

錢行健繪著

游禽畫法

Painting Swimming Fowl



游禽畫法

錢行健繪著

發行人 何恭上

發行所 藝術圖書公司

地址 台北市羅斯福路3段283巷18號

電話 (02)362-0578・(02)362 9769

傳真 (02)362 3594

郵撥 郵政劃撥0017620-0號帳戶

分社 台南市西門路1段223巷10弄26號

電話 (06)261-7268

登記證 行政院新聞局台業字第1035號

製版 恆久彩色印刷製版公司 971-3828

印刷 上友彩色印刷有限公司 989 3645

定價 **380元**

初版 1990年8月23日

ISBN 957-9045-11-9



0000050136



游禽畫法

錢行健繪 著

Painting Swimming Fowl

367276

SW/103/09

Painting Swimming Fowl

Chien Hsing-Chien

Publisher: Ho Kung-shang

Published by ART Book Co., Ltd.

First Edition: 1990

All Right Reserved

Address: NO. 18, LANE 283, ROOSEVELT ROAD, SEC. 3

TAIPEI, TAIWAN, R O C

TEL: (02) 362-0578 • 362-9769

FAX: (02) 362-3594

Price: US

Printed in Taiwan

ISBN 957-9045-11-9

前言

錢行健

游禽泛指能游泳於水中的禽鳥。這類禽鳥雖有時也棲息於陸地，但主要還是生活在江、河、湖、塘等水域，捕食各類水生動物和植物作為主食。

游禽之所以善於游，在於足間有蹼。游禽足間的蹼一如划船的槳，能使身軀向前推進。而它們的羽毛既密實且飽含油脂，能遇水不濕又有很大的浮力，因此游禽得天獨厚，能游哉悠哉地泳潛于水中。

游禽的體形特徵一般是“三短一長”，即嘴短、尾短、足短，頸長。游禽的翅羽較長，善於飛翔，但有些因退化或經長期馴養，飛翔力較弱。

畫好游禽除了須熟悉它們的生活習性和動態之外，筆墨技巧也是很重要的一環。單純以一種技法表現各種不同的禽鳥，很難體現其本質，而須根據個別對象的具體要求，運用各種手法表現其本質。技法是針對對象而用的，技法的產生則源于對實體的體會，再使之升華，產生藝術的魅力。

本書介紹的禽鳥都屬游禽。筆者選擇部份游禽，根據其不同需要，試用多種技法予以表現，包括工筆、半工寫和大寫意，以及各種游禽的品種和範圍等，以供初學者和愛好者參考、借鑒，同時也拋磚引玉，誠希識者予以教益。

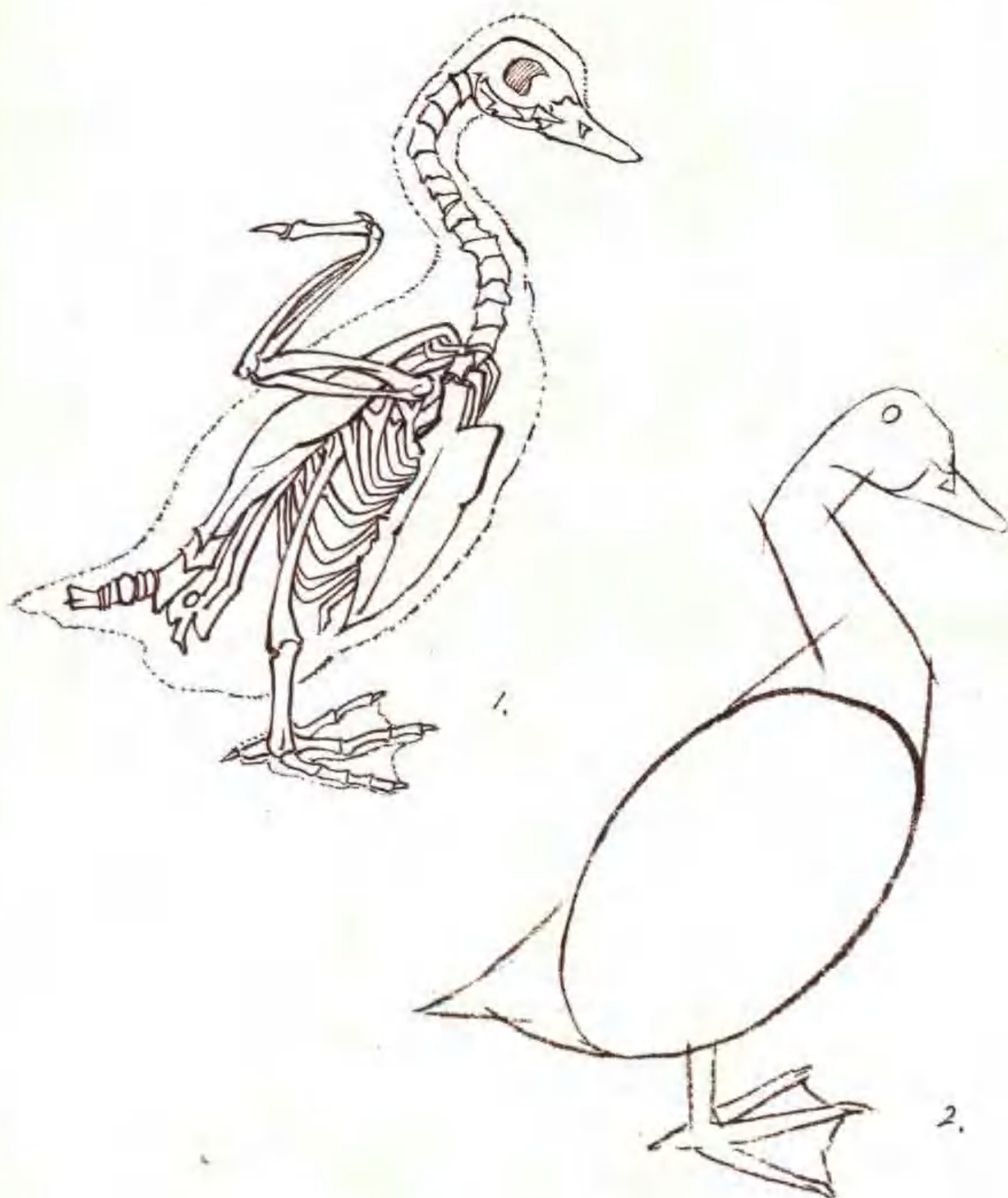
PREFACE CHIEN HSING-CHIEN

The waterfowl generally refers to the fowls that live on the water. Though some inhabit on the land, most of them are supported by the animal and plant life in the water. The swimming capacity of the waterfowl comes from its webs and its dense and water-proof cloth of feathers. The web, functioning like the oar, moves the waterfowl forwards on the water. Its feather abounds in grease and endows it with excellent floating ability.

The common features of the waterfowl are short beak, short tail, short legs, and long neck. Though the flying ability of most of them are excellent, some are retarded owing to the long history of domestication.

To paint the waterfowl, it is not only necessary to gain adequate knowledge of the biological normalities of the animal, but also to assume the outstanding manipulation of the brushwork for pictorial representation. It is not sufficiently operative to paint all kinds of waterfowls with solely one kind of brushwork. The ultimate goal should be to capture the individual subject in essence with most appropriate and most signifying rendering. The application of the techniques is aimed at the representation of the subject. The artistic recreation of the subject comes from the understanding of the subject in-depth and the sublimation of the manipulation of the techniques.

In this book, all the subjects are waterfowls. The author introduces the various ways, such as the elaborate style, the elaborate expressive style, and the expressive style, to paint the waterfowls in their most captivating forms. All the examples and the narrative are not only presented to the art-lovers, but also open to the much-welcomed recommendation.

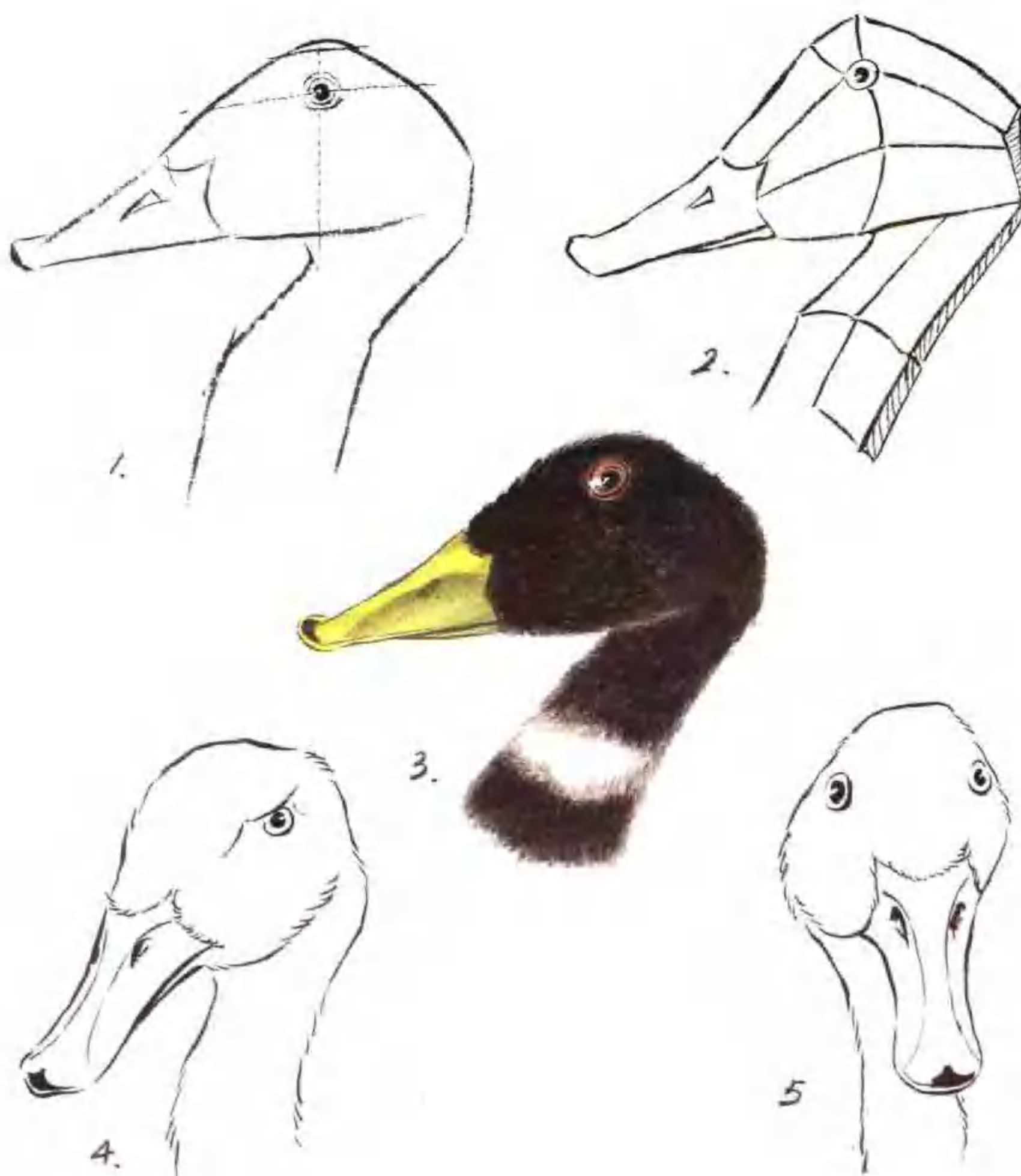


游禽的骨骼和基本體形示意圖

1. 游禽的骨骼結構，而足短較短，因此特徵可分為：短喙、短腿、短尾、長頸。
2. 游禽的基本體形為橢圓形，身體圓胖。

Bone Structure and Basic Shape

1. The features of the waterfowl can be reduced into four principles: short beak, short legs, short tail, and long neck.
2. Basically, the body of the waterfowl is oval shaped, plump and stubby.



家鴨的頭部

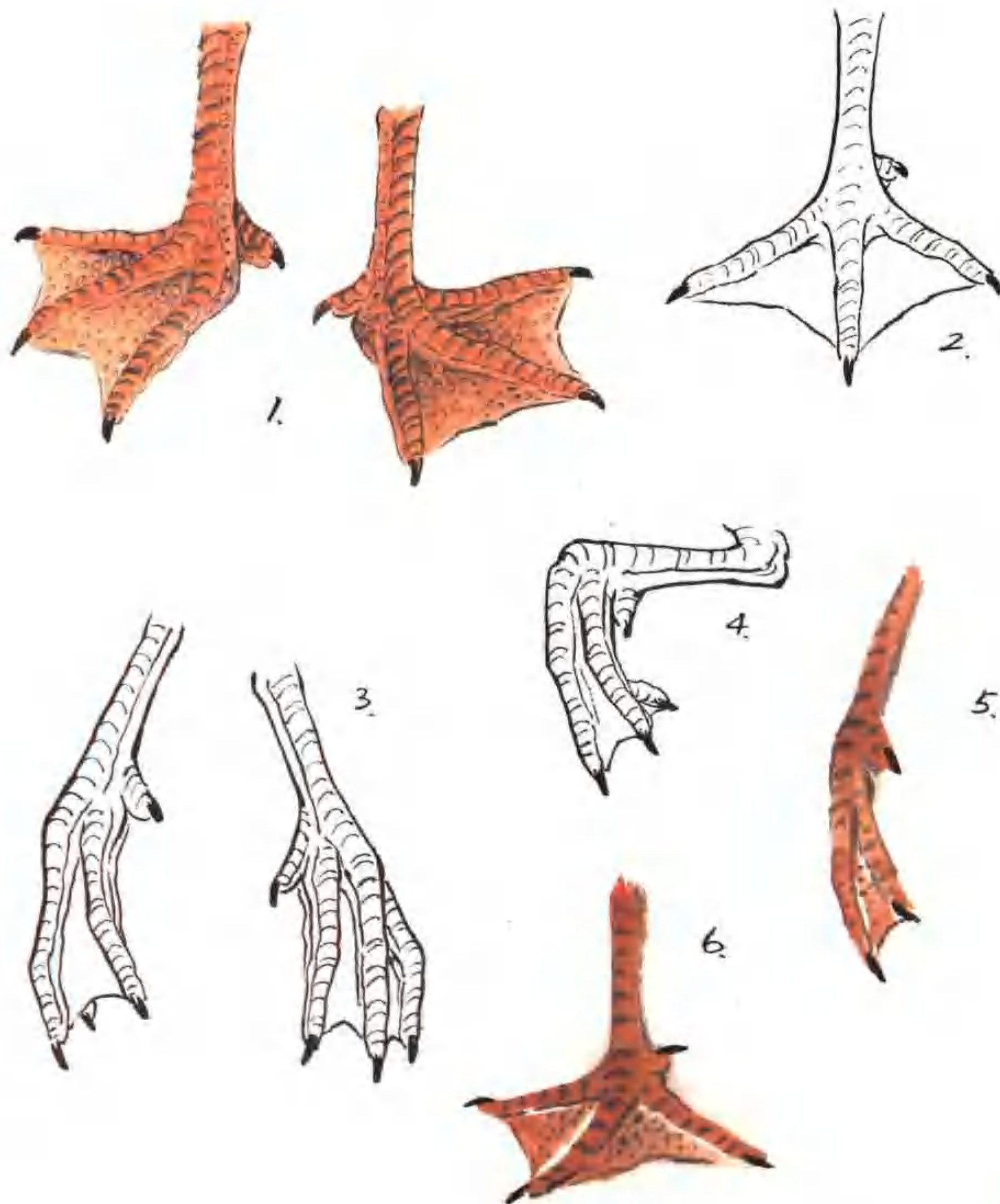
介紹鴨的頭部是以常見的家鴨為始

1. 家鴨的頭型是橢圓形的，三角形
2. 頭部的構造圖
3. 家鴨頭部的羽毛有兩種，一種是光亮的，一種是絨毛的
4. 頭部的側面
5. 頭部的正面

Head of the Duck

The introduction of the waterfowl begins with the common duck.

1. The head is a curvilinear triangle.
2. Diagram of the head.
3. The head is covered with fluffy down.
4. The side view of the head.
5. The front view of the head.

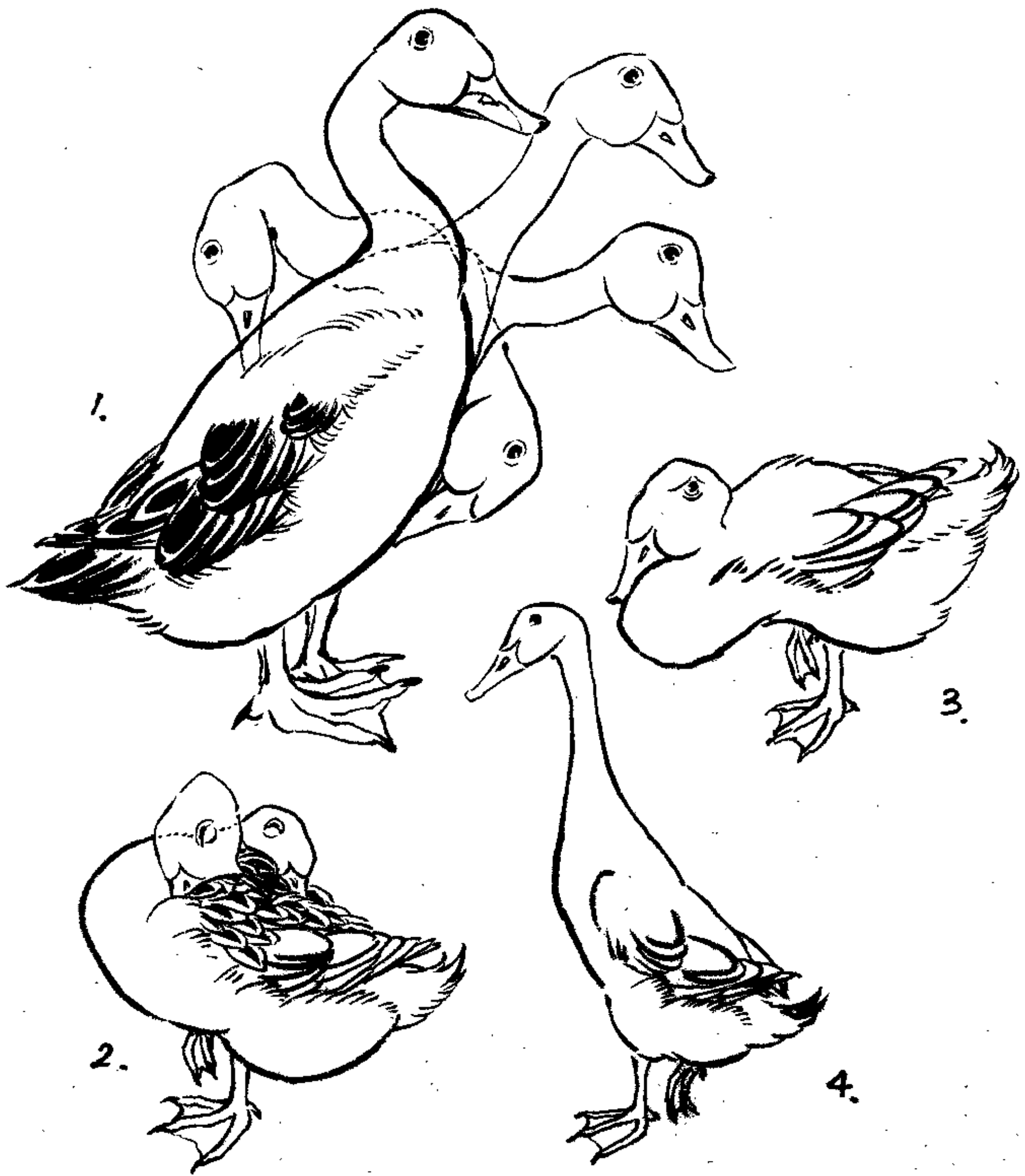


足和蹼

1. 游禽的足趾間有蹼相聯，直達趾端。這種足型稱之為“全蹼足”，能靈活地划水，如船槳般使身軀迅速向前推進。
2. 足的正視面。
3. 飛翔時的足。
4. 划水時的足。
- 5、6. 小寫意法的足，先用色畫全形，再用墨勾筋。

Claws and Webs

1. The claw of the waterfowl has web in it and makes it an oar-like vehicle for swimming.
2. The front view of the claw.
3. The claw at flight.
4. The claw at rowing movement.
- 5 & 6. Claws painted with expressive style: First paint the whole form with color, then outline with ink.

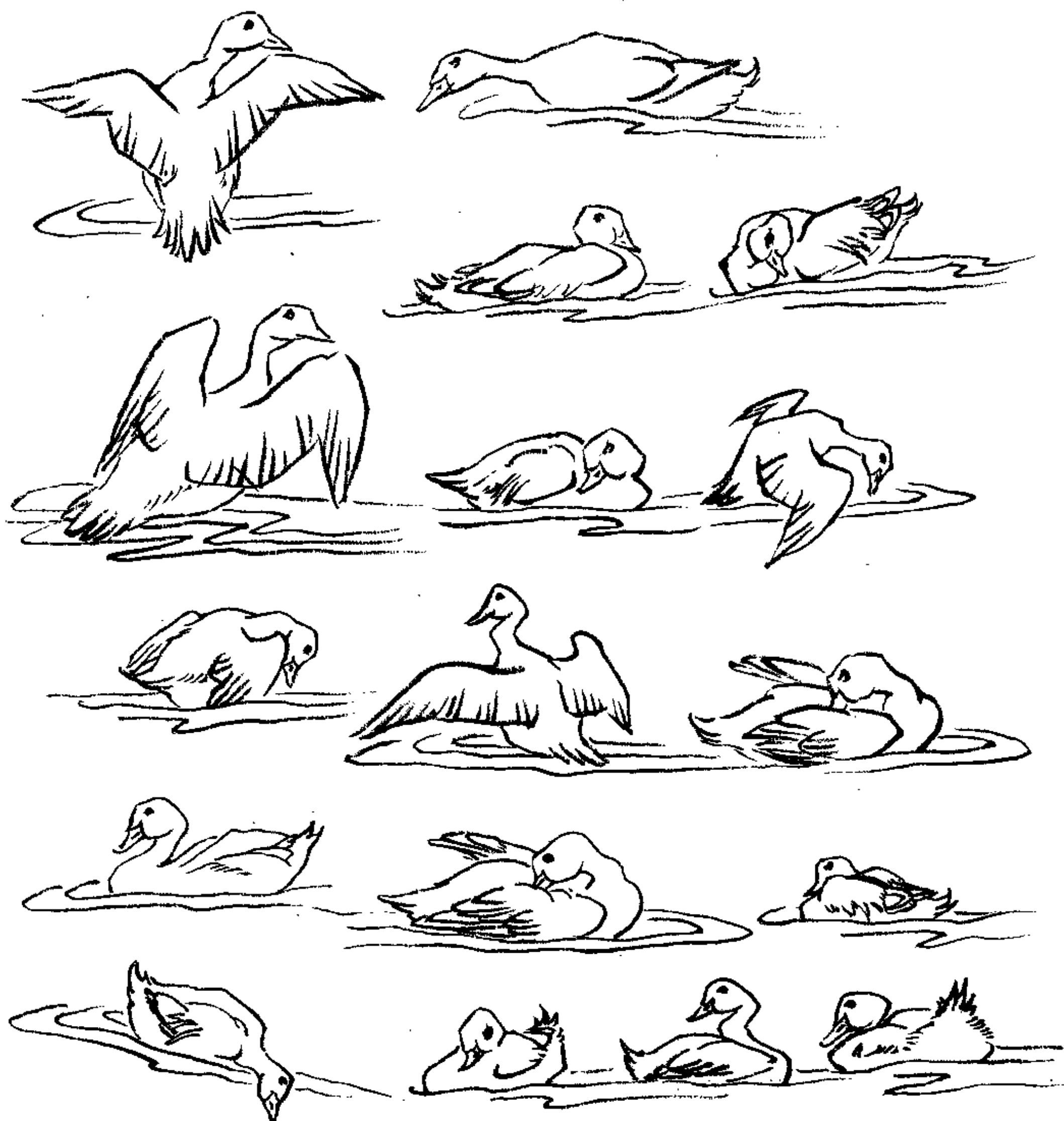


姿態的變化

1. 鳥的姿態變化以頭、頸部的動作最多，而游禽的頸部很長，頸部的動作變化就更多。其時以造形為始，以軀體為固定的參考點而變換其頭頸部，便能形成各種姿態。
2. 睡鴨的嘴多插入羽翼中。
3. 縮頸時前胸凸起。
4. 伸頸時，頸部幾呈直形。

Various Postures

1. Most of the postures of the bird are determined by the position of the head and the neck. With the long and flexible neck, the waterfowl can show various postures with the movement of the neck. When painting, begin with the construction of the form and take the body as the reference to set the neck.
2. When sleeping, the duck always tucks its beak beneath the wing.
3. When the duck's neck contracts, its chest swells out.
4. The duck's neck straightens up when extending.

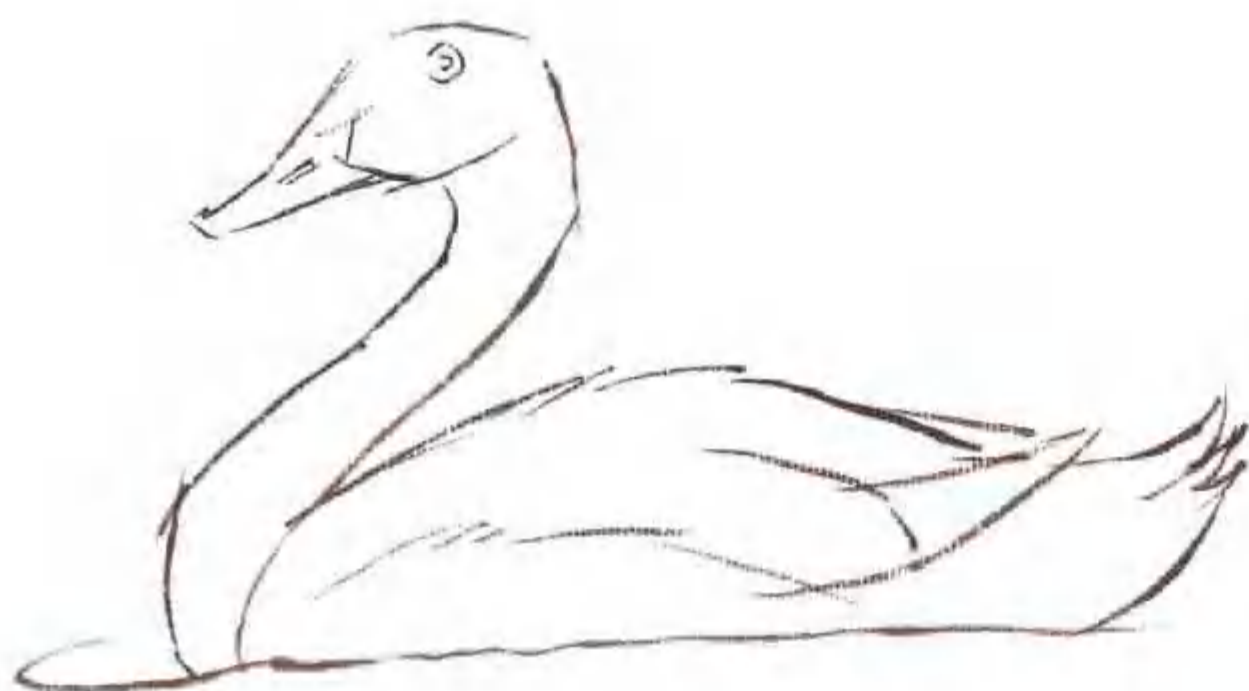
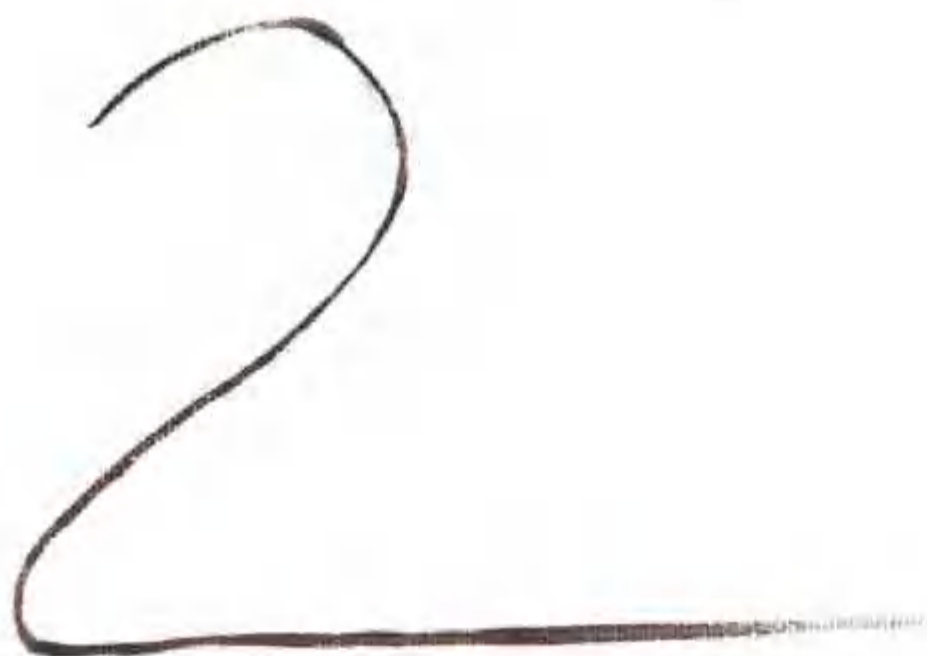


游禽在水中的各種姿態

出水中的游禽除了撲翅躍出水面的動態之外，其胸腹下部都在水下，若胸腹全露在水上，則無法表現游於水的態勢。

Various Postures on the Water

When painting the waterfowl on the water, its lower-half body must be concealed in the water, except when flapping out of the water.

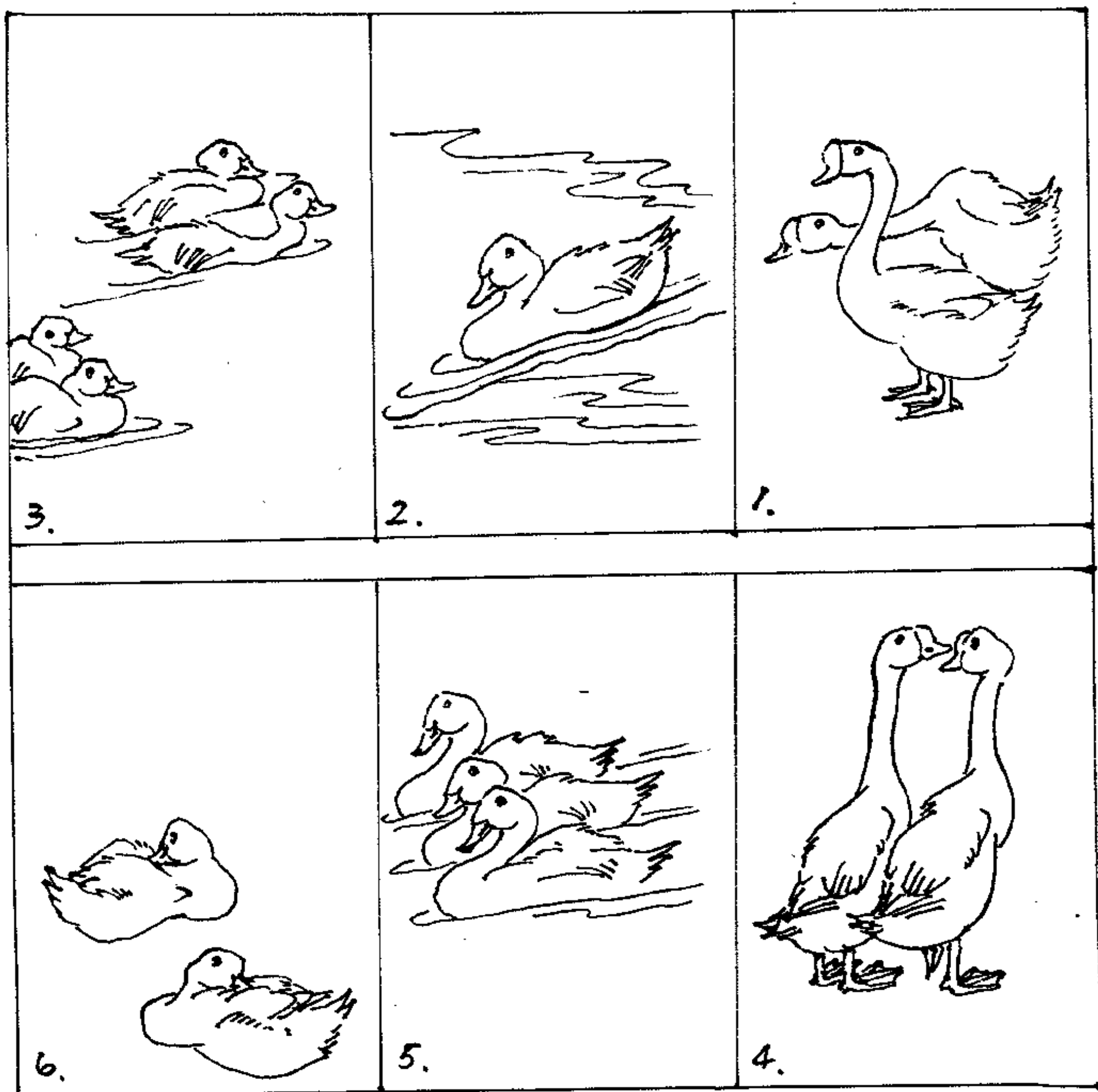


游水姿態的基本造型

1. 游禽在水中的基本造型，可化約成一個“2”字，依此原則即可畫出整體的造型。
2. 確定輪廓。
3. 進一步修飾細節。

Basic Form of Swimming

1. The framework of the form of the waterfowl swimming on the water can be represented with a “2”.
2. Outline the contour.
3. Paint the details.

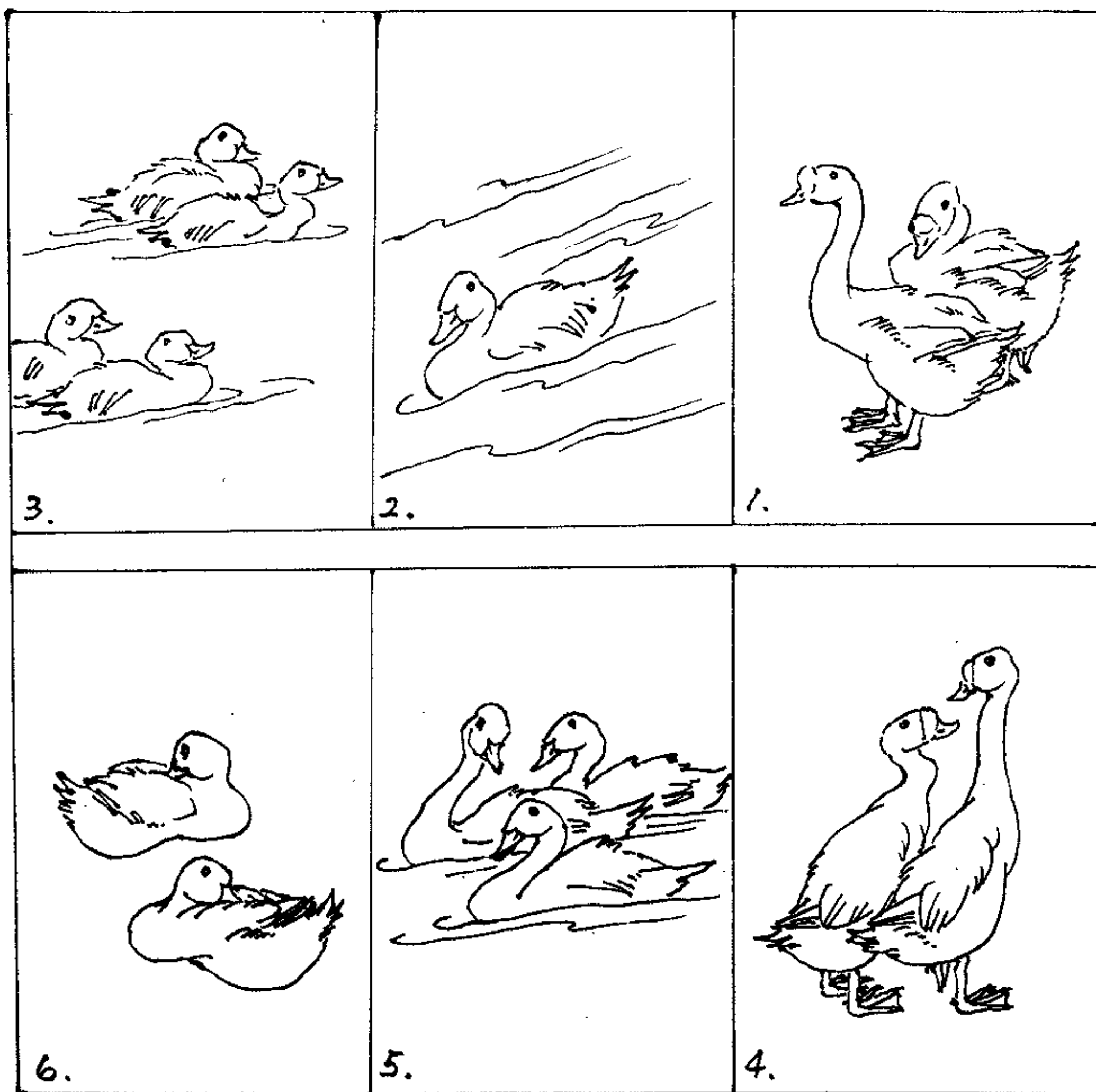


不當構圖(一)

1. 頸交十字，畫面不美，且有生硬相戾之感。
2. 水流與游向不一，有阻礙體動勢。
3. 鳥體大部出界，聚散均等，有貧乏、殘缺之感。
4. 兩頸平行，中間留白成方形，易顯鬆散。
5. 鳥體三疊，形態頗同，顯得重複單調。
6. 鳥體取位緊靠畫面下緣，易生迫塞之感。

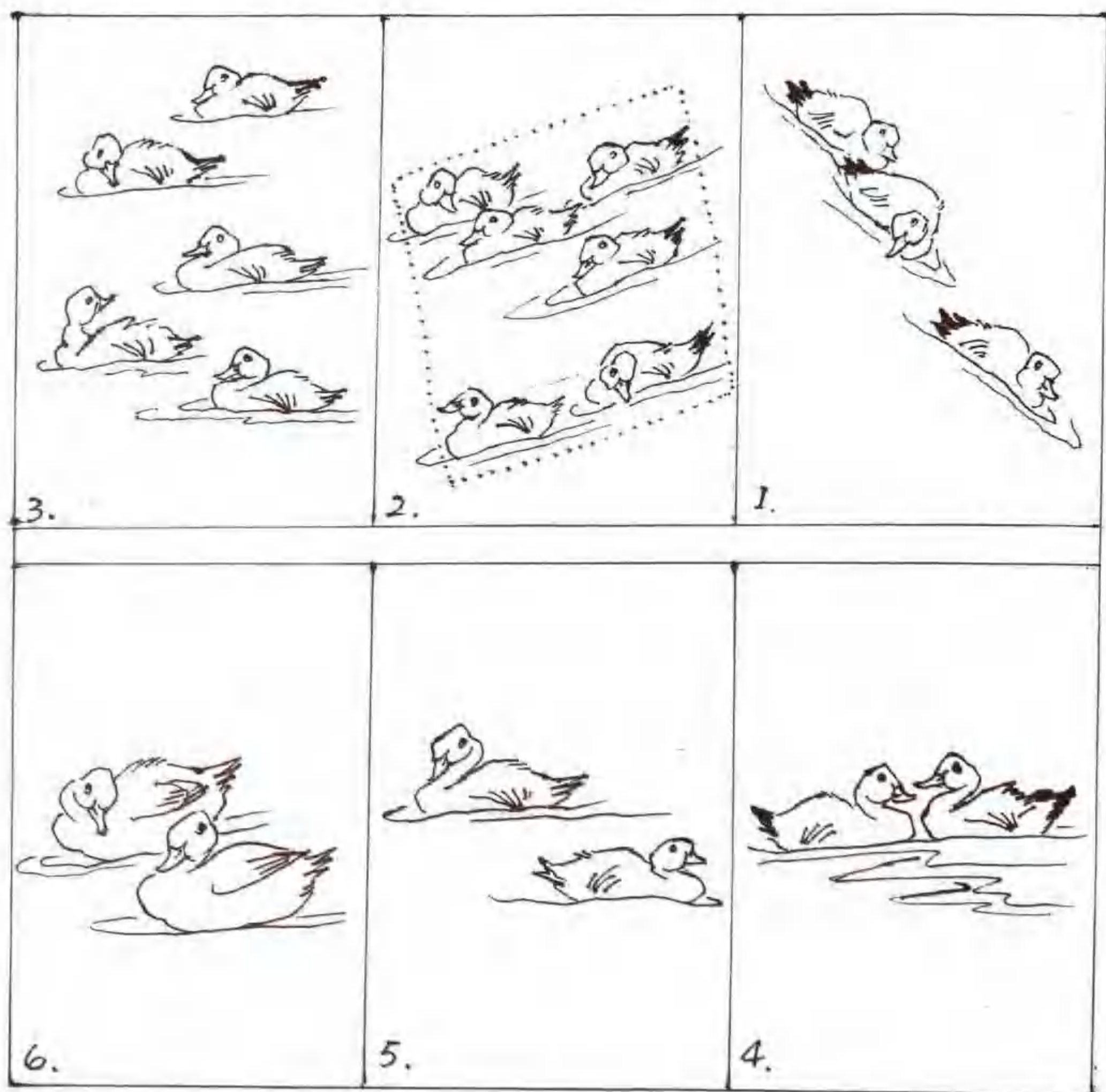
Improper Composition (1)

1. Crisscross necks.
2. The movement of the water against the direction of the duck.
3. Lots of parts of the duck being cut out of the picture.
4. The necks of the ducks positioned parallelly.
5. The ducks set in parallel position.
6. The ducks set down at the bottom of the picture.



較佳的構圖(一)

Better Composition (1)

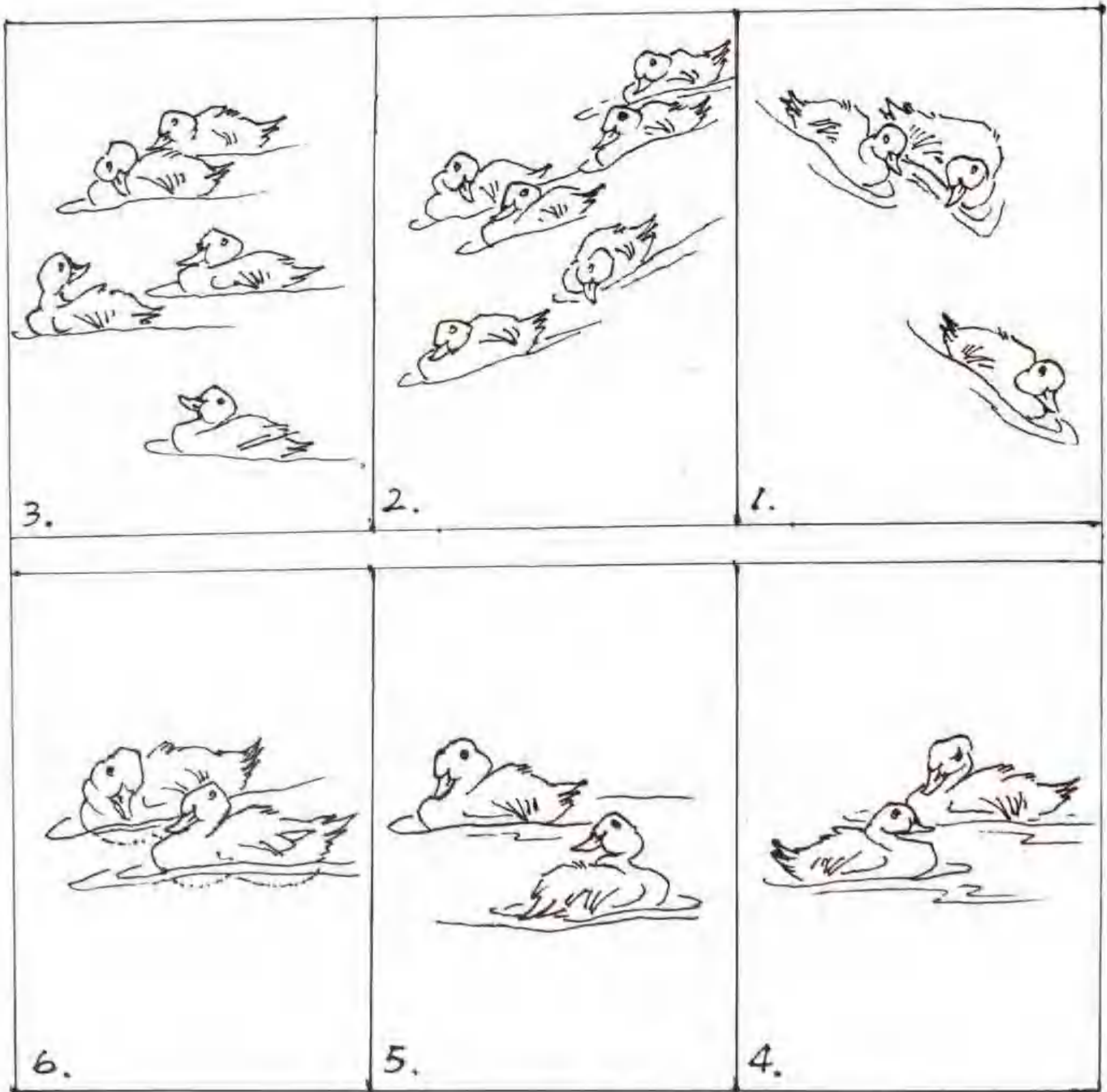


不當構圖二

1. 三鴨成一直線，少變化之趣
2. 將鴨列成方形，畫面顯得呆滯
3. 諸鴨相距均等，顯得同樣散漫
4. 兩鴨背向，似處同一水面，而無主從，前後之別
5. 兩鴨腹背相向，似欲避離，不能同為一羣
6. 兩鴨全露，則雖在水面，似較處於水面

Improper Composition (2)

1. Ducks set in straight line
2. Group of ducks set in a square
3. Ducks spaced evenly
4. Ducks set in opposition
5. Ducks set back to back
6. The chest and the abdomen are all above the water



較佳的構圖二

在上列諸圖中，雖發現構圖中容易產生問題，於構圖上，時，應予注意。

Better Composition (2)

It is better to avoid the arrangements as shown in the improper composition.



雄性家鴨的基本畫法（扁筆畫羽法）

鳥類以雄性的羽色最為絢麗，游禽更甚，雌雄兩性的羽色大都迥異。因此同種鳥類的兩性須用不同的方法表現。所謂扁筆，就是把筆鋒壓扁再畫。本圖先用炭條確定輪廓後，蘸墨從上而下依次畫出背羽，用筆時要輕按虛起，使墨色前深後淡，逐漸變化。接著用濃墨畫翅尾，須用筆果斷，否則易使墨痕臃腫。最後添足，著色。

Male Duck (Flattened Brushwork)

The male duck displays much more splendor in the feathers than the female one. Thus when painting ducks, the differences between the outer appearances of the sex should be taken good care of.

The flattened brushwork means to paint with flattened brush hair. In this painting, first outline the contour with charcoal pen, then paint the feathers downwards with light and swift strokes in ink of various tones. Finally, add some quick strokes of heavy ink on the end of the wings and add the legs and the coloration.



簇點畫羽法

1. 用中墨圓旋點出背羽，接著畫翅尾，羽紋略注意疏密，水份不能太多。
2. 重點處用稍濃的墨色加深，但不能全部覆蓋，乾後略染淡墨。
3. 用赭石加墨成赭墨著色，墨深處色亦深，反之則稍淡。胸腹處可略上白粉（也可不用粉）。

Feathers Painted with Fine Strokes

1. Paint the feathers on the back with fine and short strokes in medium ink. Then paint the feathers on the tail. Watch for the variegation of the density and the amount of water applied.
2. Add some touches with heavier ink. After drying, apply slight washes of light ink.
3. Apply color of ochre and ink. The variegation of the tones of the color should correspond with the gradations of the ink. The chest and the abdomen can be optionally applied with white powder.