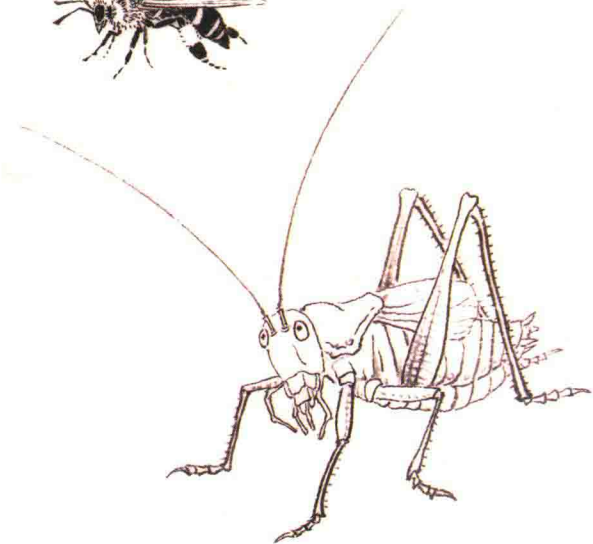
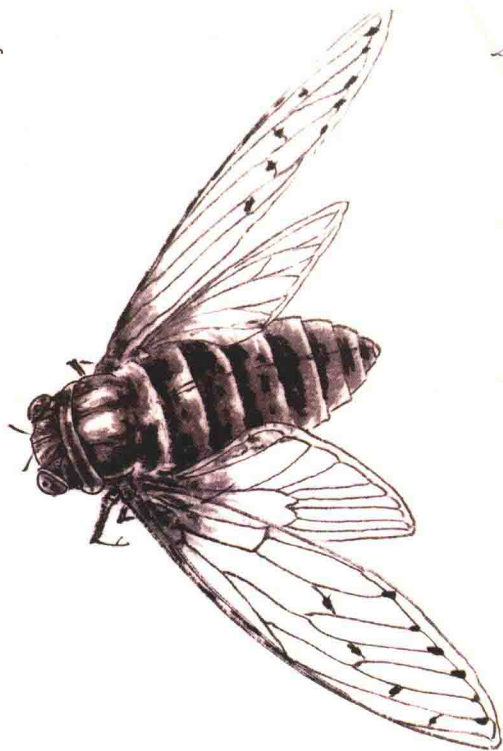
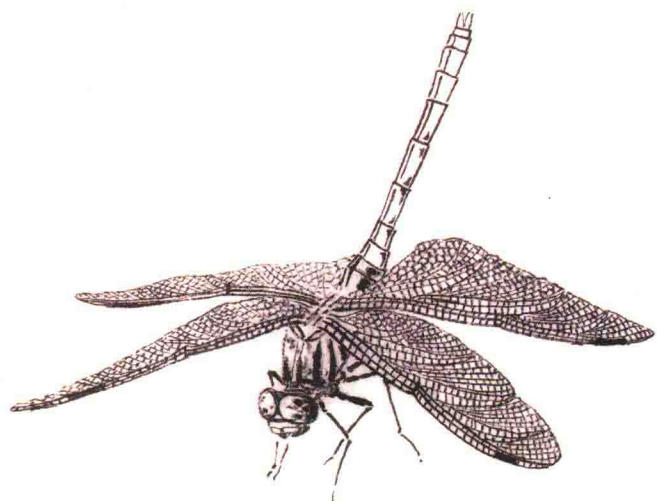
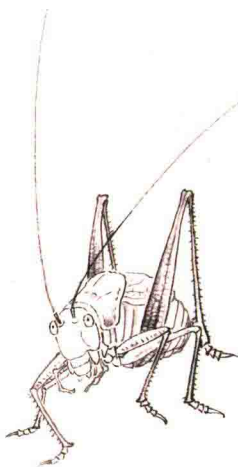
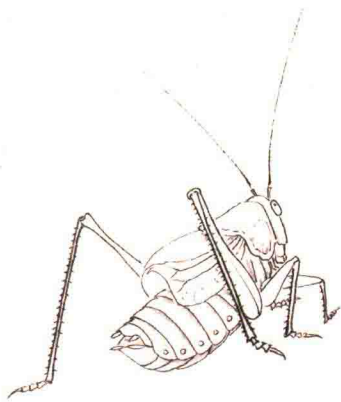
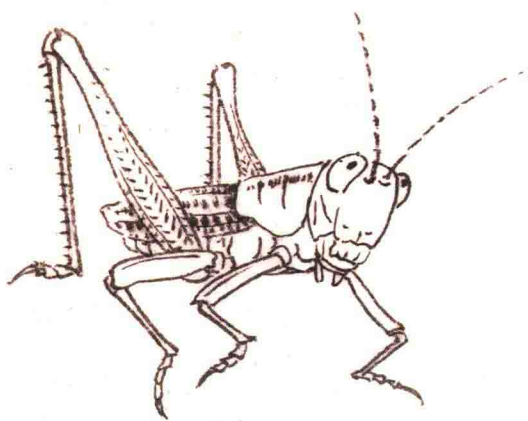


草虫

白描技法精解

刘金保绘

蝴蝶、蜻蜓的动态特写
蝉、螳螂的动态特写
蝗虫的动态特写
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蜜蜂的动态特写



草虫

白描技法精解

刘金保绘

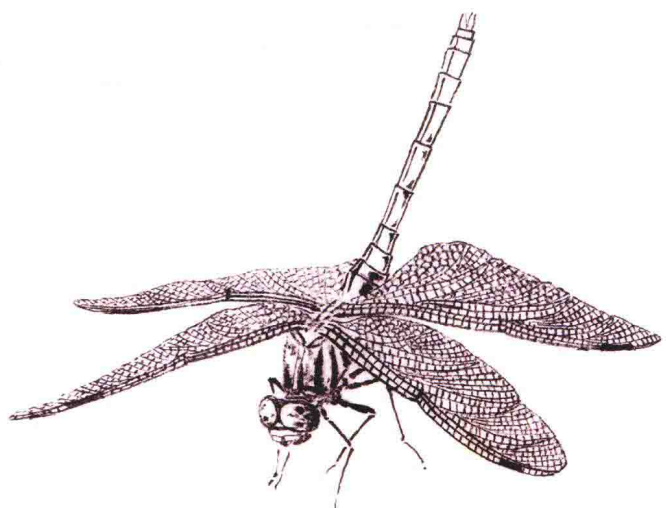
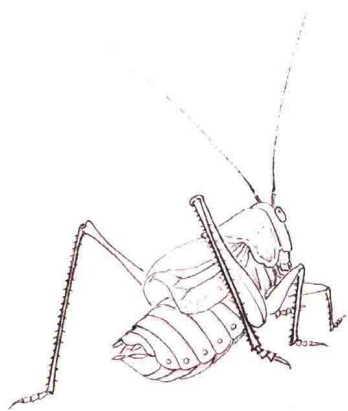
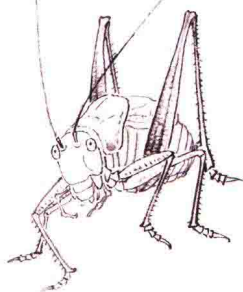
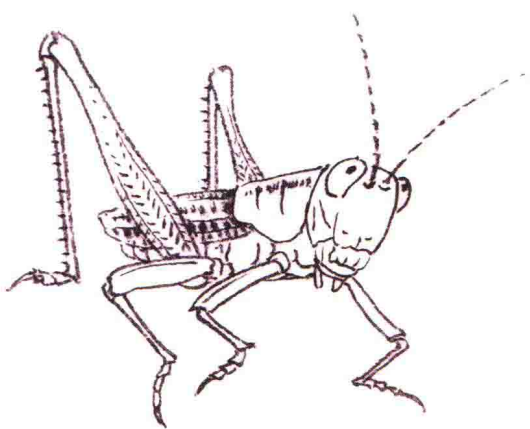
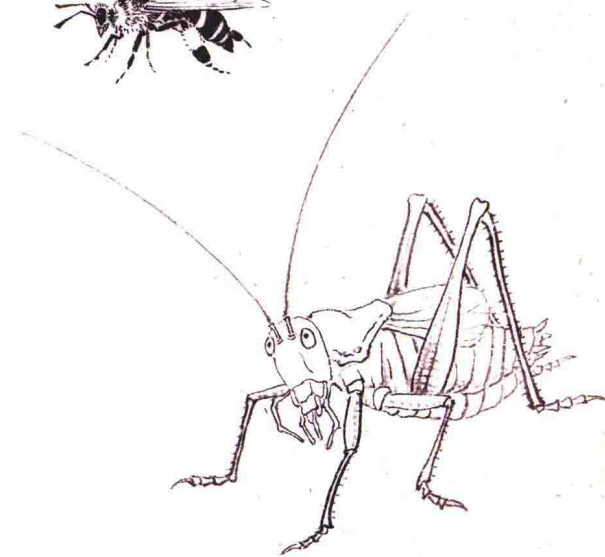
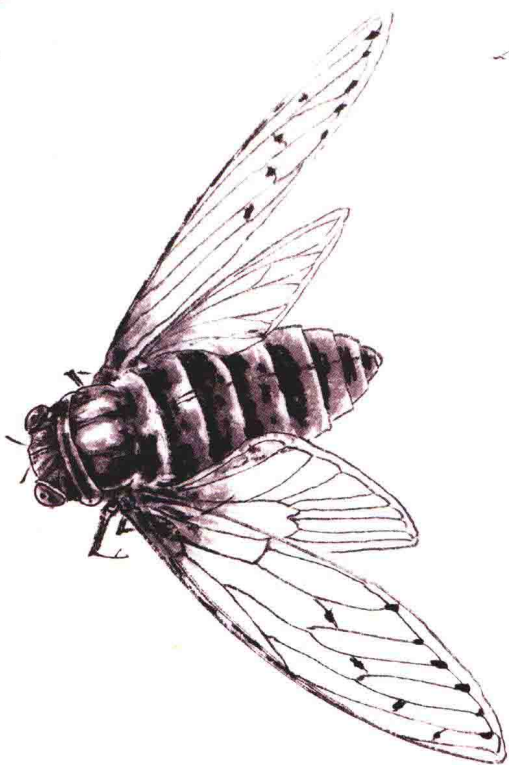
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策 划：沈益群

责任编辑：沈益群 蔡敏 郑婧

书籍设计：王福安 / 三立方文化



福建美术出版社
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白描
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图书在版编目 (CIP) 数据

白描技法精解. 草虫 / 刘金保绘. -- 福州: 福建
美术出版社, 2017.12

ISBN 978-7-5393-3726-5

I. ①白… II. ①刘… III. ①草虫画-白描-国画技
法 IV. ①J212

中国版本图书馆 CIP 数据核字 (2017) 第 270628 号

出版人：郭 武

出版发行：海峡出版发行集团
福建美术出版社

社 址：福州市东水路 76 号 16 层
邮 编：350001

服务热线：0591-87620820 (发行部) 87533718 (总编办)

经 销：福建新华发行集团有限责任公司

印 刷：福州万紫千红印刷有限公司

开 本：889 毫米 × 1194 毫米 1/12

印 张：5

版 次：2017 年 12 月第 1 版

印 次：2017 年 12 月第 1 次印刷

书 号：ISBN 978-7-5393-3726-5

定 价：35.00 元

如发现印、装质量问题，影响阅读，请与出版社联系调换。

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9 787539 337265 >

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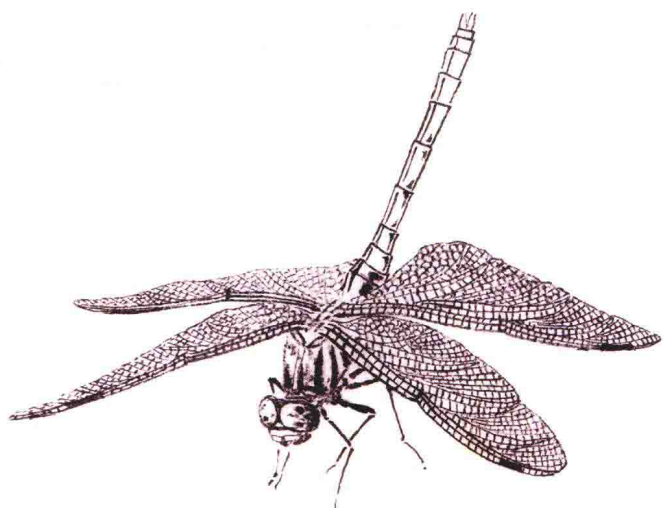
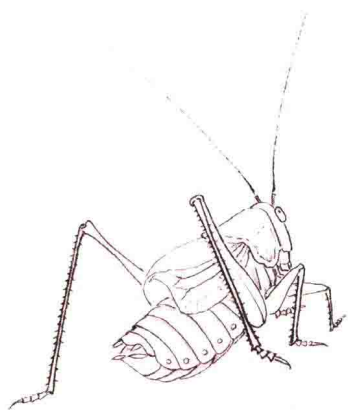
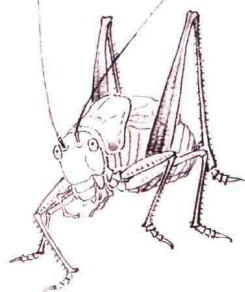
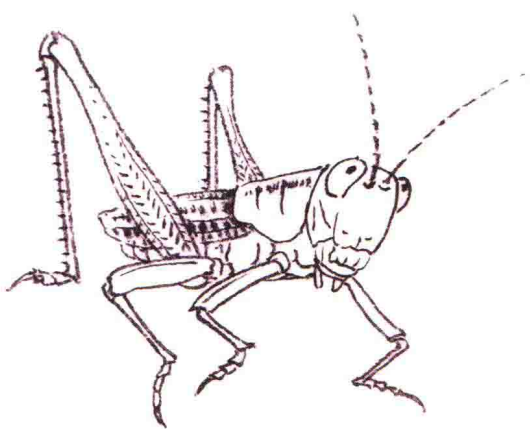
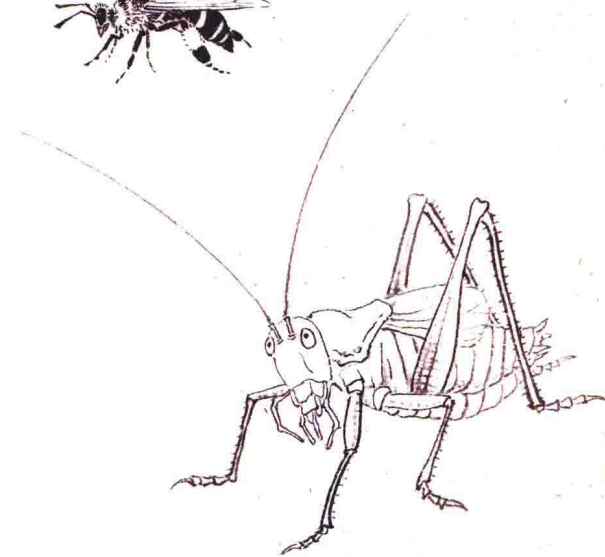
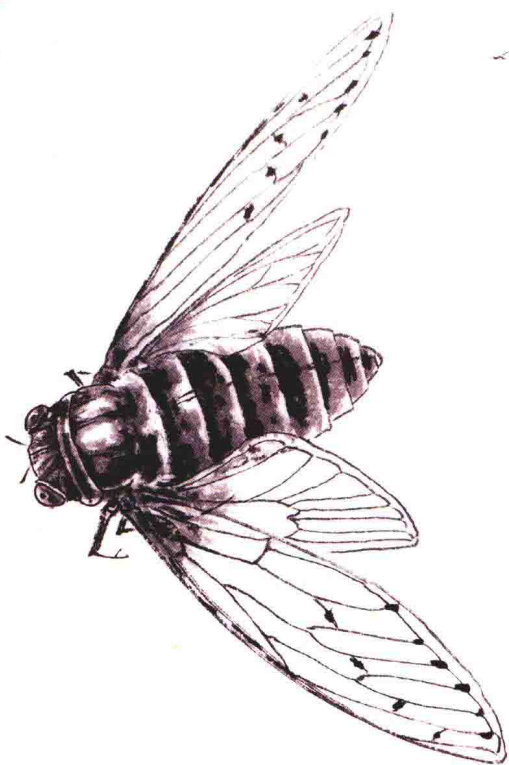
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蝗虫的动态特写

蝈蝈的动态特写

蜜蜂的动态特写





刘金保

又名刘金宝，别署砚渍堂主，1968年12月生于天津。现为天津美术家协会会员，天津印社社员。师从张牧石、曹福泉、韩文来、刘新华、贾广健诸先生。出版图书有《画蝶图谱》《荷花画稿》《蝴蝶花卉画法》等。

画草虫心得

文 / 刘金保

昆虫是天地间的精灵，也是中国画中的点缀。有时让画面灵动，有时让画面宁静，有时让画面精巧。昆虫的种类繁多。常见的种类有蝴蝶、蜻蜓、蜜蜂、螳螂、蚂蚱等等。昆虫分头、胸、腹三部分，三对足，两对翅膀。部分种类的蝴蝶前足退化，变成两对足，如斑蝶、环蝶、蛱蝶、眼蝶等是四只足。

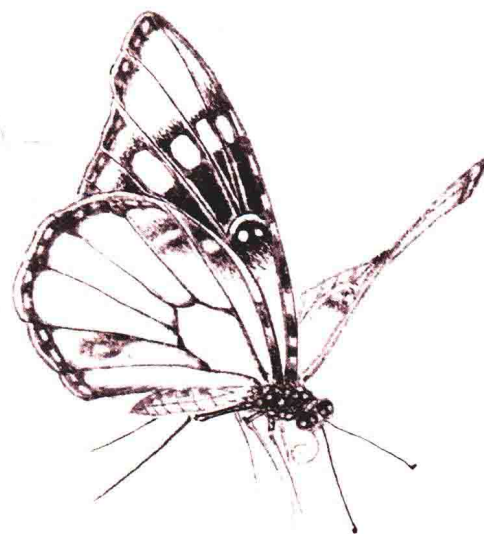
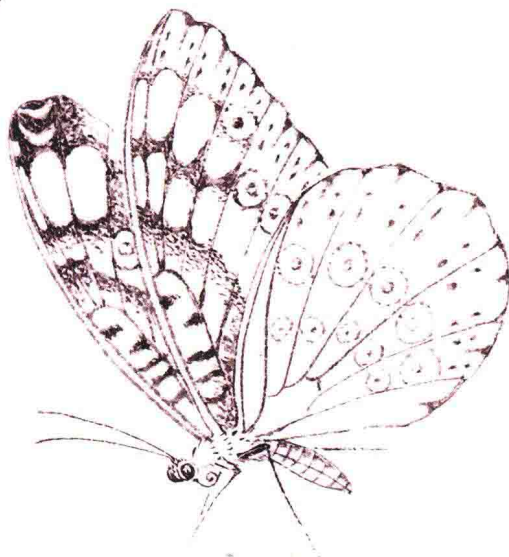
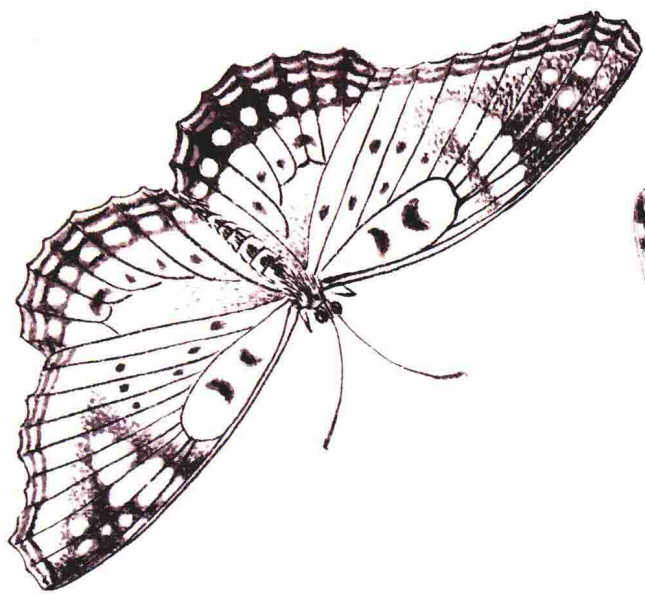
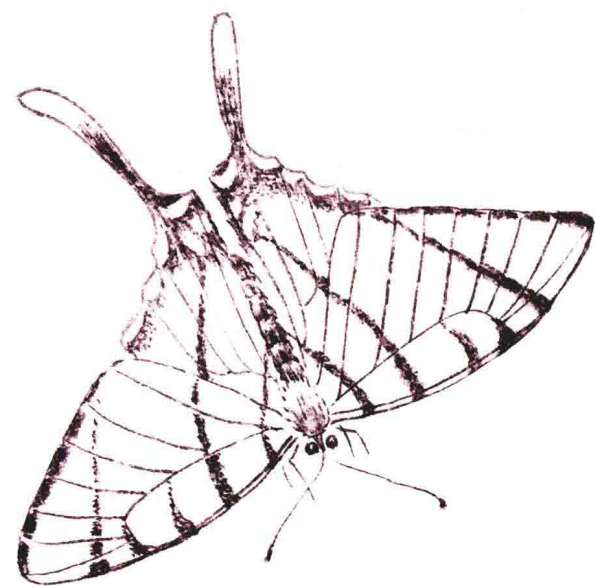
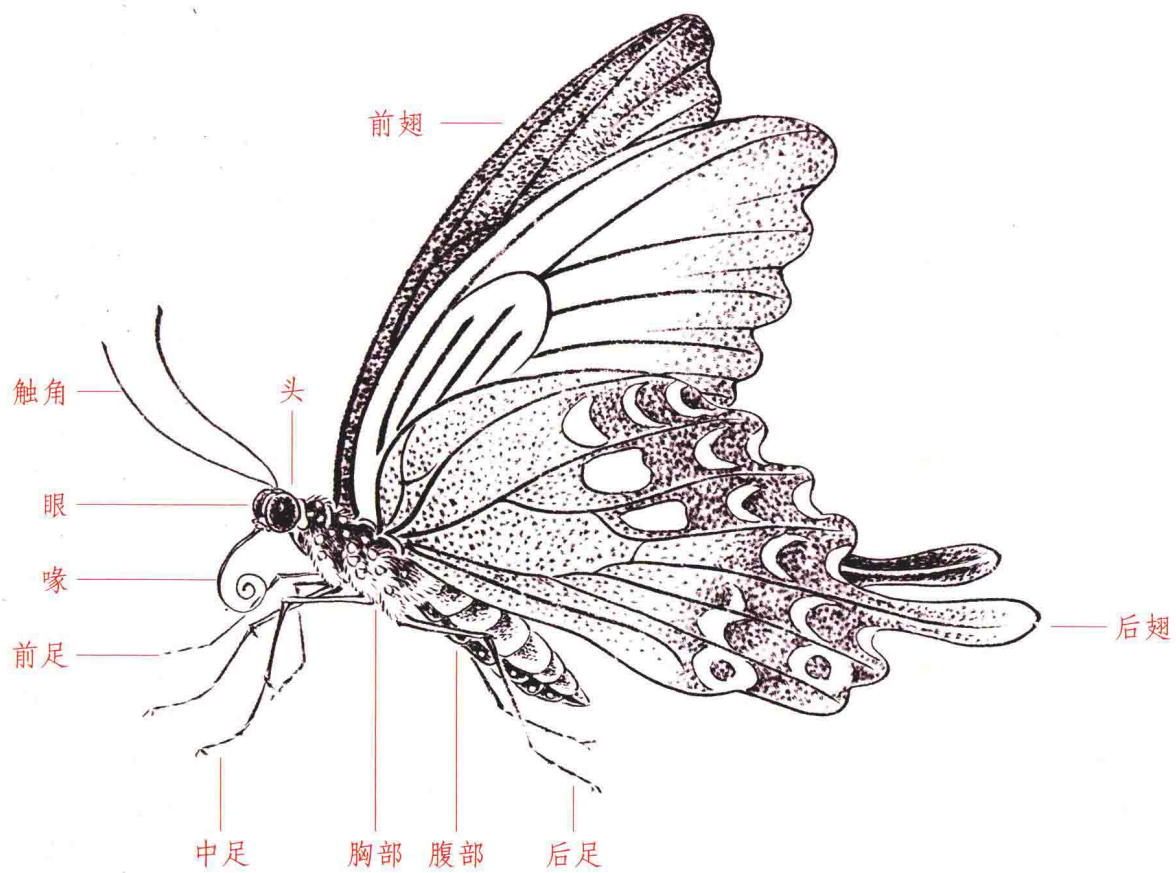
昆虫的种类繁多，表现方法丰富。对于昆虫的刻画，应该做到细而不匠，工而不腻，保持着用笔的书写性。不要画的像标本。所谓“不似则欺人，太似则欺世”。中国画中的整合、虚拟、程式化，在草虫绘制中，得以体现。可以在草虫的基础结构中，适当的夸张和归纳，使草虫的特征更加突出。

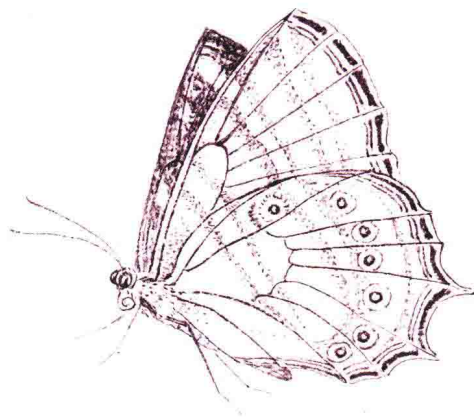
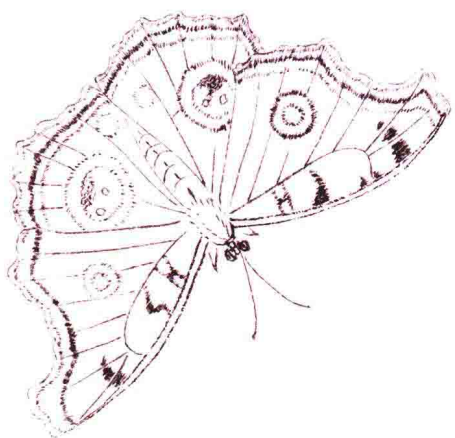
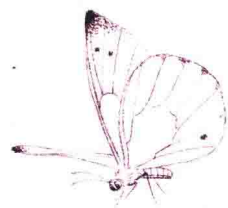
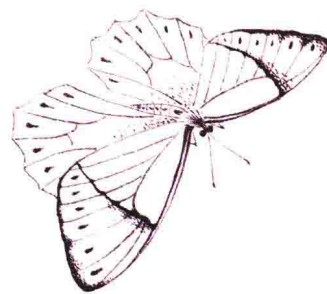
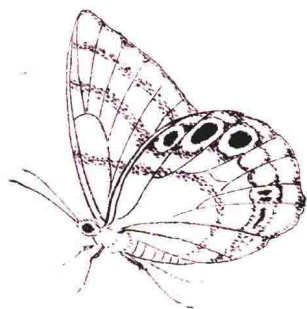
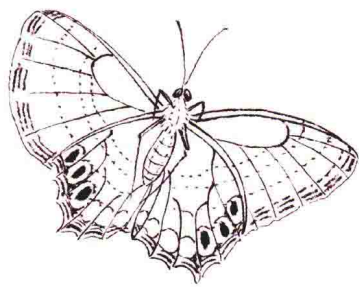
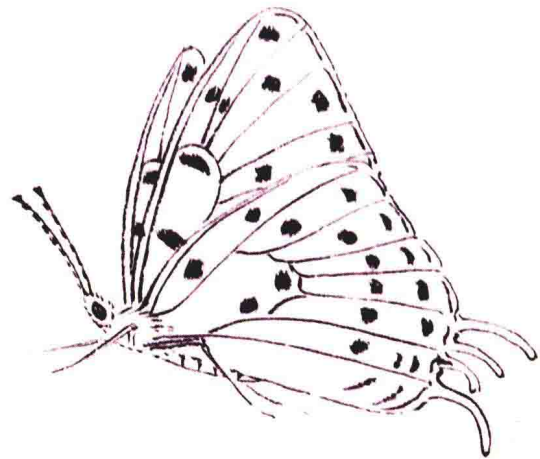
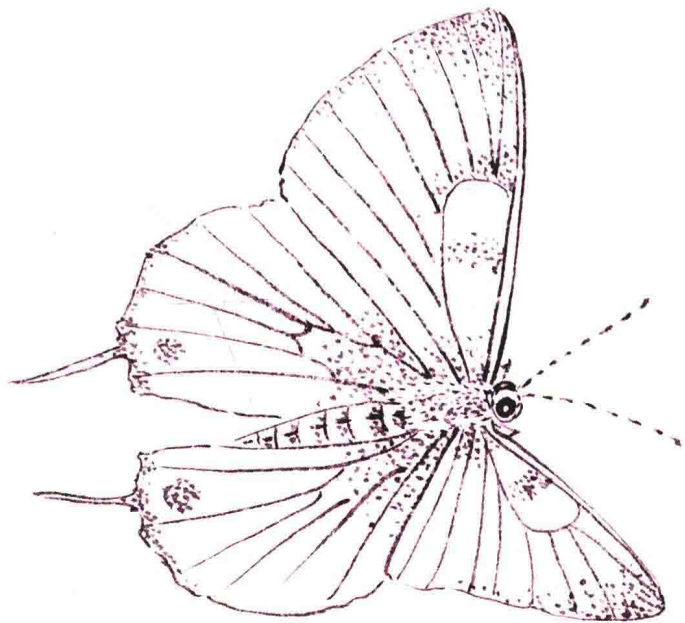
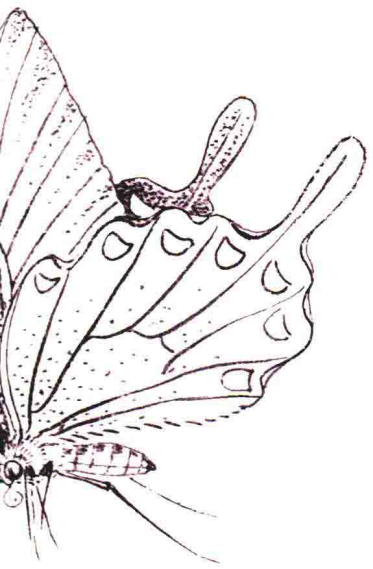
在用笔时，要凸显书写性。精准的落笔，会给画面以画龙点睛的作用。



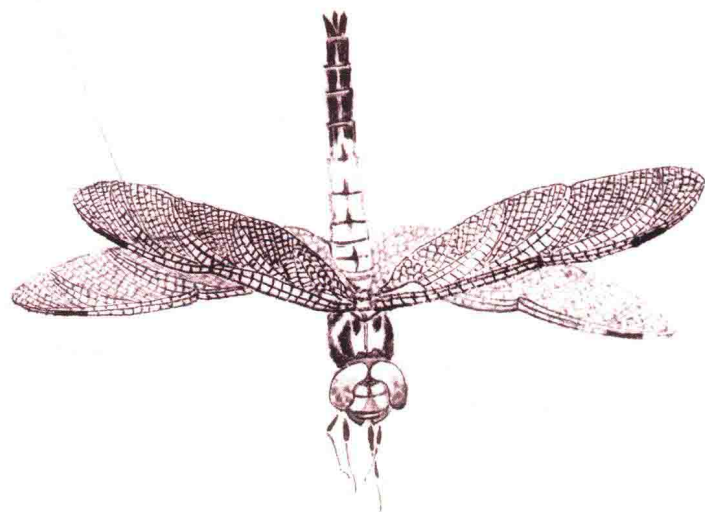
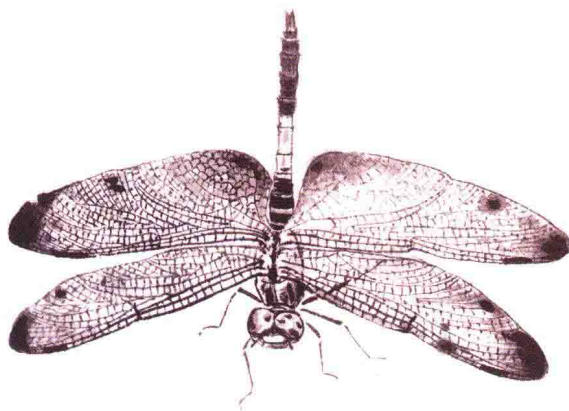
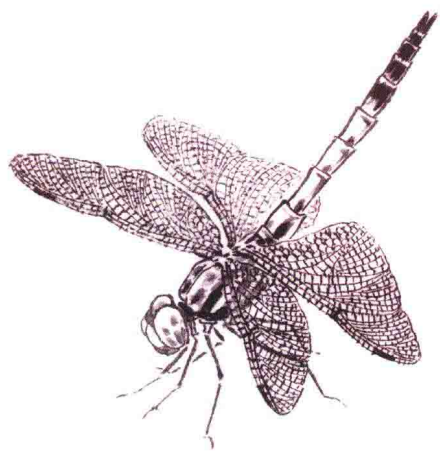
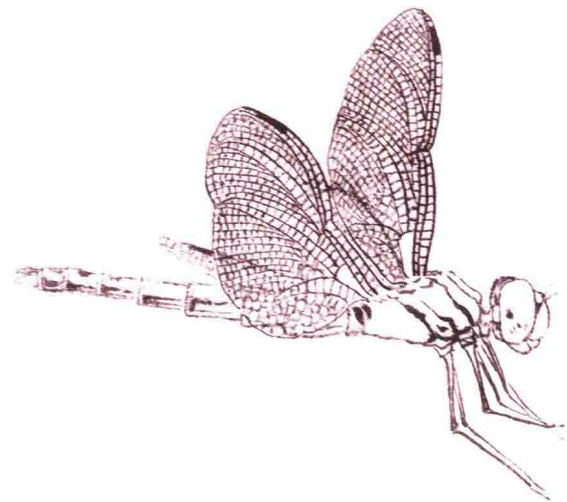
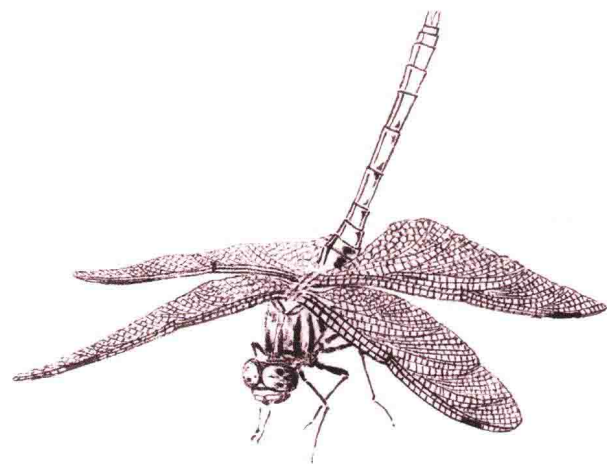
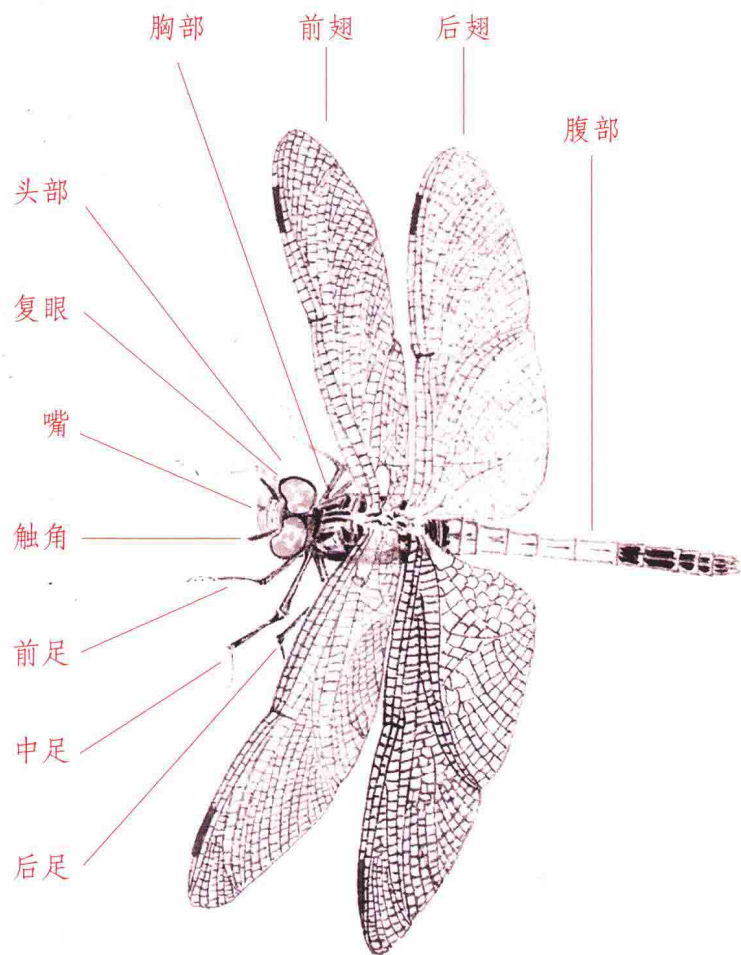
白描写生工具

蝴蝶的动态特写

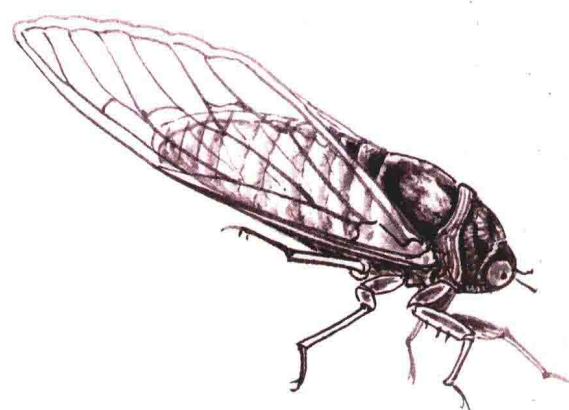
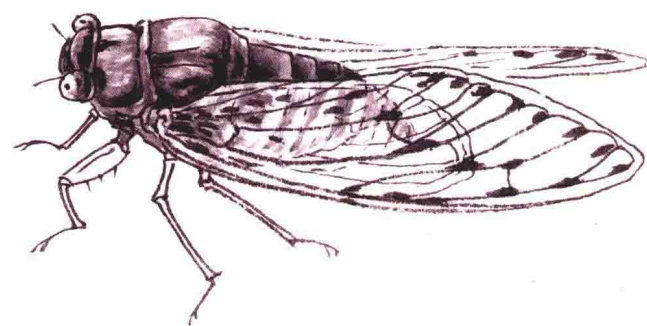
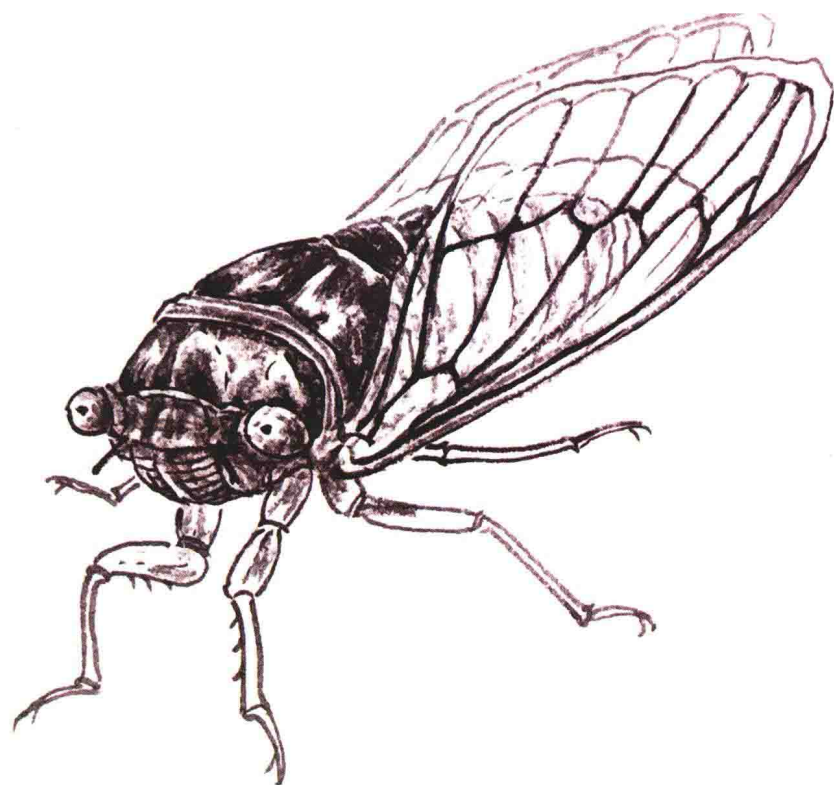
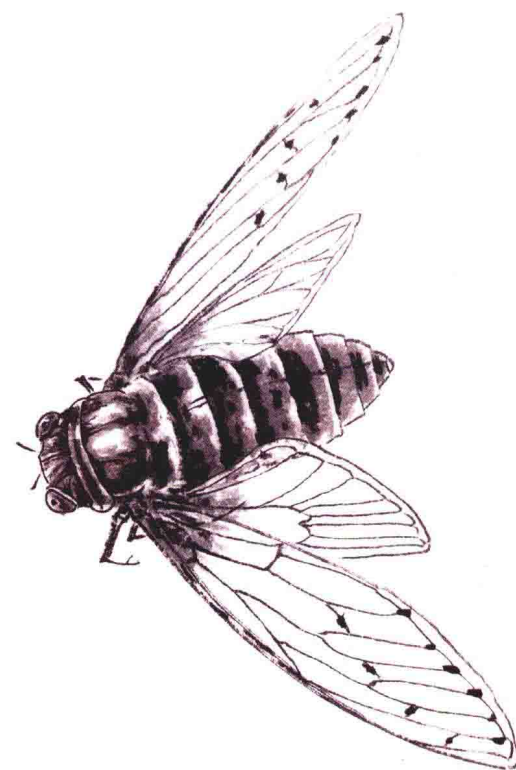
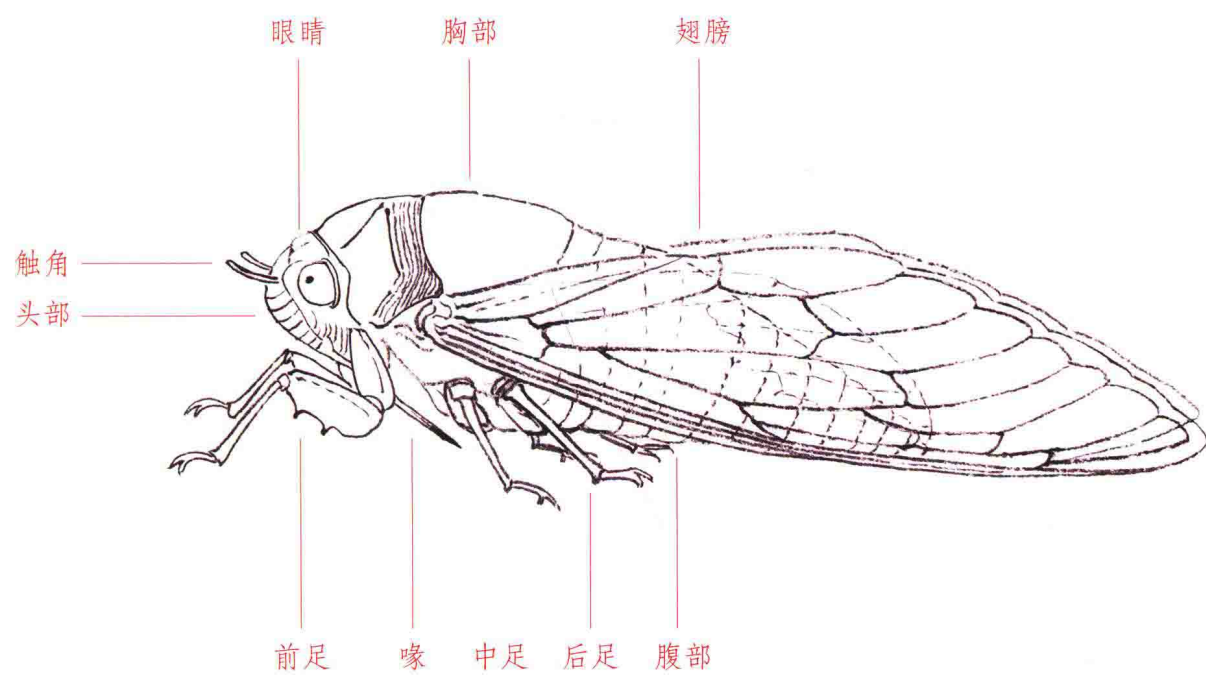




蜻蜓的动态特写



蝉的动态特写



螳螂的动态特写

触角

眼睛

头部

嘴

前足

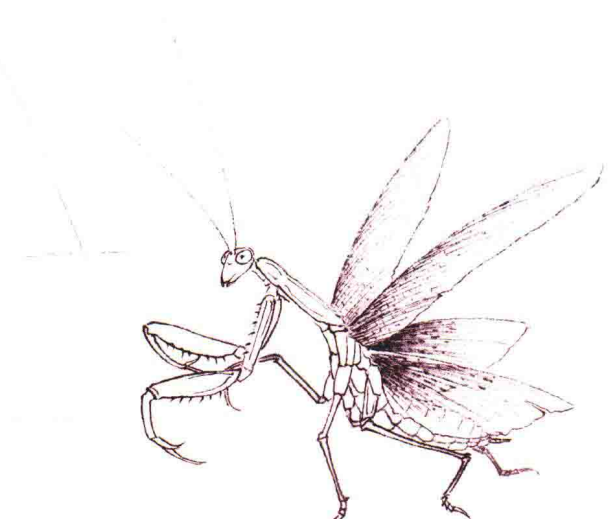
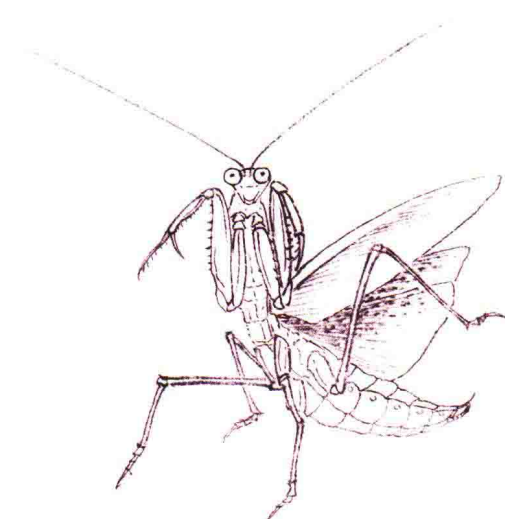
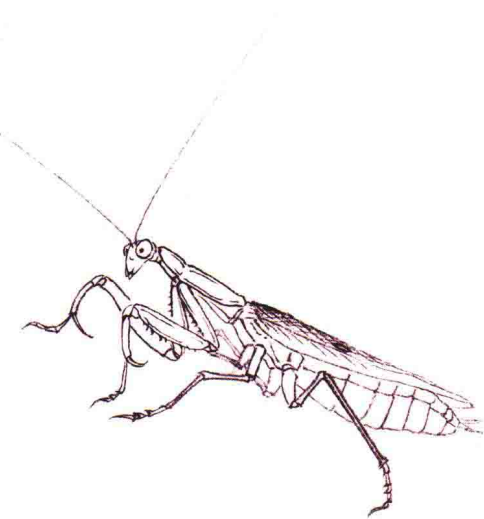
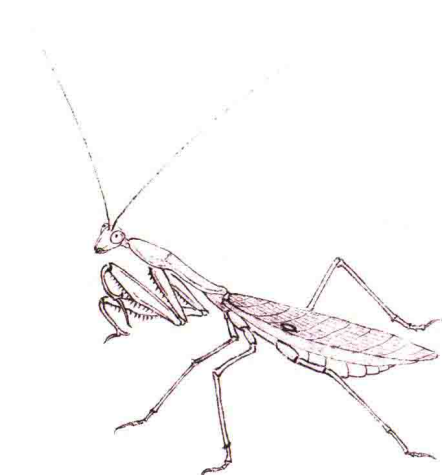
胸部

翅膀

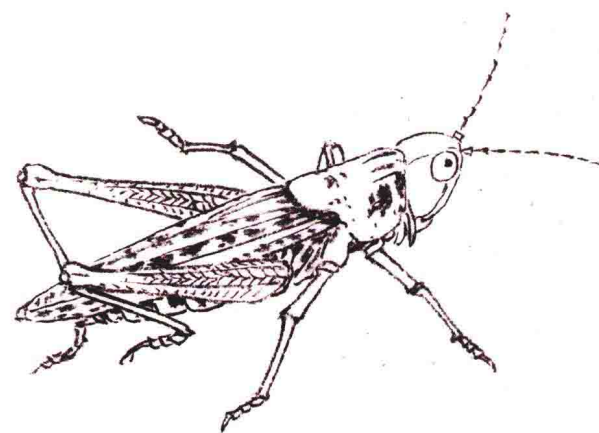
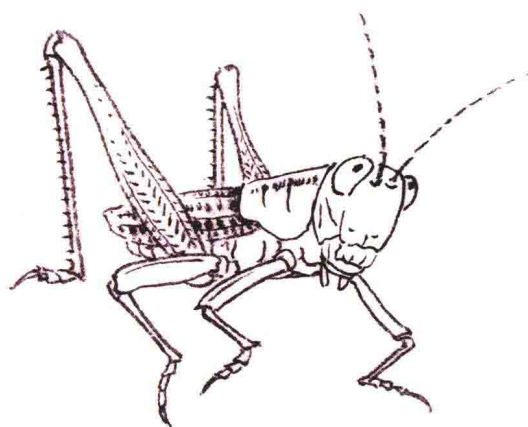
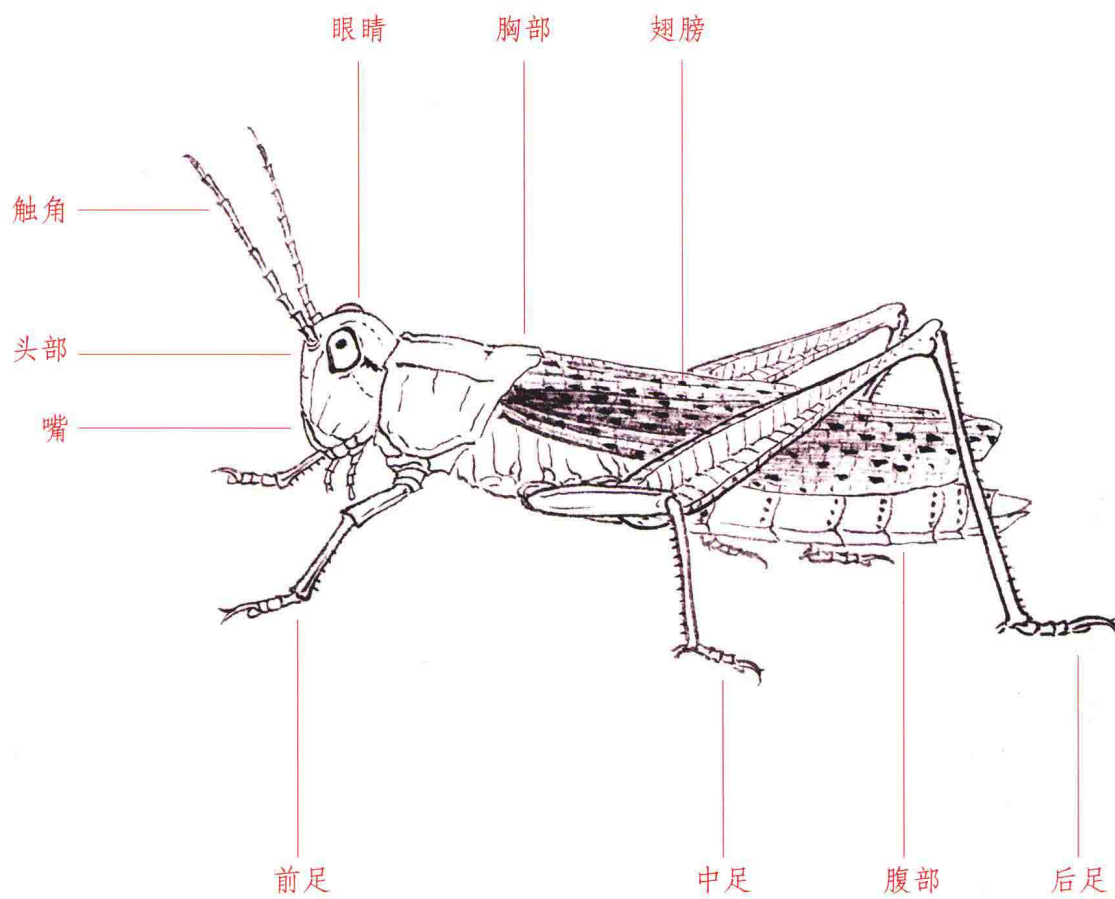
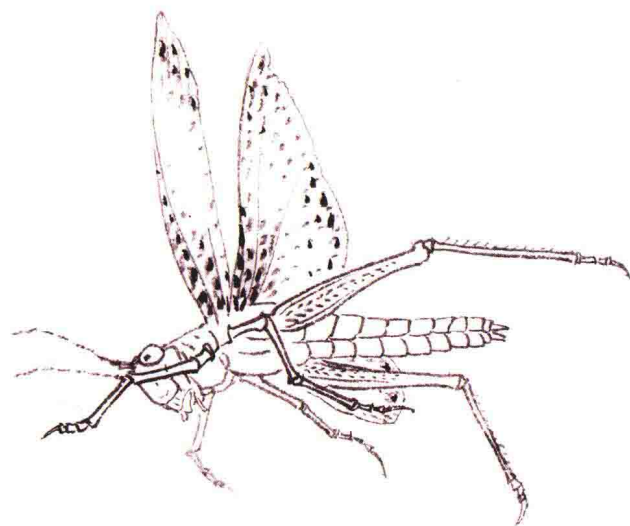
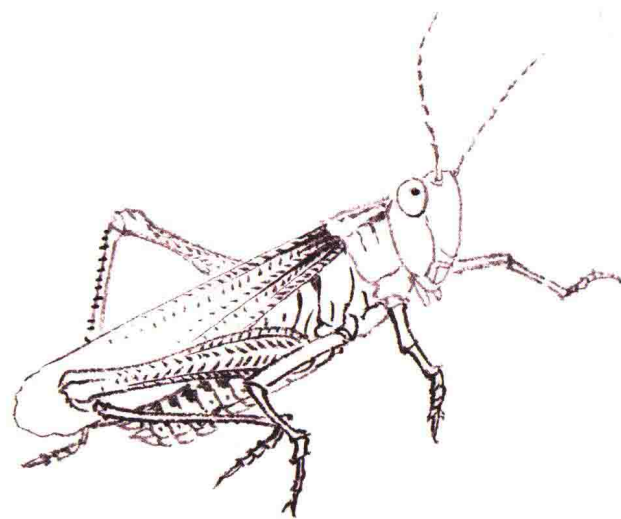
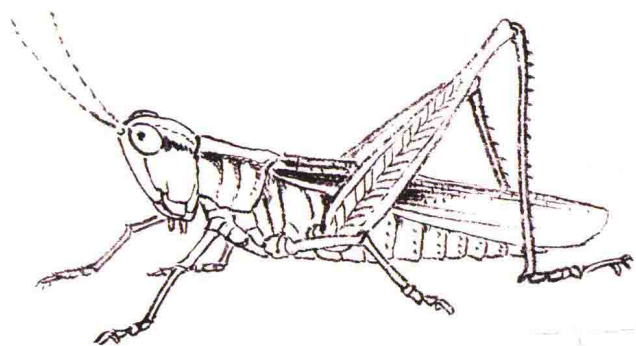
腹部

中足

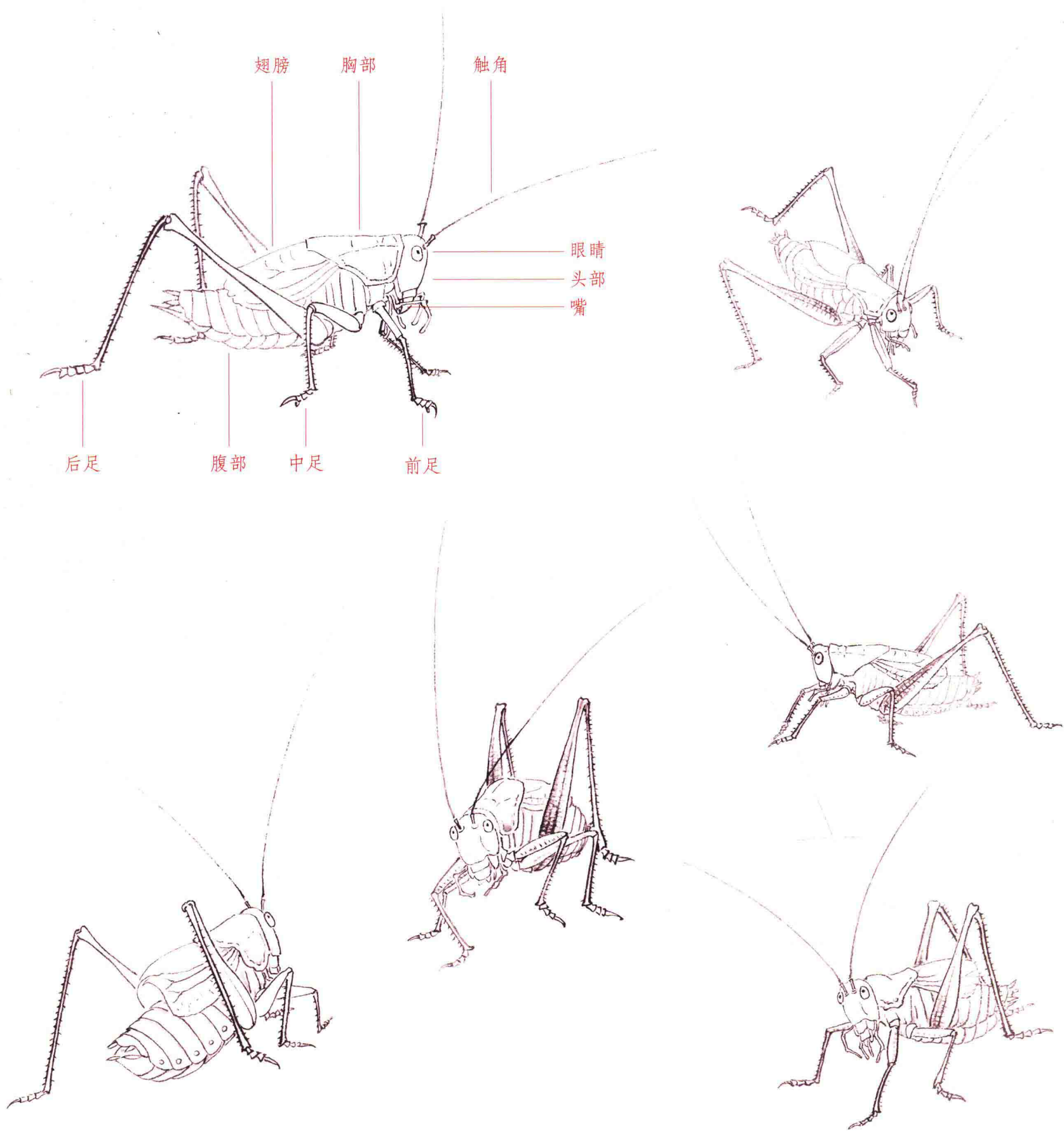
后足



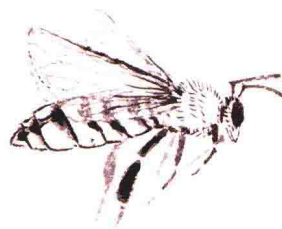
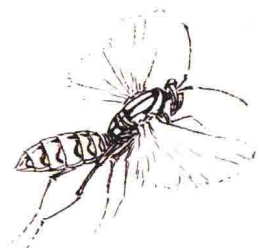
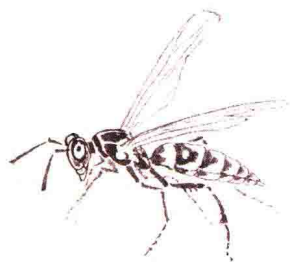
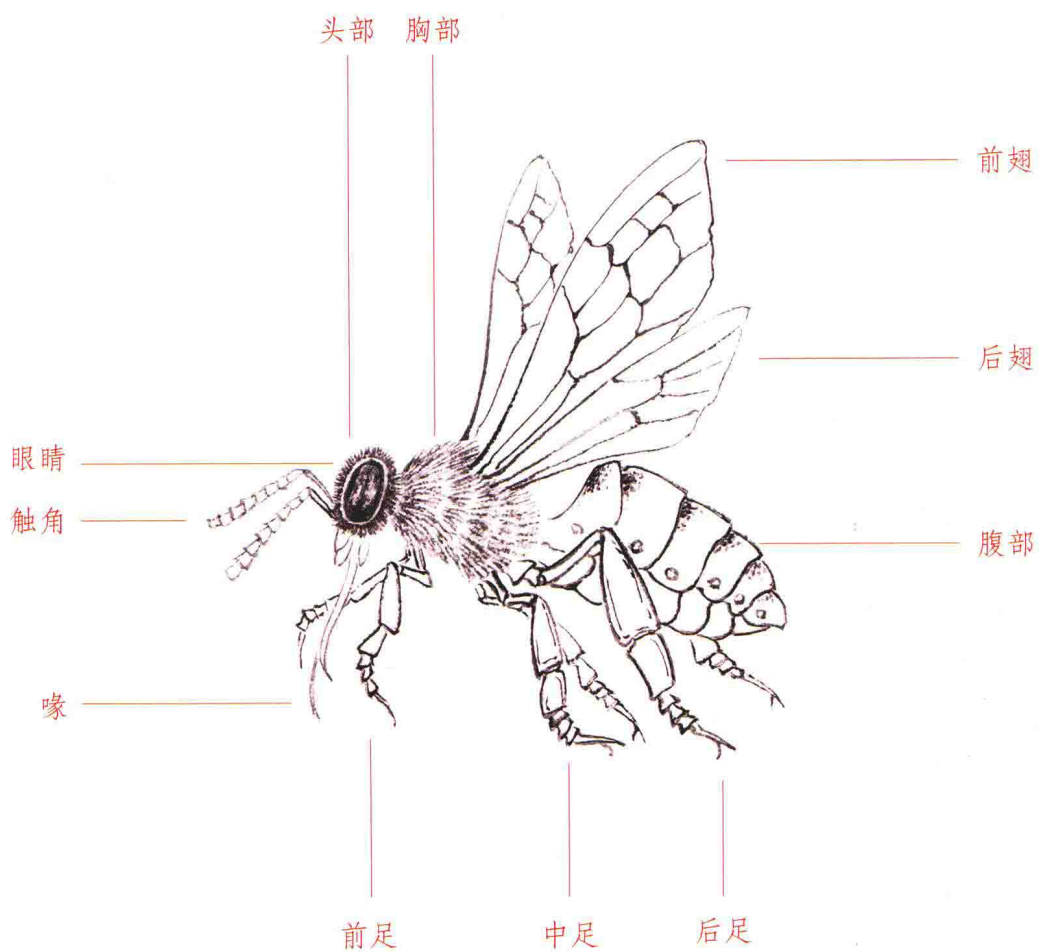
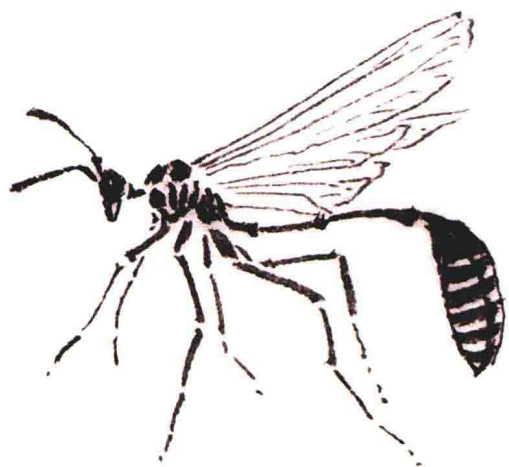
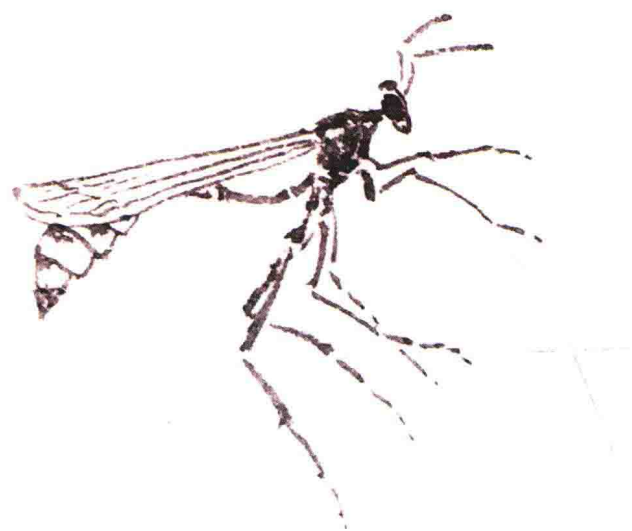
蝗虫的动态特写



蝗虫的动态特写



蜜蜂的动态特写



草虫白描作品赏析



歲在甲酉春月於沽豆硯漬
堂姓隨舍保畫孫記之





歲



在

丁

酉

暮

春

之

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於

沽

豆

硯

漬

堂

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