

御风而行

刘元风 著

刘元风的时尚四重奏

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LIU YUANFENG'S FASHION QUARTET

刘元风 著

北京市属高等学校人才强教计划资助项目

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内 容 提 要

在我国,服装设计日趋成为影响人们日常生活的力量。经过业界三十余年的努力,逐步在国际时尚领域拥有了中国式话语权。《御风而行》不仅是一本个人作品集,也意在通过代表性个案来呈现中国服装设计教育和杰出设计师的发展历程。本书以绘画作品和设计作品为主,以访谈和历史资料为辅,综合呈现了一位艺术家、设计师、教育工作者和行业精英的工作片段。

Abstract for Yu Feng Er Xing

Fashion design is becoming an influential power in people's daily life in China. After 30 years of efforts, China's fashion design is gaining its say in the international fashion circle. Yu Feng Er Xing is not only a personal collection, but also an attempt to present the development of fashion design education in China and the growth of an outstanding designer through his representative cases. This collection comprises drawing and design works as its major part, and interviews and historical references as its auxiliary part, thus comprehensively displaying the working episodes of Professor Liu Yuanfeng, an artist, designer, educator and outstanding figure in China's apparel industry.

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序言

回想一下新中国前三十年的国民着装史，会有肃然之感。那时全体国民的身体，在整齐一律中也流露出群体生活的庄重、单调和贫乏。还记得安东尼奥尼那极具他者视角的纪录片《中国》吧？在第一集的结尾处，他用木偶们演奏交响乐《全世界人民一定胜利》来寓意对中国的感受。我们有理由反感安东尼奥尼的观点：用举止呆板神情暧昧的木偶来隐喻一代中国人，我们不喜欢。事实证明，那不是我们喜欢永久滞留的状态，生动、激越、健康的民族精神和富足优美的国民生活才是真正中国意愿。

正像事物总是蕴含一正一反，猛然间，像绽放，改革开放让经济、科技、文化和政治领域发生巨变的同时，也给中国大众带来了身体的解放。于是，贫瘠的服装行业呈现出繁复多姿，发展成一种事业，演化出一种教育类型。在本书的主人公身上，也绽放着特殊的个人经历。沿着他个人发展的线索来观察，一种微观与宏观相交织的社会学现象呈现出来——在宏阔的社会动势之下，个人际遇被深刻地左右；而某些个人的作为也会悄悄地干预和影响社会生活。

你一定知道北京服装学院。假如此前对她还略有生疏，遇到这本书，相信你会意识到这是一所与众不同的大学。你拿在手里的，不仅是一本个人作品集和访谈录，也是服装行业历史性绽放的见证。我们编辑这本书，在呈现一位艺术家才华的同时，也意在透过刘元风教授个人的经历映射一个领域的变迁，传达一所大学的理想。

《御风而行》编委会

2011.1



1982.01 毕业于中央工艺美术学院 (现清华大学美术学院)

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《服装设计学》、《服装人体与时装画》、《服装设计教程》、《服装艺术设计》等 9 部

发表论文:

《服装文化与时尚交流》、《高科技时代的时装设计》等 60 余篇

担任国家级、省部级服装设计等科研项目 6 项, 其中 3 项获奖

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刘之威

January 1982: graduated from the Academy of Arts and Design of Tsinghua University (former Central Academy of Arts and Design)

September 1998: promoted to professor

April 2002: promoted to Ph.D. supervisor, orientation of academic research is artistic fashion design and theoretical research

September 2002: transferred to Beijing Institute of Fashion Technology as Vice President, currently President of Beijing Institute of Fashion Technology.

Public Posts

Vice President of China Fashion Designers' Association

Committee Chairman of National Fashion Design and Engineering Teaching Steering

Committee of the Ministry of Education

Vice President of Textile Engineering Society of China

Main Works

9 Monographs: Fashion Design Studies, Ideal Body and Fashion Illustration, Fashion Design Course, and Fashion Art and Design etc.

Published more than 60 research papers: The Fashion Culture and Communication, Fashion Design of the High-tech Era etc.

Preface

Recalling the history of dress of our countrymen in the first three decades after the founding of the New China, we couldn't but register a profound respect. The body of our countrymen at that time also radiated solemnity, monotony, and scarcity amidst uniformity. Do you still remember the documentary entitled "China" by Michelangelo Antonioni, which could be regarded as an extreme outsider's perspective? In the end of the first episode, he lets puppets play in an orchestra with the theme "People from All Around the World Will Win the Victory", trying to imply his feelings about China. We have reasons to disagree with Antonioni's viewpoint: we are displeased with his use of stiff puppets with vague expressions to emulate a whole generation of the Chinese people. It has been proven that this is not the image that we would like to hold up forever, for we believe that a lively, enthusiastic and healthy national spirit with an affluent and elegant lifestyle of the people is the true will of China.

However, everything always contains a positive and a negative aspect. Suddenly, as if blooming, enormous changes in the fields of the economy, science and technology, culture and politics, reforms and the opening-up also liberated the body of the Chinese people. Hence, the infertile apparel industry began to manifest complexity and splendor, developed a kind of undertakings, and evolved a type of fashion education. The author of this book also went through a special personal experience. Judging from the clues of his personal development, a kind of microscopic and macroscopic sociological phenomenon started to unveil - amidst a broad and extensive social turmoil, when personal fortune is often subject to profound influence; and certain personal behavior may also interfere and influence the social life.

You must have heard of Beijing Institute of Fashion Technology. If you were still slightly unfamiliar with it, then after reading this book, we believe you will realize that this is a unique higher learning institution. What you are holding in your hands is not just a personal collection and an interview, but a witness of the historical blooming of the apparel industry. In editing this book, while the talent of an artist unfolds before you, we aim also to reflect the transition of a field through the personal experience of Professor Liu Yuanfeng and pass on the ideal of a higher learning institution.

"Yu Feng Er Xing" Editing Committee

January, 2011

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这张照片本身就是一种对比，皮尔·卡丹和二十世纪八十年代的中国构成了一种意味深长的反差。假如他今天走在北京的街头，他会淹没在眼花缭乱的人群里，不再成为特殊的“景观”。的确，中国的服装设计领域，就是从这种反差之中静悄悄地萌芽和成长……



The 1980s has already become a key word pertaining to the path of China's development. This period is discussed, interpreted and analyzed by people from different points of views, as an irreplaceable period that has already become a legend of its own. On the meantime, let's leave the task of how to define this term to historians and sociologists. In the mind of many people, as if travelling through time and space, it is in this historical juncture of the "1980s" that the ancient parable of "a gentleman should constantly strive to become strong just like the evolution of the universe" strikes a whole generation born at the right time.

Professor Liu Yuanfeng is part of such generation. In our following conversation, we will go together with him through the private history of the 1980s. We will track the traces of the thoughts of a muddleheaded and anxious teenager entering into his youth and through the process of growth and development of his ideals and emotions. From another point of view, we will also explore the mechanism through which modern garments and the fashion culture itself originate from the heart and merge into the life of common people through personal talents and inspirations.

Sitting at this end of history, we wonder at the messages from the past. Their significance lies in the fact that yesterday's result is today's reality, and our present actions will potentially affect the future. The story of one person can reflect the characteristics of an entire age.....

二十世纪八十年代已经成为一个事关中国发展路径的关键词，它被人从不同角度来讨论、阐释和分析。那段不可替代的时间，已经成了传奇。把如何定义这个词的任务，留给历史或社会学家吧。在很多人心里，在“八十年代”这个历史节点上，“天行健，君子当自强不息”那句古喻仿佛穿过时间，击中了生逢其时的一代人。

刘元风教授是被击中的一位。后面的谈话，我们将和他一起经历八十年代的私人史。我们会看到一个懵懂彷徨的少年迈进青年时代的思想轨迹，以及理想和情怀在一个人身上发育生长的过程。从另一个角度，我们也将探讨现代服装和服装文化本身如何发自心灵，之后经过个人的才华和灵感融入大众生活的机理。

我们是坐在历史的这头，探听过去的消息。它的启示意义在于，今天的现实是昨天的结果，现在的作为将潜在地影响未来。一个人的故事，能折射一个时代的特质。

对，77级。是恢复高考的第一届。

我1973年高中毕业，1975年到保定河北工艺美术学校读书（现已并入河北大学）。刚进工艺美校的时候保定还处于文革后期，仍在打枪打炮的武斗呢！我们的校长是一位部队的首长，部队军管嘛，他大概是个副师长。跟我们讲，同学们不许出学校门，就在这院里呆着，如果你们出去被流弹打死，学校无法负责。那时我们都还很小，谁敢出去啊？！

1975年年底，武斗停了，但整个社会仍处于浩劫之中，乌云密布，压得人们喘不过气来。不过，校门还是打开了，我们休息日起码可以进城买东西了，这才有机会好好看看保定这座很有名的古城。

“你们可能不知道夏青了，是他的声音，听到广播里的讣告，大家全傻了。怎么办？”



20世纪70年代的长安街，保持了特有的政治性，人们的身体也顺理成章地被约束在统一的精神性之中。

Committee: Professor Liu, you were the first year's graduate after the resumption of college entrance examination, right? This book will be read by many young people, and there must be something at that time interesting for them.

Liu: Right, I was the first year's graduate after the resumption of college entrance examination in 1977.

I graduated from senior high school in 1973 and went to study in Hebei Arts and Crafts School in Baoding in 1975 (which has been merged into Hebei University). When I just went to school, Baoding was still in the late period of the Cultural Revolution of looting and violence. By the end of 1975, the looting and violence ended, but the whole society was still in a state of calamity.

1976年，毛泽东、周恩来、朱德相继逝世，还有唐山大地震，又是一个灾年。我在学校管广播站，负责早中晚放广播和有关通告等。广播室在食堂角落，我每天晚上摸黑去广播室，就一个人睡在广播室。这有个好处，广播室晚上不关灯，所以我就借了好多画来临摹。

河北工艺美术学校是当时全国四所最好的工艺美校之一。为什么好呢？当时河北工艺美术学校都是“文革”中从中央美院、广州美院、天津美院贬回来的河北籍老师。这些老师画得都特别好，我就借来他们的习作利用晚上的时间临摹。

有一次正在上课，一位副校长在楼下冲教室大吼：刘元风！赶紧开广播！有重要新闻！！中央领导人去世了！！天啊，推开窗户冲了出去。我们教室是二楼，幸好下面有一堆沙子，想想，要是十楼呢？

你们可能不知道夏青了，这是他的声音。听到广播里的讣告，大家全傻了。怎么办？怎么办啊？！当时毛泽东是神啊，他一去世等于天塌了。就这样，1976年社会跌入历史低谷，人们处在悲痛之中。我们也基本上没怎么好好上课。

In 1976, Mao Zedong, Zhou Enlai and Zhu De passed away one after another, and a great earthquake also took place in Tangshan, so it was another year of disasters. In 1976 the society fell into a historical lump and people were in great sorrow. We almost couldn't have any classes.

Hebei Arts and Crafts School was one of the four best schools of arts and crafts in China at that time, because the teachers there were all those born in Hebei who were banished from the Central Academy of Fine Arts, the Guangzhou Academy of Fine Arts and the Tianjin Academy of Fine Arts. These teachers all had very good drawing skills, so I borrowed their drawing exercises and copied them during the evenings.



20 世纪 70 年代末，人们在日常生活中始终遵循着简朴的服装美学。



20 世纪 80 年代初，即使是情人约会或是户外的公共场所，服装也一成不变。



这是刘元凤所在的中央工艺美术学院染织系 77 级同学的素描课堂，他们的衣着宛如统一的身体符号，没有个性也不分性别，然而正是在这种整齐划一之中酝酿出了现在的绚丽多姿。

我1977年年初参加了保定文化局举办的高考文化补习班。有一位老师叫唐秀菊，她很喜欢我们，提前半年就把我们几个画得好的同学叫到家里帮我们补习，说你们几个基础不错，还应该继续考学。当时除了画画，每周再去补习文化课。一段时间之后，就剩我一个人每个周末去上课，夜里十二点才回来。都是步行，连自行车都没有，河北工艺美术学校到市里怎么也得有十多公里。

到了下半年，我继续到市里去补课。1977年10月，我离开了河北工艺美术学校，接着跟一位天津的同学一道去北京打听考中央美术学院的消息。那时候不认中央工艺美术学院，不知道工艺美术是怎么回事儿。到了美院一问，不招。就去中央戏剧学院，一问，也不招。电影学院，还不招。遭了，全都不招！我们俩垂头丧气地到了天津，天津美术学院依然不招，什么意思嘛！彻底凉了。

我很感谢判分的老师，肯定是把草稿也仔细看了。也不知道是哪位老师判的，心里一直怀有感激之情。这些经历对我后来做班主任，从事教学都有潜移默化的影响。

Committee: Was it a natural transition for you from the school of arts and crafts to the institute of arts and crafts?

Liu: I attended a remedial class of academic courses for the college entrance examination held by Baoding Cultural Affairs Bureau in the beginning of 1977 and I continued the make-up lessons in the city in the second half of the year. I left Hebei Arts and Crafts School in October 1977 and then came to Beijing with a classmate of mine from Tianjin to inquire about applying for the Central Academy of Fine Arts. But we were told that the Central Academy of Fine Arts was not enrolling new students. The Central Academy of Drama and Beijing Film Academy were not recruiting students either, nor did Tianjin Academy of Fine Arts.

就像天上掉大饼，《人民日报》上居然登着中央工艺美术学院（现清华大学美术学院，下文简称中央工艺美院）的招生简章。奇了怪了，《人民日报》真是急人民之所急。本来到北京报考美院是想碰碰运气，看天上掉不掉馅饼，现在天上掉下一张真正的烙饼，虽然没馅儿，可你接不接？中央工艺美术学院染织设计系，河北招生两名。

当时是在沧州集中考试，我报了两个志愿，一个是中央工艺美院染织系，另一个是河北师范学院美术系。因为还是有想上中央美院的情结，我就和父亲说，要不我等一年？据说他们明年招生。父亲说，不要！先考，考不上明年再考，你知道明年是个什么情况？老人还是有经验，我就没等。就这样，被中央工艺美院录取了。

我语文没考好，写东西必须打草稿，毛病！不改几遍不踏实，高考作文草稿写完了可没抄完，监考老师催了我好几次，最后只好把草稿和试卷一起交了。我很感谢判分的老师，肯定是把草稿也仔细看了。也不知道是哪位老师判的，心里一直怀有感激之情。这些经历对我后来做班主任，从事教学都有潜移默化的影响。当时很能吃苦，画速写，走到哪儿画到哪儿，画满的速写本一摞一摞的，胳膊都累伤了。要是没有那时的用功，真考不上中央工艺美术学院。两万人报考，就要一百个，如果没有在中专的两年苦练基本功，怎么能考得上？

考河北师范学院成绩也很不错，可和中央工艺美术学院比起来，我还是首选了烙饼。



1984年11月，在中国轻工业部在湖南长沙举办的“全国首届服装设计师资进修班”上，刘元凤为阿老先生助课时所画的舞蹈人物速写。

白报纸 钢笔 20cm × 15cm 1984年

It was so lucky that we found the general regulations for the enrollment of students by the Central Academy of Arts and Design (currently the Academy of Arts of Tsinghua University) in People's Daily. The Dyeing and Design Department of the Central Academy of Arts and Design would enroll two students from Hebei, so I registered for the entrance examination and was admitted.

My Chinese result was not good in the examination because I had to prepare a draft while writing a composition and made corrections several times. As a result, I just completed the draft but did not finish copying it in the test paper, when I had to hand in both the draft and the actual paper together once the master teacher had urged me many times to turn them

in. I'm very thankful to the teacher that graded my paper, since he must have read the draft very carefully. I wonder which teacher graded my Chinese paper, but I've always been very grateful. These experiences have had unconscious influence on my later work such as serving as class advisor and as a teacher. At that time, I could endure hardships, I sketched wherever I went to the point that my sketch books would be stacked in piles, and even my arm once got injured because of overwork. Without such hard work at that time, I wouldn't have been admitted by Central Academy of Arts and Design. Only a hundred students out of twenty thousand applicants were admitted, so without my strenuous practice of basic skills in the arts and crafts school, how could I have gone to college?

没错，有一种鱼跃龙门的感觉，这也很自然，这么多年不招生，其他艺术院校又不招生，那么多人来竞争，更何况进来之后也知道自己上了一所多么好的大学。

我们77级四个系加起来100人，每个系25人，基础课都在一块上，想听哪个老师的课都可以，有如鱼得水的感觉。你像我们跑去听白雪石先生的写意山水，有趣极了，因为你只能眼巴巴地看，他上课从来不讲，就是画，给大家示范。由班长每天早上给先生研墨，替先生把画毡铺好，一大摞纸裁好。白先生画一张，他们往镜框里装一张，一上午下来，教室都挂满了，谁想要哪张，拿走！像吴冠中先生当年带学生出去写生，也是这样，学生想要，给——！

当时教我们的老师当中很多人已经是艺术界的传奇人物了。

张仃先生的焦墨山水，多有独创性，雷圭元先生出版了我

国第一本《图案基础》专著，庞熏琴先生的《中国历代装

饰画研究》，那真都是呕心沥血之作……

Committee: Can your excitement be the same with that of the college students today?

Also after so many years, can you clearly see some important points of your life?

Liu: Yes, I had a feeling like a fish leaping over the dragon gate. Let alone that I was aware of the good university I was studying in once I was admitted. There were altogether 100 students in the four departments in the year 1977, with 25 students in each department. We had basic courses together and we could choose the class of whichever teacher we liked, so we really had the feeling of being a fish in the water. Many of our teachers at that time had been legendary figures in art circles. Our class teacher was Chang Shana, who was Deputy Department Head when we were in junior year, Deputy Dean when we graduated, and became Dean two years after we graduated, where she stayed for 14 years. Besides, it is worth mentioning that the library of the Central Academy of Arts and Design is very rich in its book collection with everything one could wish for. Therefore, I spent all my spare time reading and copying and made a great number of notes and display books. I also put them together with the knowledge learned in class, which yielded substantial results and also helped me lay the foundations of theory and design.

很多老师都十来年没机会画画了，文革中全都发配到“五七”干校去拉车、养猪、养鸭子、插秧去了。像吴冠中当时被称为粪筐画家，他在农村干农活，偷空就架在粪筐上画油画，吴先生七十年代的一批画很多是在粪筐上画成的。

当时教我们的老师当中很多人已经是艺术界的传奇人物了。张仃先生的焦墨山水，多有独创性，雷圭元先生出版了我中国第一本《图案基础》专著，庞熏琴先生的《中国历代装饰画研究》，那真都是呕心沥血之作。当时这些经历和感受是实实在在的，在老师身上、在校园里切身地感受到了大学和老师的力量，感受到真正知识分子身上的学术气息，今天想起来，很多事情还历历在目。

我们班主任是常沙娜老师，我们上三年级她做副系主任，我们毕业她做副院长，等我们毕业两年后，她就做院长了，一直干了14年。前些年常院长过80岁大寿，我们班25个人从世界各地来了22个。

常院长画敦煌壁画图案，那真是功底深厚，精妙传神，她从小就跟父亲在敦煌临摹壁画，从北魏一直到唐宋的壁画几乎都临过。她教我们图案，一块是民族的，一块是从写生中来。当时就去北海、天坛写生，回来以后再变形、归纳出单独纹样，二方连续，四方连续。图案做好之后就跑到慈云寺北京印染厂，在师傅的指导下自己去印，有的同学是刻在木板上，像印章一样来印；有的是做成丝网印，然后印出来的布料再裁出来，有的程序和细节，从写生、图案，到印染，到打板做出衣服来，全是自己亲力亲为，所以说我们学的是全活。



白报纸 钢笔 20cm × 15cm 1984 年

另外，值得提出的是，中央工艺美院图书馆，馆藏书籍极为丰富，中外古今，从理论书籍到现代艺术、现代设计，各类图书资料应有尽有。所以，当时我利用一切课余时间去图书馆阅读和临摹相关资料，做了大量的笔记和资料册。并与课程讲授知识融汇贯通，收效很大，也奠定了我的理论基础和设计基础。

当时我们的专业课衔接也很有意思，常沙娜老师教写生、变形、图案，直至印出布料；袁杰英老师接着教我们把印出来的布打出板，做成衣服。两个老师就把课串成一个整体，想起来，很像大师工作室的教学方式，不仅学了知识，也顺带接受了老师的工作精神和处世哲学。

现在想想，我在大学时代接触了那么多杰出的艺术家和教育家，作为青年，我和他们的生命曾经交集，经历了濡染，被他们塑造，真是人生的幸事。

The connection of our specialized courses was also very interesting. Dean Chang taught us about sketching, transfiguration and patterns until they were printed on cloth; Teacher Yuan Jieying then taught us how to make the pattern out of the cloth that had been printed out and how to make clothes out of the pattern. Thus both teachers connected the courses into an integrated learning, which was much like the studio teaching method of the great masters. We began our clothing course from human-body sketching, understanding the structural and motion characteristics of the human body first and drawing different kinds of human shapes.

The sketch course of Mr. A also had a set of perfect training modes. I served as his teaching assistant for three years after graduation. The way we drew the human body was both interesting and worth popularizing, three stages: first the slow sketch, then the quick sketch and final the sketch from memory were difficult for us.

室内产品设计课也是一样，同样是掌握全部流程中的每一个细节。学服装我们是先从人体写生开始，先了解人体的结构特性和运动规律，画各种各样的人体。现在的学生多是借鉴画报，画报成了设计的依靠。当时我们是自己画好多的速写，然后去体验每一个动作，再把自己设计的衣服给这个动态穿上，加上颜色，训练建构知识系统的能力，不是仅仅着眼于结果。

阿老先生的速写课，他也同样有一套完善的训练方式。我毕业以后给他当了三年的助教，那时候我也教时装画和速写。给阿老当助教，帮他请模特、组织课堂教学。我们当时也请叶浅予先生来上课，想想那时的学习状况，真是受益匪浅！

我们当时画人体的方式既有趣也非常值得推广。先画慢写，带体面关系的那种，后画速写。可最后画记忆速写就有麻烦了，模特站在台上，你还没弄清怎么回事儿呢，老师对模特说，下来。然后让我们把刚才的动作画下来。一开始我们不清楚这种训练方法，谁都没用心去观察，所以画得不好。模特再站上去，一转眼又下来了，再画。再来！一个星期下来，大家就都能画得不错了。工业系是画汽车，方法也很接近，打幻灯让大家看车，看三分钟，幻灯灭了，让大家把刚才的车画下来。一开始都画不下来，但是练！练！练！各种角度就都能掌握了，这种训练非常重要。

在画室里画了两个星期，就把我们拉到首都体育馆，那会儿马艳红、吴佳妮那一代体操运动员在那儿集训，正准备参加世界体操比赛。各省队的尖子都在北京集训。老师带我们去画速写，馆内四周墙上有一圈三米多高的过廊，专门给教练从高处观察运动员的动作的准确性。一去的时候就只让我们在那上面呆着，看了一天谁也画不出来。后来趁他们休息就跑去套磁，请运动员摆个动作来画，或者画很多符号，回来再整理。

也去过天桥中央芭蕾舞剧团画他们彩排，这次我们有经验了，画不了就先看吧。因为有了画记忆人体速写的训练，捕捉自己喜欢的动作，还是很有意思，这为我之后画时装画奠定了很好的基础。