

喻仲林繪著

花卉畫入門

Elementary of Flower Painting



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Elementary of Flower Painting

Painting: Yu Chung-lin

Texts: Chen Ch'ung-hua

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永恒的花朵

出版者的話

EVERLASTING BLOSSOMS
HO KUNG-SHANG

何恭上

「喻仲林畫集」出版了整整十個年頭，被喻為國內最精美的工筆花鳥畫冊，為愛畫人爭相購買，捧為至寶，工筆花鳥畫乃再度受到重視。喻先生的挑燈扶案終於有了代價，而欣然答應再編繪一套「工筆花鳥」的進階書，讓習畫者有個更長遠的方向，同時也為自己的繪畫理念作個彙總整理。

可惜天妒英才，喻仲林先生因病遽逝，未能如願完成計劃。所幸喻先生生前教學繪製諸多畫稿，我們哀傷之餘，還是決定實踐他的理想，繼續彙編這一系列畫冊，以免喻先生的繪畫成就湮沒不彰。因此我們專程到洛杉磯喻師寓所，將二千多張畫稿分門別類，重新整理，擬為「團扇」、「扇面」、「花卉畫入門」、「翎毛畫入門」、「春景花鳥」、「夏景花鳥」、「秋景花鳥」、「冬景花鳥」等八冊書。

這些畫稿都是喻仲林先生親手所繪，包括鈎勒、沒骨、水墨點染等技法，題材豐富，四時花果、百鳥禽禽，繁花草木皆有，長幅、扇面、小品兼顧，設色典雅，傳神飄逸，一花一葉都是他辛勞琢磨的結晶。敬謹翰墨的他，教學也十分講究專注。這些彌足珍貴的畫稿都有編號，填寫題目，也請專人保管，不但可以代表喻先生高超的繪畫技藝，更代表喻先生新傳後學的美意。

雖然喻仲林先生已經行遠，但他為我們勾畫的花鳥世界絢麗鮮活，經由收藏家石允文先生協助規劃，師大美術研究所畢業的喻先生學生陳瓊花女士撰述，而由藝術圖書製作群嚴謹製作的這一系列叢書，對有志學習工筆花鳥的朋友有實質的助益，也讓我們更加感念那一雙鬼斧神工的妙手！

Since the publication of FLOWER AND BIRD PAINTINGS OF YU CHUNG-LIN, ten years have lapsed away. This much popular collection, through its wide circulation in the art field, has revitalized the activities of traditional Chinese flower-and-bird painting. Due to the success of this publication, Mr. Yu gladly promised us to edit another book on elaborate style of flower-and-bird painting for advanced student.

Yet, how sad that Mr. Yu passed away before the work was finished. Though we were struck with tremendous shock and grievance by his untimely death, we still managed to bring Mr. Yu's unfinished plan to a conclusion. After paying a visit on Mrs. Yu in Los Angeles, we were endorsed with over 2,000 pieces of work and classified them into eight categories, "round fan", "fan leaf", "flower painting", "bird painting", "flower-and-bird painting in spring", "flower-and-bird painting in summer", "flower-and-bird painting in autumn", "flower-and-bird painting in winter", and edited them into eight books.

These works contain various styles, such as linear and boneless styles, and numerous subjects, such as vegetables and fowls, in all kinds of format, such as long scroll and album leaf. With his consistent concentration on artistic matters, he took teaching seriously with careful management. Every piece of these work is labeled with number and title and is under good attention. They not only reflect the artistic achievements of Mr. Yu, but also represent the well-meant passing-on of his achievements.

Though Mr. Yu is far away from us, with his lively pictorial world of flower and bird, we can still cling to his artistic ideas and ideals. This book contributes lots of help to Mr. shin Yun-wen. The text is written by Madam Chen Ch'ung-hua, a M.A. from the Institute of Art at National Normal University and a student of Mr. Yu's. With the generosity of Mr. Yu's family and others, we dedicate this volume to the soul that leaves us so much wonder with the brush and colors.

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Elementary of Flower Painting

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Elementary of Flower Painting

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牡丹畫法

鈎勒填彩法

仲林先生畫牡丹，可謂當世一絕，表現方法很多，以金泥鈎邊的畫法多使用水干顏料。目前習畫者有以廣告顏料代用，然稍假時日即變黑，失去光澤，應予避免。當時如果金泥滯澀，可加以溫熱軟化，勾畫出優美的線條。

黑牡丹的畫法乃先以淡墨勾好花瓣後，用朱砂平染打底，俟乾，再以水干黑自花心往外分染深淺層次，需反復渲染數次，方能表現出花瓣的質感。花瓣的反面是以墨自花心往外逐次分染。最後，用金泥勾出花瓣邊緣。白牡丹的畫法亦先以淡墨勾好花瓣，然後用淺嫩綠色自花心往外分染出深淺層次，俟乾，再以白粉自花緣往花心分染，白粉不宜太厚。最後可以淺嫩綠色提勾花緣。

PEONY

Painting With Outline And Coloration

Mr. Yu is distinguished in his various ways to paint the peony. The example above is especially splendid with the outline of gold. If the gold pigment stiffens, warm it up to make the brushwork fluent. To paint the dark peony, first shape the flower with light ink, then wash flatly with cinnabar. After drying, wash the petals with black outwardly in various shades. Repeat several times to express the delicacy of the petals. The bottom of the petal is washed with ink outwardly. Finally, limn the outline of the petal with gold. The white peony is also first shaped by light ink, then washed with light yellowish green outwardly. After drying, wash the petals with white powder inwardly. Take care that the white powder must not be too thick. Finally, limn the outline with yellowish green.



寫意撞粉鈎花法

此種畫法極為特殊，是以簡練的筆法在不透水的熟紙上，生動地概括牡丹形象，通常花中心部分顏色較深，往外漸淡。趁未乾用白粉水點撞花瓣；然後再以較深的顏色寫意勾畫花瓣。一方面可使瓣與瓣間的分隔較為明顯，另一方面則更凸顯花瓣繁複的層次感。

Spontaneous Style With White Powder Spattered

To paint in this way can produce peculiar effect. First, vividly generalize the form of the flower on water-proof paper with the color toned up outwardly from the center. When the color is still wet, spatter the petals with white powder added with water, then limn the petals freely with darker tone to strengthen the structure.

沒骨法

此法是用顏色直接點染出花形。先以羊毫或兼毫筆蘸清水，再蘸紫或洋紅、或嫩綠（視花色而異），依花瓣結構逐瓣畫成。瓣與瓣間交接處之顏色可以較明顯，以增強其層次感。

Boneless Style

To paint in this way is to shape the form of the flower directly with color. First, soak a goat-haired brush or a brush both with goat hair and wolf hair with water, then dip with purple or aniline red or yellowish green, depending on the color of the flower, to paint the petals. The tone on the part of the juncture of the petals should be darker to highlight the structure.



鈎勒填彩法

先以淡墨勾好後，用筆蘸清水、再蘸白粉，筆尖蘸洋紅，自花心落筆，以沒骨法染色，另一隻筆蘸濃淡相宜之白粉，自花邊緣往中心畫，使兩相融合。

Outline And Coloration

Outline the flower with light ink. Dip the brush first with water, then with white powder, and a speck of aniline red onto the tip, to wash the petals outwardly from the center. Use another brush dipped with adequate white powder to paint inwardly from the fringe of the petals to make the two colors fused smoothly and spontaneously.

沒骨法

畫葉先調出葉子的淺綠基本色調，落筆時先蘸淺綠色再蘸深綠或花青，直接點畫，表現葉子的老嫩、蒼鮮、陰陽、向背的不同情態。

Boneless Style

Shape the leaves directly with the brush soaked with various shades of green to express the structure of the leaves. To charge the colors on the brush, light green first, then dark green or cyanine.

**寫意鈎花法**

畫於熟紙上，不同於一般的寫意畫法，是於深淺不同的色澤概括出花形後，再以分叉的筆蘸取濃淡不一的紅色，隨意提勾花瓣的邊緣，強化繁複的層疊感。

Outlined And Spontaneous Style

To paint in this way, the paper must be water-proof. Its difference from the spontaneous style lies on the emphasis on the complex organization of the petals. After shaping the general form of the flower with various shades of colors, charge a hair-split brush with various shades of red to freely limn the fringe of the petals to highlight the complexity.





1 牡丹·雅石 Tree Peony & Rock

鈎勒填彩法

紅花之粉紅色部分是以一般深紅和白粉染成；深紅部分則以朱砂分染後，再以朱標平染而成。葉子較為泛白的部分是於染色甫畢，用清水點擦產生的效果。

Outline And Coloration

The pink color of the petals is dark red added with white powder. The dark red is first applied with washes of cinnabar, then with vermillion. The lighter tone of the leaves are produced by washing water on the freshly-done coloration.

鈎勒寫意法

花以鈎勒，葉子以寫意法完成。仲林先生常以黃花配墨葉，一方面增加畫面穩定感，一方面使黃花更顯嬌媚。

Outlined And Spontaneous Style

The flowers are done with outline and coloration, the leaves with spontaneous style. Mr. Yu liked to set light flowers of yellow with dark leaves of ink to stabilize the composition and to emphasize the brilliance of the flowers as well.

鈎勒沒骨法

花以鈎勒填彩法，葉、石則提沒骨法。畫面中有淡白圓點，這是紙面膠所產生之特殊效果，不必刻意製造。

Outlined And Boneless Style

The flowers are painted with outline and coloration, the leaves and the rocks with boneless style. The peculiar effect of the white spots on the rocks is due to the defect of the paper. Ignore it.



2 二喬牡丹 Ur Chiao



3 姚黃牡丹 Yao Huang



4 墨撒金牡丹 Mo Che Chin

鈎勒填彩法

以淡墨鈎好花瓣後，用水干紅平染打底，俟乾，再以水干黑自花心往外分染出深淺。花瓣背面先以水干紅平染打底，後用石青自花緣往花心方向分染。最後以金色勾花緣。石青有二青、三青等不同之色澤，仲林先生偶而也以聽牌廣告顏料和白粉相調代用。

Outline And Coloration

After shaping the form of the flowers with light ink, apply flat washes of dark red. After drying, wash heavy black onto the petals outwardly from the center of the flowers and express the different shades of the color. The bottom of the petals are first washed flatly with dark red, then with azurite inwardly from the fringe of the petal. Finally, limn the petals with gold.

沒骨撞粉法

花的瓣與瓣之間可預留水線，俾使兩瓣之間顏色不致混淆，同時可表現其層次感。

花梗以筆蘸嫩綠後，筆尖蘸洋紅，以沒骨法完成。後以洋紅勾畫花梗凹陷及交接處。

Boneless Style With White Powder Spattered

Leave a delicate line blank between the petals to differentiate each petals and to strengthen the organization. Dip a brush first with yellowish green, then with a speck of aniline red on the tip, to draw the stems. Apply some limning of aniline red to the stems to conclude the painting.



5 牡丹・彩蝶 Tree Peony & Butterfly