

Láminas de libros

Ramas cuerno de ciervo



Ramas uña de cangrejo



Cortezas:



Fig. 15 (圖15)

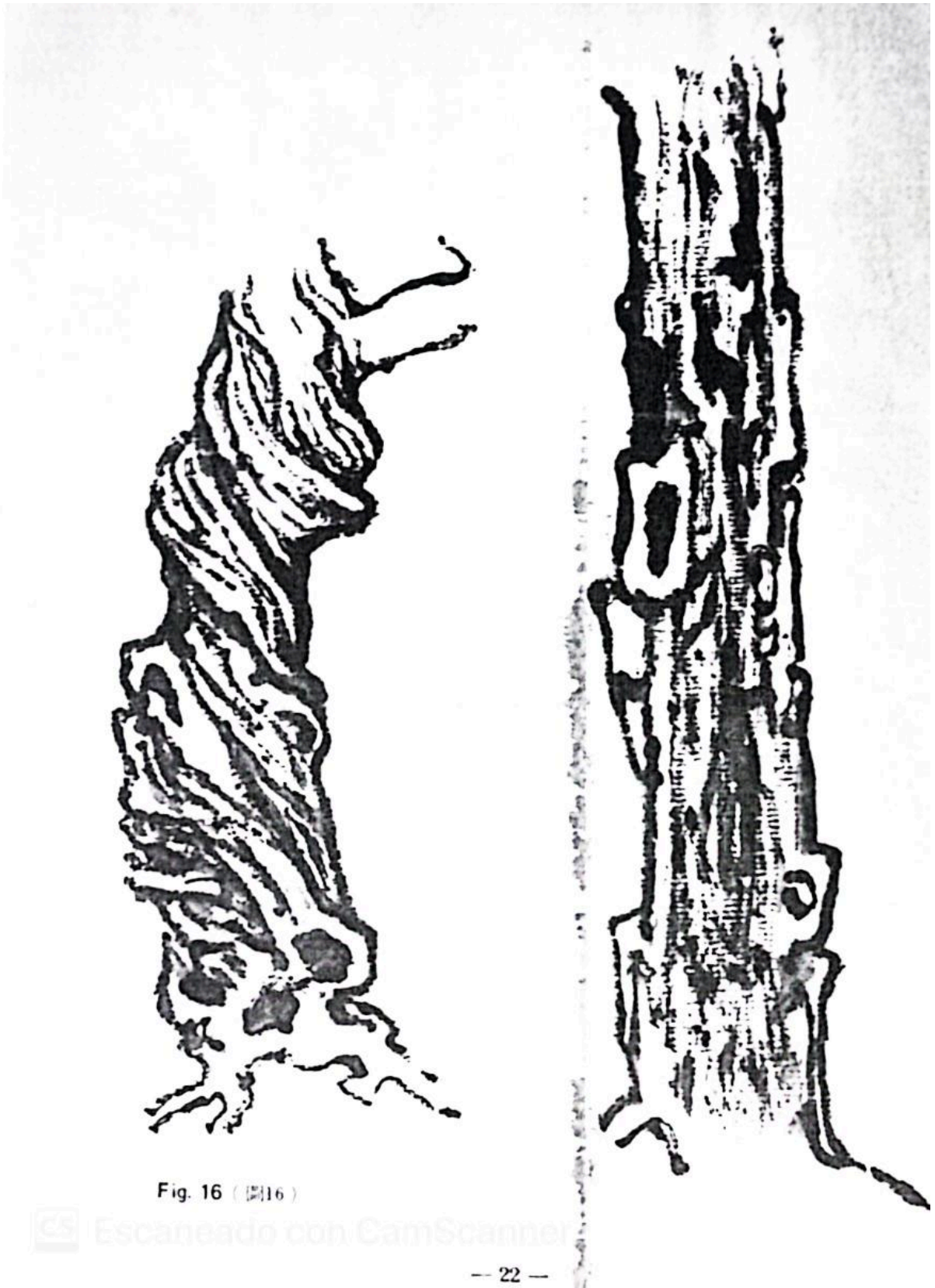
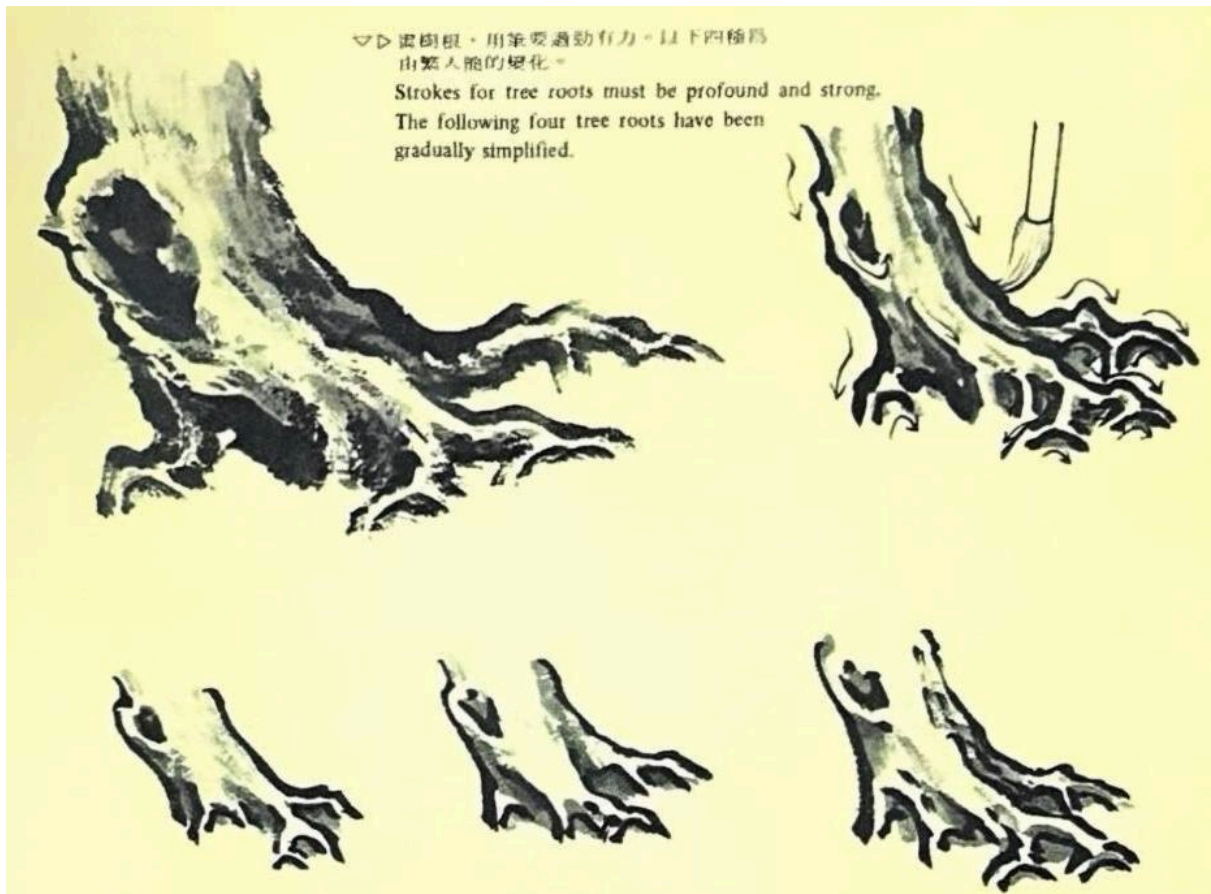


Fig. 16 (圖16)

CS Escaneado con CamScanner

Raíces



根

前面說過，沒有樹少畫根。那是由於沒有畫法，無法淋漓盡致地顯示錯雜交錯的根部的條紋。反之，要鈞法就能將錯橫交錯的根部表現得很好。

老樹根多，幼樹則少。而生於泥土上的，根少，及於岩石、懸崖、水邊、沙地的根較多。

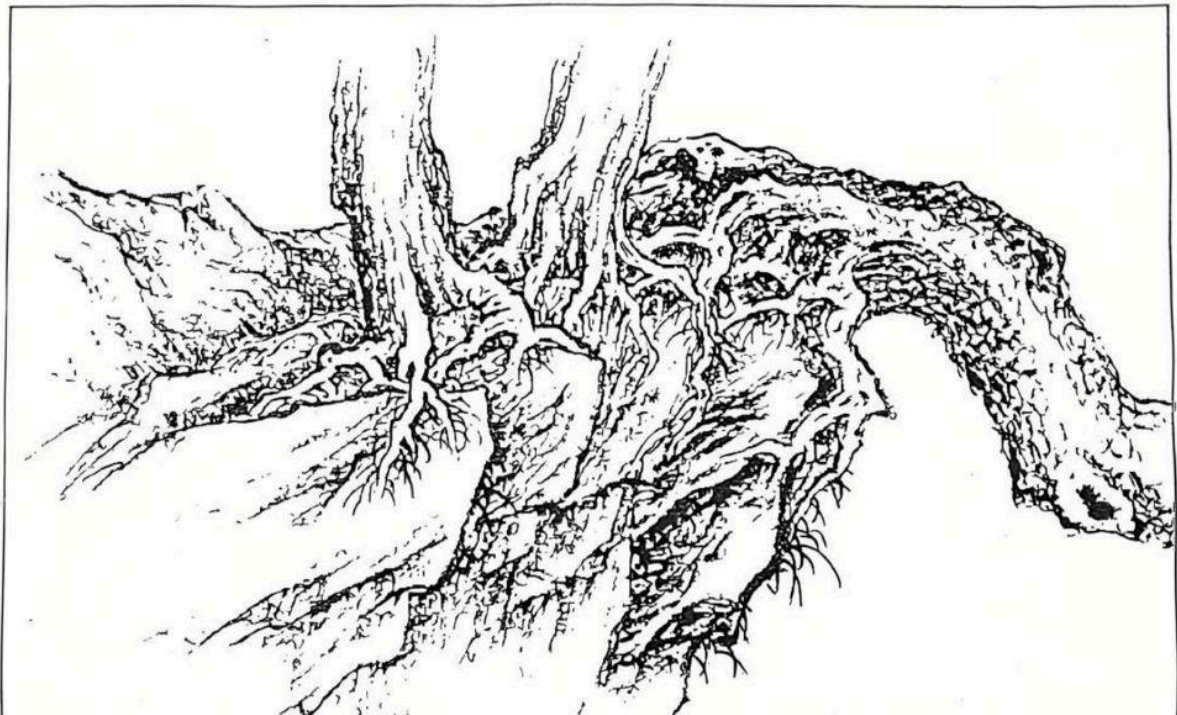
畫根首重用筆，下筆時宜取其拙意，瀟灑乾筆最為合適。多觀察自然，胸中才有成稿，將平常所做的寫生練習發揮出來，才能妥當地寫出根部的前後秩序和疏密安排。一般畫根都畫露出地面的根，如右圖，或盤在岩石上的根，如下圖。

Roots

Due to the complex and intertwined qualities of the roots, they are more easily rendered with the outlined style rather than the boneless style.

The old tree generally has more roots than the young. Trees growing on the plain have fewer exposed roots than the ones around rocks, cliffs, water or sandy areas.

To capture the roughness and sinuosity of the root, dry strokes and dark ink are often used. Actually the adequate structure and the natural order of the root is difficult to capture and needs much practice. The right plate indicates the exposed roots on the plain and the illustration at the bottom shows the roots around rocks.

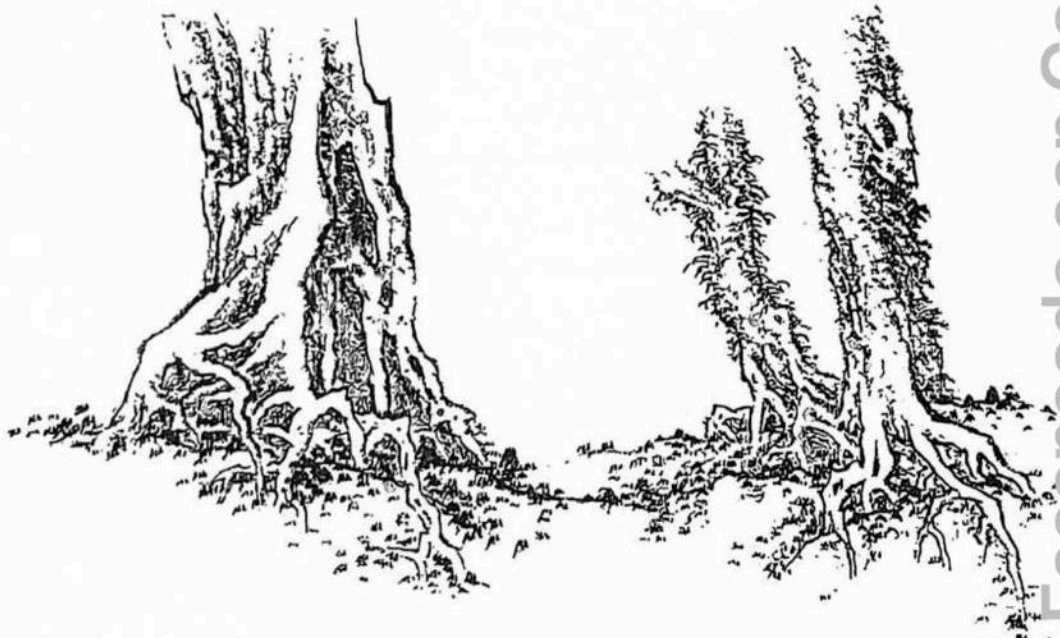
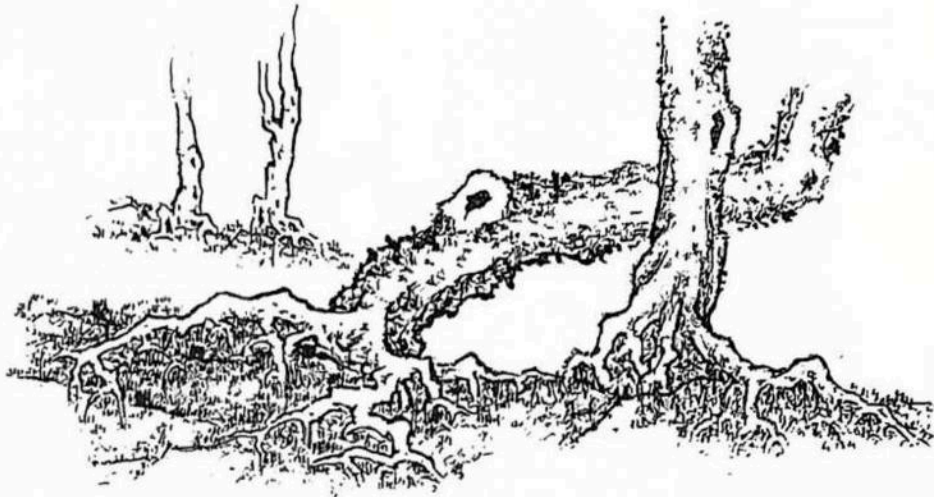


範圖二

以淡赭色輕染樹身、地面，凸出部分淡，凹入部分稍濃。前景樹以苔點身，遠景樹則平滑乾淨。

Example - II

Wash the tree trunk and ground with a tint of light brown and add dark brown to the shady sides. Paint some dots on the trees in the foreground to distinguish them from the ones in the distance.





範圖一

根據前述步驟的變化，再結合樹幹、樹皮的畫法，可畫出多種樣式的根。注意根部深入石縫及握石的姿勢。

Example - 1

Notice the relationship between roots and rocks



根部狀況概析

前面兩組步驟圖只須略為變化，大抵可涵蓋本書介紹的各種畫法。但是，什麼場合畫什麼樹，則有待各個根部的狀況概析後，方易掌握。

右圖的樹露根很高，這是因為處身海邊，沙土經海風吹蝕，根部漸漸露出地面所致。其狀更骨幹的，予人堅定不拔之感。

下面畫的是老樹。經過了滄桑歲月，樹身已呈老態，而依舊茁壯堅穩，畫時須注意盤根的錯落。

Understanding The Roots

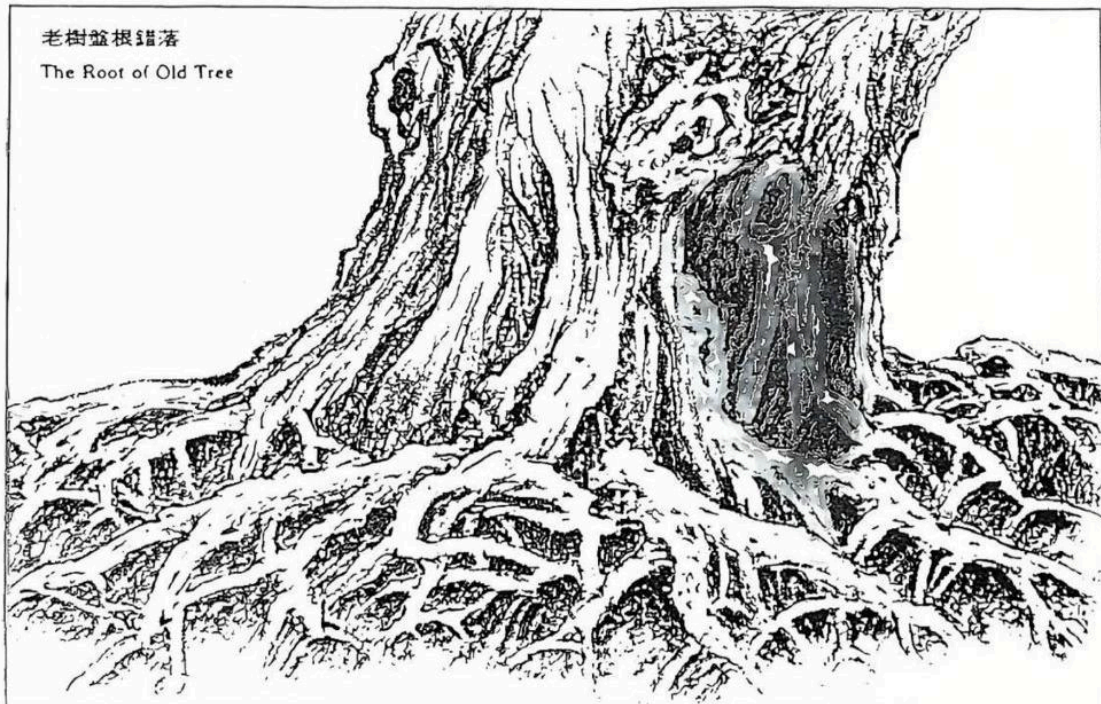
Aside from painting techniques, observation of roots and knowledge of nature will help the beginner create a convincing and beautiful painting. While the two root forms mentioned are the basic versions, the following examples will illustrate a more complete study of root.

The right plate is an example of an old tree, which is aging but sturdy, and is illustrated by its cursive and angular roots.



海邊樹露根高

The Tree Beside the Sea with A Large Formation of Exposed Roots



老樹盤根錯落

The Root of Old Tree

Follaje



此葉先
着花青
後填石
青



此葉填
石青石
綠俱可



此葉宜
先着草
綠然後
填石綠



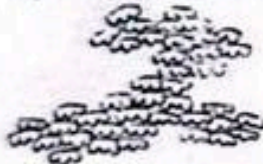
此葉宜上
三瓣看朋
脂下瓣着
濃綠或填
石綠或三
石綠上三
尖用藤黃
像安通格



此葉着
黃綠色
或嫩黃
色填綠
視綠俱
可



此葉先
着黃色
草綠後
填石綠
膠



此葉宜
着諸色
或紅



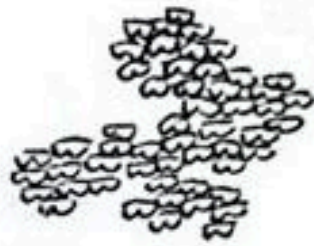
此葉或
青或綠
或視青
綠俱可



此葉上
着諸色
或黃石
葉立亦
可



此葉宜
着胭脂
少入藤
黃為妙



此葉宜
着嫩綠
或嫩黃



此葉宜
着赭黃
色



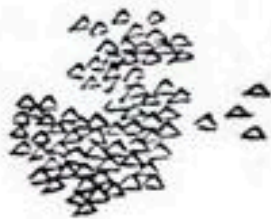
此桐葉
或着草
綠反觀
石綠



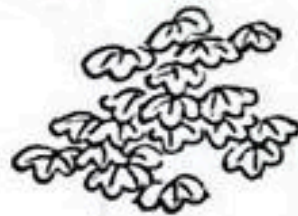
此葉宜
填石綠
或着草
綠不填
亦可



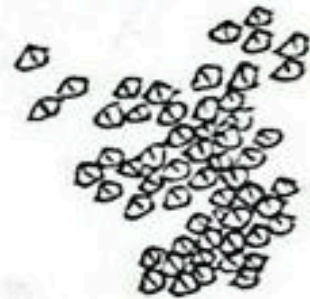
此葉或
填石綠
或硃或
黃俱可



此楓葉
宜秋景
內或硃
或脂俱
可



此葉着
青綠色
俱可







此葉宜
着嫩綠
或赭黃
色

雙勾夾葉

除了點葉的排列組織煩瑣，畫起雙勾夾葉便更難多了。一般來說，夾葉可分為兩大類型，一是據其形狀特徵概括出的簡單幾何型，稱象徵型；一為以寫生為主，真實描繪其形狀的寫實型。









夾葉在山水畫中有二作用：首先是裝飾作用，尤其在工筆畫中，因為夾葉原本就易與工筆畫協調統一。其次還有間隔作用，使樹與樹之間的層次分明。

畫夾葉要注意起筆、收筆宜有頓挫重疊，切忌畫成剪貼狀。後列各圖為較常用的幾種：

	
圓點式 Round Dot	三角式 Triangular Dot
	

Outlined Leaves

In traditional Chinese painting, outlined leaves have two main functions: one is for detailed decorative painting; the other to create more visual variety. For making a convincing rendering, determined brushstrokes and varied ink tonalities are indispensable.

			
介點式 J-shaped Dot	榕葉式 Cedrela Odorata	梧桐式 Firminia Leaf	椰葉式 Palm Leaf
			

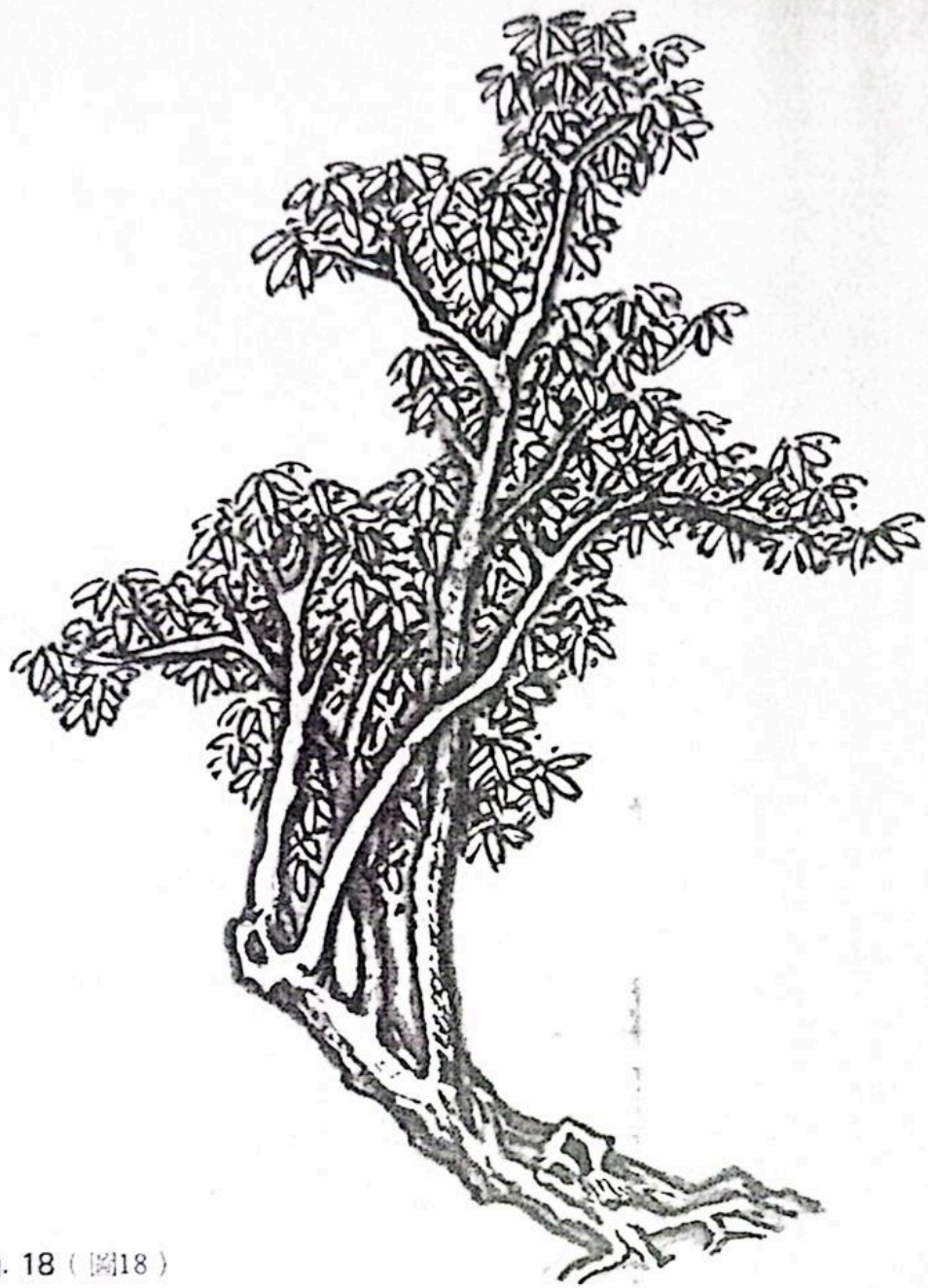
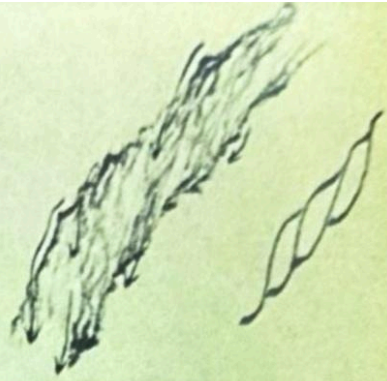


Fig. 18 (18)



△柏葉點的基本筆法
The basic stroke for the cedar tree leaf

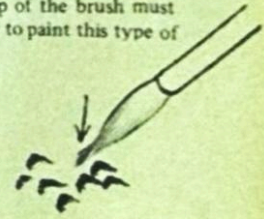
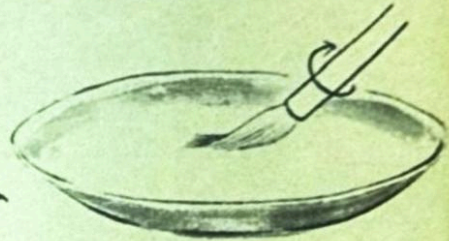


△具有扭轉特色的柏樹皮
The twisted cedar tree bark

▽將筆在調色碟中壓平，同時扭轉。
Flatten the brush tip in the dish and twist slightly.



▽由於筆尖在扭轉後呈弧形，所以能點出這樣的點子
After twisting, the tip of the brush must curve inward in order to paint this type of dot.



△為使讀者看清用筆，這棵樹，未經淡墨渲染。請注意樹皮的皴筆及葉子的疏密色階變化。

Notice the traditional dot and stroke on the tree bark.





