



周梦麟速写集

ZhouMengLin's Sketch Paintings

周梦麟 著



中国文联出版社

CHINA FEDERATION OF LITERARY AND ART
CIRCLES PUBLISHING HOUSE

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穆 淑 萱 译 文

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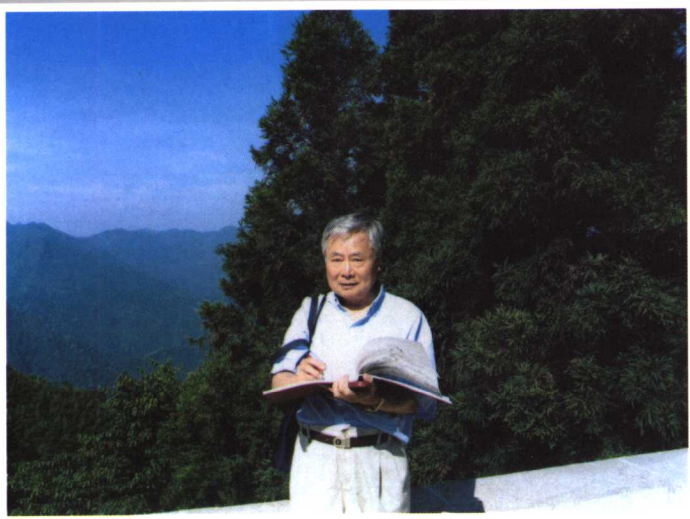
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作者2005年在井冈山
The author
Photo taken at jinggangshan, 2005

周梦麟 1934年生于北京，籍贯天津。

1954年毕业于中央美术学院实用美术系。毕业后分配在中国国际贸易促进委员会出国展览部，长期从事出国展览设计及其相关的设计和组织工作。曾担任设计处副处长，业务处处长等职务。获国家特殊津贴。

中国美术家协会会员、中国贸促会书画研究会常务理事。

Zhou Menglin Born in 1934 in Beijing, with the place of origin in Tianjin.

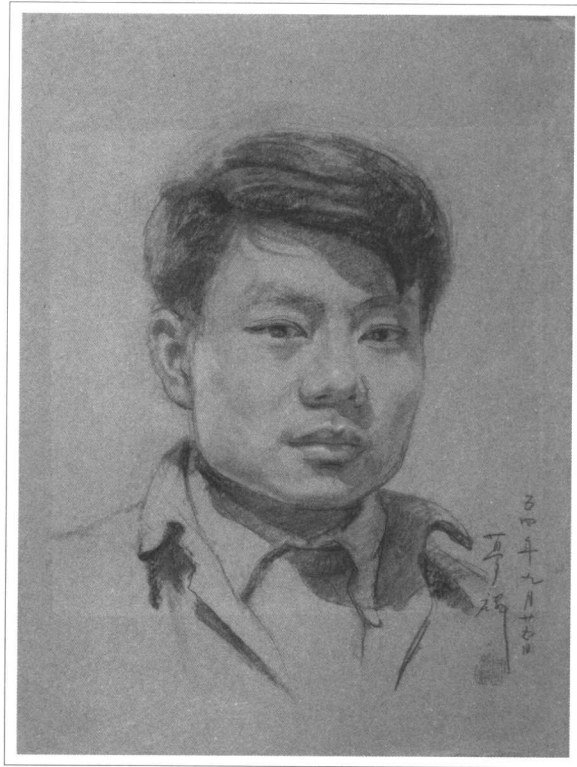
Graduated from the Applied Art Department of the Central Academy of Art in 1954, afterwards he was assigned to work at the Department of Exhibitions Abroad of the China Council for the Promotion of International Trade (CCPIT), and since then being engaged in designing for exhibitions to be held abroad and the relevant organizing work over the decades, serving successively as deputy chief of the Designing Department and chief of the Professional Affairs Department. Receiving a special allowance from the government.

Member of the Chinese Artists' Association, and executive member of the CCPIT Painting and Calligraphy Research Society.



作者1983年在法国冈城和法国小朋友合影
The author and a French boy in Caen, 1983.

责任编辑：李 木
编辑设计：周梦麟



自画像 **Self-Portrait 1954**

周梦麟同志是新中国培养的第一代展览设计师。他不仅工作上勤奋敬业，而且坚持业余创作五十余年，这种执着精神着实令人佩服。今欣闻其作品即将结集出版，谨致以热烈的祝贺！

万季飞

中国国际贸易促进委员会会长
二〇〇四年十一月十二日

Comrade Zhou Menglin belongs to the first generation of exhibition designers nurtured and educated by New China. Over the past 50 years and more, he has not only worked diligently and conscientiously, but also persisted in artistic creation in his spare time. This spirit of perseverance is really admirable. On the occasion of publication of his works, I hereby extend to Comrade Zhou my sincere congratulations.

Wan Jifei

Chairman,

China Council for the Promotion of International Trade

November 12, 2004

首先祝贺周梦麟速写选集出版。

周梦麟是中央美术学院五四届实用美术系毕业的老同学。他在中国贸促会工作四十年，对展览设计工作做出了贡献。他虽然在学校学的是装饰艺术，从事的工作也是装饰艺术，但他长期坚持速写活动，保持了良好的写生能力，且积累了国内外大量创作素材，保持了美术家不断从自然与人文的环境中汲取素材，提高了艺术修养。他的速写可以作为学习素描的参考资料，谨向广大美术爱好者给予推荐。



中国美术家协会主席

2004年9月26日

First of all, I wish to congratulate Mr. Zhou Menglin on the publication of his album of selected sketch paintings.

Mr. Zhou Menglin is my schoolfellow graduated in 1954 from the Applied Art Department of the Central Academy of Arts. He has worked at the China Council for the Promotion of International Trade for 40 years, dedicating himself to the exhibition designing work. Although he majored in the decorative art at school and, after his graduation, engaged in a job also in the field of decorative art, he has persisted in sketching over the years, so he has maintained his sketching ability in a good state; in the meanwhile, a large amount of source materials is accumulated at home and abroad. As a result, the artist's artistic accomplishment is enhanced by constantly enriching himself with the materials absorbed from the natural and humanistic environments. His sketch paintings can be adopted as reference materials in the study of sketching skills. I hereby recommend this album to art amateurs.

Jin Shangyi

Chairman,

The Chinese Artists' Association

September 26, 2004

梦麟画集序

袁运甫

我由衷祝贺同窗老友“周梦麟画集”的出版！

五十年前，我们这些南方同学跟随庞薰琿、雷圭元教授一行五十余人，因院系调整从杭州国立艺专来到北京中央美术学院学习，这是1953年春节刚过的腊冬季节，翌日在大礼堂举行了十分热烈的欢迎大会，徐悲鸿院长讲话说：“这次国家决定的院系调整，值得大家高兴及欢迎，因为它体现了中国南北两所美术学院在一定范围内实现了大会师！”当时同学中也流传着一种说法：“南有庞雷，北有二张（指张光宇、张仃先生），两边合并是缘於将成立新的中央工艺美术学院。”应当说在我们学习艺术的初始年月，就欣逢如此隆重的机遇，能有幸受到当时新中国最具权威优秀教授的教导，这只能认为是新时代给予的幸运和恩赐。后来实用美术系把来自这两所学院的同学混合编班上课，我最初认识的北方同学就是号称“老北京”的周梦麟。我们许多从杭州首次北上的年青人，当第一次漫步走向雪后的天安门时，那种以轻轻步伐……遥望那东西两侧巨大的彩牌楼时，一种发自内心的好奇和神秘的稚念，生怕惊动和扰醒似已沉睡的巨大广场，这是首都的心脏中心地带，也是我们每年秋高气爽时，连续好几天要在故宫太和殿细读历代书画珍品收藏展的地方。我们不会忘记是张光宇老师在带我们班到故宫参观中国古代青铜器艺术展览时“郑重地送给同学们一件礼物，”这就是后来他细说的中国器物造型特征八个字——“方中寓圆，圆中寓方”。如没有错的话，张先生生怕在太和殿看青铜展的人多声杂，所以只能是在登太和殿台阶时高声几次讲了这八个字。我是终生记住的。梦麟肯定不会忘记。张仃老师是通过书法永字八法，讲授点线面，分析结构审美意义。从“一点之美”推概整体和精神的全局。先生以唐代大家孙过庭的名句开导我们：“导之则泉注，顿之则山安”。中国的艺术理念，深奥在其精神实质的把握和体验。因此，我们的老师从启蒙的艺术教育开始，就抓住了最具本质意义的宽达境界，指明了学习的方向。

梦麟于1954年毕业后，就分配到国家对外贸促会出国展览部工作，四十多年来坚守着中国对外展览艺术设计的光荣职责，同时根据外展工作需要，到访了几十个国家，并尽可能地在异域速写风土人情，记录各地区城市和乡村景观、历史古迹和民族服饰等，这些作品十分亲切而自然地记录了人民之间的生活友情、文化特色、社会发展的珍贵形象。梦麟以熟练的线条和生动的造型语言，记录了这段丰富多彩的外展生活。在艺术上他能敏锐地抓住对象的结构特征，同时又把握住整体造型的个性特点，并做到准确快速描写对象能力，这也是他长期坚持并重视速写而获得的可喜成果。今天结集出版，以飨读者，是值得高兴和庆贺的。

以速写记录生活感受，并借此培养自己的造型观念和表现技巧，是所有从事美术创作、美术设计的人都理应重视的基本功。梦麟以自己刻苦的艺术实践，证明了这个道理。

2005年6月22日

（袁运甫：清华大学美术学院教授）

序言 Preface

Preface to the Album of Menglin's Sketch Paintings

Yuan Yunfu

I heartily congratulate the publication of the album of paintings by Zhou Menglin, my old classmate. Fifty years ago, thanks to the adjustment of the institutions of higher learning, we, a group of about fifty art students led by Profs. Pang Xunqin and Lei Guiyuan, were transferred from the National Academy of Art in Hangzhou to the Central Academy of Art in Beijing in winter, 1953, just after the Spring Festival. On the next day of our arrival, a meeting was held in the auditorium to cordially welcome us. President Xu Beihong in his address to the meeting said: "The government's decision on making adjustments to the institutes and departments is worth rejoicing and welcoming because it has effected a junction of forces of the southern and northern academies of art in a certain scope." At that time, there was also talk among the students about that "There're Pang and Lei in the South and two Zhangs (referring to Profs. Zhang Guangyu and Zhang Ding) in the North; the merger of the two sides is on account of the founding of a new central academy of industrial art." We should say that we were gratified and lucky to have this golden opportunity at the beginning of our study of art to receive a good education guided by the then most authoritative and eminent professors in New China. It should be regarded as a favour bestowed upon us by the New Era. Later, in the Department of Applied Art, when the students from the south and the north were mixed in the same class, Zhou Menglin was one of the first northern classmates known to me as "Old Pekinese." Most of us young students from Hangzhou had never been to Beijing before. Once, after a snowfall, as we were walking leisurely to the Tian-an-men for the first time, seeing the massive decorated archways on the east and west sides in the distance, we experienced an inner feeling of childish curiosity and mysteriousness, and spontaneously lightened our steps for fear of disturbing the serenity of the spacious square — the heart of the capital. This was a place we passed through frequently in the following years on our way to the Palace Museum to study the painting and calligraphy, and other historical relics displayed in the Tai-he Dian (Hall of Supreme Harmony) every autumn. We shall never forget Prof. Zhang Guangyu's teaching about the characteristic features of the shaping of Chinese vessels — "Square resides in circle, and circle resides in square." The professor imparted this knowledge to us as a gift during our visit to an ancient bronze art show in the Palace Museum. As I remember, Prof. Zhang repeated the eight words loudly on the top step of the stairs to the Hall of Supreme Harmony before we could get into the hall, because it was crowded and noisy inside; thereafter, he explained the eight words in detail, which I'll remember all my life, and I think Menglin would also not forget. Prof. Zhang Ding

lectured on the brushstrokes of dots, lines, and forms shaped thereby in the light of the Techniques for Executing the 8 Strokes in the Chinese Character "永" [yong], to analyze, from the aesthetic point of view, their significance in the structure and composition of a piece of fine work. In other words, from "the beauty of a dot," the composition in its entirety and in spirit as a whole could be deduced. To help us to understand the subject deeper, the professor quoted a well-known saying of Sun Guoting, a great master of calligraphy of the Tang dynasty: "Channelling to lead springwater to flow fluently; poising to reinforce stability of the mountain," depicting variations in the movements of brushstrokes. The profoundness of the Chinese artistic ideology lies in mastering the spiritual essence and learning through practice and experience. Therefore, our teachers had, from the very beginning of our enlightenment education in arts, kept hold on an extensive realm of essential significance in teaching and pointed out the orientation of our study.

Menglin was assigned to work in the Department of Exhibitions Abroad of the China Council for the Promotion of International Trade after his graduation in 1954, and since then, he dedicated himself to artistic design for Chinese exhibitions to be held abroad for more than forty years. During this period, in accordance with the needs of exhibition work, he visited scores of countries, and whenever possible, he would dash off sketches of local conditions and customs, urban and rural landscapes, historical sites, and figures in their native costumes, etc. These works amicably and naturally represent a series of precious images of people of different nations, their life, friendship, characteristics of different civilizations and social development. With skillful lines and vivid formal language, Menglin has recorded his fruitful and colourful exhibition life. Technically, his keen artistic insight enables him to catch the structural characteristics of the objects while taking a grasp on the specific features of the whole form, and to depict the objects accurately and rapidly, showing his abilities in art. It is a remarkable achievement obtained through long years of persistence in and devotion to sketching. Today, the publication of a collection of his sketch paintings in an album to entertain the readers is worth cheering and congratulating.

The practice of recording the happenings in daily life and work by making sketches and thereby cultivating one's own sense of form and skills in artistic expression is a training in basic artistic skills. All those who are engaged in artistic creation and art design should attach great importance to it. Menglin has proved the truth with his own assiduous artistic practice.

Yuan Yunfu

Professor, the Faculty of Art of the Qinghua University

June 22, 2005

自序 Author's Preface

回顾从事出国展览设计工作四十年，付出了努力。每当在外国如期迎接各种肤色、各种语言的人民参观，向他们展示新中国的美好形象，赢得了赞扬。岁月蹉跎，匆匆而过，已成回忆。惟有当时把握了可允许的机会，在速写本上描绘了一些当地的景物，留下值得回味的纪念。几十年很不容易地，收获了一些速写作品，在白发之年结集出版，向教导过我的老师、同学和朋友做迟到的汇报。并希望本书能对初学美术的同学和美术爱好者提供一点参考。

本速写集，是从1954年至2004年，五十年来的点滴汇集。主要内容：有国内外风光、人物、林木及花卉等。国内部分以“神州行”为题，按省市分类；国外部分以地区分类。全集分十一个类别，共编选出398幅作品。在技法上不同时期，因选用工具不同，如铅笔、炭笔、钢笔及颜色等，画风上有所不同。早期曾尝试淡彩及铅笔淡彩表现景物。写生时若时间较宽松，往往追求画面的完整，注意较深入描写。

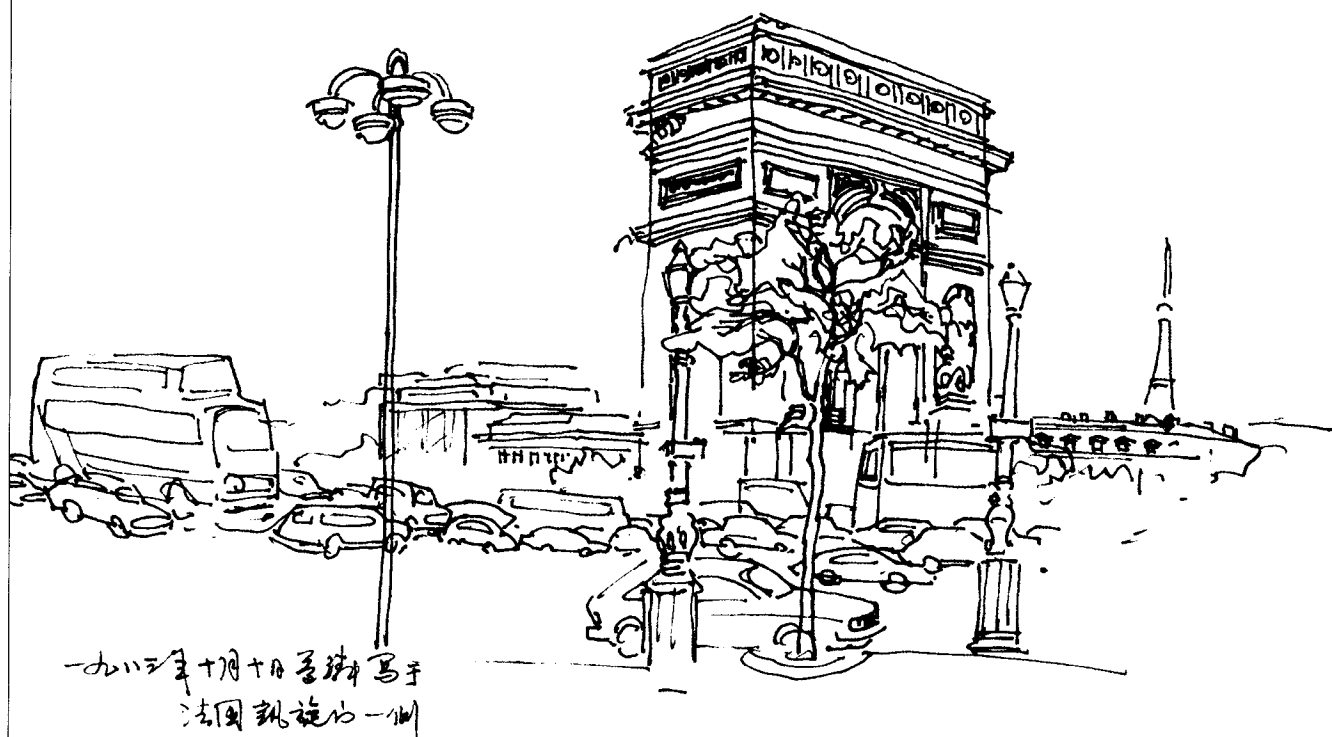
Looking back on the forty years devoted to making designs for exhibitions held abroad, it can be seen that great efforts had been put into the work. Whenever the exhibitions were opened on schedule in foreign countries to show to the public the magnificent achievements of New China, these would draw crowds of people of different colours and speaking different languages, and win widespread applause. However, the occasions have just slipped by with the fleeting years and become memories of the past. What have been left over are only some sketches of local scenes and events jotted down in the sketchbooks to help retain some worthy remembrances of the old days. The efforts made during the past decades have brought in a hard-earned harvest of these sketch works. Now, at my white-haired age, I decide to compile and publish a collection of sketch paintings in an album, and present it to my teachers, schoolfellows and friends as a delayed report on my practice to request their comments. Furthermore, I hope this album will be of reference for junior art students and amateurs.

This album of sketch paintings is a collection of the selected bits of my works created during the fifty years from 1954 to 2004. Its main contents comprise Chinese and foreign landscapes, figure paintings, forest trees and flowers, etc., falling into two parts: the part of paintings on domestic subjects coming under the heading of "Shen-Zhou-Xing" ("Touring Round the Divine Land"), which are arranged under the subheadings of the provinces and/or cities; and the other part of paintings on foreign subjects arranged according to the geographical classification of the countries where the source materials were obtained. The whole album consists of a total of 398 selected works which are subdivided into eleven categories. As to the technique of drawing, the variation in technique, mediums of expression and tools, such as pencil, charcoal, pen, ink and colours, adopted in different periods has resulted in the change in artistic style of the works. For instance, I tried to use pastel and pencil in combination with pastel shades to depict the objects in my early works. When sketching, I like to seek the integrity of general appearance of the picture by precise execution down to details if there is sufficient time.

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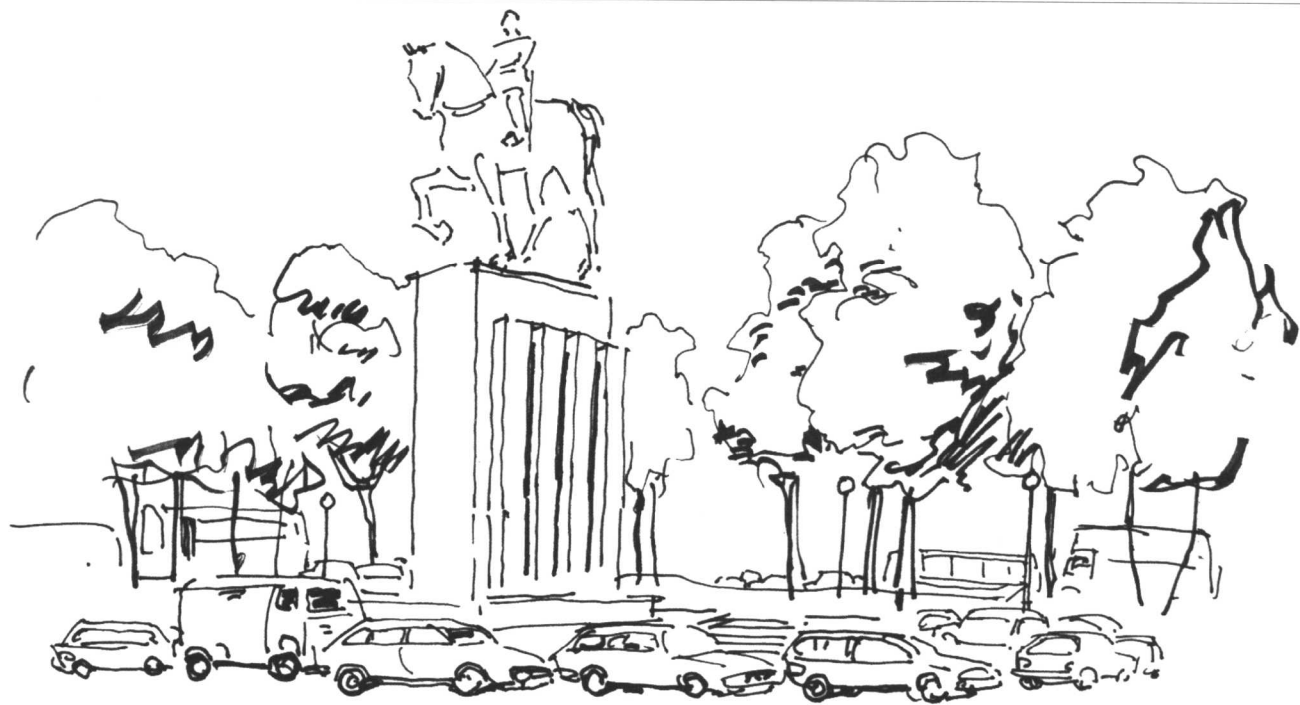
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凯旋门 (1983) The Arch of Triumph

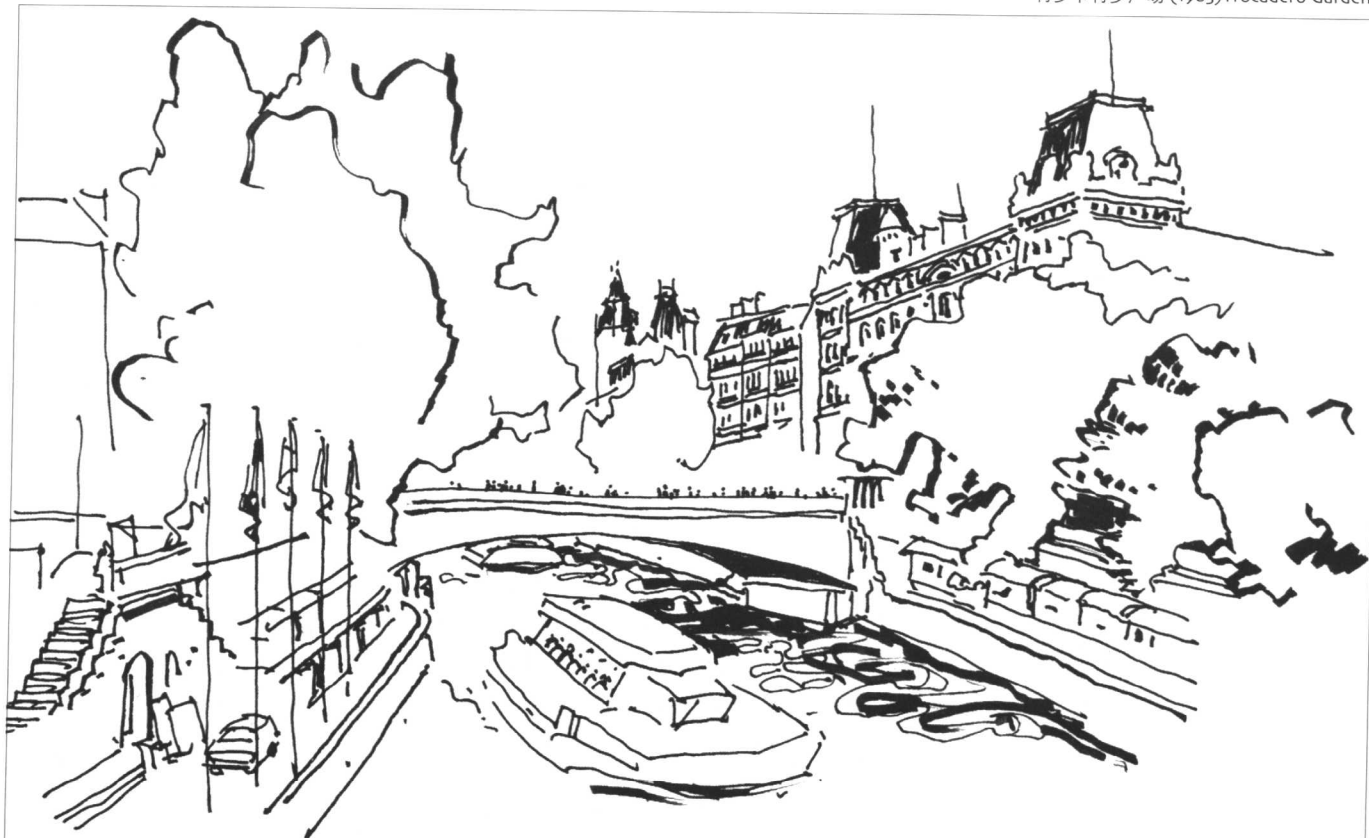


巴黎圣母院 (1978) The Cathedral of Notre-Dame de Paris



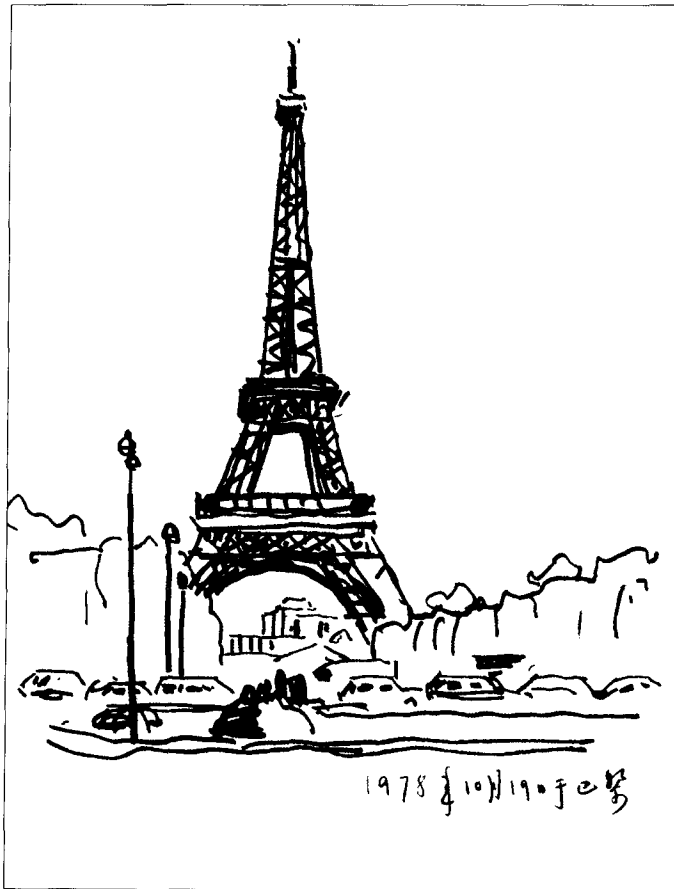
一九八三年五月卅一日画于法国。TROCADERO 广场
(特罗卡特罗广场)

特罗卡特罗广场 (1983) Trocadéro Gardens



一九八六年十一月三十日
画于巴黎塞内河桥头

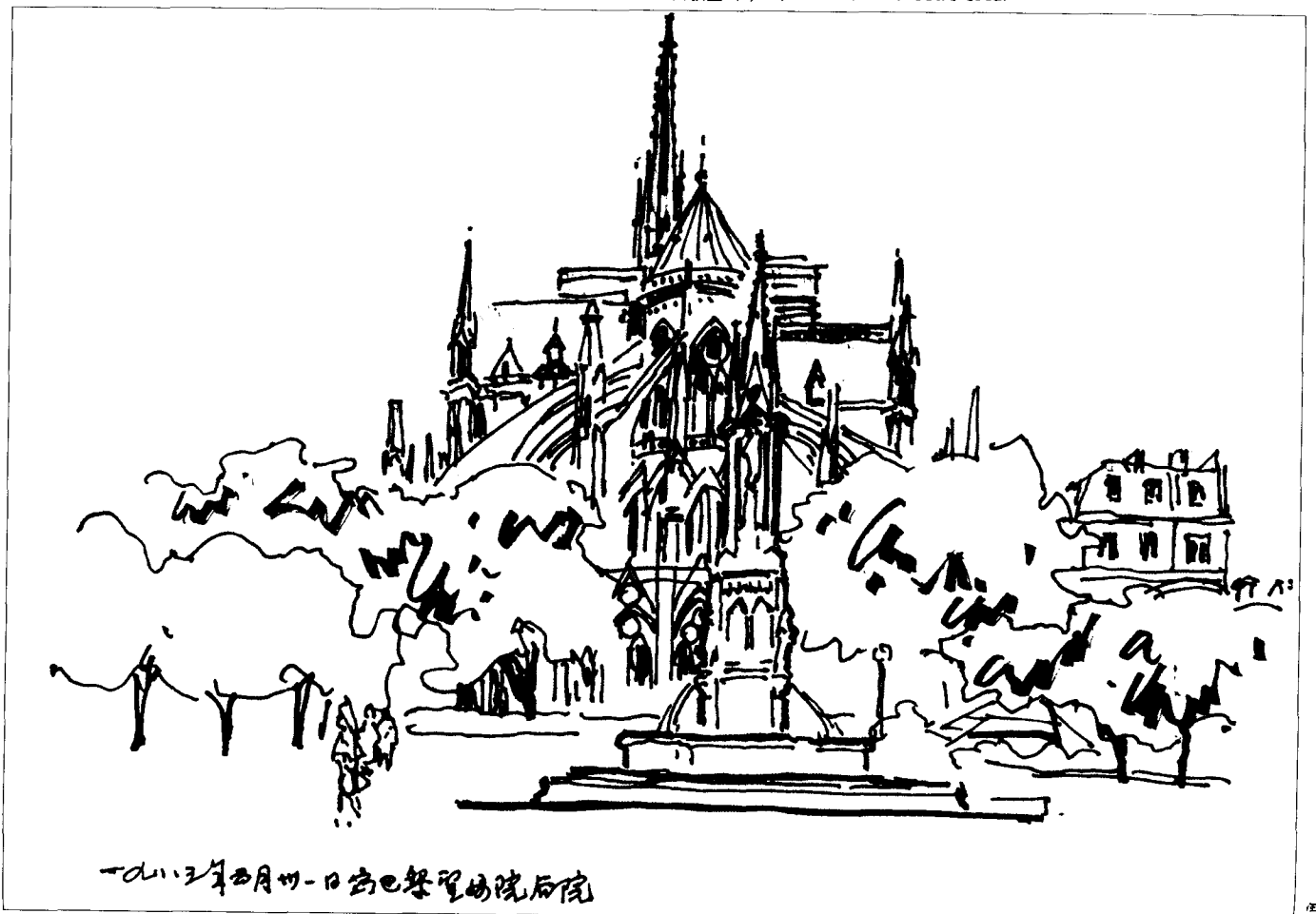
塞纳河 (1986) The Seine River



爱菲尔铁塔 (1978) The Eiffel Tower



白教堂 (1986) The Basilica of Sacré-Cœur



巴黎圣母院 (1983) The cloister of the Cathedral of Notre-Dame