

T 大师从这里起步

he first step to be a master
The basis of design |

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设计基础

张可隽 孟祥晖 等 编著

辽宁美术出版社
LIAONING FINE ARTS PUBLISHING HOUSE

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图书在版编目 (C I P) 数据

设计基础 . 1 / 张可隽等编著. -- 沈阳 : 辽宁美术出版社, 2014.2

(大师从这里起步)

ISBN 978-7-5314-5716-9

I. ①设… II. ①张… III. ①艺术-设计-教材
IV. ①J06

中国版本图书馆CIP数据核字 (2014) 第024911号

出 版 者: 辽宁美术出版社

地 址: 沈阳市和平区民族北街29号 邮编: 110001

发 行 者: 辽宁美术出版社

印 刷 者: 沈阳市博益印刷有限公司

开 本: 889mm×1194mm 1/12

印 张: 24

字 数: 38千字

出版时间: 2014年2月第1版

印刷时间: 2014年2月第1次印刷

责任编辑: 童迎强

装帧设计: 范文南 童迎强

技术编辑: 鲁 浪

责任校对: 徐丽娟

ISBN 978-7-5314-5716-9

定 价: 173.00元

邮购部电话: 024-83833008

E-mail: lnmscbs@163.com

http: //www.lnmscbs.com

图书如有印装质量问题请与出版部联系调换

出版部电话: 024-23835227

艺术是一种对生活的观察和体验，其中被我们赋予了自己的观念与情感。作为一种观察方式，艺术，决定了我们的生活方式。

艺术的灵感来自于生活！灵感来源于对生活的热爱，浩瀚的自然界和人类社会生活充满着艺术可以吸取的素材和灵感。艺术家要培养训练一双独特的慧眼，从平凡的事物中发现别人没有发现的美，经过筛选、观察和体验，让艺术的灵感瞬间而来，并迅速抓住，用简洁的方式记录下来，形成最初的构思，再进一步补充、完善，创作出完美的作品。

灵感是一种特殊的思维形式，它的一个最显著的特点就是你无法预测它什么时间出现，它是一种瞬间的领悟。平日里百思不得其解，要创作一部作品不知从何下手，为之寝食难安，然而就在不经意间，突然思潮汹涌而来，创作中的难题迎刃而解，作品一气呵成。灵感千呼万唤不出来，但是灵感有时突然爆发，偏偏在无意中不期而至：“众里寻他千百度，蓦然回首，那人却在灯火阑珊处。”

艺术灵感是一种独特的思维活动，在无意中触及，在突然间顿悟，成为艺术家创作艺术作品的源泉，是艺术创作过程中重要的环节。一部优秀的艺术作品必须得到灵感的多次“光顾”和“到访”才能取得真正意义上的成功。而无数次的成功，标志着艺术大师的诞生。

对于绘画专业的学习者来说，每个人或多或少都做过想当画家甚至绘画大师的梦。有梦才会有动力，有梦才会有努力，有梦才会有毅力。实现这个梦想还要从平地起步，一步一个脚印，扎扎实实练好基本功，不畏劳苦，不断攀登画坛的高峰。在学习阶段，大师的影响力是无时不在、无处不有的。敬仰大师的人格，钦佩大师的才气，研习大师的技法，临摹大师的作品，欣赏大师的风格，这些都贯穿于学习者的整个学习过程中。

《大师从这里起步》是一套帮助学习者初步掌握绘画基础知识和绘画基本技法的丛书，也是社会考生迈进高等艺术学府必修的学习参考书。本套丛书共有22种，内容包括两大部分，一是绘画基础部分，有素描基础、静物素描、人物素描、石膏像素描、设计素描、风景写生、色彩、速写等，强调绘画基本功的训练和能力的培养；二是世界画坛巨匠的素描作品，这些享誉古今的世界绘画大师有达·芬奇、米开朗琪罗、拉斐尔、荷尔拜因、鲁本斯、伦勃朗、安格尔、阿道夫·门采尔、克里姆特、席勒、米勒、凡·高、列宾、谢洛夫、菲钦、毕加索等。

绘画是视觉形象的描绘，可以表现人的思想感情和世界观，还可以使欣赏者联想到没有出现在画面而又和画面形象有密切关系的事物。通过这套丛书，你可以从中受到美的教育和美的享受，丰富你的想象力和创造力。

绘画不仅能够使你的视觉更敏锐，对事物的观察和感受更准确，还能让你更了解自己，特别是那些你自己也感觉模糊、无法用语言表达的东西。通过这套丛书，你将学会不同的观察方法和对事物描绘的能力。

绘画不仅种类和形式丰富多彩，而且由于各个国家和民族在社会政治经济和文化传统等方面的差异，因而在艺术形式、表现手段、艺术风格等方面存在着明显的区别。通过这套丛书，你可以欣赏到各国大师不同时期的素描作品，了解到他们的艺术形式、表现手段、艺术风格的形成与其素描基本功的关系。艺术素质是看不见、摸不着的东西，但你从这些世界绘画大师的作品中，会学习到大师崇高的艺术品格，实实在在地体会到艺术素养在艺术人才培养和发展中所起的关键作用。

通过学习绘画，你将看到每一个有机体、每一件事物，包括一草一木都蕴含生命的活力。在你为绘画着迷的同时，绘画艺术也将净化你的心灵和释放你的才华。随着能力的提高，你画出自己眼前事物的能力也随着加强。如果你钟情于绘画，你就会成为画家。当你的绘画天赋被激发的时候，你就能用你的妙手和娴熟的技能让你的绘画成为精品，实现你当画家或绘画大师的梦想。

Art is a way to observe and experience life, endowed with our own ideas and feelings. As a way of observation, art decides our way of life.

Art is inspired from life! Inspiration originates from our truly love for life. The vase nature and human social life are full of materials and inspirations waiting for art to draw. Artists shall train a pair of unique wisdom eyes and use them to find beauties other people ignored from ordinary things; whenever inspiration of art suddenly bursts out after careful selection, observation and experience, artists shall quickly capture and record it in a concise way to form the preliminary conception, and then further supplement and improve until a perfect work is created.

As a special form of thinking, the most striking feature of inspiration is that you can never predict when it will appear. It is a momentary illumination. On a daily basis, maybe you feel so puzzled and have no idea where to start a work that you have no appetite or sleep badly, but suddenly trends of thoughts surge out when you least expect them to, the problems encountered in creation are solved and finally the work is finished without any letup. Inspiration doesn't show up after repeated calls, but sometimes it suddenly busts out when you least expect it to: "Hundreds and thousands of times, for her I searched in chaos, suddenly, I turned by chance, to where the lights were, and there she stood" .

As a unique thinking activity, artistic inspiration, touched unintentionally and suddenly enlightened, functions as the source of artistic works by artists and plays a crucial role in artistic creation. A classic artistic work can achieve a real sense of success only after repeated "incubation" and "illumination" by inspiration. And numerous successes mark the birth of the artistic master.

For learners majored in painting, each of them more or less has once dreamed to be a painter or even painting master. Having dreams can evoke motivation, having dreams can motivate efforts, having dreams can inspire perseverance. Our dreams can come true only if we start from scratch, master the basic skills steadily and continually climbs towards the height of painting with every effort. During the phase stage, the influence of masters is everywhere for every moment. Veneration of master's personality, admiration of master's talent, study of master's technique, imitation of master's works and appreciation of master's style all run throughout learners' whole learning processes.

The First Step to Be a Master is a series aiming to help learners preliminarily master the basic knowledge and

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technique of painting, and also serves as compulsory reference books for social examinees after their entrance into the Higher Schools of Art. There are 22 kinds of series in total, which are divided into two sections according to their contents. One section is about foundations of painting including basis of sketch, still-life sketch, character sketch, plaster model sketch, design sketch, landscape sketch, color and sketch, which emphasize the training and ability cultivation of basic painting skills. The other section includes sketch works by world painting masters in ancient and modern times such as Da Vinci, Michelangelo, Raphael, Holbein, Rubens, Rembrandt, Ingres, Adolph Menzel, Gustav Klimt, Schiller, Miller, Van Gogh, Repin, Serov, Fechin, Picasso, etc.

As a portrayal of visual image, painting can not only shows painters' thoughts and world outlook, but make appreciators think of things closely relating to painting images though invisible on the painting. With this series of books, you can learn the knowledge of beauty while enjoying it, and enrich your imagination and creativity.

Painting can not only make your vision sharper to observe and feel things more precisely, but enable you to know more about yourself, especially for something you feel vague and can't express in words. Through this series of books, you will learn different observation methods and the capacity to describe things.

There exist various kinds and forms of paintings. Due to the social, political, economic and cultural differences among nations and peoples around the world, the paintings of all countries in the world demonstrate sharp distinctions in art form, way of expression, artistic style and so on. From this series of books, you can appreciate sketch works of masters in different times around the world and learn about the relationship between their art form, way of expression and the formation of artistic style and their basic skills of sketch. The artistic quality can't be seen or touched, but you can learn masters' great artistic styles and really realize the crucial role it plays in cultivating and developing of artistic talents from the works of world painting masters.

By studying painting, you can see every organism, everything and even tree and bush containing the vitality of life. Art of painting can purify your soul and release your talent while you are fascinated by painting. The more powerful your painting ability becomes, the more likely you are able to draw things around you. If you love painting, you'll become a painter. When your painting talent is aroused, you can use your dexterous hands and adept skills to paint competitive products, making your dream of becoming a painter or a painting master into a reality.

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第一篇

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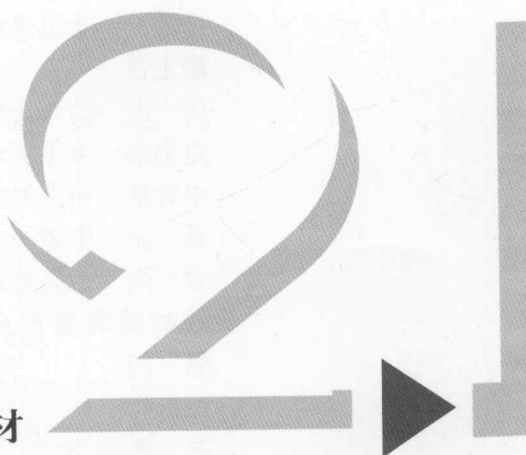
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21世纪中国美术基础教育规范系列教材



**THE 21ST CENTURY
PRESCRIBED TEXTBOOK SERIES
FOR CHINESE
ELEMENTARY ART EDUCATION**

概述

为什么要学习构成
构成课包含哪些内容
怎样学好构成课

一、为什么要学习构成

构成基础课是美术课程的重要组成部分。在这门课程中,我们并不是来学习如何把一个静物或风景画得逼真。正好相反,在很多练习中,常常把那些细节丰富的水果、鲜花都只用一些圆点、线条、方块或者很简单的图形、色块来表现。

也许有些同学会不理解,画东西不是越像越逼真越好吗?在素描和色彩课中,常常要把景物形象表现得很真实,因为在这些课程中,要解

决塑造形体的问题。作为系统的美术教程,除了塑造形体,还有很多重要的问题要解决。比如,摆放静物时怎样搭配?哪些颜色的衣服搭配在一起会更好看?画的是同一个风景,为什么有的画面看起来很平静,而有的画面运动感很强?这些都是美术课里面要解决的问题,但都不是如何使画面形象逼真的问题。

构成课主要解决表现形式上的问题。例如表现一个有故事情节的画面时,我们不可能等到把一个人物画得很逼真,再去想他应该画在哪个地方。因此,首先用一些小圆点、直线、几何形、色块作为替代品,在画面上摆放,分析位置、角度、大小和配色关系,从中选出最适合需要的搭配效果。这个过程直接影响最终作品的面貌,如果学画者在这方面有所欠缺,画出的画可能就会出现很多问题,或者不能很好地画出生动的作品(如图1~3)。

图1 静物原图



图2 静物分析

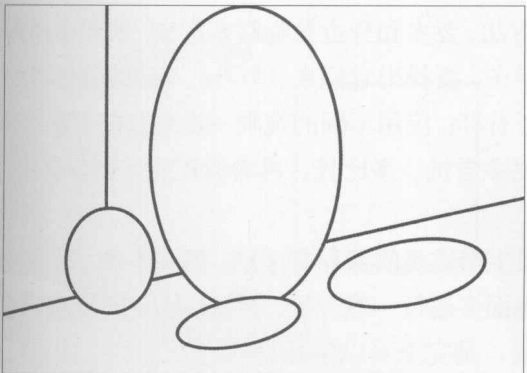


图3 静物写生



构成课不仅能够解决绘画创作中一些形式上问题,同时它也是图案、招贴广告、电视画面等视觉形象设计的形式基础。前人研究出许多构成形式规则,它们可以只利用一些简单的图形,就能表现出美观、生动甚至繁杂的形象。这些形式规则应用到生产中,就可以用很少的加工成本,生产出美观合理的产品。因此那些点、线、面和色块,本身就能形成很好的作品(如图4、5)。

图4 自然景物分解构成的过程

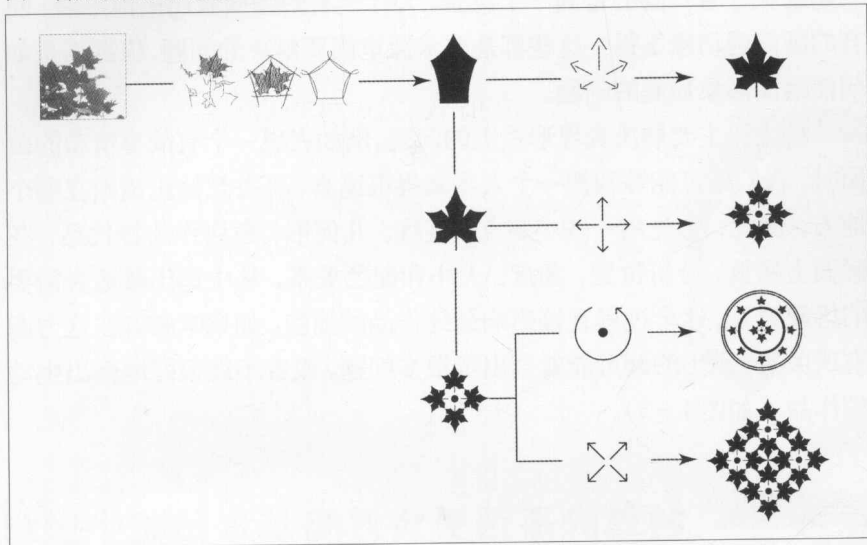
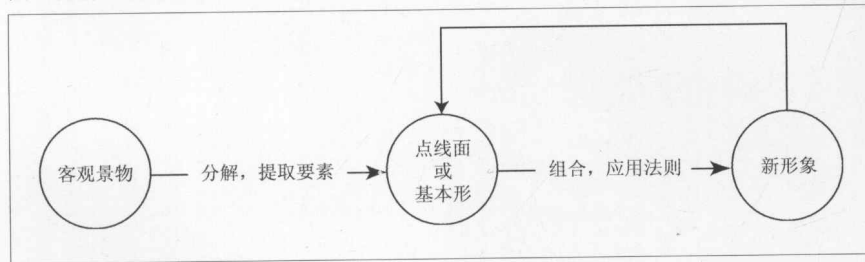


图5 分解构成的过程



二、构成课包含哪些内容

“构成”,总的来说,就是把静物、风景等视觉形象的“形”和“色”等因素抽取出来,然后根据我们的需要对它们重新加工组合,创作出比原有形象更美的画面形象。由于视觉形象的属性是多重的,表现形式是多样的,问题也是各种各样的。为了便于消化和理解,通常把复杂的问题进行分解,形成不同的单元。

关于“形”方面的知识,我们将在第一、二章来讲授。它将各种景物的形转化成点、线、面视觉三要素,分析每一要素的特征和作用,然后再介绍一些常用的构成规则。通过这一单元的学习,同学们能够学会抽取视觉要素,培养画面整体意识,掌握具体的组合技巧。

关于“色”方面的知识,将在第三、四章中来讲授。在这一部分将对形成色彩的三个原色,以及明度、纯度、色相三个元素加以分析;然后介绍一些常用的色彩构成规则。通过这一单元的学习,同学们能够学会抽取色彩元素,并根据这些元素组合成自己需要的颜色。

掌握这些知识后,以后再进行有关“形”与“色”的创作时,就会更本质、更专业、更成熟(如图6、7)。

图6 用抽象的点、线、面进行构思

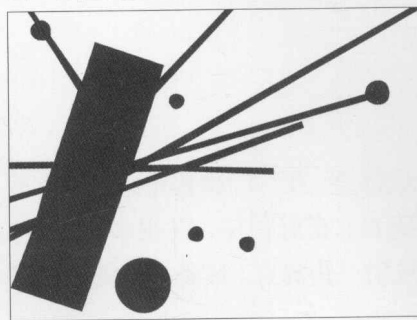
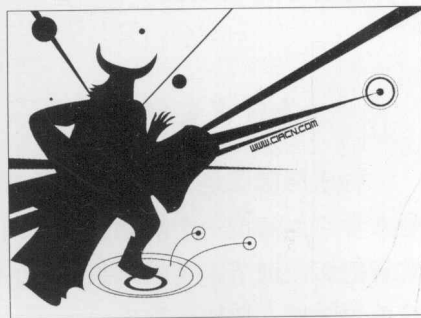


图7 依照构思示意图添加特定形象



三、怎样学好构成课

1. 注重分析

对于一些景物形象,例如一个苹果,首先要分析它在画面中是很大,还是很小?很红,还是很绿?是一个点,还是一个比较简洁的圆形色块?在课程中讲到“视觉要素”时,对于一个景物形象,同学们要指出它是哪一种要素。

2. 记住规则

刚接触构成课,有的同学可能看别人做得很好,自己面对一张白纸时,却不知道怎样来安排形象。其实很多美的、生动的画面效果不是空想出来的,创造效果有很多技巧。课程中会提出一些规则,同学们把形象按这些规则来做,完全可以创造出同样精美的画面效果。

3. 不断实践

课程中所说的道理和方法,要多和身边景物联系起来;课程中提到的现象,在你的身边也会存在,要找出它们来。另外,不同的颜色搭配和位置摆放,效果肯定有好有坏;应用不同的规则,效果也有差异。不要只停留在一种效果上,要多尝试、多比较,再看看还能有哪些变化,从中选出最好的效果。

构成课比较理性,与写生塑造类的课程有区别,但并不难。只要按课程特点来做,对景物和画面多进行一些分析、尝试、比较的活动,随时记下产生各种效果的体会,是完全可以学好它的。

第一章 平面构成基本要素

要点提示: 世间繁杂的景物都可以概括为三种最基本的形象要素:

点、线、面。这样做的目的, 是为专注地分析物象的位置、方向、面积等抽象属性, 以及景物之间的组合方式, 更好地探索形式美规律

主要内容: 构成基本要素: 点

构成基本要素: 线

构成基本要素: 面

点、线、面的综合应用

第一节 构成基本要素: 点

课程目标

了解点的视觉属性和点在画面中的作用, 能够从生活中抽取出以点的形态存在的物象, 并对之加工成为画面形象要素; 着重分析点的空间关系, 通过实例分析点的引力效果, 指出空间关系的重要性。

重点与难点

点的特征是本节必须掌握的知识; 点在画面中的作用是难点; 通过实例分析, 解决点产生引力效果的应用问题。

我们在几何课中所认识的点, 只有位置, 没有大小。但是想要在一幅画中表现一个点, 这个点就必须具有一定面积和颜色, 否则眼睛无法看到它。因而视觉中的点, 通常指那些看起来非常小的景物形象。在构成练习中, 无论是人物、动物或者几何形状, 如果在画面中所占面积很小, 在整体上看, 都可以把它们认为是“点”。比如天空中的飞鸟、墙上的洞、大海中的船等等 (如图 1-1、1-2)。

★ 对于任何形象, 只限用黑色或白色两种颜色来表现。这样做的目的, 是使练习者不被景物的明暗、材质等表面因素所束缚。

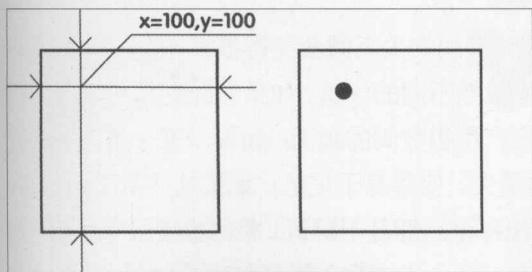


图 1-1 几何学中的点与视觉中的点

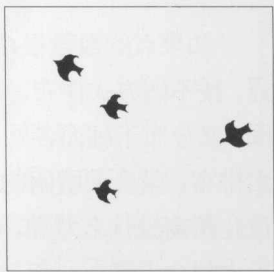


图 1-2 点可以理解为画面中很小的形象

一、点的特征

以点的面貌出现的形象, 人们比较容易注意到它们的位置。一组形象不同的点, 在画面中如果进行位置互换, 我们会觉得画面整体没有太大的变化, 甚至很难觉察到形象的变化。如果位置发生变动, 我们就会觉得它是另外一幅画 (如图 1-3、1-4)。

基于点的这一特征, 我们在今后的设计与创作过程中, 就要首先考虑形象的位置。通过众多形象的比较, 人们觉得可以用很小的圆形来代表普遍的、抽象的“点”。我们可以先用这些“点”在画面上进行位置的反复排布, 比较整体效果; 当位置确定后, 再把这些点替换为具体的形象 (如图 1-5、1-6)。

图 1-3 形象改变, 两幅画面看不出太大区别



图 1-4 位置改变, 两幅画面差异很大

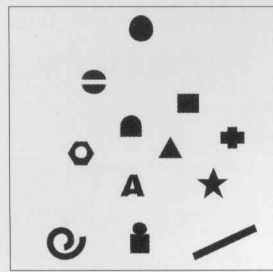
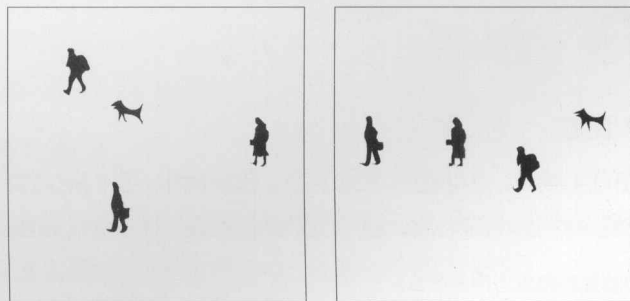


图 1-5 圆形点与其他形状的点比较

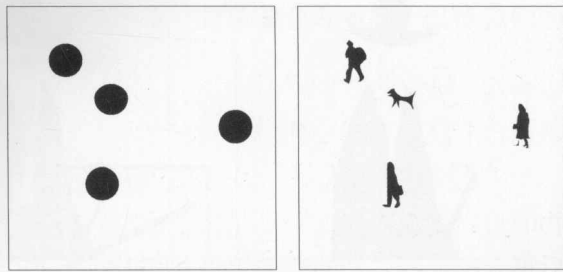


图 1-6 先用点确定位置再替换形象

★ 在所有的形象中，正圆形最简洁，并且没有任何角度倾向，对画面的干扰是最小的。

二、点在画面中的作用

1. 指示位置

点最基本的功能是能够代表精确的位置。例如夜间行驶的船只，通过灯塔来确定港口在哪里；在地图上，具体的城乡位置通常也用点来标明（如图1-7）。

2. 占据空间

在大片空间中放置点，能使这个区域消除空洞感。例如一幅山水画中，在空白处添加一两只飞鸟，就会使画面生动充实（如图1-8）。

图1-7 点能指示出精确的位置

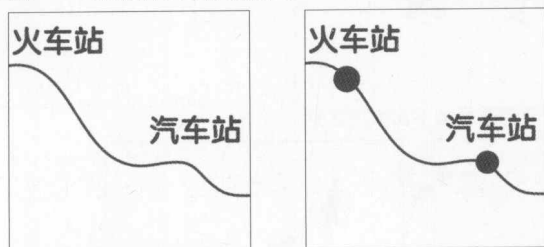
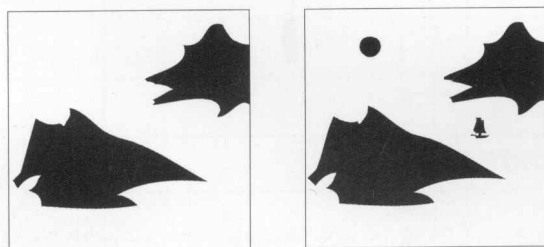


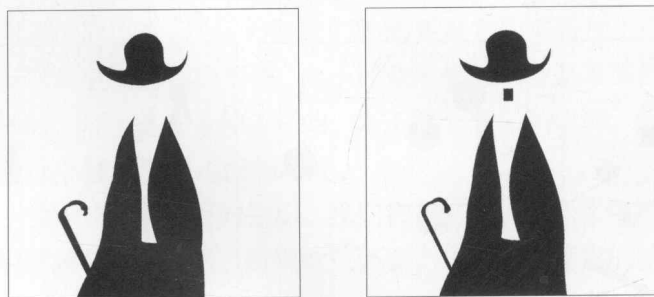
图1-8 点在空白中起到点睛的效果



3. 引人注目

在空白的区域中，点即是目光的焦点。在画面中，我们把需要着重表现的地方，放置一个点状的形象，就会使人注意到这个位置（如图1-9）。

图1-9 胡须使脸部成为画面的焦点

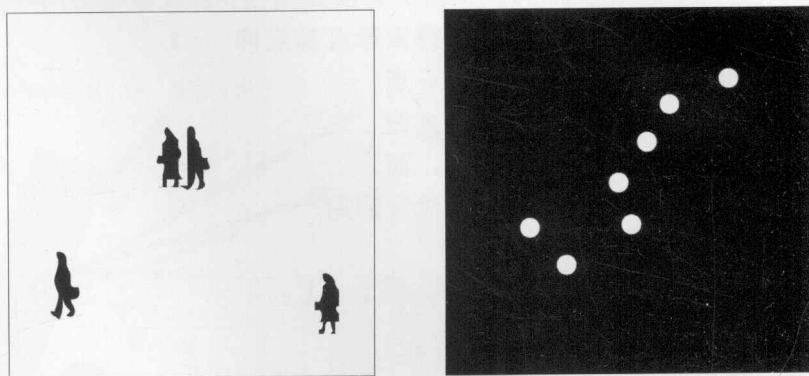


★ 点的这些作用要在面积比较大的空白区域才能实现。

4. 组合成新形象

通过安排点的空间关系，可以使多个点呈现出一个新形象，增添新的含义。两个距离很近的点会形成比较亲密的关系。七个普通的圆点，可以组成大熊星座的形象（如图1-10）。

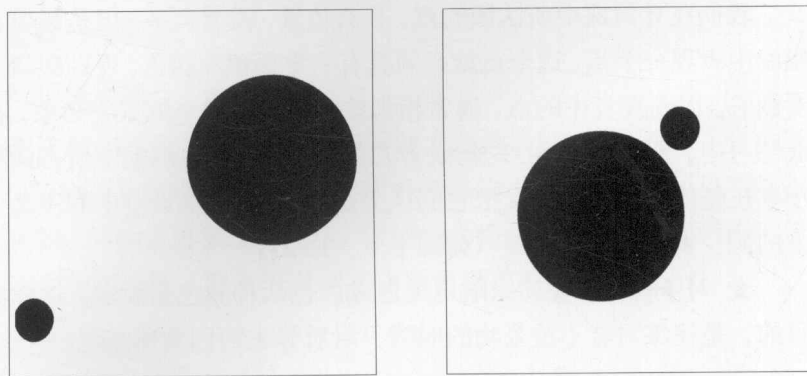
图1-10 距离近的点能形成一个整体



三、实例：通过点制造不同的气氛

点相对于画面中的其他形象、画面的边界的位置，会在人的心理上产生某种运动的趋向。例如点与画面边界较近时，会有向画外飞动的感觉；而在接近面积较大的形象时，又会产生被拉住的感觉。运用这种引力效应，使我们在静态的画面中就能创造出动感效果（如图1-11）。

图1-11 点受环境影响而产生运动的感觉



如果点的数量很多，相互之间的关系就会变得很复杂。同样数量的点，按不同方式摆布，会产生截然不同的气氛。如果彼此之间距离各不相同，又分布于画面各处，就会产生很喧闹的画面；如果沿着一条简单的线索排布，就会使喧闹的感觉消失，变得易于记忆；如果这些点平均分布，彼此距离没什么差异，就会使每个点都易于辨认，整体也变得很呆板；如果大部分点聚在一起，而只有一两个点安排在距离很远的位置，整个画面就会显得很空旷，甚至会使人产生很孤寂的情绪（如图1-12~1-15）。