

蒋晓玲 徐怀芳 著 湖北美术出版社

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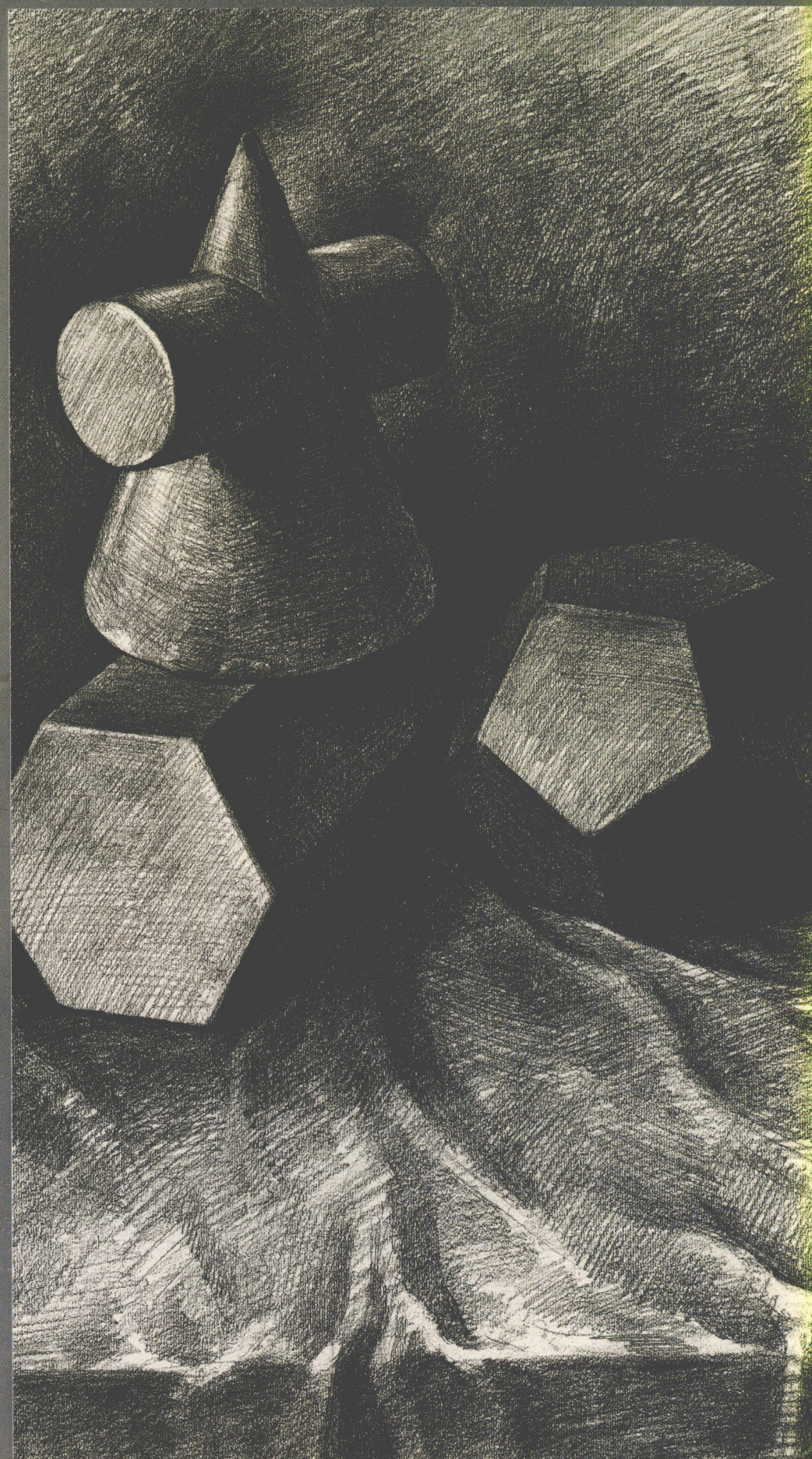
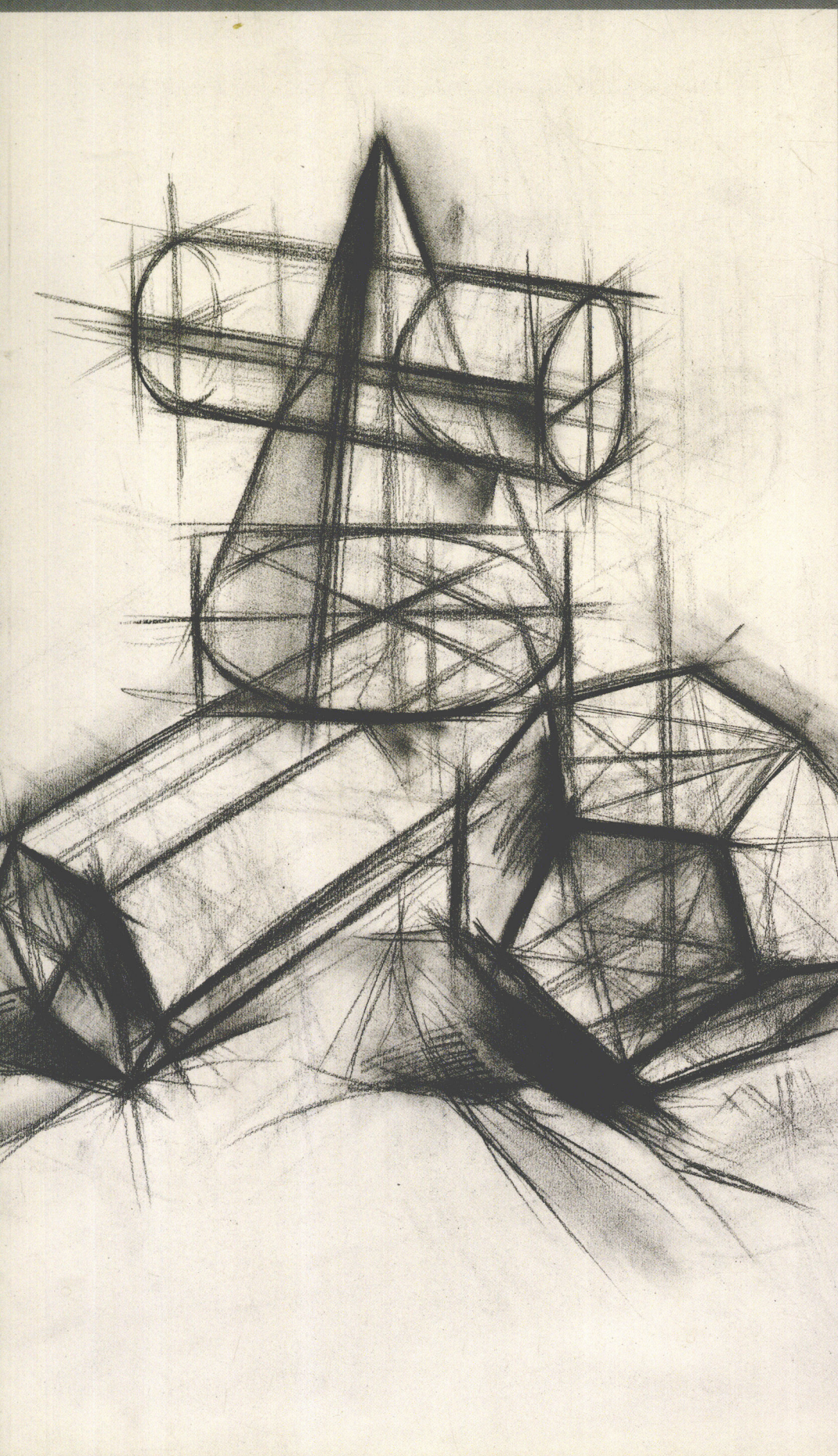
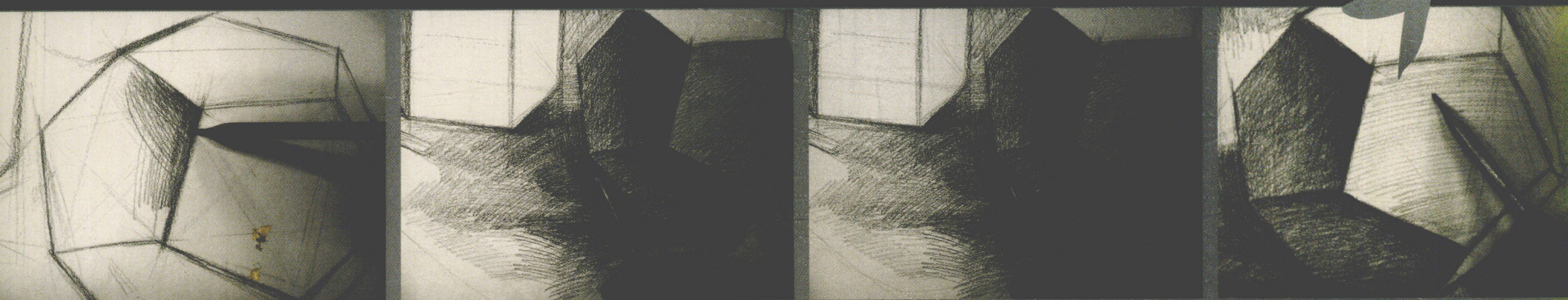
对比训练法



全程摄录作画步骤
随书赠送精美光盘

结构明暗对比训练

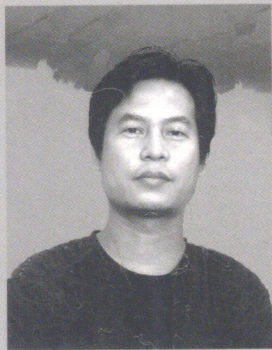
素描几何体临本





作者简介

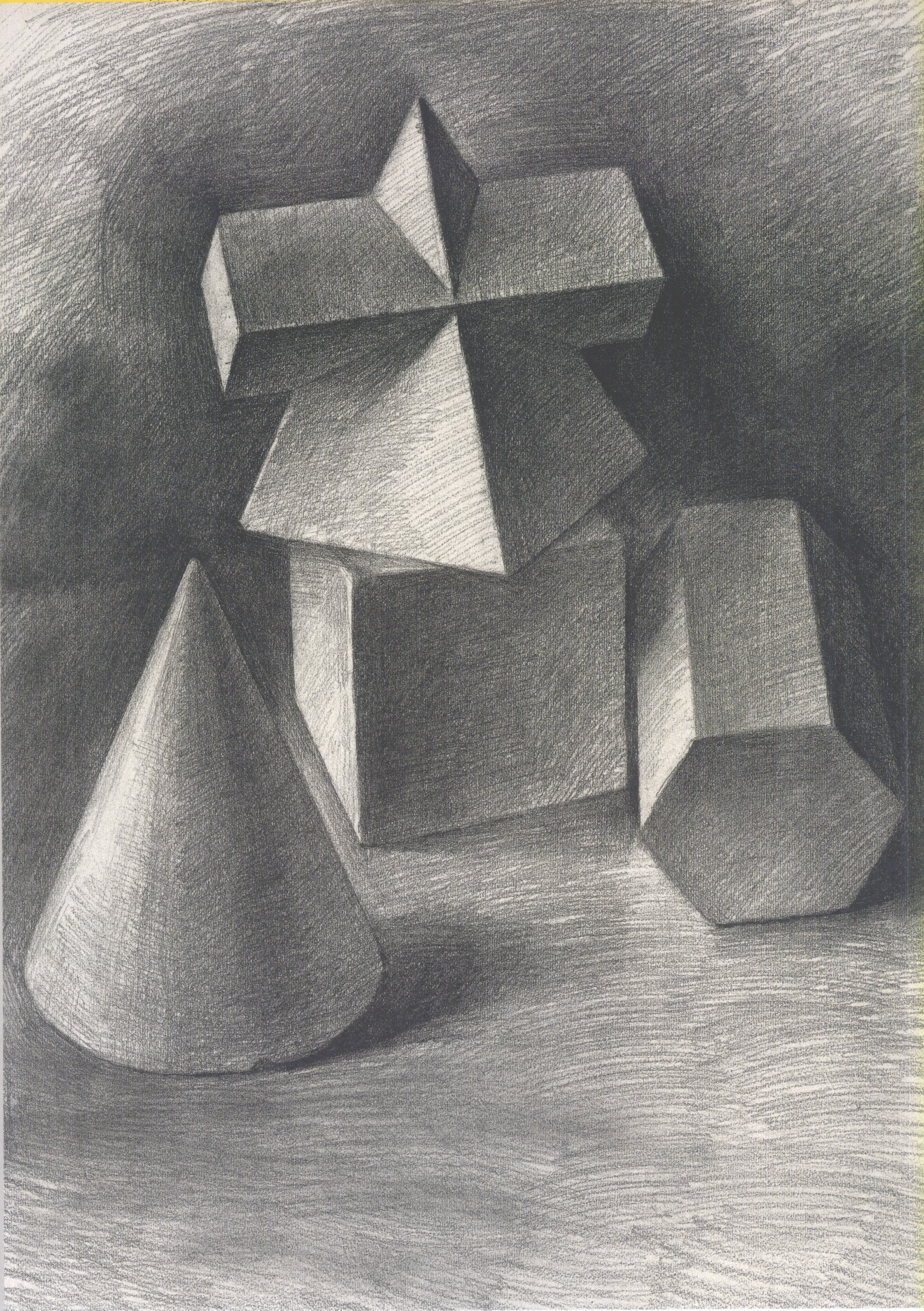
蒋晓玲，女，毕业于华中师范大学美术教育专业，文学学士学位，现为武汉市吴家山中学美术教师。主要作品有：2004年作品水粉画《秋》参加国际女画家作品联展。2005年水粉画《静物》获湖北省中学美术教师作品展金奖；出版著作有：《完全范本——素描石膏几何体》等。近几年在美术高考教学方面积累了丰富的经验，为学校培养了许多优秀人才，其中不少学生考入了清华大学、中国美院、天津美院等。



作者简介

徐怀芳，湖北美术出版社编辑，湖北省美术家协会会员。主要作品油画《物语》2000年获“湖北省教师美术作品展”金奖。著有《高考色彩静物表现实例》《名家素描几何体表现实例》《结构素描范本》《素描人物头像结构训练法》等多种图书。

责任编辑 石锦华
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● 素描几何体临本 ● 素描静物临本 ● 素描石膏像临本 ● 素描头像临本 ● 色彩静物临本

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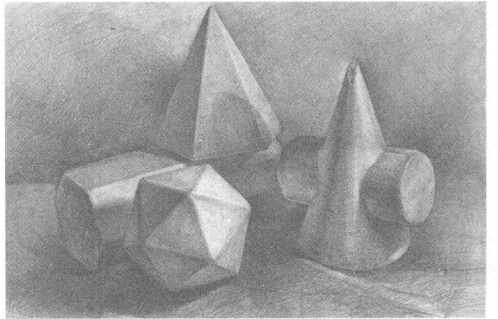
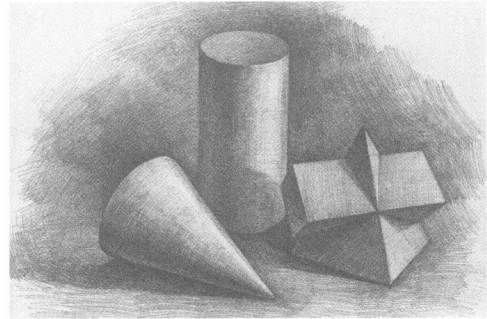
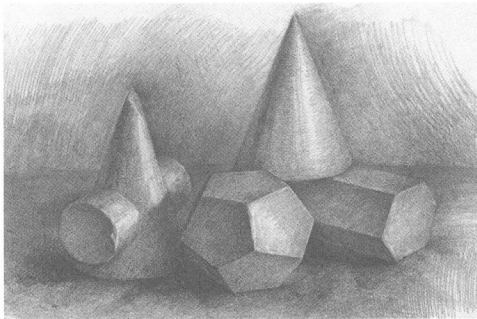
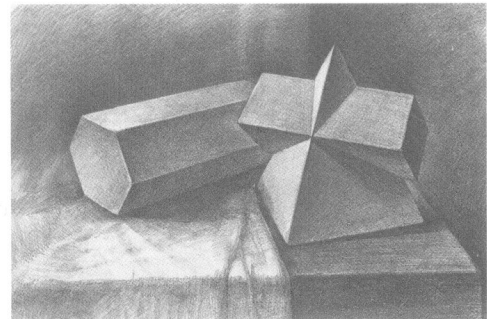
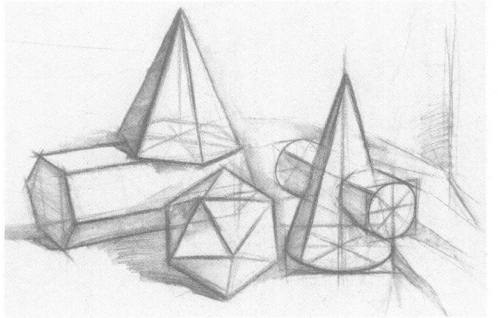
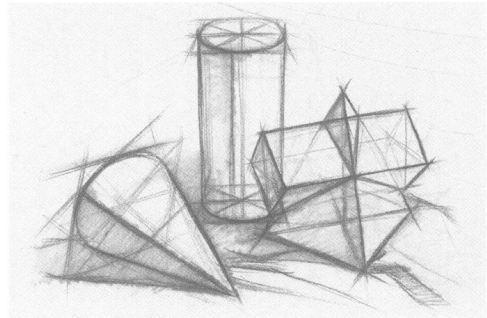
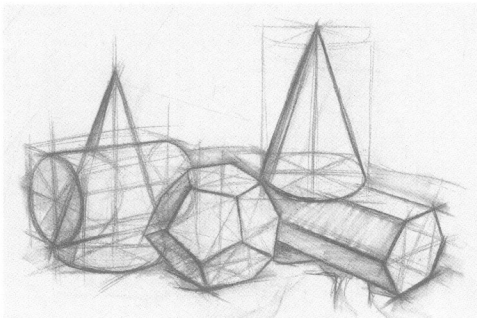
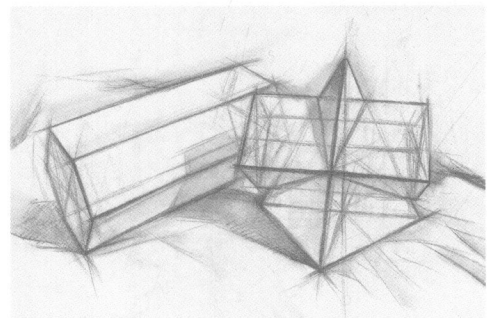
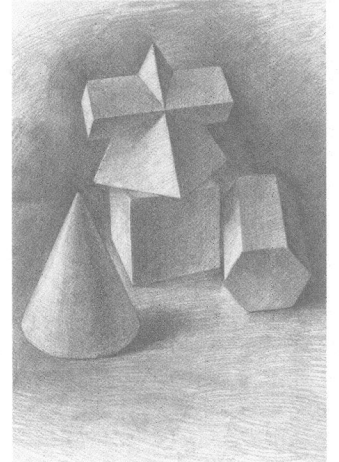
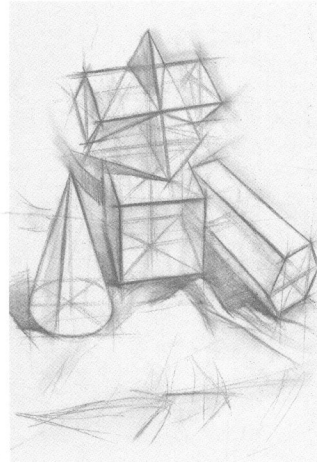
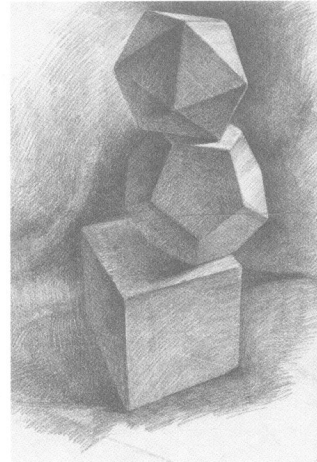
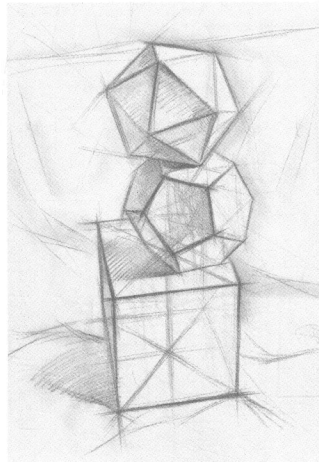
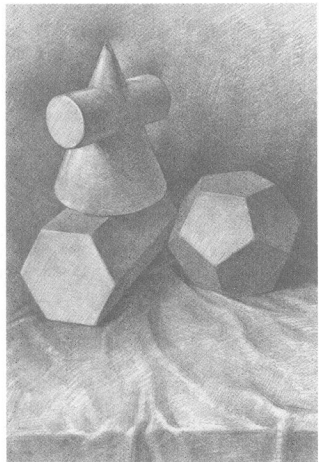
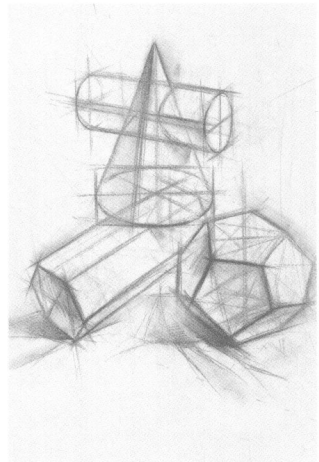
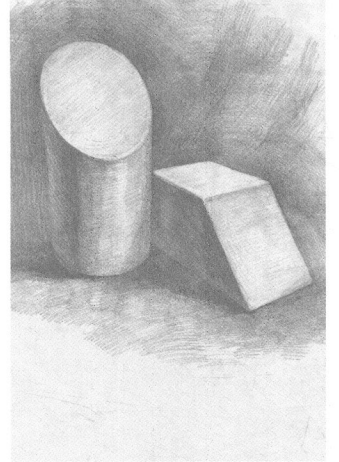
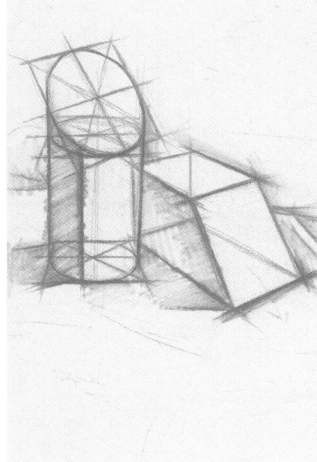
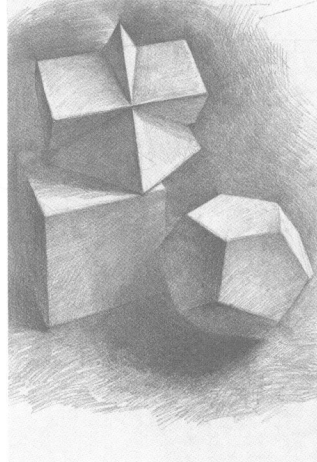
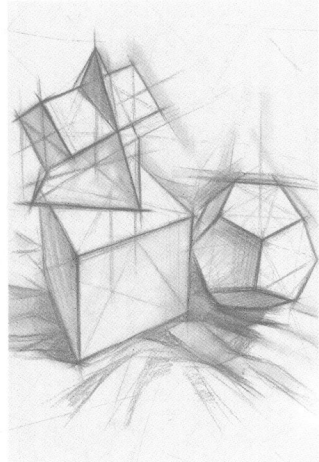
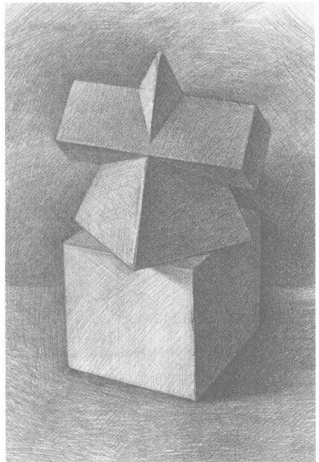
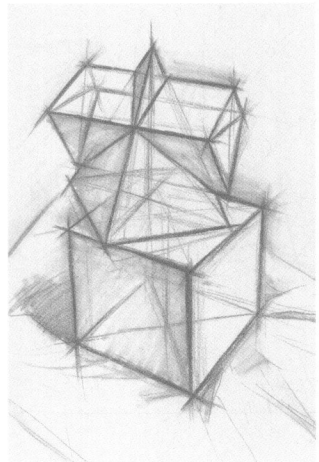
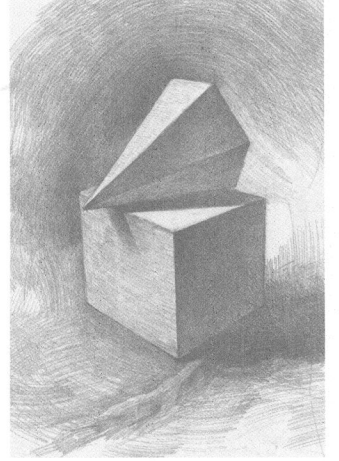
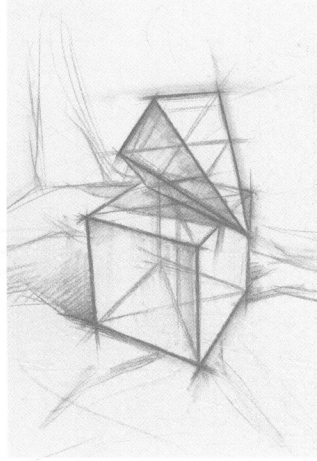
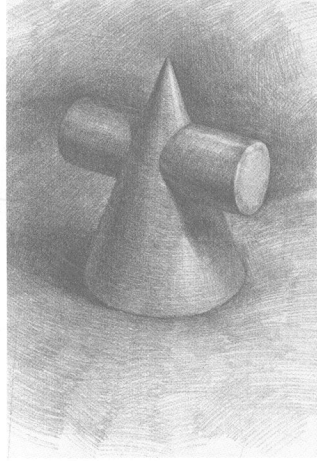
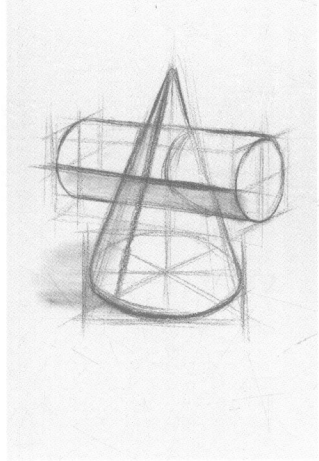
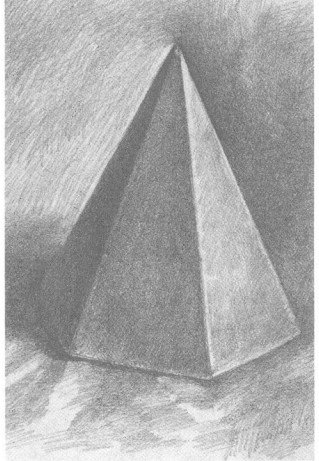
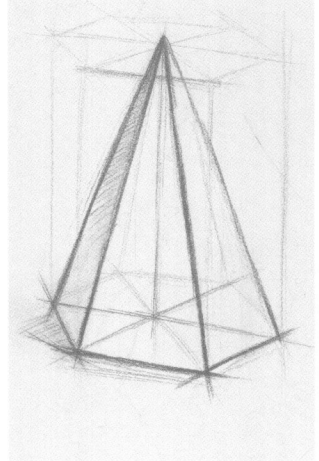
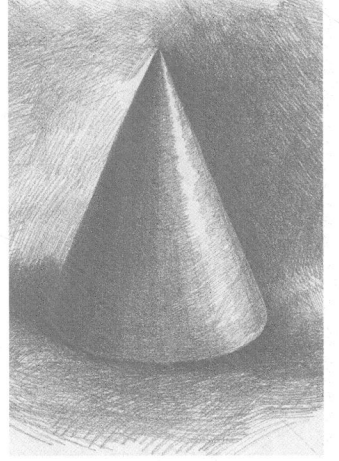
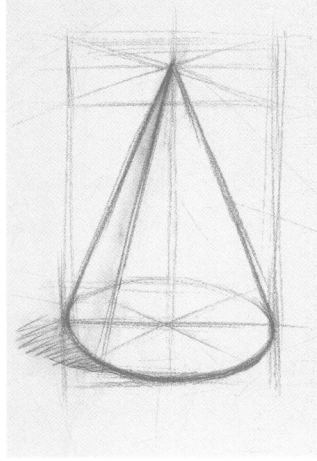
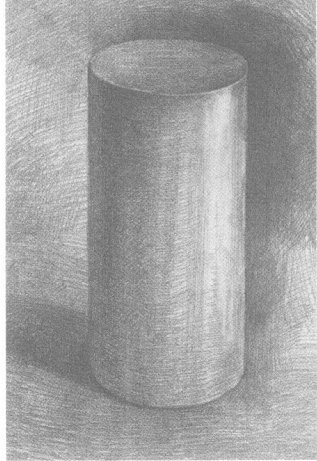
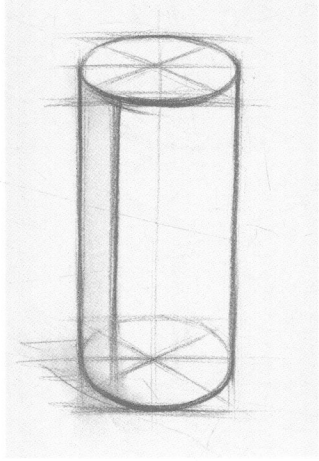
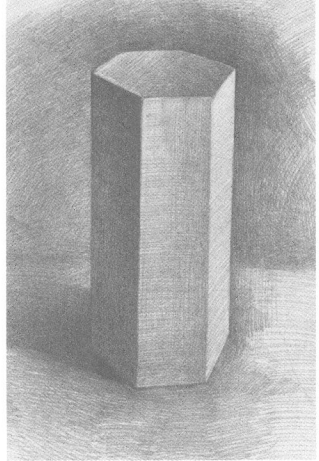
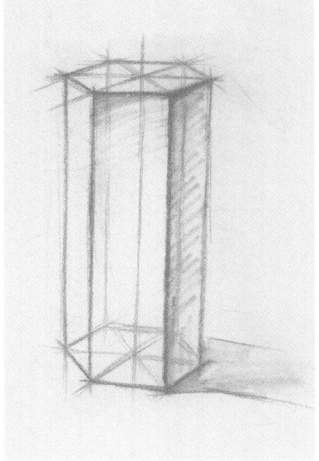
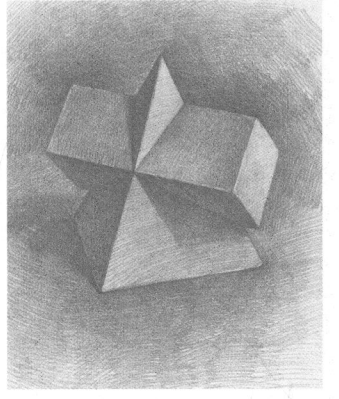
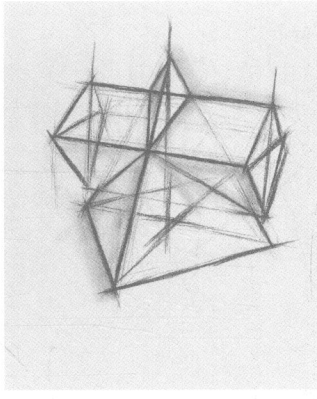
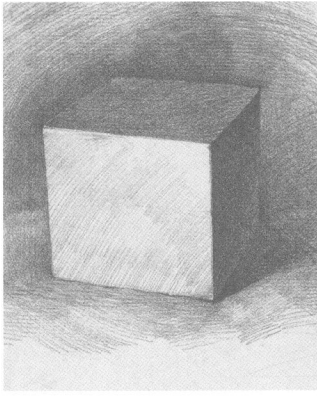
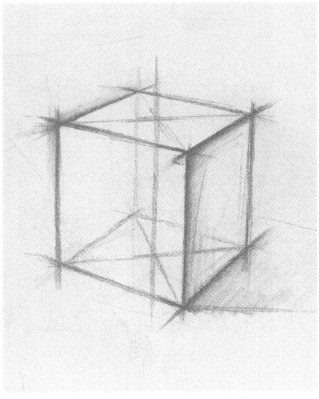
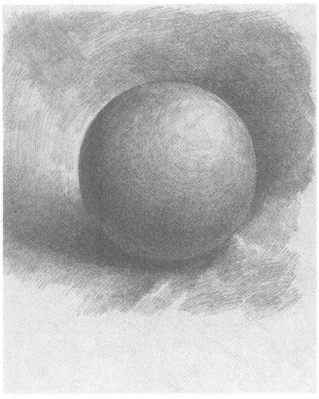
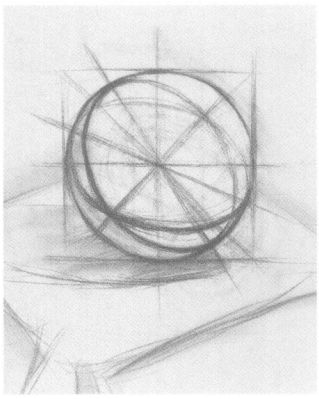
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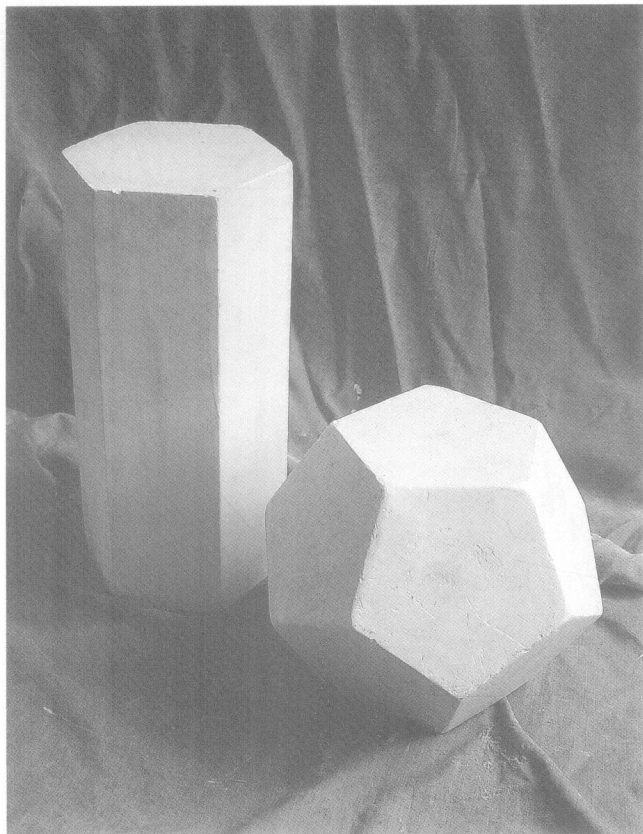
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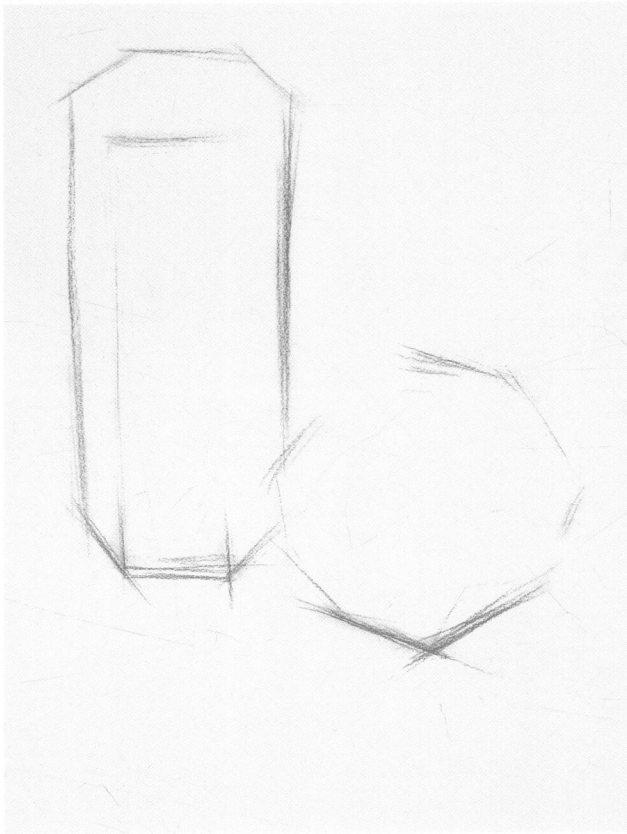


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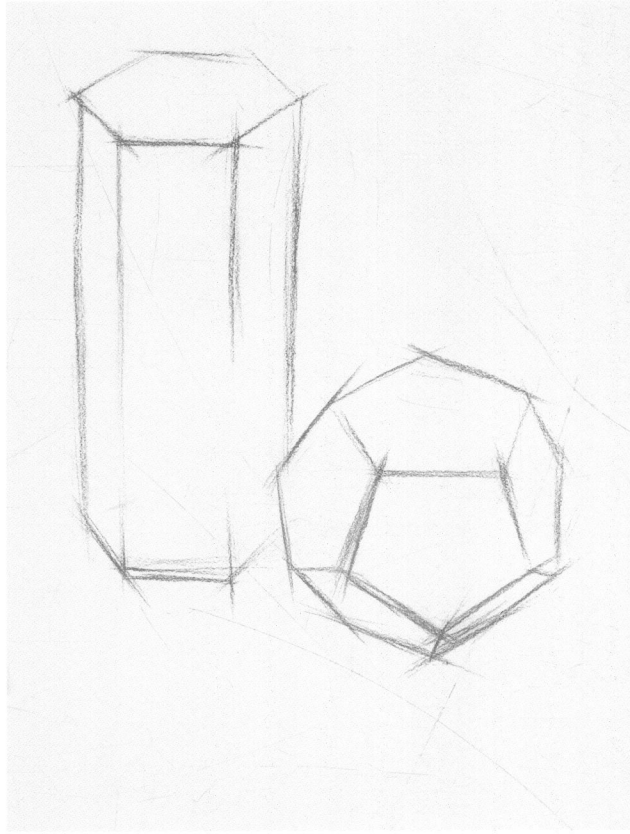




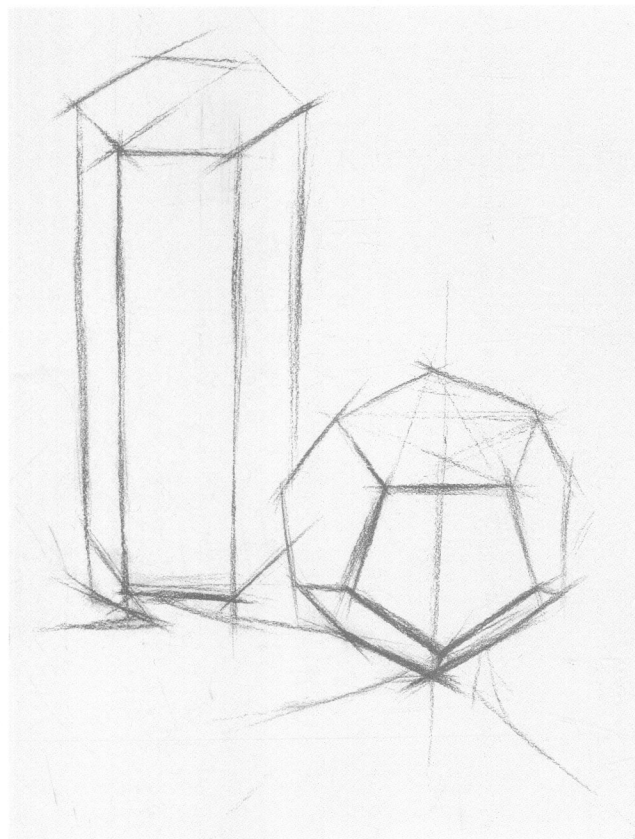
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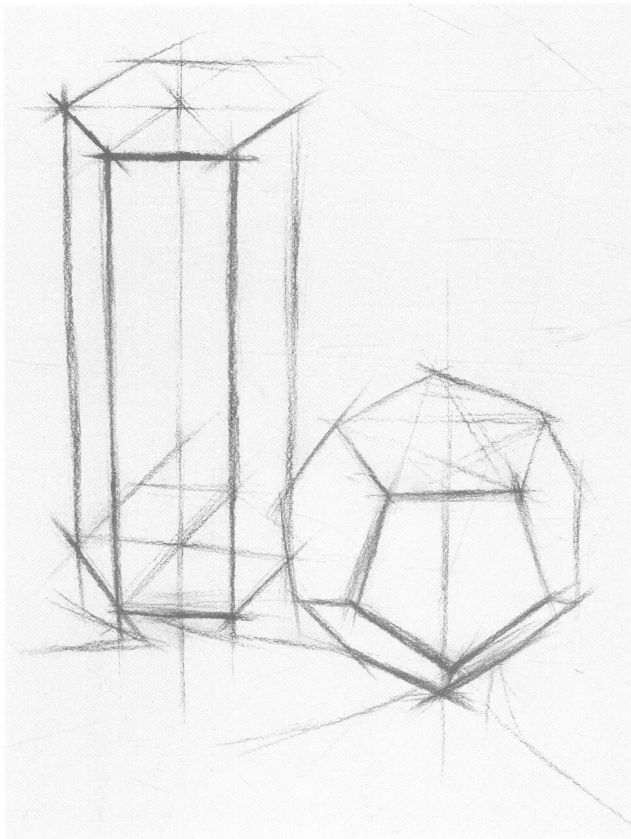
1.构图定位,注意画面安排适中、饱满,先画出外轮廓线。



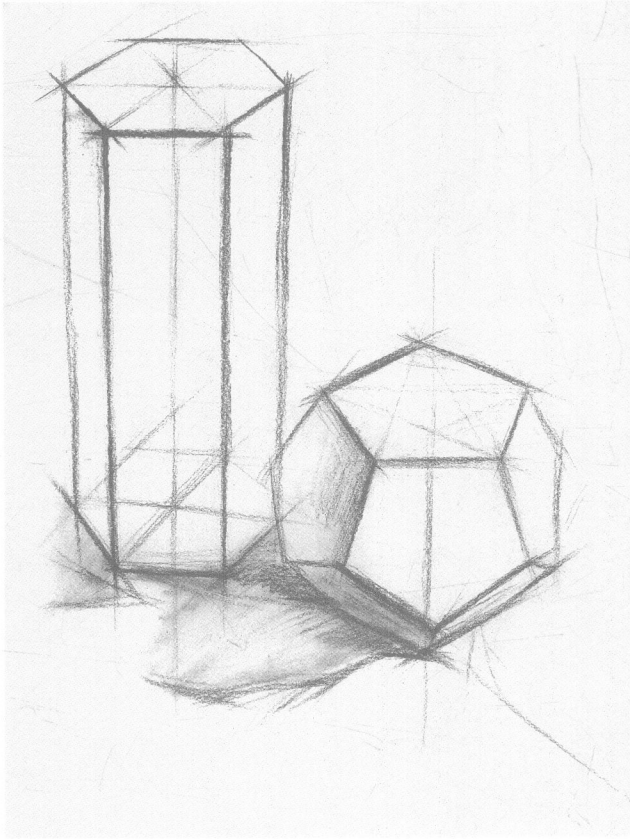
2.再画出内部主要结构线。



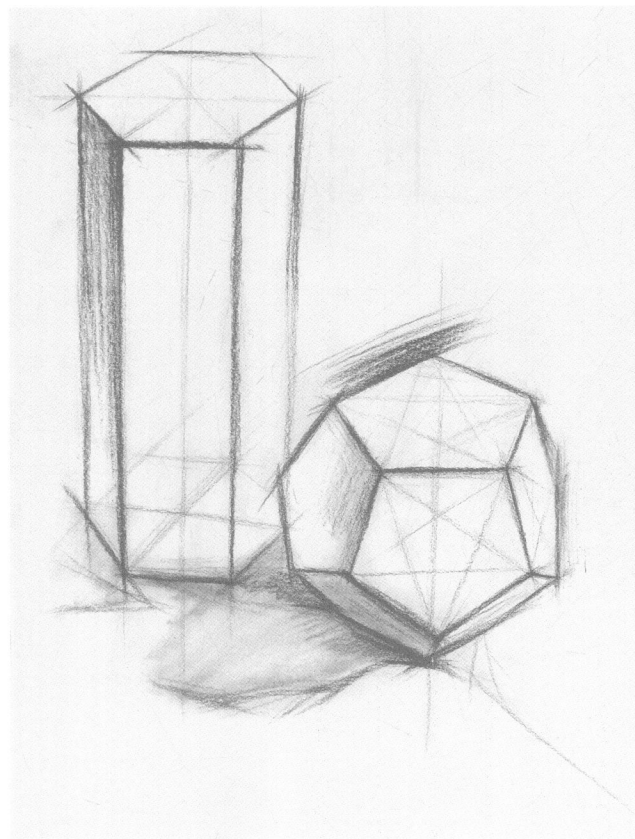
3.注意线条的透视,进一步交待物体的基本形。



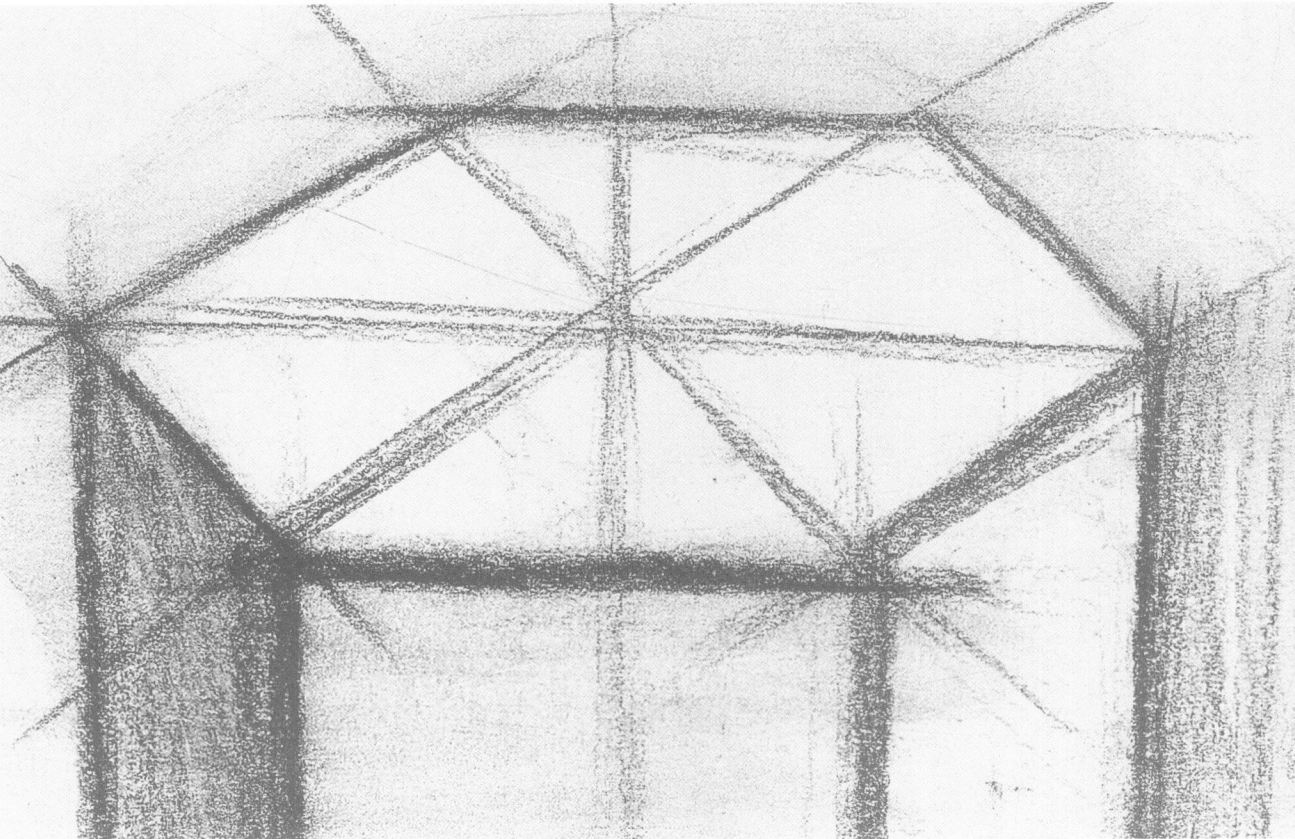
4.画出几何体中轴线与透视辅助线,以便更好地把握几何体的形体结构。



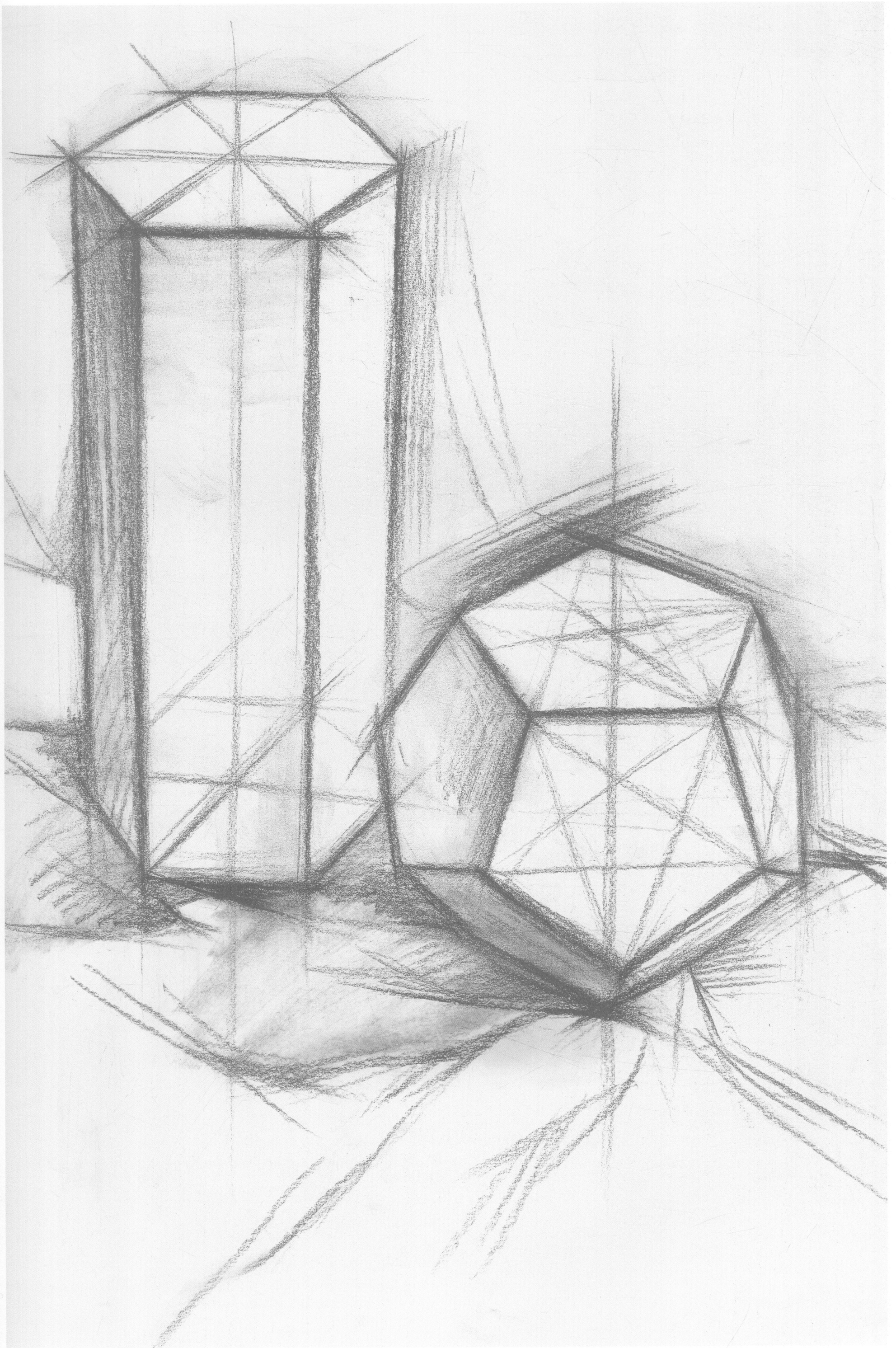
5.适中地带点明暗,拉开空间与增加体积。

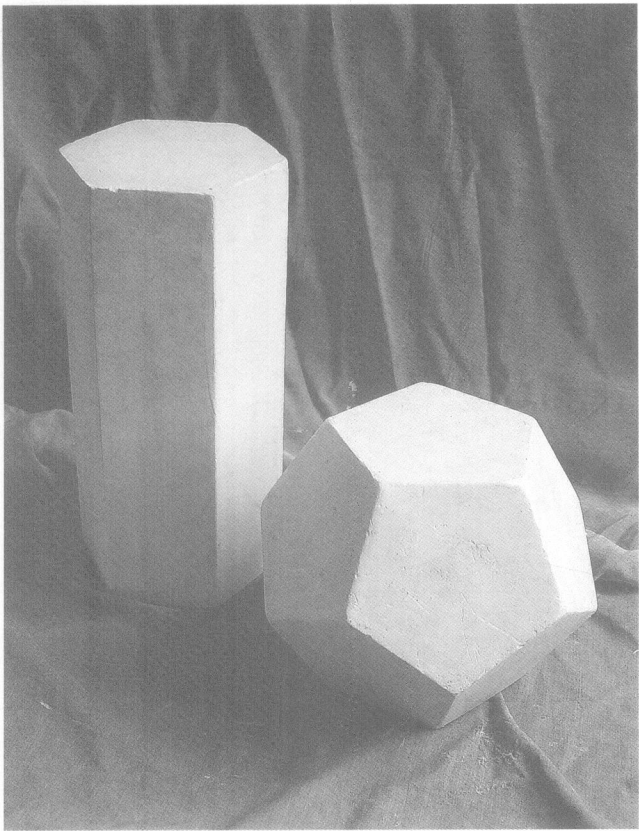


6.调整统一,用线条的轻重、透视保持画面的整体节奏和上实下虚、前实后虚的关系。

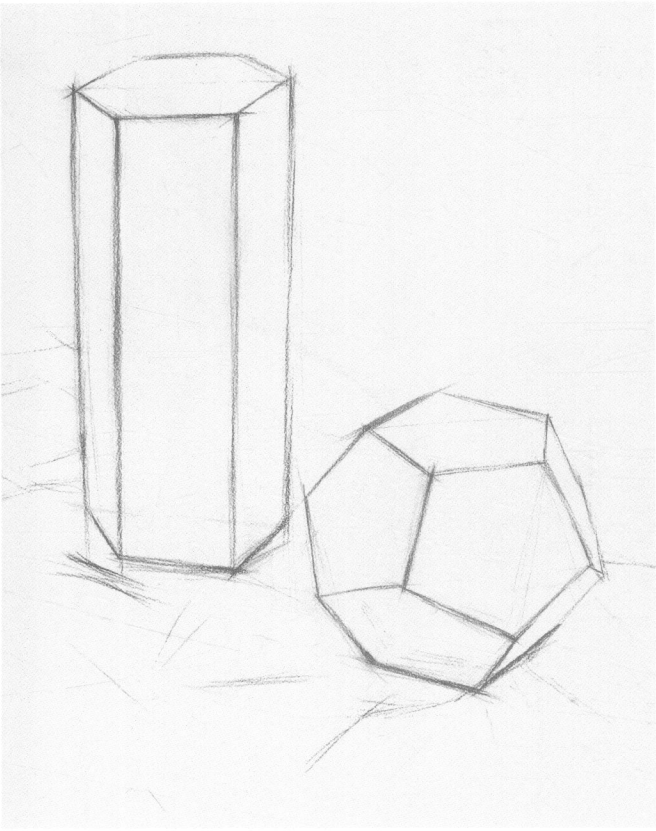


注意六面体的透视变化

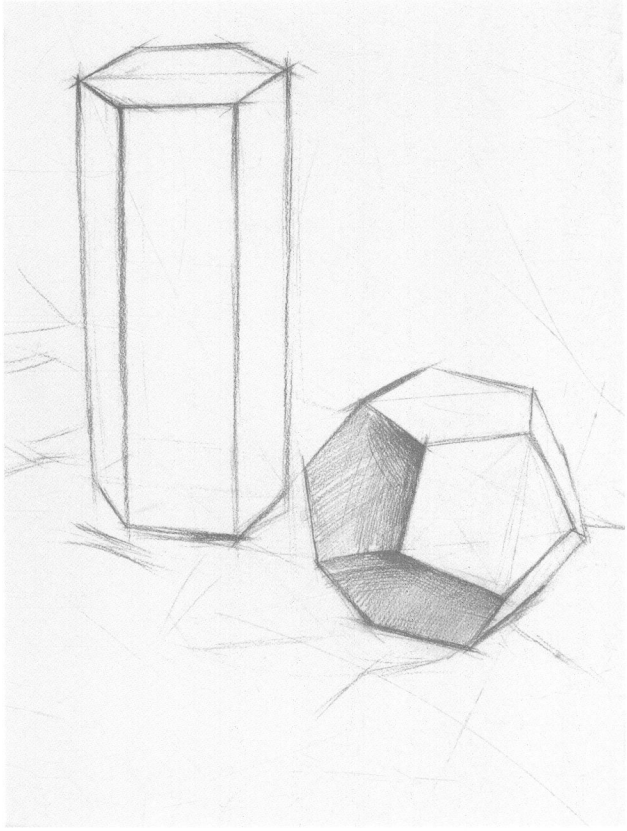




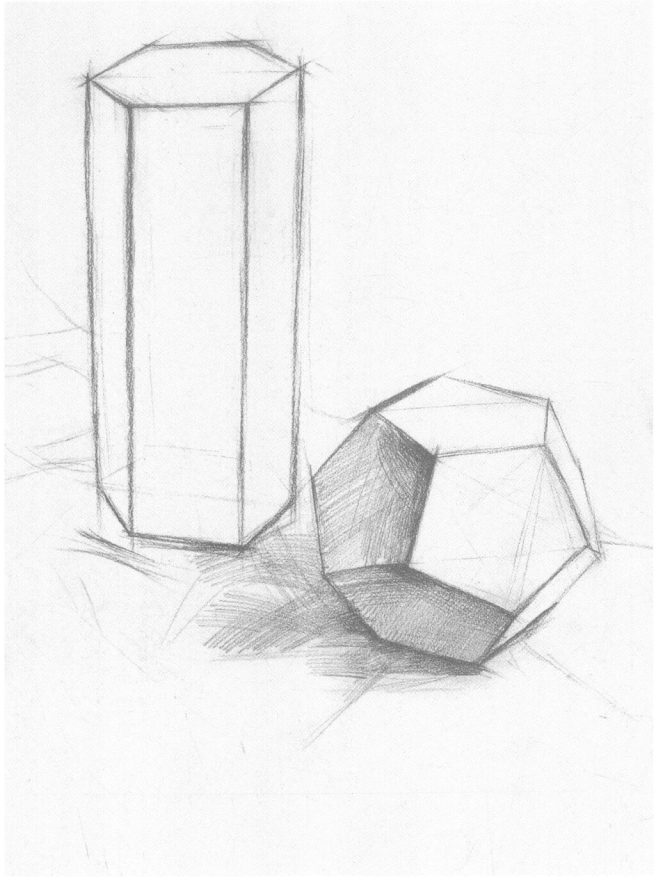
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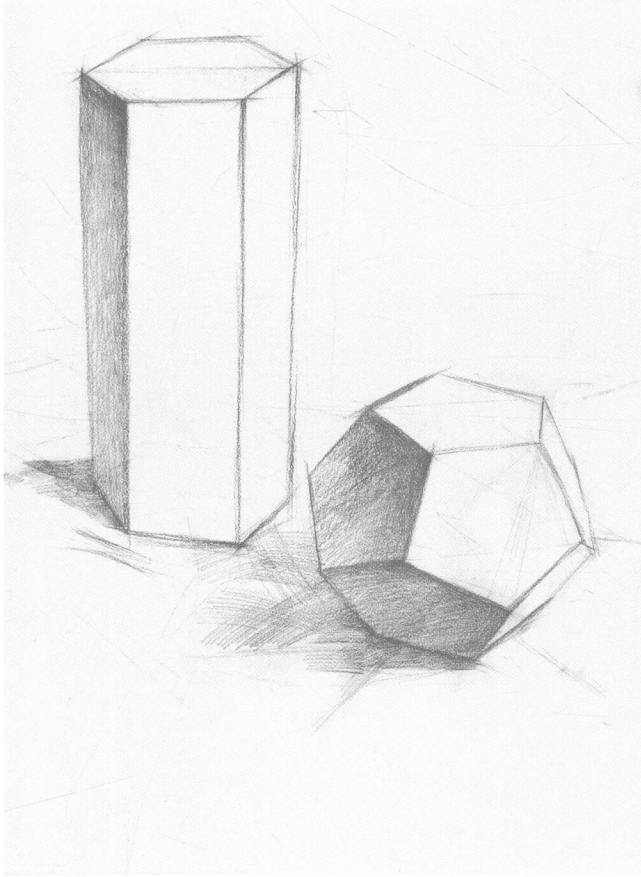
1.打形,根据对象的比例关系,确定好两个物体在画面上的大致位置。



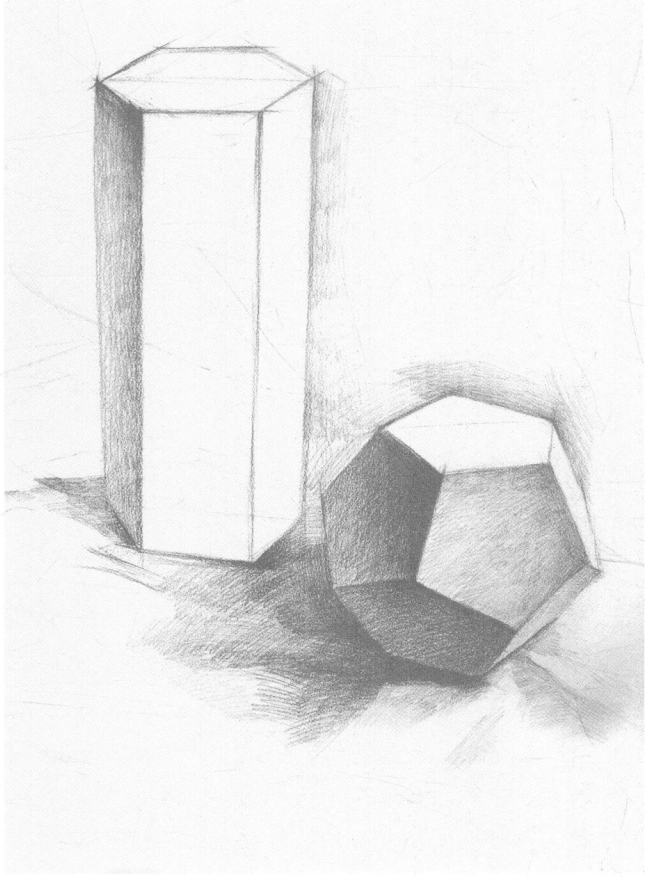
2.从前面多面体入手,画暗部的两大块面,注意接近明暗交界线的地方颜色深一点。



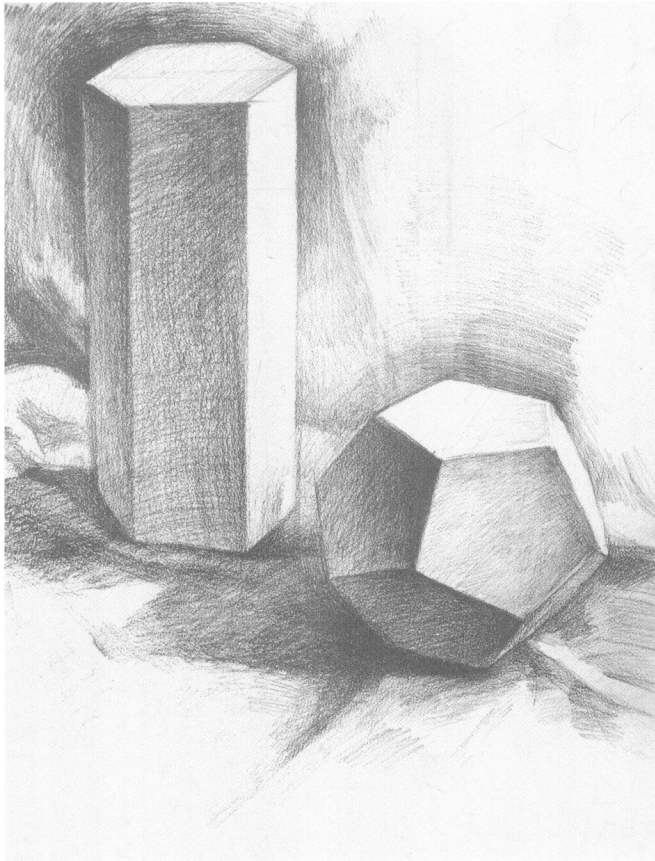
3.依次铺出多面体的投影,注意前后虚实,前深后浅。



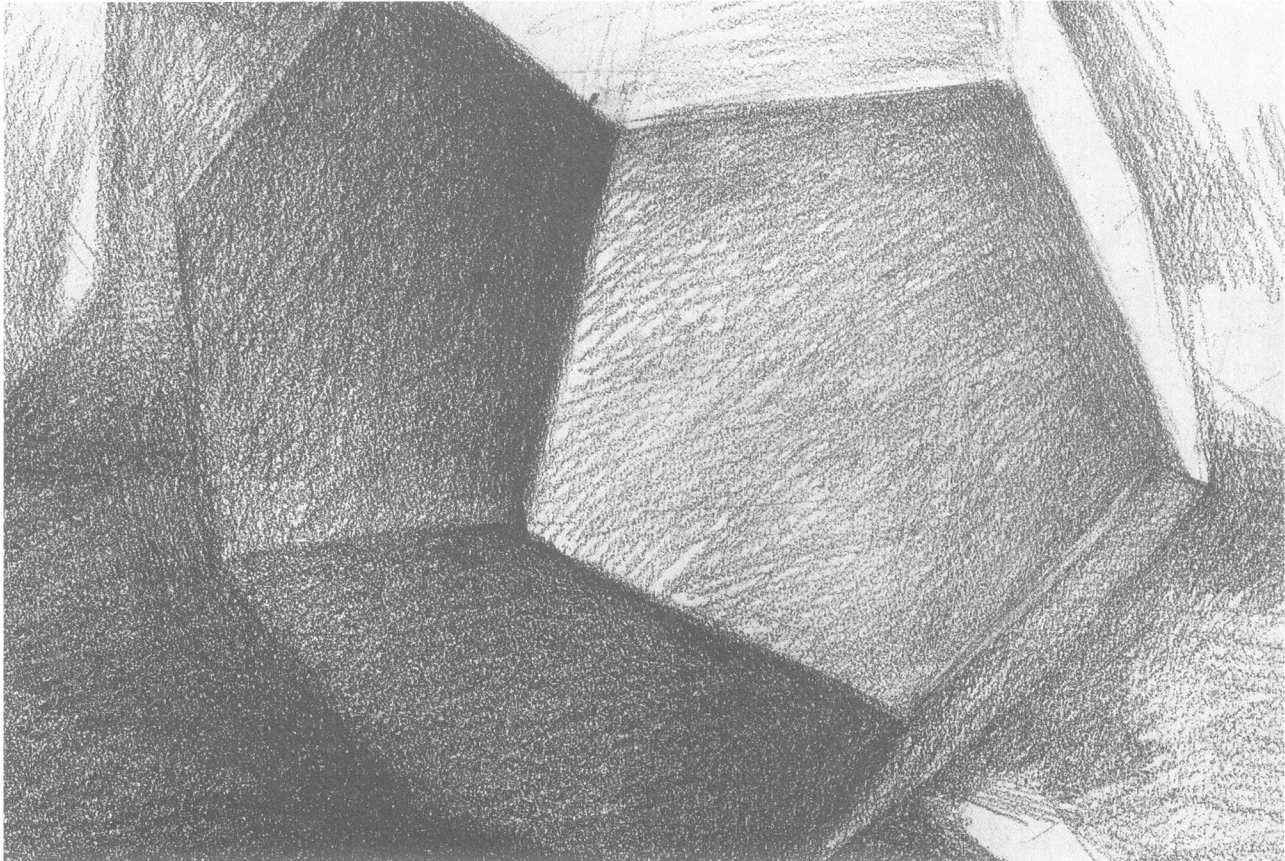
4.再画出六面柱的暗部及投影。



5.强调暗面,进一步画出灰面。画背影时,加强对几何体的对比关系。



6.深入塑造,丰富画面的灰色面,画出质感,然后统一画面整体效果。



注意明暗交界线的深浅变化以及黑白灰三大面的明度对比关系。

