, the shaddock's shade area is relatively transparent, and so it is easy to paint with excessive whites. You must accentuate the contrast between light and shadow. When practise mixing the grey hues, you must be clear about the colour tendencies thoroughly. For example, every grey colour has a hue tint. It may be redish, purplish or otherwise blueish, etc.. By doing so, the problem of "dirtiness" could be avoided.



香蕉

看起来多面，颜色不易分清，但并不难处理。首先

用普蓝加赭石把香蕉的结构准确刻画出来，就像平时铺色调一样，先画香蕉的暗部，强调香蕉的每个结构转折，铺色时注意区分香蕉的大块面，即受光面和灰面的色彩，可保留少许结构线，要做到既有明快的颜色又有肯定的结构，画出的香蕉才会显得格外精神。

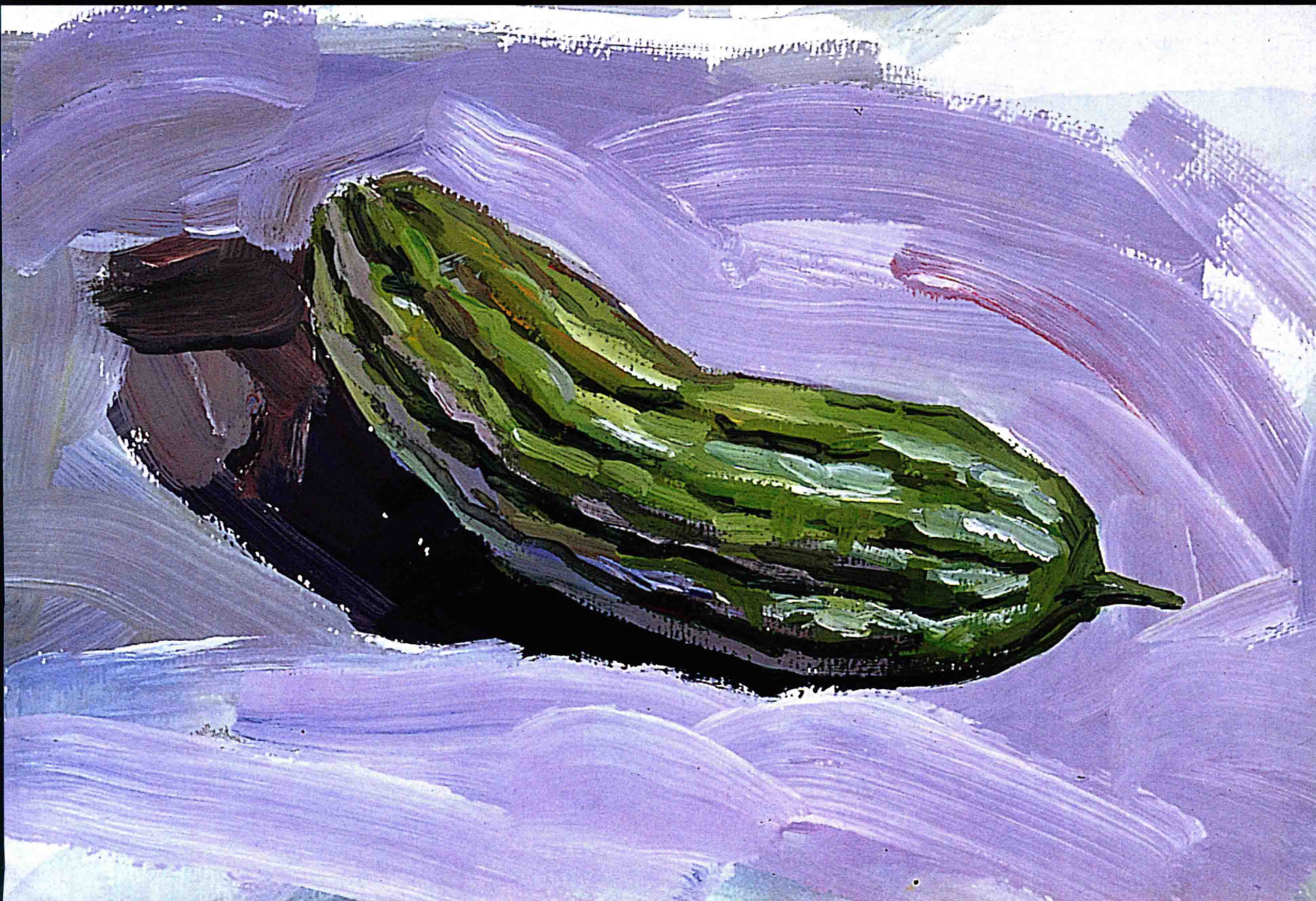
The BANANAS have many planes and their colours are seemingly hard to clarify, but in fact, it's easy to handle. First of all, mix burnt sienna with Prussian blue to delineate the structures accurately. Just like the usual practice of applying paint washes. Portray the shade areas of the bananas first and put emphases on their structural transitions. Make sure that the broad planes of the bananas are distinguishable. For instance, the distinctive difference between the light and grey areas. Some of the structural lines are allowed to remain. Only the vibrant colours and determined structures can make the bananas look vivid.



白菜

用薄画法表现它的暗部，再用肯定、爽快、洒脱的笔触画出主要的叶子及叶脉。要画出白菜的空间关系、冷暖变化及体积感。

THE CABBAGE: Adopt the thin paint technique to show its shade area. Then depict its leaves and veins with determined, vivid and swift brushstrokes. The spatial relationships, the variations of coolness and warmth, and the volumetricity should be defined well.





番茄

它的暗部为暖红色，而亮部可用白色调出较冷的大红、紫红。尽量表现出它的冷暖变化来，用大笔画，做到一笔一个块面。

The TOMATO: Its shade area is of warm red and the light area could be painted by mixing white with cadmium red and purple red. Try to bring out the diversified effects of coolness and warmth in it. Use big brushes, make one stroke for one plane.

土豆、大蒜

土豆颜色简单，用笔要概括，尽量用薄画法。

大蒜叶子多而细密，先用笔调普蓝与少许赭石勾出它的结构，然后画出暗部和较冷的亮部，用笔不要太琐碎。

POTATO & GARLIC: The colour of the potato is relatively simple. Paint it with sketchy brushstrokes and experiment with the thin paint technique. The garlic has a lot of tiny and closely bound leaves. Delineate its structure by mixing Prussian blue with some burnt sienna. Then turn to the shade area. Never apply too much tiny and broken brushstrokes to the cooler light area.





茄子

颜色为深紫色，用画笔起好稿、铺好第一遍单色之后，用普蓝加紫红或深红画暗部，切记不要加白色或含粉较多的颜色；亮部则以冷紫为主，如白加少许紫罗兰、紫红、深红等。尽量不要调太丰富的颜色，避免画脏，做到画面简洁、明快、概括。

The colour of the EGGPLANT is deep violet. When you have finished the draft and paint the first single colour layer, use ultramarine blue plus red violet or deep red to show the shade area. Keep it in mind that never put pure white or colours mixed with white into the shade area. The light area should be dominated by a kind of cool violet and you can use white mixed with violet, purple, or deep red to represent it. It's better not to mix too much colours together, in case they become dirty. The picture as a whole should be simple and vivid.







短期作业

一般需三个小时完成。当面对一组静物时，首先应考虑的是构图，然后是画面大的色调和大的整体关系。通常短期作业要用大笔触来处理，且颜色尽量概括、明确、干净。物体之间要主次分明，前面主要的物体画得深入而精确，后面的则要概括，使画面体现出节奏感、空间感。相同水果之间的色彩要注意明度和纯度上的差异，浅色的物体放在较深色的衬布上面，形成鲜明的对比，使画面主题突出。受布面颜色及周边环境色的影响，水果在颜色处理上也要相互呼应，使画面趋于整体协调。

The FAST WORK should be completed within three hours. When you face a still life, the first thing you should consider is the composition. It represents the overall tones and relationships of the whole picture. The fast work should be handled with big brushstrokes, and the colours should be conclusive, simplified and clean. Be clear of what is primary and what is secondary. To bring rhythm and sense of space to the picture, the principal objects in the front should be in details and delicately represented while those behind should be simple. The colours of the same kind of fruits have differences in tones and saturation. If the paler objects are placed against the darker cloth, the resulting sharp contrast could make the major subjects projecting. Affected by the colours of the surroundings and the underneath cloth, the fruits should be depicted echoing each other in hue. By doing so, you can succeed in making the whole picture look united.



衬布

白色的桌面，较深的冷色背景与鲜亮的、暖色的水果和鸡蛋形成了强烈对比。在这一类练习中，要特别注意由于空间位置的变化白布会表现出其色彩的变化。如桌面左前方与右前方颜色有微妙区别，前面与后面又有明显不同（冷暖及明度上的变化）。布与物体是一种补色对比关系。这是学生在练习时必须特别留意的地方。

The white DRAPERY and the cool darker background cause a strong contrast with the bright warm fruits and the egg. In this kind of practice, special attention must be paid to the variation in hues on the white drapery caused by the different spatial positions. For example, the colours of the left foreground of the table are subtly different from those of the right foreground, and so is the foreground from the background (in tones, cool and warm) The drapery and objects are of complementary colours ----- this is what the student shouldn't overlook.





黑白

这幅画对比强烈，整体而丰富。临摹时应特别注意黑布的处理，一般情况下，初学者不宜滥用黑色，但在画黑布时不妨试一试。用黑色加些湖蓝、普蓝或少许白色画亮部；而布纹及物体的投影，用黑色加红色等暖一点的颜色，这样画出来的黑布才不会沉闷而显得有活力。

This picture shows a strong BLACK AND WHITE contrast. It is uniform, but also full of variations. To copy it, one must learn the skills of dealing with the black drapery. Generally speaking, beginners shouldn't overuse the black colour. But one can have a try when painting the black cloth.

Delineate the light area by mixing black with lake blue, Prussian blue or some white. The shadows and textures of the objects should be shown by mixing black with warm colours like red etc.. Then the black cloth represented wouldn't be dull and looks vibrant.



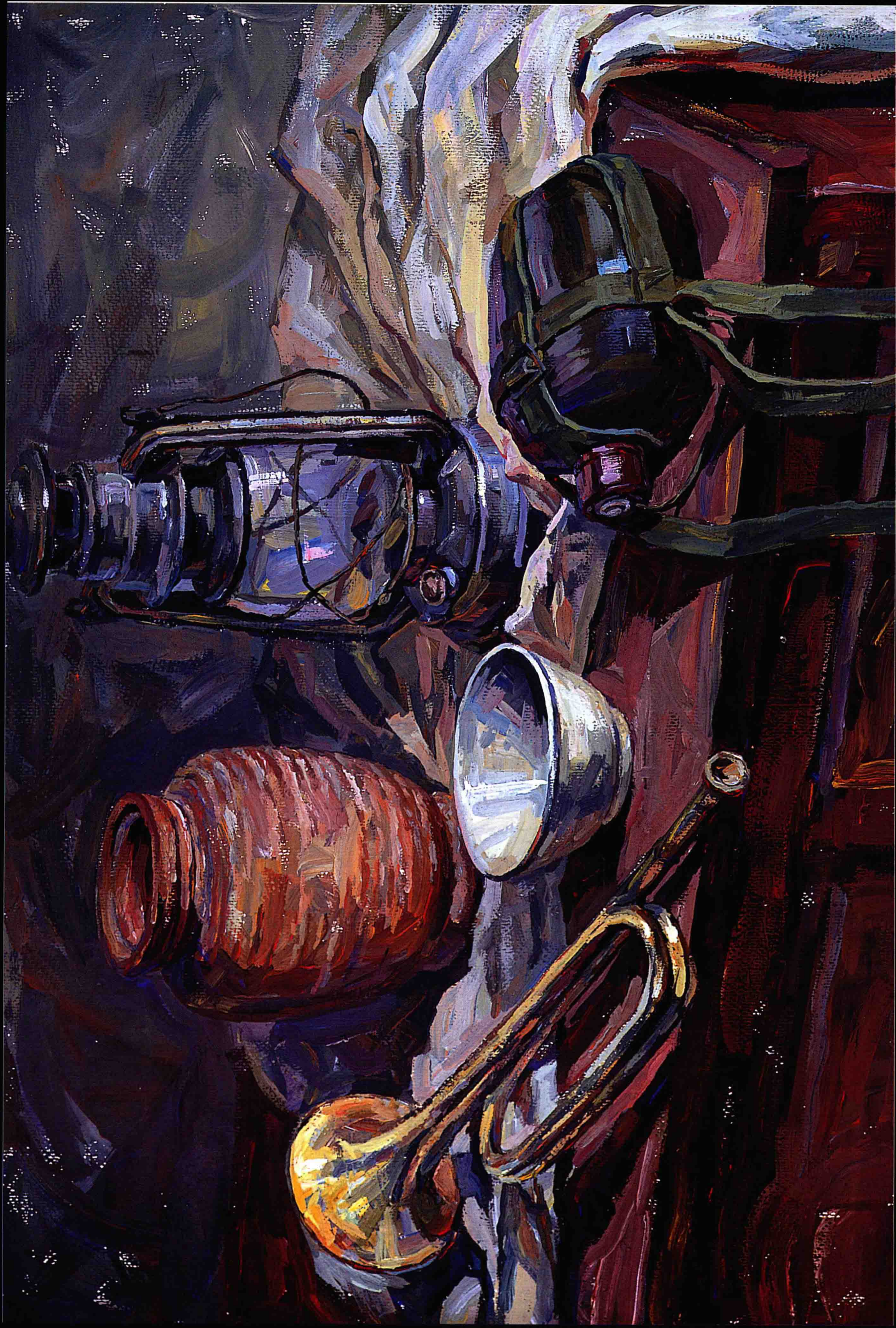
蛇果

大部分颜色比较接近，对许

多学生来说比较难掌握。在练习时只要仔细观察，就会发现它们色彩间的区别还是有，如放在桌面旁边的水果，亮部色彩纯度高，对比强烈，可用普蓝加些大红和白色来画，而暗部则用普蓝加朱红、赭石等暖色系列调试。后边的水果其纯度、明度会减弱。同其他水果一样，按结构块面摆放每一笔。

Most of the SERPENTINE APPLES are fairly similar in colour. It is rather difficult for many students to portray. Nuanced differences of the colours actually exist if we look carefully when practising. For instance, the fruits in the foreground of the table, their light areas are in strong contrast and purer hues, which you can paint by mixing Prussian blue with some cadmium red and white. Mix Prussian blue with vermilion and warm colours like burnt sienna etc. in the shade areas. The saturation and lightness of the fruits behind should be diminishing. The picture should be constructed with one stroke one structural plane technique, just the same as the others.





当一组静物，它的色彩是相近

同类色

的时，

必须学会观察、分析它因空间位置不同而产生的变化。比如画中有白色的碗、白色的衬布、白色的墙和灰色的油灯，在明度上、纯度上首先要强调的是白色的碗，然后减弱的是白色的衬布，色调加深的是白色的墙，而灰色的油灯在色相上蓝中偏紫。在练习中学会调高级灰可使学生对色彩的理

解更进一步。

When the colours of a group of still life are SIMILAR ONES in hues, attention must be paid when observing and analyzing the fluctuations caused by their different spatial locations. For example, there is a white bowl, a white drapery, a white wall and a grey oil lamp in this picture. In tones and saturation the white bowl is stronger and the white drapery weaker. The white wall is darker in hue and the grey oil lamp has violet tendency in its blue hue. In practice, students can improve their colour knowledge if they have learned to mix various excellent grey hues.