



第三章 基本技法

Chapter Three Basic Techniques

靜物示範 Still Life Demonstration



夏日鮮果 張哲雄 上海美術館收藏

Fresh Fruits in Summer

Jason Chang

Permanent Collection in Shanghai Art Museum



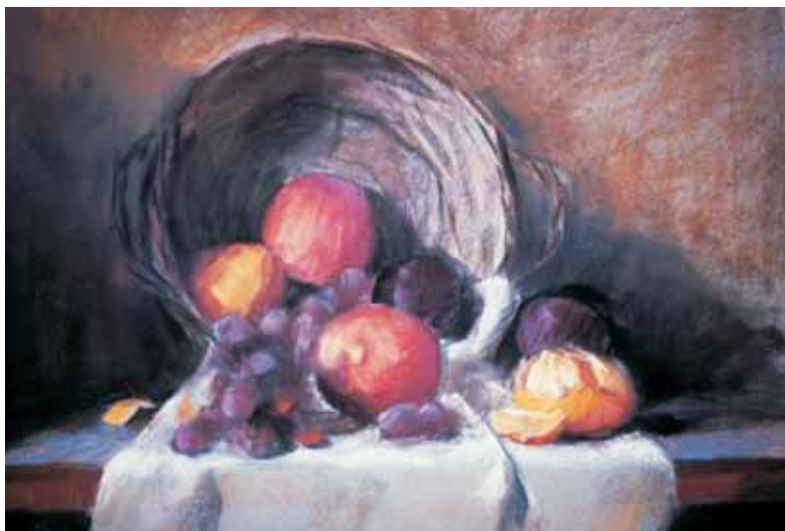
1. 選用淺灰色的Canson畫紙，先以炭筆勾畫出輪廓，並分出概略的明暗。

1. After selecting light gray Canson paper, first use charcoal to sketch the outline, and give forms and shapes of the objects.



2. 使用硬性的Nu-Pastel，先畫底色，大色塊的平塗，不描繪細節。

2. Use Nu-Pastel to cover flat and large areas with broad hatch strokes. In this step, it's not necessary to give details.



3. 先用Nu-Pastel細分光影，及強調其立體感，部分鮮豔的色彩則以Sennelier 粉彩產品混合使用。

3. Working with Nu-Pastel to emphasize its 3-D effect by showing depth of the objects and contrast between light and shadow. Some of the bright colors are blended with Sennelier pastel products.



4. 以軟性的Sennelier做細部的描繪，特別強調明亮的視覺焦點，就是那剝皮的橘子。

4. Use soft Sennelier to draw details. The brightly visual focus is especially emphasized - the peeled orange.



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風 景 示 範 Landscape Demonstration



林間積雪 馬克·斯維亞鐵基（波蘭）

Accumulated Snow in the Forest

Markek Swiatecki

(Poland)



1. 畫家挑選黑色染底的砂紙來作畫。先用藍色的粉彩色條打輪廓，並以不同深淺的藍色系列，略分明暗。

1. The artist chose the black-dyed sand paper for painting. First, use blue pastel stick to draw the outline, and roughly divide light and shadow using blue colors to show contrast.



2. 開始使用不同深淺的灰白色系來描繪白雪。此一步驟是要強調地面高低不平的積雪，和光影的對比，且有遠近、層次分明的效果。

2. In the beginning, use gray-white colors to paint the snow. This step is to emphasize the uneven accumulated snow on the ground, as well as the contrast of light and shadow to show the gradual distance in the painting.



3. 溫暖的冬陽，可消除灰冷的感覺，此一步驟即以紅棕色系來繪塗林間的枝幹，給於畫面有了生趣，但還不做細緻的描述。

3. Warm sunshine can eliminate the gray and cold winter feelings. In this step, paint the trunk and branches in the forest with brown colors to show the liveliness in the picture. However, do not work on the details yet.



4. 畫家善於處理繁雜的樹枝，並以暖色系來點綴亮光。在其筆下，畫中的景物無不栩栩如生、多而不亂，令人佩服其扎實的描繪功夫和觀察入微的眼力。

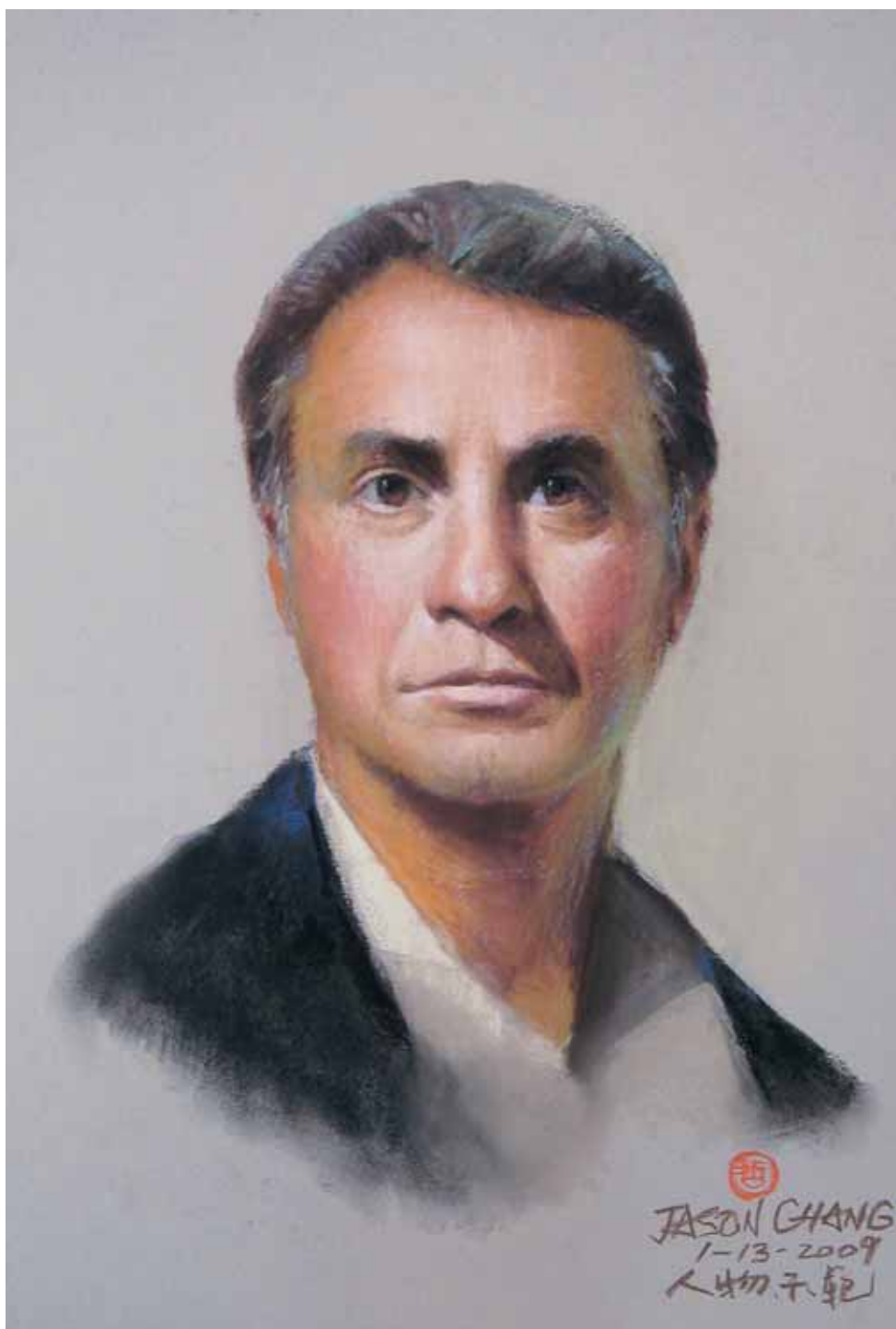
4. The artist is good at working with complicated branches, and uses warm colors to embellish the light. Under his strokes, every detail in the picture is true to life; there are plenty but not in disorder. His skilled techniques and meticulous observation is admired.



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人物示範 Figure Demonstration



法蘭克的頭像 張哲雄

Frank's Head Portrait

Jason Chang



1. 以木炭條來打輪廓。先畫臉形後畫五官，不求精細描繪，但比例要正確，並略以炭條的輕重來分出明暗。

1. Use charcoal to sketch the outline. First sketch the facial outline and then facial features. No details yet, but you should have the correct ratio at this point. And use different pressure on the charcoal to apply strokes to show light and shadow.



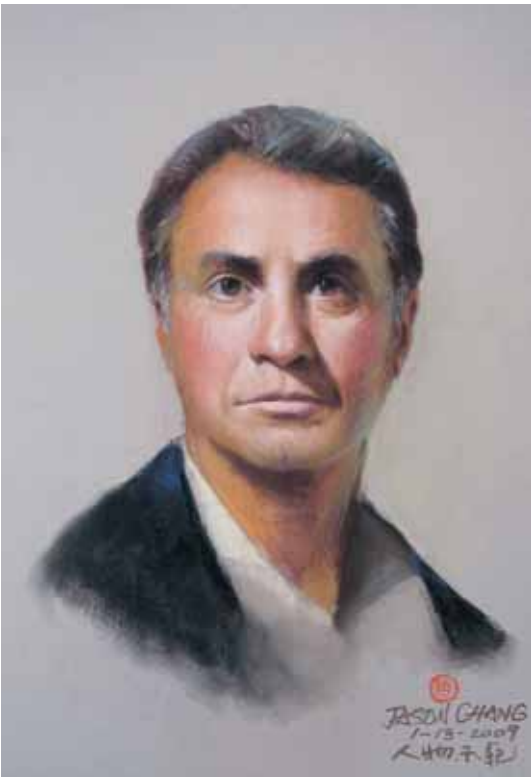
2. 採用硬性粉彩 (Nu-Pastel) 之深棕色條，來描繪陰暗部分，亦即強調其醒目的立體感。

2. Use deep brown hard pastel (Nu-Pastel) stick to draw the darker parts, emphasizing its lively 3D effect.



3. 這個步驟應塗上人物的基本膚色，並兼顧精確的比例，但尚不做細膩的描繪。可用軟性色料（Sennelier及Schmike）與硬性色條同時混合使用。

3. In this step, you should paint the basic skin tone and concurrently work on the exact ratio. However, do not make details yet. Soft pigment (Sennelier and Schmike) and hard stick can be used at same time.



4. 最後的步驟除了調整色彩的層次、明暗外，同時還要修飾邊線，注意整體的調和與立體感。更重要的需捕捉到模特兒的神態、個性與氣質。

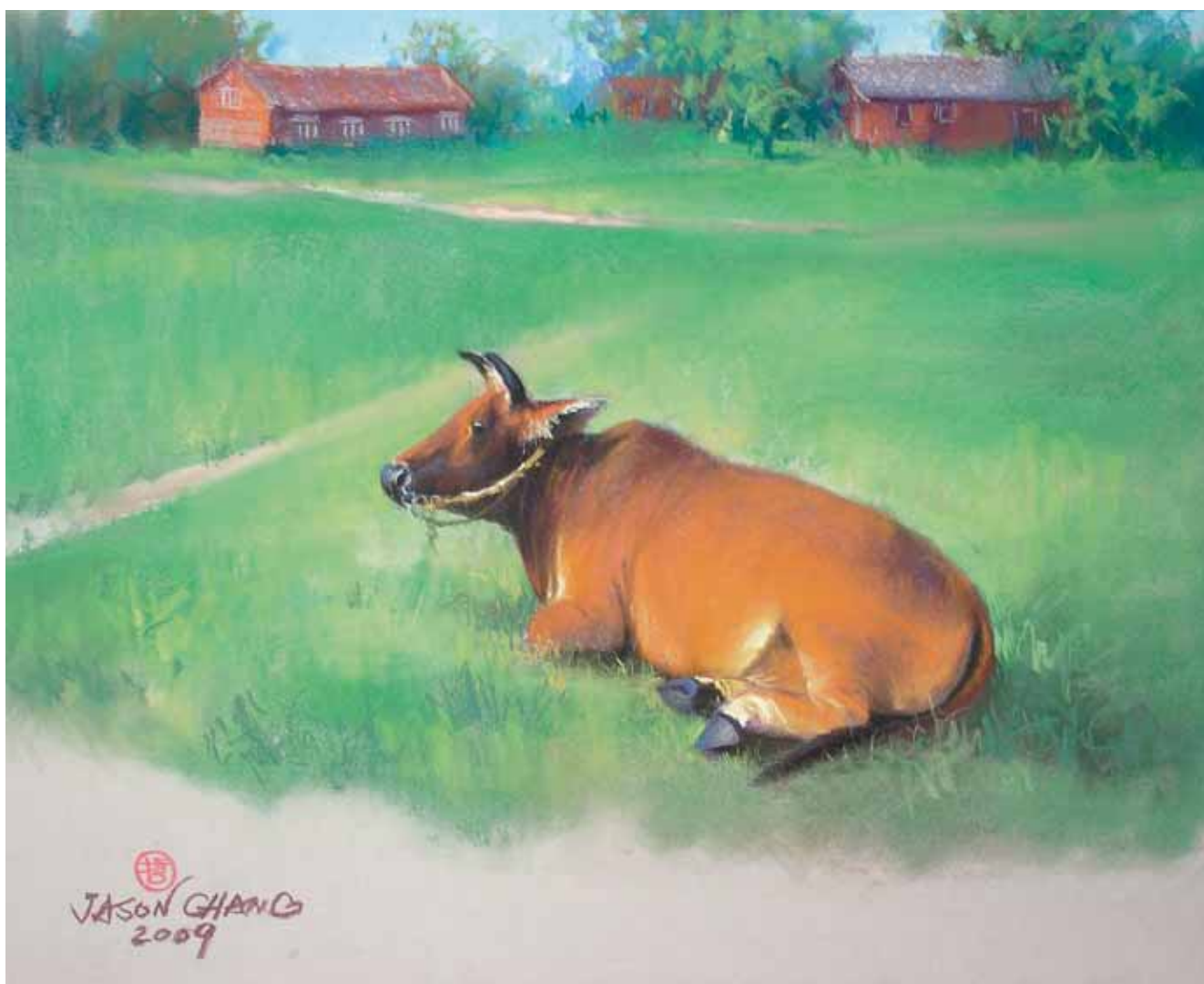
4. In last step, in addition to adjusting the graduation in color, light and shade, must polish the edge and note the harmony and 3D feeling. The most important thing is to catch the characteristics, personality, and temperament of the model.



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動物示範 Animal Demonstration



臥姿的黃牛 張哲雄

An Ox with Prone Position

Jason Chang



1. 此畫係應聖若望大學亞洲研究所所長兼教授李又寧博士，邀請筆者參與籌劃牛年畫展所作。作畫的第一步驟，是先以軟性的木炭條來打草稿。主題是躺臥在草坪上的黃牛，所以打輪廓時色調較為深濃，遠處的樹林、房舍、僅做輕淡描寫。

1. The painting was done by the author and was invited by Dr. Bernadette Li, Director and Professor of Asia Studies of St. John's University to participate in preparing for Year of the Ox Chinese New Year Exhibition. The first step is using soft charcoal to sketch. The subject is an ox with prone position in the lawn, so drawing the outline should use darker color, but lighter color for the trees and houses afar.



2. 先由天空開始著色，接著為牛隻及房舍塗上第一層底色，然後草地、遠樹也塗蓋基本的綠色。在這個步驟，是用硬性的色料（Nu-Pastel）來塗繪。

2. First, color the sky, and then paint the ground, ox and houses in first layer. Then paint the basic green on the lawn and trees afar. In this step, use hard pastel (Nu-Pastel) to paint.



3. 此步驟需以色彩的濃淡來加強光影的對比，即陽光由左邊照射過來，房舍及黃牛的右下方便產生陰影，此時選用的色料是軟性（Sennelier及Schmicke）、硬性混合使用，分出明暗即可。

3. In this step, you need to use dense or light colors to strengthen the contrast of light and shadows. The sun light beams from the left and cause houses and ox to produce shadow. Mix soft and hard pastel (Sennelier and Schmicke) to divide light and shadow.



4. 此畫的視覺焦點是在這隻臥姿的黃牛，因之應以軟性鮮麗的橘黃、紅棕色系來繪塗，另牛頭背後的草地，也應以較為鮮綠的色彩來表現，以此彰顯牛頭的重要性。遠處的房舍、樹林則宜簡化。此圖的下端部分，故意留白不上色，也算是一點創意。

4. This visual focus of this painting is the ox with prone position. Therefore, you should use soft and bright orange/yellow/brown colors to paint. As for the lawn behind of the ox's head, you should use bright green in order to express the importance of the ox's head. The houses and trees afar should be simplified. The bottom of this painting is left intentionally blank to show some originality.