

# T 大师从这里起步

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C o l o r

①

色 彩

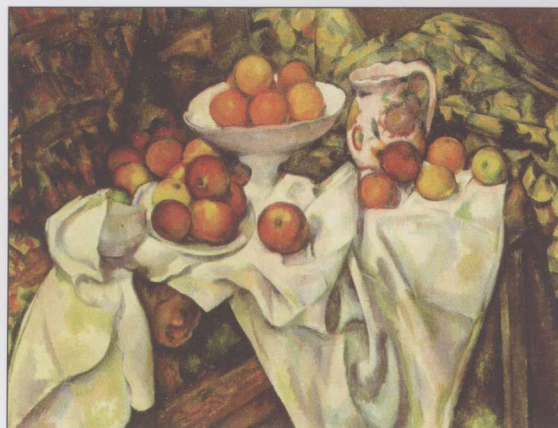
陈兵 刘洪帅 宋树 等 编著

辽宁美术出版社  
LIAONING FINE ARTS PUBLISHING HOUSE

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The first step to be a master  
C o l o r i



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图书在版编目 ( C I P ) 数据

色彩 . 1 / 陈兵等编著. -- 沈阳 : 辽宁美术出版社,  
2014.2

(大师从这里起步)

ISBN 978-7-5314-5736-7

I. ①色… II. ①陈… III. ①色彩学 IV. ①J063

中国版本图书馆CIP数据核字 (2014) 第024927号

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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: 20

字 数: 35千字

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 978-7-5314-5736-7

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定 价: 190.00元

邮购部电话: 024-83833008

E-mail: lnmscbs@163.com

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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

## *THE FIRST STEP TO BE A MASTER*

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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陈 兵 刘洪帅 宋 树 编著

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大师从这里起步

# 第一篇

## 色彩静物

编著/陈兵 刘洪帅 宋树

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## 概 述

通往艺术世界的大门是向每一个人敞开的。当然,它是需要经过长期的艰苦的训练过程。即使是那些表面看起来似乎“没有多少艺术才华的孩子”却隐藏着无限的潜能。只要回忆一下我们所给予他们初次的绘画知识的书籍,就会发现,当孩子们兴高采烈地来到绘画艺术殿堂的大门前,却被一些似懂非懂的字词、语句以及艰难的程度而望而却步,开始怀疑自己的能力,使得那些虽然才华横溢,却缺少足够耐力的孩子们在还没有开始之前便选择了放弃,至今仍在艺术的边缘徘徊,这使绘画艺术变成了少数人的专利。这是一件多么令人遗憾的事啊!但是,这种现象并非不能克服,只要我们能够把那些复杂的绘画理论知识,用通俗易懂、简约明了、准确生动的方式传达给这些兴奋、可爱的孩子们,他们便会从此激情满怀地踏入这个神秘的大门,以一种我们所无法想象的力量创造未来的世界,在他们的一生中也必将感受到艺术所给予他们的无限回报!

本书的编写是在色彩科学体系的基础上,通过简单的色彩写生,培养色彩的观察能力,从而使孩子们能够认识色彩和运用色彩,在这个阶段里,我们通过简单的技法去学习符合人们视觉和心理原则要求的配色方法,学习色彩的色调和对比色调的处理技巧,了解和掌握色彩最基本的物理属性、色彩的生理和心理特征,最后达到能够比较熟练地运用色彩去表现物体的基本形态。

色彩是造型艺术最基本的表现语言和人们日常生活重要的审美要素,尽管我们的眼里能够分出各种各样的色彩,但是对色彩有一个更深的、理性的认识,还必须通过一定的训练才能够实现!

# 第一章 色彩启蒙

教学目的:学习色彩的观察方法、基本的表现技法,并通过色彩的单体训练掌握色彩调配方法和色彩的整合能力

教学方法:在这个阶段里,我们通过简单的技法去学习符合人们视觉和心理原则要求的配色方法,学习色彩的基本色调和对比色调的处理技巧,了解和掌握色彩最基本的物理属性、色彩的生理和心理特征,最后达到能够比较熟练地运用色彩去表现物体基本形态

## 第一节 认识自然界的色彩

我们的世界是色彩构成的,色彩既是科学,又与我们日常的生活密切相关,无论在哪里、走到哪里,色彩都会以独特的形式展现在我们面前:我们的家庭及周围所有的一切都是五颜六色的,一只小杯子,一个小摆设,甚至是一个小小的纽扣都有其色彩的个性;大自然的色彩更是千变万化的,春的姹紫嫣红与夏的青杨绿柳,秋天的黛山黄叶,冬天的蓝天白雪,所展现的都是截然不同的色彩世界(如图1)。

图1

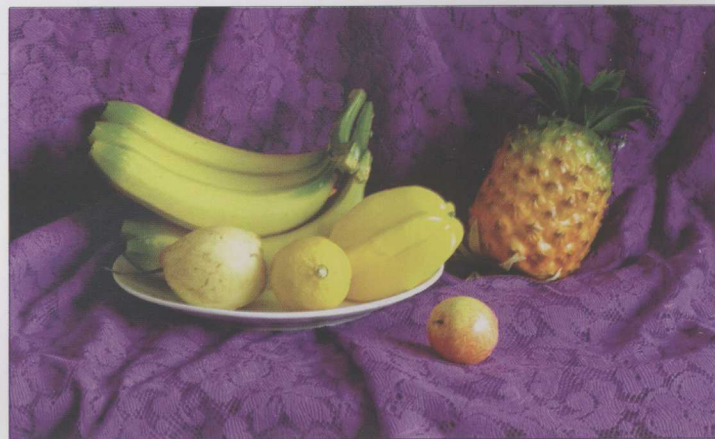


虽然各种形态的物体都有其独特的色彩表现,但在不同的场合、不同的背景下会发生变化的,有时这种变化很明显,而有时却是微妙的,需要我们仔细观察才能够分辨出来。如初升的太阳与中午的太阳相比,色彩就有明显的区别;早晨的太阳有明显的色彩倾向,而中午的太阳几乎分辨不出色彩来,到了日落时又变成了具有强烈色彩倾向的太阳。中午的太阳与早晚两头太阳的色彩变化,一般的人都容易分辨出来,但是将初升的太阳与即将落下的太阳来比较,其色彩的差别恐怕就不是那么容易分辨的,这得需要经过特殊的训练才能够分辨出来!还有,同样的东西放在不同的背景下,其视觉的色彩感知就不一样,比如一组静物,放在黄色的背景下,其自身的色彩个性就会相对减弱,因为在大面黄色背景的影响下,柠檬的色彩个性被同化了(如图2);相反,如果将其放在紫色的背景里面,静物的颜色会更加醒目,因为色彩的对比关系突出了静物的色彩个性(如图3)。另外,色彩不仅仅从其属性方面影响着我们的生理健康和视觉的感知能力,还会对我们的心理产生重要的影响,因此色彩对我们的影响是全方面的,所以我们应当从小就开始学习色彩的基本知识,使之能够正确地认识色彩,运用色彩。

图2 黄色背景下的静物组合



图3 紫色背景下的静物组合





## 第二节 光与色

随便观察你的周围就会发现我们的世界是绚丽多彩的,但是你要知道这些千差万别的色彩是光给予的,如果没有光,世界所有的物体都会黯然失色的,因此,我们在写生或者是作画的时候就要充分地考虑光在整个画面构成中所起到的作用。例如一只红色的苹果,因为它吸收了光的其他的色彩因素而只反射出苹果本身所固有的颜色,我们才能切实感知到红色苹果的存在,当然,由于苹果不是孤立存在的,它还受周围环境其他因素的影响,加上苹果本身固有色色彩的微妙差别,因此,一只苹果所表现出来的颜色是很丰富的,所以我们在作画的过程中应注意仔细观察所要描绘的对象(如图4、5、6)。



图5 冷光下的静物组合

图6 暖光下的静物组合



图4 自然光线下的静物组合





### 第三节 色彩的三原色

三原色有光的三原色和色的三原色之分(如图7)。

#### 一、光的三原色

光的三原色与色的三原色是有区别的,如图所示,光的三原色是红、绿、蓝,利用这三种色光可以混合出千万种不同的色彩来,现代电器产品的彩色视屏就是利用色光的混合道理而展示出各种色彩来的。

#### 二、色的三原色

色的三原色是红、黄、蓝三种颜色,按照基本原理来说,用这三种颜色也可以调配出千差万别的颜色来,但是在实际的作画时,一般要准备多一点的颜色,如包括三原色在内的橙、绿、紫、青以及中明度的灰和白色等,大约有12~18种颜色就可以了,个别的情况下可以预备点黑色和其他与画面构成色调相关的颜色,这是因为在作画的过程中,随着间色次数的增加,色彩会变得脏暗而失去色彩本来所具有的基本属性,因此,多用些较为纯正的间色会保持画面整体色彩的纯度和明度,使作品的色调保持亮丽!有的颜料的追加则是根据画面的特殊需要决定的。

图7



### 第四节 色彩的三个属性及色彩的要素

由于光的作用,世界的色彩千变万化,但任何色彩都有色相、明度和纯度三个方面的属性。当它们之间相互影响时,色彩之间便形成色调,并显示出各自的特性,称为色性。

1.色相:红、黄、蓝与原色有本质的相貌区别,区别这种不同色感就是色相,每一种原色都具有不同的表象特征。不同色相予人以“冷”或“暖”的感受。如“红”、“橙”、“黄”是暖色系,“蓝”、“绿”、“紫”称为冷色系。

2.明度:色彩不同的明暗程度,即对光线的反射量叫明度,“黑”色与“白”色各为明度的两极。如红色的明度顺序为深红—玫瑰红—大红—朱红—橘红。蓝色为群青—湖蓝—钴蓝,黄色为土黄—中黄—柠檬黄。

3.纯度:区别色彩的鲜明与灰暗程度的不同叫彩度。一种原色(颜料色)被调入另一种原色或其他原色所产生的间色(红、黄、蓝任意两种原色相加的颜色)和复色(三种以上的颜色相加,包含红、黄、蓝成分)就会失掉之纯度。一种原色加入其他原色程度越多,色彩的纯度就越低,灰色度就越大,彩度就越低;相反,一种原色加入其他色越少,色彩就越加鲜艳,本色相就越强,彩度就越高。

4.色调:各种色彩在画面中形成色彩总的趋向。

5.色性:色彩的冷暖倾向。

### 第五节 色彩的心理属性

要想很好地认识色彩,除了色彩的物理属性以外,还要了解一些色彩的心理属性,这样可以使你在作画时发挥能动的主观因素,使你的作品更加生动有趣。

不同的色彩有不同的波长,其波长通过我们的视觉感知系统作用于我们的大脑,使大脑处于不同的兴奋状态之中,就能引起我们许多联想、感想和幻想等,这些来自于观察者内心的活动在写生的过程中是非常重要的。另外,人们生活的自然环境、民族习俗、历史文化等都对色彩的理解和认识产生不同的影响,这方面的问题随着你对色彩认识不断的深入而促使你对色彩进行更深刻的研究,从而更好地去运用色彩!

#### 1.关于色彩的冷暖

色彩本身并无冷暖的差别,是我们视觉作用于色彩而引起心理联想。例如暖色:人们见到红、红橙、橙、黄橙、红紫等色后,就会联想到太阳、红花、热血等物象,产生温暖、亲热、热烈、危险等感觉。看见到蓝、蓝紫、蓝绿等色后,则很易联想到太空、冰雪、海洋等物象,产生寒意、冷静、理智等感觉(如图8、9)。

色彩的冷暖感觉,不仅表现在被观察物体的固定色相上,更重要的是在实际的写生过程中,通过两个表现对象之间的对比而产生冷暖之



分,因此,写生对象之间的冷暖对比有时候是很微妙的,需要仔细观察和对比才能够比较准确、生动地表现出物体的现实存在的状态,才能够使画面的色彩表达既准确又生动(如图10、11)。

图8 暖色的联想



图10 冷色调的静物效果

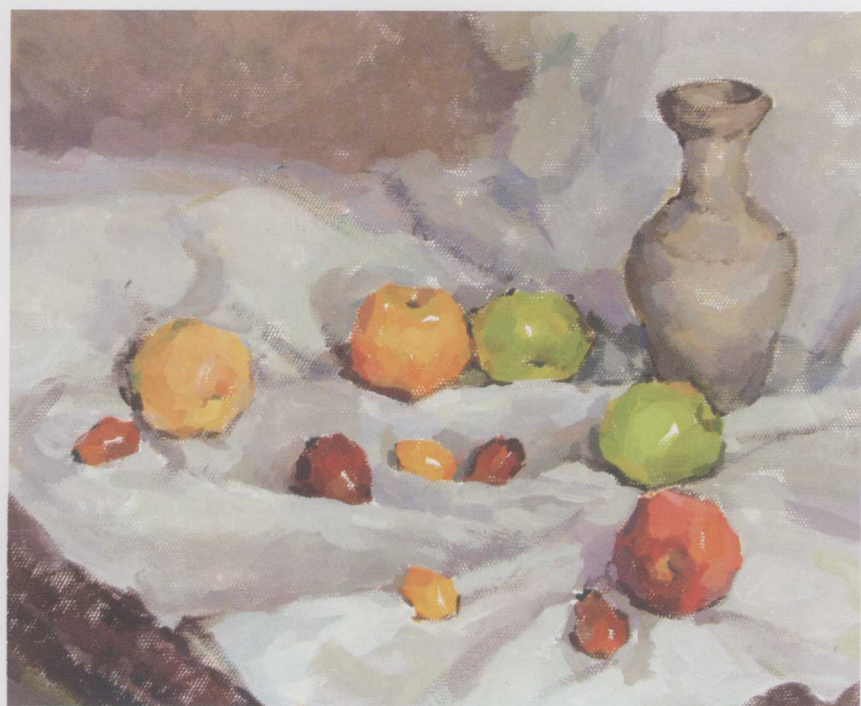


图9 冷色的联想



图11 暖色调的静物效果

