

# 梅譜

記得小橋曾度處  
數枝如月浸溪明  
周子心



BOOK OF THE PLUM



# 梅譜

中國花卉畫基礎之 1

BOOK OF THE PLUM

編著者 周士心

---

發行人 何恭上

出版者 藝術圖書公司

---

發行所 藝術圖書公司

地 址 台北市溫州街129號4F  
電 話 (02)321-0578 • (02)392-9769  
信 箱 台北市郵政13-190號信箱  
郵 撥 郵政劃撥17620號帳戶

---

定 價 新台幣 180元整

---

登記證 行政院新聞局版台業字第1035號

---

初 版 1979年 1月 6日

BY JOHNSON SU-SING CHOW

---

Publisher Ho Kung—Shang  
Published by ART BOOK CO., LTD.

---

Address 4th Floor, 129, Wen-Chou Str.  
Taipei, Taiwan, R. O. C.  
Tel (02)321-0578 • (02)392-9769  
P.O.BOX Taipei P. O. BOX 13-190

---

Price NT\$ 180

---

First Edition : 1979

---

All Right Reserved  
Printed and bound in Taipei, Taiwan

THE FUNDAMENTALS OF CHINESE FLORAL PAINTING / VOL. 1

# BOOK OF THE PLUM

by Johnson Su-Sing Chow

## CONTENTS

- 15 ● Plum Blossom  
Introduction
- 16 ● INK MONOCHROME METHOD
- 17 ● 1. Small branches
- 19 ● 2. Long branches with short side branches
- 21 ● 3. Leaving space for blossoms
- 23 ● 4. Branches crossing over
- 25 ● 5. Moss dots
- 27 ● 6. Arrangement of the branches
- 29 ● 7. Old branches
- 31 ● 8. Painting the tree trunk
- 33 ● 9. The completed three trunk
- 35 ● 10. The plum tree trunk in freestyle
- 37 ● 11. Arrangement of crossing trunk and branches
- 39 ● 12. Hanging branches
- 41 ● 13. Withered branches
- 43 ● 14. Outlining the plum blossom petals in San T'i method
- 45 ● 15. A composition of plum blossoms in the San T'i method
- 47 ● 16. Plum blossoms outlined in two strokes
- 49 ● 17. A composition with plum blossoms in the two stroke outline method
- 51 ● 18. Blossoms outlined in one stroke
- 53 ● 19. A composition of plum blossoms in the one stroke outline method
- 55 ● 20. Stamen, sepals and leaf buds
- 57 ● 21. Plum blossoms in the Mo Ku or boneless method
- 59 ● 22. A composition of plum blossoms painted in the freestyle.
- 61 ● INK AND COLOR
- 61 ● 23. White plum blossoms
- 63 ● 24. Red plum blossoms
- 65 ● 25. Green plum blossoms
- 67 ● 26. Vermillion plum blossoms
- 68 ● 27. Plum blossoms in freestyle painting
- 70 ● 28. Plum blossom in the snow
- 72 ● OUTLINE WITH COLOR METHOD
- 72 ● 29. Plum blossoms in detail style
- 75 ● 30. Old plum tree



中國花卉畫基礎之 1  
周士心編繪

梅 譜

目錄

- 15 ● 梅法綜合說明
- 16 ● 水墨法
- 17 ● 一、短枝
- 19 ● 二、長枝附著旁枝小枝
- 21 ● 三、花枝預留花位
- 23 ● 四、梅枝穿插
- 25 ● 五、樹梗附苔蘚
- 27 ● 六、梅梗生發花枝
- 29 ● 七、老梗
- 31 ● 八、梅幹皴染法程序
- 33 ● 九、皴染完成之梅幹
- 35 ● 十、意筆梅幹
- 37 ● 十一、花枝與老幹交互法
- 39 ● 十二、垂株
- 41 ● 十三、棄條
- 43 ● 十四、鉤花三趯法
- 45 ● 十五、鉤花三趯成作示例
- 47 ● 十六、鉤花兩筆法
- 49 ● 十七、鉤花兩筆成作示例
- 51 ● 十八、花瓣單鉤法
- 53 ● 十九、單鉤成作示例
- 55 ● 二十、蕊蒂葉萌
- 57 ● 二十一、水墨點梅法
- 59 ● 二十二、水墨點梅成作示例
- 61 ● 彩墨法
- 61 ● 二十三、白梅
- 63 ● 二十四、紅梅
- 65 ● 二十五、綠梅
- 67 ● 二十六、朱梅
- 68 ● 二十七、大寫意點梅
- 70 ● 二十八、雪梅
- 72 ● 鉤勒填彩法
- 72 ● 二十九、工筆梅花
- 75 ● 三十、梅椿

中國  
花卉  
畫  
基礎

周士心題



---

THE FUNDAMENTALS OF

---

**CHINESE  
FLORAL PAINTING**

BY JOHNSON SU-SING CHOW

---





---

THE FUNDAMENTALS OF

---

**CHINESE  
FLORAL PAINTING**

BY JOHNSON SU-SING CHOW

---

中國  
花卉  
畫  
基礎

周士心題









## 作者簡介

周士心 江蘇吳縣人，蘇洲美術專科學校畢業，積四十餘年繪畫經驗，曾任教香港中文大學新亞書院藝術系。中文大學藝術科學位文憑試考試委員，一九七一年全家移居美國，現任中華學術院院士，洛杉磯中國文化會副會長，太平洋文化亞洲博物館評議委員，中國藝術部主席。並在美國東西兩岸不斷展覽、講學、示範、策劃各種藝術活動，宣揚中國文化著有成效。作品得獎多次，並入藏各大博物館。從學者遍佈海內外。近年執教之餘，致力畫理畫史之研究，著有「四君子畫論」、「八大山人及其藝術」、「梅譜」（以上為本公司出版）、「周士心畫集」等。涵養博洽，著述甚豐，「中國花卉畫基礎」為其另一近著，分析詳盡，深入淺出，圖例精湛，優美清新，應為學習中國繪畫者必備之參考專書。

## ABOUT THE AUTHOR

Professor Johnson Su-sing Chow is a native of Soochow, China. A graduate from Soochow Fine Arts College, he has studied the art of Chinese painting for forty years. During 1962-1971, Mr. Chow taught Chinese art and served on the Examination Committee at the Department of Fine Arts of New Asia College, Chinese University of Hong Kong. In June 1971, Mr. Chow and his family immigrated to Los Angeles, U.S.A.

Mr. Chow is a Fellow of the Chinese Academy, Republic of China, Vice-chairman of the Chinese Culture Society of Los Angeles, Curator of Chinese art of the Pacificulture-Asia Museum, Pasadena, California, and Chairman of the Chinese Council of Pacificulture Foundation Ethnic Councils Committee, Pasadena, California.

During the past years Mr. Chow has held many exhibitions, lectures, and demonstrations on Chinese painting in many cities in the United States. He has also organized many community activities to promote Chinese culture. He has won many awards for his art works and many of his works are in permanent collections of various museums.

Besides being a teacher of art, Mr. Chow is also the author of numerous monographs and treatises on the history, appreciation and techniques of Chinese painting: The Treatise on Four Gentlemen, Pa-ta Shan-jen and His Art, Plum Blossom Manual (above are Art Book Company publications), and The Paintings of Johnson S.S. Chow.

## 自序

今年夏天藝術圖書公司何恭上兄，週遊世界考察現代出版潮流，以作為發展其事業的借鑑，路經洛杉磯，我們得有重晤的機會，內心感覺至為快慰。

我們對於藝術有共同的熱愛：我從事繪畫創作和教育工作；他獻身於藝術圖書的出版，所走的道路有些不同，方向却是一致的。他的創業精神和魄力，我對他有很清楚的認識，同時也確是值得信賴的朋友，因此在這六年來，曾經多次推誠合作，我的“四君子畫論”得以三版印行；“八大山人及其藝術”和“梅譜”也先後問世；這不得不歸功於他的熱忱鼓勵。他的出版物一天天壯大，一天天精采，他的勤勞有了很輝煌的成就。

這一輯書是他為我出版的第四本著作。沒有他強烈的影響力，和建立在友誼上的合作基礎，也許我的文稿至今仍束之高閣。

他認為客觀上有此需要，希望我能根據“四君子畫論”的內容，採取“梅譜”的形式，繼續出版一套完整的花卉畫基礎書。他說：“梅譜出版後，曾得到廣泛而良好的反應，許多讀者要求繼續出版其餘的部分：蘭譜、竹譜、菊譜以及其他重要的花卉畫譜。藝術圖書公司的出版物向國際進軍。正確地介紹中國藝術，以代替市上一些水準甚低，足以導致錯誤印象的同類書。”他慎重地表示：“這一本書定會給人以嶄新的觀感，廣大的讀者對你的著作有信心，而且也符合我們一貫的出版宗旨。”這種情形實在給我很大“壓力”，看來我已經不能推却，於是從一九七六年七月初開始寫，到十二月五日定篇；自夏到冬，經過不少長夜昧旦，寫成梅花三十五圖，蘭花三十二圖，竹三十二圖及菊花二十八圖，合共一百二十七圖。每圖附加說明，儘量做到言簡意賅，深入淺出的要求。並將之命名為：“中國花卉畫基礎”隨後，我將繼續編繪松樹、杜鵑、玫瑰、芙蓉、牡丹、荷花等六譜連前共十個部份。我確有求其完善的心，畫稿文字經過一再刪改，但是限於學養；一定存在不少缺點，須待高明指正。好在此書，我曾說過：“旨在誘發學者的興趣，本書是一種引導和開端，內容雖然有限，含意却很深長。”

本書由我女兒熙玲在婚前譯成英文，內心感覺十分快慰；並承白蘭杜女士校閱，一併在此致謝。

一九七六年十二月七日 周士心 自序於洛杉磯留餘廬



## PREFACE

This summer, I had the pleasure of again meeting the publisher of the Art Book Company, Mr. Ho Kung-shang, while he stopped in Los Angeles on his way to visit in various countries, in order to study their publishing business.

We are similarly enthusiastic on the subject of Fine Arts. I am engaged in artistic creations and art education, while Mr. Ho contributes his efforts to the publication of art books. Our paths may be different, but our goal is the same. He is known for his dedication to work, and as a trustworthy friend. Earlier this year, he was selected by the Publishing Association of Free China to be "Today's most outstanding publisher".

In the past years, we have had the opportunity to work together many times. The Treatise on Four Gentlemen (which is in its 3rd printing), Pa Ta Shan Jen and His Art, and Plum Blossom Manual were published owing much to Mr. Ho's encouragement and persuasion.

When we met this summer, Mr. Ho persuaded me to write a book on the basic principles of floral painting, and he suggested combining the content of The Treatise on Four Gentlemen, and the format of Plum Blossom Manual. He said, "The Plum Blossom Manual has been very well received since its publication, and many readers have requested the continuation of publishing the painting manuals on orchid, bamboo and chrysanthemum. With the intention of establishing the publications of the Art Book Company in the international market, I plan to have this painting manual published also in English and Japanese. In this way, the Chinese brush painting techniques may be introduced more accurately and widely to readers of other countries."

From July to December, through many nights of hard work, I completed a total of 120 illustrations in plum blossoms, orchids, bamboo and chrysanthemums. Each illustration is accompanied with a text easy to understand and to follow. I have said, "This book is far from comprehensive in presenting methods of Chinese painting. However, it is written with the purpose of stimulating the interest of beginners in the traditional principles of Chinese painting." It is my sincere wish that readers may actually start to learn Chinese brush painting in the traditional way and then use these methods and techniques as the basis for their artistic pursuits in the future.

For the translations of this book, I would like to thank Miss Amelia Chow for the English, and Mrs. Delores Bremner for editing the English version. Their efforts are deeply appreciated.

# 內容提要（附應用材料工具簡介）

本書爲便於自學中國畫，通過梅蘭竹菊四種形象，介紹中國繪畫之一般技法，以著者歷年研摩心得，作簡明而扼要之敘述。熟習書內技法，足資應用於所有花卉畫，如梅花之於樹法；蘭花之於草法；菊花之於葉法及花頭之聚散組織；寫竹爲獨立而無所歸屬之技法，蓋其非草非木，有其特質，早於宋代已將之別立門類。讀者細心練習，自可漸入佳境。並可奠定良好之花卉畫基礎。

## 本書涉及下列各種不同之技法

寫意畫——水墨法 沒骨法 彩墨點染法

工筆畫——白描法 鈎勒填彩法

兼工帶寫畫——鈎花點葉法 填彩鈎勒法

書中所載梅花三暈法、梅花倒暈法、留白雪竹法及賦彩鈎勒法等，尚未見諸時下流行之圖譜，前三者爲幾將失傳之技法；後者則爲久已存在而失諸記載之技法；今兼收並蓄，雖非作者創見，但鈎古發微，應有其一定價值。

著者認爲學習中國畫，技法僅屬整個“畫道”中之一節，本人建議從學者尤宜於下述諸事著力。

一 瀏覽中國畫史、畫論，以了解中國畫發展軌迹及古代畫家之見識。

一 觀摩古今大師名蹟及國畫藝術圖書，去蕪存菁，以爲創作借鑑。

一 旅遊名山大川，觀察自然景物，以擴大胸懷，吸取素材。

一 多交良師益友，彼此切磋討論，增進知識。

一 研讀詩、詞、文、史、哲學書籍，以充實思想內涵，作品方有深度。

一 多感染音樂及其他藝術品之陶冶，澄懷淨志，作爲身心修養之一助，作品氣質自是不同。

一 鍛鍊書法及詩詞之寫作，尤有助於題詠及闡發畫意，使所作表裡完美，相得益彰。

凡此數端，皆中國畫家所畢生追求者，期能繼往開來，於優美之傳統基礎上，予以充實提高，創造出充滿個性，富於時代精神，嶄新的中國繪畫。

此書旨在誘發學者之興趣，作爲一種引導。相信準確而嚴肅的開端，至爲重要，則本書內容雖屬有限，而於讀者將不無貢獻。

## 應用材料工具簡介

中國繪畫材料、工具名稱及應用常識。茲敘述如下：

**一、毛筆** 繪畫用毛筆與書法用毛筆相同。常用毛筆皆用獸毛製成。軟性毛筆用羊毫製，含水多，筆觸柔順，宜於着色，渲染或點染花瓣之用。硬性毛筆用鹿毫、豹毫、狼毫等製成，宜於鈎勒線條；凡勁利之筆觸如畫蘭、竹、松針、蒲葦、禾草，鈎勒輪廓葉筋花蕊、虫、鳥、羽毛、爪、眼等，皆宜用之。目前在市上可買到者，其品種如下：

**羊毫筆** 披筆大號二號三號。

純羊毫小京提自大至小，有大號、二號、三號、四號、五號、六號等六種。

極品宿純羊毫大楷、中楷、小楷、三種。

**硬毫筆** 豹狼毫大對筆 豹狼毫小對筆二種。

大蘭竹 中蘭竹 小蘭竹三種

大寫意 寫意 小寫意三種

鹿狼毫人物 小精工 紅豆

以上各種毛筆，如能購齊一套，無論繪製大幀小品，已足夠應用。新筆用時宜浸入清水中，全部泡軟，始可調色調墨。用後務須用清水洗淨，用軟紙或布抹乾，順理筆毫，勿使扭曲，將之倒懸，平放或插入筆筒均可，如保養妥善，可延長使用時間。

**二、墨** 書法用墨名“松烟”，繪畫用墨名“油烟”。

松烟墨主要原料用松樹燒成之烟炷；油烟墨主要原料用桐油或漆油燒成之烟炷；加入膠水、香料、防腐藥材，經過杵搗，注入模型，乾後結成塊狀，再塗繪金銀裝飾圖案文字，即爲現時使用之墨錠。繪畫用墨之品種，亦以現時市上可買到者爲限。

● 鐵齋翁書畫寶墨 ● 大好山水墨 ● 紫玉光墨 ● 千秋光墨

以上均屬油烟墨，任擇一種均可，惟第四種價廉，適宜於初學者使用。

不可以製成之墨汁繪畫，因墨色不純，調成淡墨時，灰黯無神；裝裱時墨汁滲化，或在深墨邊緣可



## **Introduction**

This book is intended for beginning students who want to learn the basic principles of Chinese brush painting. The author introduces these principles through the subject matter traditionally called the Four Gentlemen; blossoming plum, Chinese orchid, bamboo and chrysanthemum. A thorough training in the depiction of the Four Gentlemen teaches the student how to paint trees, herbal and woody plants, leaves in various shapes, and flowers with petals arranged in a variety of positions. Mastery of these techniques then allows the student to proceed to all the other varieties of subjects found in Chinese brush painting.

Training in brush painting techniques is only one part of learning to paint in the Chinese style. For the students to have a thorough understanding of Chinese brush painting, these steps are recommended:

1. The student should study the historical development of Chinese painting from the early dynasties on. There have been important writings on the theory of brush painting by both critics and ancient masters and the student will benefit by reading these important writings.
2. The student should take every opportunity to look at as many original paintings by famous Chinese artists as possible. These can be seen in exhibitions in museums, and excellent reproductions are found in current art books. An ongoing exposure to original paintings and the gradual understanding of the works of masters will help the student to eventually develop his own painting style.
3. The student should become a keen observer of nature by visiting scenic areas of great beauty, studying plant and flower forms, and sharpening one's awareness of important details. All of these will increase the student's skill in painting nature subjects.
4. As did the important artists in Chinese history, the student will learn more about painting by having friends with similar interests with whom he can discuss and share information.
5. The study of poetry, prose, historical and philosophical literature, either of earlier periods or contemporary times will deepen a student's understanding and appreciation of the meaning of life and from this will come a greater depth in the work.
6. Other ways of enriching the spirit are to listen to music, observe fine art objects of all periods, and meditation.
7. The study of calligraphy and the composition of poems are important so the student can learn to write his own colophones or inscriptions on his paintings.

A person should begin to learn a new discipline with serious intent and in the correct way. The first step is to learn the fundamentals of the tradition thoroughly. Then can come the improvement upon the tradition based on the person's own judgement, taste and experience, all of which may be a reflection of the times he lives in and a personal style.

This book is far from comprehensive in presenting methods of Chinese painting. However, it is written with the purpose of stimulating the interest of the beginner in the traditional principles of Chinese painting and leading the student step by step through the gradual achievement of skill in this exacting and exciting medium.

## **Styles of Painting**

Several different styles of painting will be described in this book. In painting the free-style, the ink monochrome method, boneless method, and color and ink method will be described. In the outline style, the "white sketch" or outlining in detail without color and the outlining with added color will be shown. In the combined style, a freestyle brush-stroke combined with the outline method, and outline flowers with boneless leaves will be discussed. Also included are methods which have either been forgotten or are little used by artists of today. The author re-introduces these centuries-old techniques in the hope that this traditional way of painting may be continued. These revived techniques include the method of outlining the plum blossom petals in three strokes. the shading of plum blos-

見青色痕迹，破壞作品。故須研磨新鮮墨汁使用，估計分量，用多少磨多少，工作完畢，墨研用清水洗淨。

墨錠磨研完成後，須將留在墨錠上之餘墨抹乾，放入原裝盒中，如任受日晒風吹，時燥時濕容易裂開變質。

墨錠用至最後，或不慎折斷，可用濃厚之墨汁，粘合在新墨之上，乾後至為堅牢，可繼續使用以至於盡，毫無損耗。五十年以上之古墨，已脫膠性，只堪玩賞，不堪使用。

**三、紙** 中國繪畫用紙，有各種不同質料，一般稱為“宣紙”，以中國安徽省宣城用當地特有之青檀樹枝條的皮製成為最佳，餘者也有用棉花、桑皮、麻質纖維等製成之紙。其性質約可分為：

(一)生紙一吸水量大，水分容易滲化之紙，宜作大寫意畫，潑墨畫。如：“棉料”“單宣”等。

(二)半生熟紙一吸水量適中，水分容易控制，宜作寫意畫。如：“夾宣”“玉版宣”“清水宣”“煮礬宣”“白麻紙”“赤麻紙”等。

(三)熟紙一經加工用膠礬水拖染過的紙，不吸收水分，宜於塗色，渲染作工筆畫。如：“豆腐宣”“礬宣”“蟬衣牋”日本製“鳥の紙”“礬絹”“杭州絹”等。

練習用紙可用台灣製“名家書畫用箋”“中國畫畫紙”及日本製“月宮殿”，以上皆係卷裝，分十二吋、十五吋、十八吋三種。

畫紙貯藏日久，紙性愈好，惟須置於乾燥之處，以免受潮而生霉點。

**四、硯** 中國石硯，以端溪及歙溪所產，質地最佳，惟頗為名貴，價值高昂，不可遽得。普通質細研磨時容易發墨之石研，均可使用。時下可於市上購得之石研有：台灣製方型有蓋石硯，及長方型雕花石研。宋坑圓硯有六吋、七吋、八吋三種。方型高級天然學生硯有四方型五吋半、四吋半及三吋半等三種。

硯台用後，須以清水洗滌潔淨，不使墨渣、塵埃沾染，繪畫墨彩方有精神。

**五、顏料** 中國畫顏料大致分礦質顏料及植物質顏料兩種，間亦採用部分水彩畫顏料及廣告塗料。顏料種類不多，但互為配合則變化多端，應用不盡。

礦質顏料有：石青（分頭、二、三、四青，頭青最深，四青最淡）、石綠（分頭、二、三、四綠，頭綠最深，四綠最淡）、漂淨石黃、輕膠赭石、輕膠硃膘、漂淨血膘、頂上硃砂、天字鉛粉、佛赤等。

植物質及其他物質製成之顏料有：輕膠花青、藤黃、輕膠天藍、胭脂、桃紅膏、深紅膏、頂上洋紅粉、洋紅膏、蛤粉等。

又洋紅用水彩顏料CRIMSON LAKE，白色可用廣告塗料CHINESE WHITE，效果甚好。

一般粉狀顏料，如石青、石綠、血膘、硃砂、洋紅粉等，要加適量清水及膠水調和之，始可應用。所加膠水以動物膠，名黃明膠（亦稱牛皮膠）為佳。植物樹膠入水易溶，附着力較差，裝裱時容易脫色。

牛皮膠用法，將條狀牛皮膠加水用微火隔水燉之，使之融化，不可太稠太稀，加入顏料，名為“入膠”。惟須注意者，入膠太多，粘筆色滯；入膠太少，容易脫色。如何知其適量，其法為：顏料略加水及膠水搞勻後，用筆蘸色在紙上試畫一筆，待完全乾後，用手指抹之，如手指有色，再加膠水少許；如此試三數次，至不脫色為度。

牛皮膠加入顏料後，日久容易變質發臭，故顏色用後，須用清水將膠水漂去，名為“出膠”。出膠之法，用清水加入有膠水之顏色（洋紅粉除外，因質輕不會沉澱），予以搞勻，稍待，顏色沉澱，將上浮之水分輕輕倒出；如此數次，膠水已隨水倒出，剩下者即屬純淨之顏色，其後用時再入膠。花青、赭石、硃膘、胭脂、洋紅膏等顏料，其中已有膠水，無須入膠、出膠，調水即可應用。調水時只可用冷水，不可用熱水，以免膠性凝結，難予沾筆，或膠性分解，變成渣滓，務須注意及之。又藤黃色，用筆蘸水擦之即得，不可泡水，泡水後漸成渣滓，着色時有微粒沾染，有損畫面。

上列所舉基本色，如互為調合可得如下之間色。附表係工筆畫家于非闇所製，可資參考。實際調色經驗，須從不斷實踐中取得。

## 六、其他用具

**瓷碟** 一大小均可，四或五只即足應用，以白色為宜，備以調色。

**筆洗** 一有18cm及21cm白瓷三格筆洗兩種，用以貯水、洗筆。

**水盂、水勺** 一貯少量清水，以供隨時掬水磨墨之用。

**五組缸** 一白瓷有蓋、五組一幢，用以貯色。

**筆筒** 一有陶、瓷、竹、木、雲石、金屬等製成，用以插筆。

**紙鎮** 一有金屬、雲石、紫檀木、玻璃等不同質料，以為鎮壓紙卷，繪畫時不會移動。



soms done in outline strokes, and the combining of freestyle brushstrokes with the outline method.

## **Introduction to Painting Materials**

### **1. Brushes**

The Chinese brush is the most sensitive instrument for painting to be found. Brushes used in painting and calligraphy are similar. The bristles are animal hair. Brushes made of goat hair are usually very soft, and tend to retain more moisture. They are suitable for use in coloring, washing, and dotting flowers. Brushes made of deer, leopard and wolf hair are firm and resilient. They are suitable for outline and contours, and the painting of orchid, bamboo, pine needles, reeds, hay, grass, leaf-veins, flower stamen, insects, feathers, claws and eyes of birds. The following is a list of brushes that may be obtained:

Soft hair brushes:

Cha Pi, nos. 1,2 and 3.

Hsiao Ching T'i of pure goat hair, sizes from nos.1 to 6.

Chi P'in Su of pure goat hair, large, medium, and small.

Firm hair brushes:

Ta Tui Pi and Hsiao Tui Pi, paired brushes of leopard and wolf hair, large and small sizes.

Ta Lan Chu, Chung Lan Chu and Hsiao Lan Chu, brushes for orchid and bamboo, in large, medium and small sizes.

Ta Hsieh Yi, Hsieh Yi, Hsiao Hsieh Yi, brushes for freestyle painting, in large, medium and small sizes.

Deer and wolf hair brushes for figure painting, in one size.

Hsiao Ching Kung, brush for detail style painting, in one size.

Hung Tou, brush for fine drawing, in one size.

A set of the above brushes is enough to meet the needs for painting in all sizes and styles.

### **Care of brushes:**

New brushes should be soaked in clear water until the bristles become soft and pliable before they are dipped into the ink or color. After each use, the brush should be rinsed in clear water, dried with a soft tissue or cloth and all the bristles smoothed in one direction. The brush can be hung to dry, placed flat to dry or can be placed with the bristles up in the brush holder. Brushes will last a long time when they are properly cared for.

### **2. Ink**

The ink used in calligraphy is called Sung Yen Mo, made of pine soot obtained from the burning of dried pine wood. The ink used in painting is called Yu Yen Mo, made of lampblack obtained from the burning of vegetable oil, such as tung oil or lacquer oil.

The soot or carbon is mixed with glue, scent and preservatives, then molded and dried into stick or cake form. A pattern, painting or characters are usually molded onto the surface of the stick in relief and later painted over with gold or silver for decoration.

Ink for painting is prepared by rubbing or grinding the ink stick in a small amount of water on the ink stone until a thick, creamy consistency is obtained.

The following are some of the most commonly used kinds of inksticks:

Tieh Chai Weng for Painting and Calligraphy.

Ta Ho Mo for Landscape painting.

Tzu Yü Kuang and Ch'ien Chiu Kuang.

The last one is less expensive and is the beginner's favorite.

It is not advisable to use ready-made ink in bottles for painting. This ink is of poor quality and will become greyish and dull when mixed with water. It may also bleed or fade during the process of mounting the painting, and there may also be a bluish tint

播 盥一亦稱研缸，瓷質，用以研磨顏料。  
 筆 架一有瓷、木、金屬等不同質料，繪畫時擱置毛筆，不會滾動，污及紙面。  
 掛 筆 架一多用竹、木製成，有扁平型及可以轉動之圓形掛筆架。  
 擱 臂一多數用竹木製成，在畫面未乾時，可擱臂其上，繼續作畫。  
 圖 章一鈐於已完成之作品，以昭信守。  
 印 泥一用於鈐印，以色澤鮮明，印文清晰厚滿，不溢印油者為佳。

配 色 表

成份 間 色	基 色	花 青	藤 黃	赭 石	胭 脂	洋 紅	硃 膘	朱 砂	白 粉	黑 墨
深	綠	七	三							
濃	綠	六	四							
嫩	綠	三	七							
芽	綠	二	八							
墨	綠	五	四							一
蒼	綠	四	五	一						
老	紅			四				六		
緋	紅	二			三			五		
桃	紅				五	五				
橘	紅		四				六			
殷	紅				四			六		
粉	紅					四			六	
金	黃		五	三			二			
鵝	黃		八				二			
赭	黃		七	三						
青	蓮	二			四	四				
深	紫	三			二	五				
鐵	色			七						三
醬	色				七					三
檀, 香	色		五	五						
秋 香	色	二	七							一

around the dark ink.

The right amount of freshly ground ink should be made for each painting session. The remaining ink should be washed completely from the ink stone when the painting session is finished. After each painting session, the ink stick should be dried and stored away in its box. This will avoid exposure to extreme heat, dryness or wetness which may cause breakage or chipping. When the ink stick has been used down to a very small size, use thick liquid ink to glue it on to one end of the new stick. In this way, the ink may be used to its last.

Antique ink sticks of over 50 years have lost most of their glue content. These can be appreciated as art objects but should not be used for painting.

### 3. Paper

The best paper to use for Chinese brush painting is called shuan paper. It is made from the Ch'ing T'an or Green Sandlewood from the city of Shuan in Anhui province. Other kinds of paper are made from cotton, mulberry and hemp fibres. They can be divided into the following categories:

- a. rawpaper: very absorbent, suitable for P'o Mo, ink splash painting.
- b. medium absorbent: where the water content of the brush is easy to control, suitable for freestyle paintings. Examples are: Chia Shuan, Yü Pan Shuan, and Ch'ing Shui Shuan, Chu Shui Shuan, all variations of Shuan paper; and also the hemp papers called Pai Ma and Ch'ih Ma.
- c. non-absorbent: this paper is treated with glue, and is the most suitable for detail style painting and for coloring. Examples are: Tou Fu Shuan, Fan Shuan and Hang Chou Shuan.

For the purpose of practise, the following papers are recommended: Ming Chia Shu Hua Yung Chien, paper for painting and calligraphy; Chung Kuo Hua Hua Tzu paper for Chinese painting. Both are made in Taiwan. Also available is the Japanese-made Moon Palace paper. These papers come inrolls of 3 widths: 12 inches, 15 inches, and 18 inches. Paper should be stored in a dry place. The longer it is stored, the better it becomes.

### 4. Ink stones

China's best ink stones come from the Tuan Ch'i and Weng Ch'i Rivers, but they cannot be obtained easily. The following types are more commonly used by artists:

square inkstone with lid, rectangular inkstone with relief decoration, round inkstones diameters of 6 inches, 7 inches, and 8 inches, students' square inkstones of sizes 5½ inches, 4½ inches, and 3½ inches.

In order to maintain a consistantly high quality of ink, the inkstones should be washed after each use so that the ink would be free of residue and impurities.

### 5. Colors

The colors used in brush painting are made from minerals and plant extracts. Occasionally, commercial water colors and poster colors are used. There are only a few basic colors used but a wide range of colors can be produced by combining two or more of the basic colors.

Mineral based colors are:

Shih Ch'ing-mineral blue, or the equivalent of azurite. It comes in 4 shades, with the first shade the darkest and the fourth shade the lightest.

Shih Lū-mineral green, or the equivalent of malachite. It also comes in 4 shades.

Shih Huang-mineral yellow or cadmium yellow.

Chu Shih or umber.

Chu Piao or vermillion.