

鄭玉禧油畫

2022

Yosea Cheng

Oil Painting Collection

文·圖 / 鄭玉禧

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《鄭玉禧油畫 2022》

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The 2022 Oil Painting Collection of Yosea Cheng

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畫家簡介

鄭玉禧是台灣畫家、詩人及作家。一九五八年生於台灣，曾任會計、程式設計、高考法院通譯日文組及格。油畫作品曾在台灣、香港及澳洲雪梨展出。二〇二〇年，油畫《芳草迷樓》由李碧圓修女複製，陳列在梵諦岡的修道院內，無上光榮，此畫也曾榮登 YAHOO 精選。綜觀其繪畫上的成就與文學上的造詣，並駕齊驅，皆令人嘖嘖稱奇，是當代詩畫雙全，難得的一位才女。著有《鄭玉禧油畫 2022 年》、《鄭玉禧新詩》及《奇文弄畫》三本書，皆是一時之選。

About Yosea Cheng

Born in 1958 in Taiwan, Yosea Cheng is a Taiwanese painter, poet, and writer. She has worked as an accountant, programmer, and Mandarin-Japanese court interpreter. Her oil paintings have been exhibited in Taiwan, Hong Kong, and Sydney, Australia. In 2020, *Buildings Lost in Grassland* (芳草迷樓) was reproduced by Sr. Andrina Lee and displayed in St. Helena Convent, Vatican. The painting was also featured on the search engine Yahoo. Her remarkable achievements in painting and writing make her an unforgettable figure in contemporary art. Her publications include *The 2022 Oil Painting Collection by Yosea Cheng* (鄭玉禧油畫 2022), *Contemporary Poems by Yosea Cheng* (鄭玉禧新詩), and *Writings and Paintings* (奇文弄畫).

內容簡介

《鄭玉禧油畫 2022 年》是一本印象畫派風格的油畫專輯，收錄鄭玉禧於 2022 年間的油畫作品共 66 幅。由畫家親自詮釋作品的內涵，並公開創作技巧，傳授構圖、佈色等實作的經驗。深入淺出，讓觀賞者更容易鑑賞畫作，也是自學或臨摹的管道之一。對繪畫貢獻良多，是不可多得的好書。

About the Collection

The 2022 Oil Painting Collection of Yosea Cheng follows Impressionism and includes 66 oil paintings all created in 2022. The text is written by the artist herself to shed light on the meanings and to share her creative techniques and tips for composition and color scheme. With these easy-to-understand descriptions, the paintings become more approachable. This book should make a helpful art appreciation guide and self-learning material.

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01

採山橘

Picking Hillside Oranges

(30F)



黃澄澄的橘子掛在樹上，長在山上，山並不高，淺山的土質較鬆，石頭的輪廓線淡淡的，沒有較硬的暗色。

長辮子的女人站在山坡摘橘，陽光從右前方照過來，身後咖啡色的投影印在山石上。女人身穿粉色洋裝，洋裝暗面用色粒以點描方式完成，洋裝受光面映著橘子的環境色，還有葉子一點投影，色彩豐富，讓女人成為焦點。

山下的女人是配角，提著籃子也在摘橘，位置較遠，所以身後留下較遠的藍色投影。雖處於大片樹影中，樹隙還是會灑下亮光，投射在紫色的洋裝上。

要注意的是兩個女人位置不同，一高一低。高處的女人是仰視，看不到肩膀，只見膨膨袖，因胸較高可以看到底部。低處的女人可以看到肩膀和胸部，然而胸部看起來會比較下垂。

Yellowish oranges are hanging in the trees on a hill. The hill is not high. The soil is quite soft. Stones are colored in gentle dark colors with subtle outlines.

On the slope, a woman with a long braid is picking oranges. Her brown shadow is cast on the rocks because the sunlight shines from the right front. As for her pink dress, its dark side is painted with dots of colors in a pointillism style, while the bright side reflects the ambient color of the oranges. Some shadows of the leaves are also cast on the dress. Surrounded by these rich colors, the woman catches the viewer's eye.

At the foot of the hill, a woman with a basket is also picking oranges. She is a little distanced, so her bluish shadow extends farther. She is staying under the tree, but beams of sunshine still penetrate through the trees and brighten up her purple dress.

You may notice the woman in pink is positioned higher than the other woman. The former is seen from an upward perspective, so her shoulders are not shown but her puffy sleeves are. Her breasts are more pointed, so there are shadows underneath. The other woman is positioned lower, so her shoulders and breasts can be seen, but her breasts look a bit saggy.

02

採橘貴婦與雇工

A Lady and a Laborer Picking Oranges

(30F)



上流高尚的貴婦與低層勞碌的雇工相較，兩者成為對比。貴婦神情優雅，一面摘著橘子，一面欣賞結實纍纍的美感。反觀雇工，用力提著沉甸甸的籃子，看似提不動的樣子，非常賣力，奔波的背影令人不捨。

光從右前方照過來，最前的樹幹和橘子受光最強，橘子也最大。貴婦站在第二棵橘樹的後面，摘橘的手在葉子底下會較暗。樹下滿滿陰影，禮服除了有點投影，同時也映著橘子和葉子的環境色。

雇工較遠，橘子看起來愈遠愈小，貴婦和雇工的投影都會投射在左後方，與樹影重疊，合而為一。

This painting makes a contrast between an upper-class lady and a lower-class laborer. While picking oranges, the elegant lady is enjoying the beauty of the fruits hanging in clusters. On the contrary, the laborer is carrying an almost unbearable basket. This toilsome task and his hard-working figure arouse pity.

The sun comes from the right front. The tree trunk that is closest to the front catches the most sunlight and bears the largest oranges. The lady is standing behind the second tree. Her hand under the leaves looks darker. Overshadowed by the trees, her gown reflects shadows of the leaves and oranges as well as some ambient colors.

The laborer is in the distance. As the scene extends farther and farther, the oranges look smaller and smaller. Both the shadows of the lady and the laborer fall towards the left rear side and blend with the tree shadows.

03

陪伴盪鞦韆的女人
The Woman by the Swing
(30F)



景物的種類實在太多，有船、小孩、鞦韆、草木、石壁和沙丘，我想用咖啡色系來畫，畫面才不會太花。除了女人藍色衣服呼應天空之外，其它景物都帶點咖啡色。

陽光從右前方照過來，船的左邊會留下投影。雖然綠樹是帶咖啡色，前伸枝受光，葉子黃森森的，正在閃閃發亮。我又用灰綠勾勒石頭的輪廓線，可與樹連成曲線，帶動畫面。

焦點女人在曲線上，身穿藍色洋裝，坐在帶黃的石壁很出色，手拿紅筆及紅皮書和藍色洋裝互為補色更加醒目。

石壁的畫法，先勾勒石頭的輪廓線，再塗上石頭固有的顏色，深凹處加暗，而突出的石塊則加亮，再用劃刀刮出紋路即可。

This rich scene features a boat, a child, a swing, a grassland, a dune, and a few rocks. They are all painted brown to avoid taking the attention away. Only the woman's dress and the sky are blue. All other things carry a brown tone.

The sun comes from the right front, so the boat shadows are on the left. The green tree is brownish, but its forward-extending branches catch some sunlight and have yellowish leaves shining brightly. The rocks are outlined in gray-green and together with the tree, they form a curve that brings the scene to life.

The woman that serves as the focus is located on the curve. Her blue dress becomes even more eye-catching against the yellowish rocks. Furthermore, her pen and book are in the complementary color of her blue dress. The redness pops up.

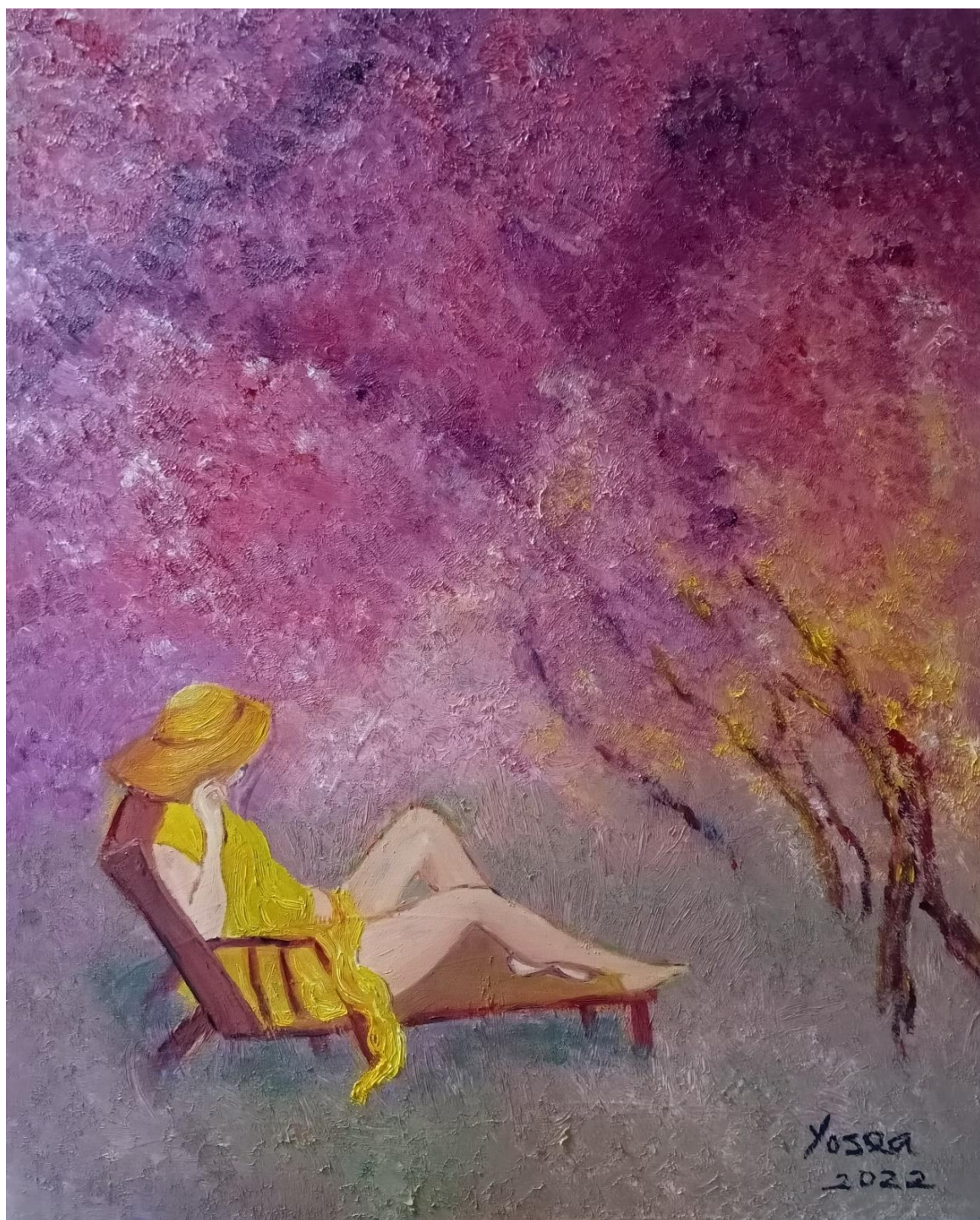
To paint the rocks, draw the outlines first and paint the rocks with natural shades. Then darken the dark parts and highlight the bright parts. Lastly, use a palette knife to create a rough texture.

04

在花棚下沐光

Sunbathing under a Flower Trellis

(30F)



紫色花棚密密麻麻，擋住炙熱的太陽，強光晒不進來，和煦的光線更顯舒適浪漫，花棚下有位女子正在沐光。

整個畫面是由紫紅色構成，我把綠色草地也調成帶紫的灰綠，才不會感到突兀，影響諧和的調子。陽光從右前方照過來，只在花棚的樹幹上有明顯光感，草地則籠罩在花棚的投影下，涼涼的感覺。

花棚高高掛著，草地陰陰的不會太暗，除了躺椅的陰影，沒有明顯的光影。躺椅上的女人穿著鎊黃色洋裝，與紫紅色花棚近乎互補，在灰綠草地濁色的襯托下，格外鮮豔醒目。

The dense purple flowers on a trellis filter away the scorching sunshine. Only some warm sun rays come through, creating a cozy and romantic atmosphere. Under the trellis, a woman is basking in the sun.

The whole scene is mainly in fuchsia. To preserve this harmony, the lawn is painted gray-green. Since the sun shines from the right front, only the tree trunks by the trellis are distinctly illuminated. The grass is covered in the trellis shadow, which adds a sense of coolness to the scene.

The trellis is high, so the overshadowed grass is not very dark. Besides the shadows of the recliner, there is no stark contrast of value. The woman on the recliner is wearing a cadmium yellow dress, which is almost a complementary color to the fuchsia trellis. With the gray-green grass as a foil, the woman particularly catches the eye.

05

小木屋的繡球花

Hydrangeas by a Wooden Cabin

(25F)



繡球花讓畫面帶來震撼，是受光與陰影對比，一種對比的美感。

描繪陰影下的繡球花會用到藍色，藍色讓花木有著涼涼的感覺。陰影下的樹及葉片雖然沒有受光，仍然可以用淡色反光來勾勒線條，呈現立體感，色彩也有了變化，不至呆板。

遠處的花使用藍色也非常重要，它可以把花推遠。雖然沒有立體感，但有受光的色彩，花、葉遠比陰影下亮麗。

以透視來說，前景的葉隙看得到躲藏葉下的花，看起來碎碎暗暗的。然而在遠處則看不到葉隙，只能見到冒出頭的花，所以看起來花好像齊集在一起，葉子顯得稀疏。

焦點在綠草周邊的花，淡洋紅的花與綠草互補格外亮麗。

The main visual impact of this painting comes from the differences between the illuminated and shadowed sides of the hydrangeas. Such a contrast creates an impact.

Blue is used to paint the shadowed hydrangeas and add a sense of coolness. Although the trees and leaves are under shadows, lighter colors can still be used to highlight the outline. This can create a three-dimensional effect and diversify the color scheme.

For the flowers in the distance, blue is crucial to pushing them farther into the background. Although the three-dimensional effect is not as obvious as in the foreground, these flowers and leaves all have illuminated colors and thus more attractive than those under the shadows.

In terms of linear and aerial perspective, the darker and fragmented flowers under the leaves can be seen in the foreground. However, in the background, gaps between the leaves are indistinct, so only prominent flowers are visible. This makes the hydrangeas look dense, while the leaves seem sparse.

The focal point is the flowers around the green glade. Since light magenta and green are complementary colors, the flowers and grass look particularly appealing.

06

黃昏的戀人
Lovers at Dusk
(25F)



夕陽下，大地蒙上一層餘暉，黃澄澄的，即便穿的是黑色衣服，衣服邊緣也會帶有紅絲，這就是太陽的渲染力。有對戀人沉醉在黃昏裡，留下儷人美麗的身影。

夕陽下，大地的色階由黃、橙到紫紅，所謂暗並不是指黑色，暗紅或暗紫就夠暗。為了讓色階更廣，把草地調上一點灰綠，我在岸邊畫上一間灰白的房子及倒影，給大地一點亮度，不致於一片昏暗。

夕陽從後方照過來，遠景雜草的梢頭會有受光亮彩。前景的林木則是背光，暗部用紅色或紫紅色來畫，樹梢受光則用橙色或黃色來描，這樣就有背光的氣氛。

人物不需畫得立體，用灰調描繪，身上邊緣要帶點紅色、橙色或黃色的絲線，而情侶身後也要有背光的投影。

Under the sunset, the land is basking in a yellowish glow. Even if people wear black clothes, some red highlights will still appear on the edges of their clothes. This is the coloring magic of the sun. A couple is fascinated by the evening glow. Their beautiful figures also complement this spectacular view.

The land colors at dusk range from yellow and orange to magenta. To illustrate the darkness, we can use dark red or dark purple instead of black. To diversify the color scheme, some gray tones are added to the grass. On the riverside stands a grayish-white house. Its presence and reflection brighten up the dark landscape.

Sunlight comes from behind, so the grass in the distance catches some light on its top. The trees in the foreground are on the shadowed side. Their dark parts are painted red or magenta and the illuminated branches are marked with orange or yellow. This way, the backlit scene is adequately captured.

No need to depict the two lovers in detail. Just paint them gray and put thin marks of red, orange, or yellow on the edges. Behind them, there should also be some shadows.

07

用力摘橘的女人

A Lady Trying Hard to Pick Oranges

(30F)



山上雜草遍地，林木參天，遠處的樹幹碧藍如黛。山下還有兩棵橘樹，樹幹的紋路看起來很粗，是老橘樹。

山下的路很平，石片薄薄的，顏色與駁坎相同，連成曲線，帶動畫面到摘橘的女人。陽光從右前方照過來，橘樹左後方留下投影。前樹受光較強，後樹較遠，樹幹帶藍。順著樹幹而上，與葉子形成綠色曲線，圍繞著焦點人物摘橘的女人。

女人站在橘樹後面用力摘橘，衣服上有投影也映著一點綠葉的環境色。視點在女人這裡，所以周邊的橘子最大，往兩旁的橘子愈遠愈小。

橘子由大到小，外層大、裡層小的差異，很有景深。有些橘子掩映在葉子裡，看起來碎碎暗暗的。

On a grassy hill, tall trees stretch to the sky, and the trunks become bluer and darker into the distance. At the foot of the hill stand two orange trees. Their rough trunks suggest their age.

The trail is flat. The thin stone plates share the color of the riprap, guiding the viewer's focus to the woman who is picking oranges. Sunlight comes from the right front and cast shadows towards the left rear side of the orange trees. The tree in the front catches more light, so the tree in the distance is blueish. Over the tree trunks, the leaves form a green curve that encloses the focus of this painting, namely the woman picking oranges.

The woman is standing behind the trees, trying hard to pick the fruit. Her clothes reflect some ambient color of the green leaves. The focal point is on the woman, so the oranges around her appear the largest and those on the sides become smaller and smaller into the distance.

To better create a sense of depth, the oranges on the outside should look bigger than those on the inside. Some oranges are hidden behind the leaves, so they appear dark and incomplete.

08

捧橘的紗裙

Carrying Oranges with their Gauze Dresses

(30F)



橘樹歪歪斜斜，傾向左邊，如果右山的顏色太淡，重量不夠，感覺就會壓不住。如果山的顏色太暗，畫面又會流於呆滯。

樹上長滿橘子，因為是遠景，所以除了幾顆較亮較大的橘子之外，橘子都呈現灰紅。橘子的彩度和大小，依序是籃子裡的彩度最高，橘子最大；藍衣裡的橘子次之；紫衣裡的橘子第三。把遠近關係弄好，景深就會出來。

兩個女人一前一後，彩度也有差別，藍衣女是受光，裙子與橘子又互為補色，是畫面的焦點，她的投影則掉入看不見的山崖。山的背面是大片投影，紫衣女站在樹的陰影下，身後左方留下她的投影。

The crooked orange trees tilt towards the left. For better balance, the hill on the right needs to be dark enough. However, if the hill is too dark, the painting may look dull.

In the distanced scene, oranges are hanging all over the trees and are colored grayish-red. Only a few look brighter and larger. In terms of chromatic intensity and size, the oranges in the basket come in first and are subsequently followed by those in the basket, those in the blue dress, and those in the purple dress. To create a sense of depth, it's essential to arrange the objects according to their distance from the viewer.

The two women are painted in different positions and with varied chromatic intensity. The woman in blue catches more light, and her dress color complements the oranges, which naturally makes her the focus of the painting. Her shadow fades into the unseen cliff. The back of the mountain is covered in shadows. The woman in purple stands in the tree shade. Her shadows are cast towards the left rear.

09

等待穿好襪子的男人

Waiting for the Man to Pull up His Sock

(25F)



在原野散步的情侶悠悠哉哉，好生羨慕，忽然男人的襪子滑了下去，有點尷尬。女人耐心等待穿好襪子的男人，情深意濃。

整個山景是綠色的諧調彩色，男人身穿土黃衣服與草是近似色，不會突兀。我把雜木的葉子加藍，與山同色連成藍灰曲線，包圍著撐傘的女人。女人紅橙的傘與藍灰互為補色，淡橙的洋裝與背景明暗對比，更加突出，成為焦點。

草地的畫法，用大筆畫草，再畫雜木的葉片，葉子由大到小，愈遠愈小也愈灰，畫好再加梗子、加光感。右方的梗子較多，目的是用來平衡左右的重量。

另要注意，傘的亮度裡外不同，而女人撐傘的手在傘下會較暗。男人左手穿襪也會較暗。

Two carefree lovers are strolling on the field, looking quite enviable. Suddenly, the man's sock slips down to his ankle. He feels a bit embarrassed, but the woman patiently waits for him to pull up the sock, which shows her deep love.

This mountain view is colored in various but harmonious shades of green. The man's earthly yellow clothes carry a tone similar to the grass, so they look natural. The shrub leaves are bluish to connect with the mountains and form a gray-blue curve that surrounds the woman holding an umbrella. The red-orange umbrella and the gray-blue landscape complement each other. The light-orange dress contrasts with the dark background, making it more prominent and the focus of attention.

To depict the field, use a big brush to paint the grass first, and then paint the shrub leaves. As the leaves grow farther into the distance, they should be smaller and grayer. Next, add the stalks and highlights. I added more stalks on the right side to create a better balance.

Remember, there are value differences between the inside and outside of the umbrella canopy. The woman's hand under the umbrella should be darker. The man's left hand used for pulling up the sock should be darker as well.

10

泉聲伴讀

Reading by a Splashing Fountain

(25F)



畫面燦爛奪目，黃色的天空和紫色的薰衣草互為補色，而女人的紅橙洋裝和藍色樹幹也是互為補色，兩者交相競秀，相當鮮豔。

當然焦點還是會停在女人身上，這裡除了有紫色的曲線帶動，女人周邊還有林木、飛瀑，描繪得相當細膩。

飛瀑的畫法，先用深色畫石頭並留白，石頭受光加亮。等乾後，留白處再用多種灰調畫水，才不會一片死白，水瀑最亮的地方再用全白來畫，最後用扇形筆刷開，水瀑即完成。

尚須注意對立的兩山不能等高，流水處也要映著一點紅橙洋裝和黃色天空的環境色。

In this bright and impressive scene, the yellow sky and purple lavender, as well as the red-orange dress and blue tree trunk, are both in complementary color pairs. These elements serve as perfect foils for each other, so the scene is very eye-catching.

Of course, the focus should still be on the woman. Around her lies a purple curve that brings the scene to life. There are also trees and a waterfall. Everything is depicted in detail.

To paint the waterfall, paint the stone with a dark color first but leave some blank space, and then mark the highlighted parts. After the paint dries, create the water flow by filling the blank space with a variety of gray colors. Only paint the brightest part with pure white. This can avoid presenting a dead white scene. Finally, use a fan brush to gently brush over the paint. Then the waterfall is finished.

It is important to place the two opposing hills at different heights. The flowing water should also reflect some ambient color of the red-orange dress and yellow sky.

11

繡球花的湖
Hydrangea Lake
(25F)



港灣的繡球花由前景延伸到遠方，俯視繡球花，在綠葉的襯托下，凹入的紫色花朵像沉下去的花，突出的粉色花朵像浮上來的花，高高低低，譜出花的節奏，曼妙姿態令人著迷。

繡球花的曲線繞過湖邊，也繞過遠方的水榭，樓台倒映在水中，如夢似幻，有隻紅色小船划上倒影之中，在藍色湖水的圍繞下，色彩對比，成為焦點。

水中倒影的畫法，只要把樓台的線條彎曲，並在遠水的地方用水線模糊景物，倒影的樣子就完成。

繡球花的畫法，先畫花的底色，再畫葉子，等乾後，畫凹入紫色花朵，表示底層的繡球花，再畫突出的粉色花朵。近處的花大，遠處的花小也比較灰，這樣花的部份就完成。

In the harbor, hydrangeas grow from the foreground into the distance. Under the top-down perspective, the sunken purple flowers seem hiding in the green leaves, while the prominent pink flowers seem floating. These high and low positions create a soundless but fascinating rhythm.

The hydrangea curve encloses the lake and the distanced buildings by the water. On the lake's surface, the reflection of the buildings looks dreamy, while a red boat splits through the reflection. Surrounded by the blue lake, the contrasting red color pops up as the focus of attention.

To paint the reflection, just bend the outline of the buildings and blur the scene in the farther area with wave lines. Then the reflection is completed.

For the hydrangeas, paint the base color of the flowers first and then the leaves. After the paint dries, add some sunken purple flowers to represent the lower layer of hydrangeas, and then illustrate the prominent pink flowers. The flowers in the foreground should appear larger, while those in the farther part should look smaller and grayer. Then the flowers are completed.

12

坐在紫藤花下穿鞋

Putting on Her Shoes under Wisteria

(25F)



紫藤帶花的垂枝，細細長長的，像滿窗簾幔。掀開花的簾子，又見另一層帳幕，像走入迷宮，花叢層層疊疊，不知身在何處？

女人坐在紫藤樹頭，陽光從右前方照過來，在垂花掩映下，雖然女人背後的衣服會較暗，然鎊黃色的洋裝與紫藤花互為補色，相當醒目，成為焦點。又女人臉頰受光，腮紅鮮明，看起來楚楚動人。

紫藤花叢密密麻麻，畫法由暗到亮，象徵由裡到外，才有景深。垂花的穿插方式有種立體感，左右交叉、裡外交叉。垂枝有亮、有暗，同時也有光感。

Thin and long vines are draping down, just like a multi-layer curtain. If you open one layer, another layer appears. You feel like walking into a maze when passing through the flowers, not knowing where you are.

A woman is sitting on the wisteria tree root. Sunlight shines from the right front. Under the hanging flowers, the yellow dress looks darker on the woman's back, but its color complements the wisteria flowers, drawing the viewer's attention to the woman. Besides, the woman's cheeks are illuminated and colored with bright blushes, looking tender and attractive.

The dense wisteria bushes are painted from the dark to the bright parts to create a sense of depth. The way the flowers overlap looks three-dimensional, with some crisscrossing and some protruding. The dangling vines are partly illuminated and partly shadowed, showing natural value differences.

13

聽泉

Listening to a Creek

(25F)



溪澗盈溢，丘壑上座落數塊穩穩的磐石，兩位女人在石塊上休息，看流水映著天空的黃色，或聽飛泉澎湃，劃破山中的寧靜。

陽光從右前方照過來，樹後留下一些投影，後方的女人在林蔭下乘涼，悠然斜躺，自自在在。前方的女人受光較強，身上也有樹的投影，藍色的洋裝與帶黃的石塊色彩對比，相當醒目，成為焦點。遠景房子的前樹也受光，投影會留在牆壁上。

最難畫的是起伏的流水，先畫石頭並留白，用最深的顏色畫石頭底部及浸水的地方。再用數種明亮的色彩畫受光，石頭的部份即完成。

等乾後，留白處再用多種灰調畫水，才不會一片死白，水瀑最亮的地方再用全白來畫，最後用扇形筆刷開，水瀑即完成。

A creek flows. A few rocks are scattered around the valley. Two women rest on the rocks, watch the yellow sky reflections on the flowing water, and listen to the burbling creek among the silence in the mountains.

Sunlight shines from the right front and casts some shadows behind the trees. The woman behind is relaxing in the tree shade and reclining at ease. The woman in the front is more exposed to light and has some tree shadows on her body. Her blue dress contrasts with the yellowish rocks, making her the focus of attention. In the distance, the trees in front of the house are also exposed to light. Their shadows are cast on the walls.

Painting the undulating water is the most difficult part. First, paint the rocks and leave some blank space. Next, use the darkest color to depict the bottom of the rocks and the water-soaked areas. Then use several bright colors to paint the illuminated parts. This way, the rocks are finished.

After the paint dries, fill the blank space with various kinds of gray. Only paint the brightest parts with pure white to avoid resulting in a dead white waterfall. Finally, use a fan brush to brush over the paint. Then the waterfall is finished.

14

呼唤
Calling
(25F)



遙遙相望的一對母女，母親呼喚女兒回來，聲音響徹雲霄，她並沒奔向母親，只是轉身看著，似乎意猶未盡。看山頂就近在咫尺，山也在呼喚她，遊賞的興致勃勃。雖然主題只在呼喚少女，卻很切題，

少女身穿黃色洋裝與紫色的薰衣草互為補色，明暗也對比，相當醒目，成為焦點。而前景的母親身上雖有光影，與背景的色彩、明暗度不夠對比，只是配角。

以構圖來說，山要有起伏。天空與花田的分割不能一半一半，花田左右的分割也是不能一半一半。

光從右前方照過來，視點在母親這裡，能看到右側花的背面及陰影。而左側只能看到花的受光面，看不到背面及陰影，所以花田右暗左亮。

Standing quite far away, the mother raises her resounding voice through the air to call her daughter back. The daughter does not run to her mother but turns around and stares as if she wants to linger more. The mountain summit is only a few steps away. She feels the calling from the mountain. She desires to take a trip there. Although the main theme of this painting is the daughter being called by her mother, the calling from the mountain also makes a relevant interpretation.

The girl's yellow dress and the purple lavender carry complementary colors and contrasting values, making her the focus of attention. In the foreground, there are also lightened and shadowed colors on the mother, but they do not sharply contrast with those in the background, so the mother only serves as a supporting figure.

In terms of composition, the mountains should have ups and downs. The sky and the flower field should not divide the full frame into two equal parts. The flower field should not be divided right in the middle either.

Sunlight shines from the right front. The focal point is the mother. On the right side, we can see the back of the flowers and their shadows. On the left side, only the illuminated sides of the flowers are visible, but not the back and shadows. Overall, the flower field is dark on the right and bright on the left.

15

藍花楹樹林
Jacaranda Trees
(25F)



站在山坡，極目向右望去，遠遠就看到兩棵藍花楸，盛開的花樹因離視點較遠，色彩較藍，看起來有些模糊。也因開在山下，能見到花樹的頂端。

山上遍植花樹，林木交錯，枝桠上開滿藍花楸，我把最前面的樹往前拉，只畫粗大的樹幹，畫面的透視會拉更遠。陽光從右前方照過來，房舍雖然掩入花叢，但有明顯光感，與天空相襯，藍天紅瓦互為補色，成為焦點。

前景的樹幹比遠景粗，樹幹和花的色彩也較鮮豔。外側的樹幹比內側粗，樹幹和花的色彩也較鮮豔，把景推遠才有景深。

林內有大片投影，也有點點亮光，那是陽光從樹隙灑下的光芒，讓焦點處充滿色彩。

If you stand on the hillside and look to the right, two jacaranda trees will come in sight. The blooming trees are far away from the focal point and a little blueish, so they look blurry. Moreover, because the trees are located at the foot of the hill, you can see the tree tops.

On the hill, the jacaranda trees are planted everywhere, with intertwining branches covered in flowers. I place the trees close to the forefront and only paint the thick trunks to enhance the sense of depth. Sunlight shines from the right front. The houses are hidden behind the flowers but obviously illuminated. The red roofs and the blue sky complement each other, guiding the viewer's focus to the houses.

In the foreground, the tree trunks are thicker and more vivid in color than those in the background. Similarly, the tree trunks on the outside are thicker and more vivid in color than those on the inside. This way, the sense of depth is enhanced.

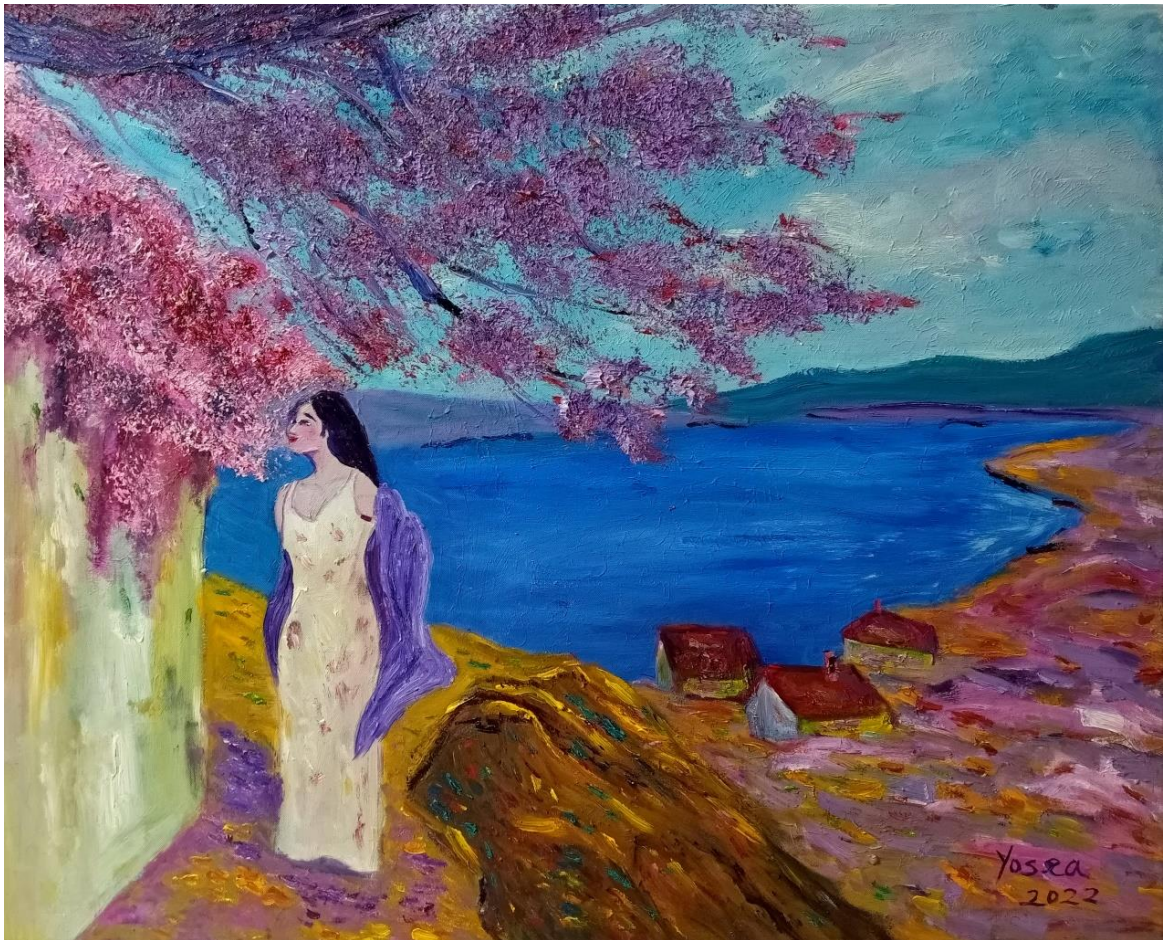
Between the trees, the ground is covered in shadows but some sunlight still sprinkles through the tree gaps, making the focal point rich in color.

16

路過飄香的花樹

Passing by Fragrant Flowering Trees

(25F)



山崖上有戶人家，獨門獨院。雖然重門深鎖，圍牆上卻竄出粉色的花，亮灼灼的，燦爛奪目，透露出庭院的風光。崖上另有一棵高樹，枝桠橫過三分之二的畫面，彰顯其大。只能看到花樹的底部，以及滿地落花和陰影。

陽光從右前方照過來，牆上花影搖晃，明暗對比。粉色的花正在飄香，路過的女人被它吸引，目不轉睛看著花，聞著芳菲，心情相當愉悅。

女人身上受光，身後留下投影，白色的洋裝印著高樹的投影，以及花的環境色，斑斕瑰麗，略帶色彩。

至於山谷的景緻都是遠景，以繽紛的色塊描繪就好。

Up on the hill, there is a lonely house. While the doors are deadlocked, some pink flowers extend beyond the walls, bright and dazzling, hinting at a pretty courtyard. Another tall tree is on the cliff. Its branches stretch across two-thirds of the scene, indicating its huge size. We can only see the lower part of the flowering tree and the fallen petals and shadows on the ground.

Sunlight shines from the right front. Shadows of the flowers sway on the wall and create a value contrast. The pink flowers give off a pleasant scent and fascinate the woman passing by. She stares at the flowers and breathes in the fragrance. Joy fills her heart.

The woman is exposed to light, so shadows are cast behind her. Her white dress reflects the shadows of the tall trees and the ambient color of the flowers, looking beautiful and slightly colorful.

The valley behind is a distant scene. Just depict it with various color blocks.

17

山裡的花樹

A Flowering Tree in the Mountains

(25F)



天空金色輝煌。橙灰的雲劃過天際，光彩奪目，與藍色的天空互為補色。天色既鮮豔又躍動，拿它來當背景，紫色的花樹很難在鮮豔的背景中勝出。

我加強花樹的輪廓線和投影，讓花樹更有立體感。兩座土黃的草地和橙灰的雲連成曲線，帶動視線，圍繞在焦點的花樹。花樹的地上還有紫紅色的投影及黃綠色的受光，兩者色彩對比，相當醒目。

右邊草坡的畫法，先畫出山的線條，再依亮面與暗面分別上色，最後再用鍋刷刷開成草坡。

In the glorious sky, dazzling gray-orange clouds are spreading across and complementary to the blue. With such a radiant and vibrant background, it may be challenging to make the purple flowering trees stand out.

To better create the three-dimensional effect, I enhance the outline and shadows of the trees. The two earthy yellow fields and the gray-orange clouds together form a curve, guiding the viewer's eye to the flowering tree, namely the focus of attention. The tree shadow in fuchsia is cast on the ground and the illuminated parts are in yellow-green. The contrasting colors are eye-catching.

To paint the grassy slope on the right, draw the lines of the mountain first, and then paint the bright and dark sides. Later, use a pot brush to create the grass texture.

18

石坡上的情侶
A Couple on a Rock Slope
(25F)



石坡上的儷人各據一方，男人懶懶的靠在樹幹，躲在陰影處，自我放鬆。女人坐在草坡上，沉浸在陽光，享受沐光的溫暖，各取所需。山坡漸漸斜下，坡度有起有伏，房子沿路而築，也是起伏不一。

石坡上有兩棵樹，陽光從右前方照過來，坡上有樹的投影，只因前景有大片投影，前樹籠罩其中較暗。後樹受光，枝幹敞亮，與前樹相較明暗對比。

女人較遠，人物雖小，身穿紫色衣服與黃色草皮互為補色，相當耀眼，成為焦點。林木色彩又與屋頂形成橙色曲線，帶動畫面，讓女人更加突出。

山谷則是遠景，只用色塊描繪模糊的田園，與天色渾成一片。

石板的畫法，先勾勒石頭的輪廓線，再塗上石頭的顏色，之後在石頭上加不同的亮度，底部再加陰影線，這樣石板路就有凹凸的感覺。

On a rock slope, two lovers are sitting separately and enjoying their time. The man leans lazily against a tree trunk, hiding and relaxing in the shade. The woman rests on the grass, bathing in the sunlight for warmth. The hillslope gradually rolls down with ups and downs. Houses are built along the road, also with some height differences.

Sunlight shines from the right front, casting shadows of the two trees on the slope. The tree in the front is darker because there is a great shadow in the foreground. The tree in the back catches more light and has bright branches in contrast to the front tree.

The woman is far away, so her figure is small. However, her purple dress is complementary to the yellow grass, which appeals to the viewer's attention. The trees and the roofs together form an orange curve that brings the scene to life and makes the woman stand out more.

The valley is a distant scene, so I only painted the fields with some simple strokes and blended them with the sky.

To paint the stone slate, outline the stones first and then add the color. Later, paint various degrees of value to the stones and mark the shadow lines at the bottom. This way, the slate path will not look too flat and plain.

19

伴海的日子
Days by the Sea
(25F)



從軒窗向外望，窗外湖光山色，有一隻紅色泊船在湖中漂流，景緻宜人。女人坐在窗邊的樓梯，在窗下開卷閱讀，伴海的日子悠然自得。

近窗，橙紅的洋裝有些光感，身邊也有投影。屋內有個大窗，以女人為視點，向右、或向上漸小，看得出透視。屋內還有壁紙、地板、樓梯，不同的材質要有區別，才會有質感。

窗景的畫法，先畫湖光山色，再畫玻璃窗，將窗格四周塗上薄薄的白線，之後再畫窗格的木條，就會有玻璃窗的感覺。

Looking out from the window, a picturesque lake and mountains come into view. A red boat is floating on the water. A woman sits on the staircase by the window, reads, and enjoys the carefree days by the sea.

Near the window, the woman's red-orange dress is illuminated, and some shadows are cast around. In this house with a large window, the focal point lies on the woman. Towards the right and the top, objects get smaller and smaller as per the linear perspective. For the wallpaper, flooring, and stairs in the house, it is important to create different textures to increase the quality of the painting.

To depict the window scene, paint the lake and mountains first and then the window. Next, outline the windowpanes with thin white lines. After the wooden slats are added, the texture of a glass window will come up.

20

牆內觀花

Blossom Viewing Inside the Wall

(25F)



高高的圍牆擋住了外人的目光，卻擋不住牆內風光，牆內，有位高貴的女人正在遊賞，花園裡遍植黃森森的花朵，襯托藍色的禮服，互為補色，相當出色、迷人。

陽光從右前方照過來，高牆邊的花圃背光，只有在偏左，近花道的地方、或突出的花枝才會有光感。

女人後方的大樹向右傾斜，在房子前面，投影會投射在屋壁及屋頂，灰綠的大樹飽和度不超過前景的綠葉，自然就會往後退。

我用灰調把景推遠，遠方看似模模糊糊，雖然遠景看不清楚物體樣貌，也要有光感，右邊的較暗，左邊的較亮。

The high wall blocks the eyes of outsiders, but not the view inside. Inside the wall, an elegant lady is enjoying the garden view full of yellow flowers. Her blue dress and the yellow petals complement each other, both splendid and attractive.

Sunlight shines from the right front. The flower beds growing along the high wall are backlit. Only some prominent flowers on the left near the path catch the light.

Behind the lady and in front of the house stands a large tree leaning towards the right. Its shadows are cast on the house walls and the roof. The saturation of the gray-green tree is lower than the green leaves in the foreground, so the tree naturally fades into the background.

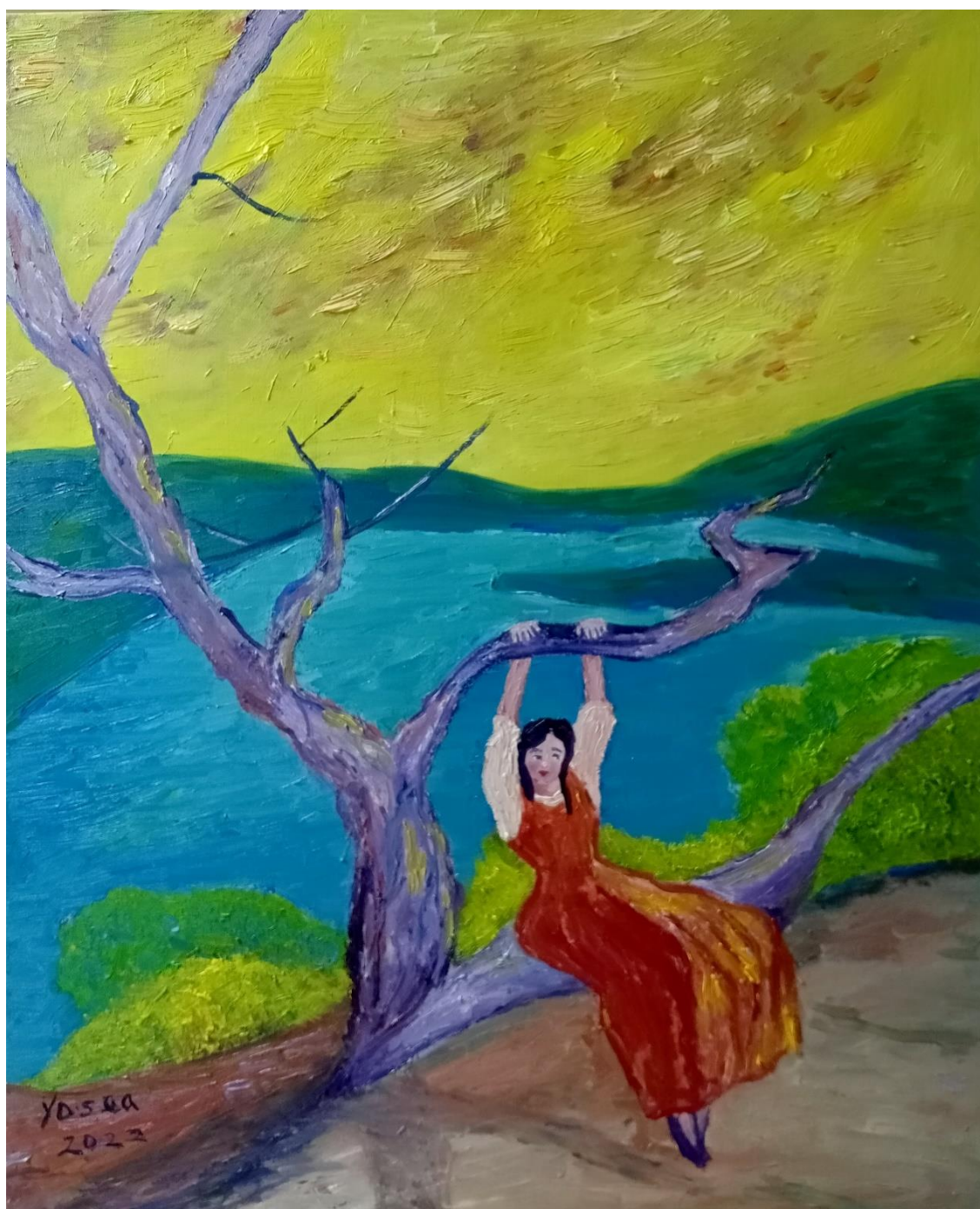
I used gray tones to increase the depth of this painting. Although objects in the distance seem blurry, the value variations should not be missed: the right side is darker, while the left side is brighter.

21

扳枝的女人

A Woman Clasping a Branch

(25F)



天空黃澄澄的，籠罩大地，有光豔豔的感覺。雖然近黃昏，景物的彩度卻相當高，藍藍的江水平靜無波，隔江的山色蒼翠鮮明，歷歷可見。前景的山谷有幾排林木，葉子綠油油的，充滿新鮮的空氣。女人在這裡扳枝，伸展筋骨，舒暢無比。

山谷層層往下，雖然林木只見樹頂，然每層樹林的色彩卻有不同。在谷底的樹頂彩度較灰，而最上層的樹頂較飽和，這樣山谷的高低層次就分得出來。

陽光從右後方照過來，樹幹要有光感，地下還要有樹的投影。女人身穿紅橙洋裝，背光面呈現暗橙，與受光的黃色洋裝色彩不同，明暗也對比，讓女人成為焦點。

Beams of light shine upon the land from the yellow sky. The dusk is about to fall, while the color saturation of this scenery is quite high. The blue river is calm. The green mountains across the river are bright and vivid. In the foreground, several rows of trees grow in the valley full of green leaves and fresh air. Here, a woman is stretching and relaxing. How carefree.

The landscape descends terrace by terrace towards the valley. Although only the tree tops are visible, their colors are varied terrace by terrace. At the bottom of the valley, the trees are grayer, while those close to the summit are higher in saturation. This way, each terrace can be clearly distinguished.

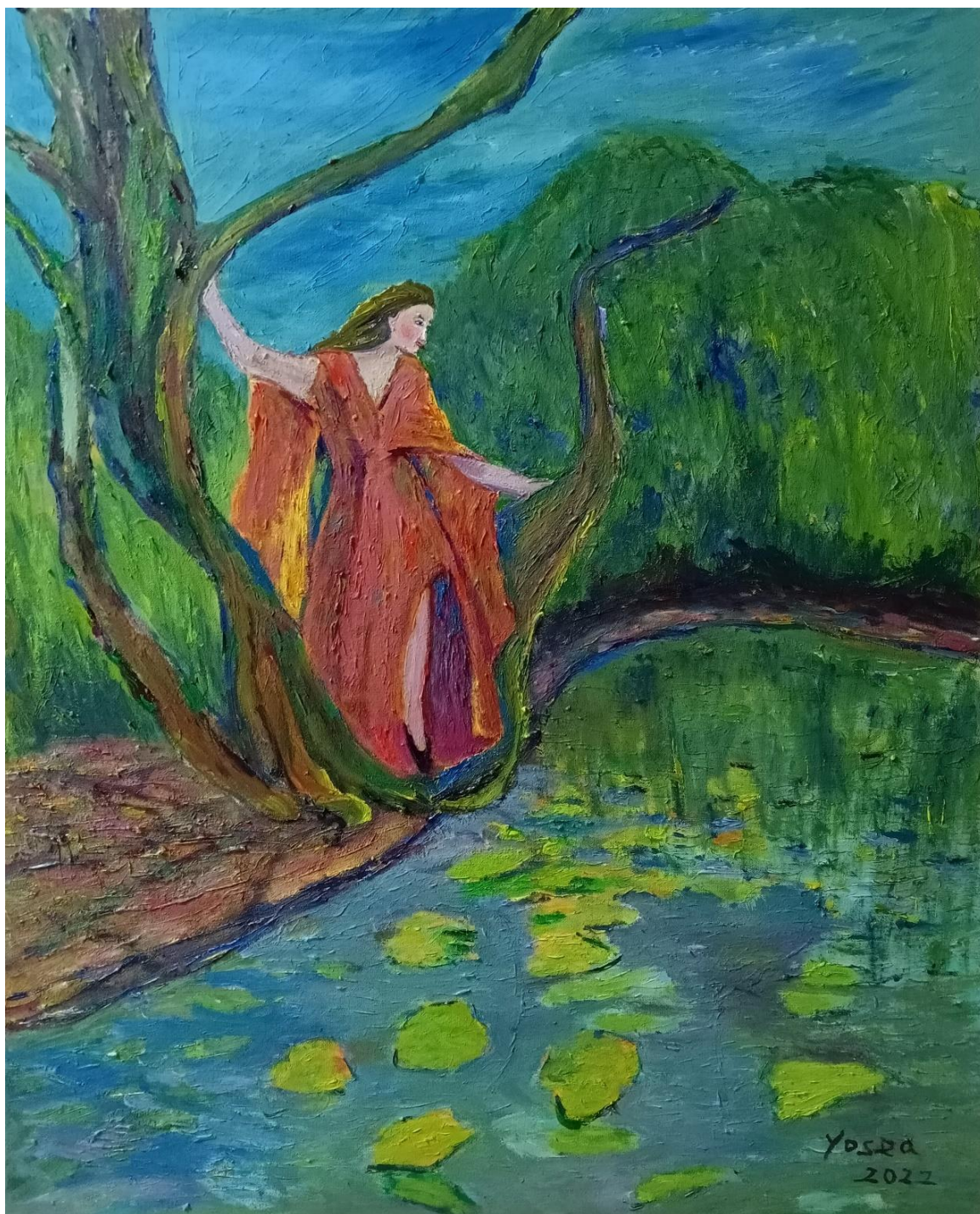
The sun shines from the right rear, so the tree trunks receive some light and cast shadows over the ground. The woman is wearing a red-orange dress that appears to be dark orange when shadowed and yellow when lightened. With such contrasts in color and value, the woman becomes the focus of attention.

22

柳畔觀荷

Watching Lotus by Weeping Willows

(25F)



池塘了無人跡，是清幽之地，塘邊有兩棵老樹，盤根錯節。女人站在兩樹之間，張開雙手跨在樹幹，踏上板根。目不轉睛望著水塘，水塘猶如一張畫布，垂柳的映影和荷葉交相輝映，如夢似幻。

遠處的垂柳隨風搖曳，看似一頭秀髮，其實層次很多。由藍色的裡層到灰綠的外層，層層展開，就會呈現立體感。

水中映影的畫法，先畫垂柳的倒影，再畫荷葉。荷葉的層次也很多，從模糊的遠景到清晰的近景；浸水的荷葉色彩較灰，浮上來的荷葉較鮮，最後再畫上荷葉的輪廓和水線。

陽光從右後方照過來，樹幹受光，地上留下投影。女人身穿橙色的洋裝，有強烈的光感，明暗對比。我又把樹幹加藍，與橙色洋裝互為補色，讓女人更為突出。

By the serene and untrodden pond grow two old trees with entangled roots. A woman stands on the roots between the trees, stretches her arms to the trunks, and gazes at the water. The reflections of weeping willows and lotus leaves intertwine together, making the pond a canvas of a dreamy land.

In the distance, hair-like weeping willows are swaying with the wind and reveal their layered structure. From the blue inside to the gray-green outside, multiple layers unfold and create a sense of three-dimensionality.

To paint the water reflections, first depict the reflection of the willow, and then that of the lotus leaves. The lotus leaves include many details: from the distant view to the front, the leaf shape becomes clearer; from underwater to the surface, the gray tone decreases and the saturation increases. Finally, outline the lotus leaves and add some wave lines.

The sun shines from the right rear. The tree trunks receive some light and cast shadows on the ground. The woman is wearing an orange dress, with a strong contrast between the bright and dark parts. I also added some blue to the tree trunks to complement the orange dress and make the woman stand out more.

23

仰望門前的花

Looking Up at the Flowers by the Door

(25F)



青山綠水彎彎繞繞，小河的對面有戶人家，傍水而居，河堤順著河邊而築，也是彎彎繞繞，彎成一條咖啡色曲線，帶動畫面到焦點女人。

陽光從後方照過來，女人坐姿優雅，身上光影明顯、身邊也有投影。仰首望著黃澄澄的天空和花梢，地上滿滿落花，花盆上花樹叢生，外側受光，內側背光，留下花的投影，牆壁也是斑駁點點，光影令人著迷。

房舍尾端的線條掩入花叢，讓牆壁與天空合成黃色曲線，圍繞著紫紅花樹，色彩對比，更加出色。

咖啡色河堤相較襯托綠色洋裝，一濁一鮮，彩度對比；一明一暗，明暗對比。女人相當出色。

Green mountains and a winding river come across near a mansion. Along the river, a brown embankment forms a curve that guides the viewer's attention to the woman at the focal point.

Sunlight shines from the rear. The woman sits elegantly, with contrasting lightness and darkness on her body and around her. She heads up to gaze at the yellow sky and the flowers. Fallen petals are scattered on the ground. The flowering trees flourish in the pots with their outer side illuminated and the inner side backlit. The cast shadows of the flowers are visible. The walls are also marked with shadows. Such a lighting effect attracts the viewer's attention.

In the distance, the outline of the mansion fades into the flowers, so the walls and the sky together form a yellow curve that surrounds the fuchsia trees. Such a color contrast makes the painting more eye-catching.

The brown embankment and the green dress serve as a perfect foil for each other: one is murky and dark; the other is pure and bright. The woman looks attractive.

24

在湖畔弄濕裙子

Her Dress Gets Wet by the Lake

(25F)



黃森森的林木圍繞在湖邊，春去冬來，葉子隨著季節飄落。湖面堆滿陳年腐葉，模模糊糊的，只有幾處星散剛落的葉子，清晰可見。這裡是人間仙境，少女坐在湖畔望湖，不知不覺紫色洋裝的裙角變暗，弄濕了裙子。

光從左後方照過來，少女身邊留下投影，投射在石頭上，石頭邊緣看得到水線流動，落葉空處也露出了幾個水坑，每塊形狀各有不同。遠處還有兩隻木船，動也不動停泊在腐葉上，看似年久失修，應是廢棄的小舟。

右方的樹林受光，左方則是背光，雖然背光，前方也有光感，我把外側樹幹畫上受光黃線。內側則是陰陰涼涼的感覺，讓樹幹帶紫，呼應女少的紫色洋裝。

Around the lake, yellow trees witness how leaves fall as the season changes. The lake's surface is thick with rotten leaves for years. Only a few areas are visible beneath the freshly fallen leaves. In this dreamy land, a young girl sits on the shore gazing at the lake, unaware that her purple dress is getting wet and darkening.

The light shines from the left rear, casting shadows beside the girl and on the stones. By the stone edges, some lines indicate the flowing waves. Several puddles are shown between the fallen leaves, each with a unique shape. In the distance, two wooden boats float on the rotten leaves, seeming defected and deserted.

The trees on the left are less illuminated than those on the right, but still catch some light from the front, so I added some yellow highlights on the outer trunk. For the inner trunks in the shade, I added a purple tone to suggest the coolness and make a connection with the girl's purple dress.

25

花坡裡的母女

Mother and Daughter on a Blossoming Hill

(25F)



花坡裡的母女雖然面對面，卻遙遙相望，各在各的田花，獨自欣賞夕照下的玫瑰。從天空、綠草到花的葉子，連成黃綠的曲線，圍繞著橙色的玫瑰，畫面相當和諧。

橙色的玫瑰開得絢麗，由鮮到灰，由大到小，透視到遠方。只有幾棵玫瑰黯然失色，在大屋的投影下呈現紫灰，與受光玫瑰彩度對比。

陽光從後方照過來，兩人都是背光，身上留有光感也有背光的暗。然而左邊的藍色大屋襯托母親橙色的洋裝，互為補色，加上身上又有聚光，相當突出，讓母親成為焦點。

小女孩站在較遠的地方，雖只是配角，耀眼的程度僅次於母親。綠樹聚光的垂枝黃燦燦的，在暗藍小屋的襯托下，陽光的強度一覽無遺。整個畫面相當躍動。

On a blossoming hill, a mother and daughter are standing apart in a rose field to enjoy the view under the sunset glow. The sky, the green grass, and the rose leaves form a yellow-green curve that surrounds the orange roses. Such a harmonious scene.

The orange roses bloom gloriously. When extending to the distance, the petals range from bright to gray and large to small. Only a few roses are overshadowed by the house, appearing purple and gray in comparison with the bright ones.

Sunlight shines from behind. Both the mother and daughter are backlit, so value differences are obvious on them. However, with the big blue house on the left as a foil and a strong highlight on her body, the mother in the orange dress stands out and becomes the focus of attention.

The daughter is standing farther away. Although she is not the main character, she is more eye-catching than all the rest. Under the intense light, the dangling branches of the green tree shine yellow. As the dark blue house sets the benchmark, you can clearly tell how glaring the sun is. The whole scene is quite lively.

26

身後的山谷
The Valley Behind
(25F)



層巒疊嶂，山間雲霧瀰漫，山的層次卻能分野。由前方望去，最遠的山，煙浮四起，山雲模糊成一片灰綠，不清不楚。中間的山，煙嵐瀰漫，山雲藍白分明。最前面的山，並無迷霧，彩度最高。

山谷百花盛開，紅紫、藍紫的花繽紛了大地，花田被綠色山景環繞，相當出色。女人懶洋洋的，累了！卻捨不得離開，雙手趴在枝幹暫時歇息，想守著最後的太陽，多看一眼身後的山谷。

陽光從左後方照過來，前景草坡、樹幹都有受光，女人雖然背光，身上留有光感。受光的黃色線條圍繞在女人身邊，明暗對比。

女人穿著黃綠色洋裝，被山谷的花田和紫色樹幹包圍，互為補色，更為突出，成為焦點。

Layers of mountains are covered in haze but still can be distinguished. The farthest ranges blend with the mist and become a blurry gray-green color block. In the middle layer, although the mountains are surrounded by clouds, a clear contrast between the blue mountains and white clouds can be found. As for the forefront, the hills are free from fog and have the highest saturation.

The valley is in full bloom. Reddish and blueish-purple flowers are scattered around and encircled by the green landscape, creating a spectacular sight. The woman feels slouchy and tired, but reluctant to leave. She rests her arms on the tree branches, trying to seize the moment before the sun goes down and to see more of the valley behind.

Sunlight shines from the left rear. In the foreground, both the grass slope and tree trunks are lightened. Although the woman is backlit, some yellow beams of light still fall around her, bringing out a contrast between lightness and darkness.

The woman in yellow-green is surrounded by the flower fields in the valley and the purple tree trunks. With such a complementary color pair, she stands out and becomes the focus of attention.

27

雨後打理繡球花

Taking Care of Hydrangeas After the Rain

(25F)



雨後天晴卻沒有豔陽高照，繡球花的枝梗看起來軟綿綿的，沒有挺拔的姿態。小女孩正在打理繡球花，一枝一枝幫它扶正。母親摘下幾隻殘花，看來昨夜的雨來勢洶洶，打亂了花圃，地上還留著雨漬的痕跡。

光從右側照過來，前屋受光強，屋側綠色牆面還有斜入的光照。後屋斜向左後方，受光較弱，角度的關係，屋側並未受光。

遠方的繡球花帶藍，近景的花受光，粉色較亮。母親站在花中，身後留下投影，洋裝上也印著小女孩的影子，光影斑斑可見。她捧著花，側身望著女兒，肢體語言豐富，相當出色，成為焦點。

雨後濕地和殘雨的畫法，先畫深色，等乾後再薄薄刷上淺灰色的殘雨即可。

After the rain, the sun has come out but does not beam brightly. The stalks of the hydrangeas look limp and bent. A little girl is tending the hydrangea, trying to straighten the stalks one at a time. Her mother plucks off a few dying flowers. It seems that the heavy rain last night messed up the garden and left some rain stains on the ground.

Sunlight shines from the right side. The house in the front catches more light and its green wall receives light from the side. The house behind is slanted to the left and receives less light. Due to the angle, the side of the house is not lightened.

The hydrangeas in the distance are blueish, while those in the foreground are pink and brighter. The mother is standing among the flowers. Her shadows are behind and that of the little girl are cast on her dress. She is holding some flowers and turns around to look at her daughter. With such a posture, she is eye-catching and becomes the focus of attention.

To depict the wet ground and rain stains, first paint the dark colors. After the paint dries, add some thin light-gray strokes to indicate the traces of rain.

28

柳岸

Willow Shore

(25F)



陸游詩：「山重水複疑無路，柳暗花明又一村。」只要有一棵柳樹，就可以撐起逐水而居、傍水而生的山家村景。

向晚，天空黃澄澄的，大地蒙上一層金燦的光芒，用黃色來畫受光，用紅色來描暗面，是夕陽景物最好的寫照。

陽光從右後方照過來，左側受光，後端的三間房子受光最強，牆面黃森森的，前端屋舍受光較弱，轉彎處的屋舍則是背光。右側背光，只有前端屋子的側面受到光照，其餘都是背光。岸邊柳樹枝梢帶黃，這是夕陽的光照所致。

河堤浸水較濕，用暗紅畫磚塊，受光處再用橙色來畫。水面波光粼粼，倒影裡仍須保有景物的樣子。

The poet Lu You once said in his poem: “Hill after hill, rill after rill, it seems there is no way ahead; / Beyond shady willows and bright flowers, lies another quiet village instead.” As long as there is a willow tree, the image of a mountain village surrounded by water emerges naturally.

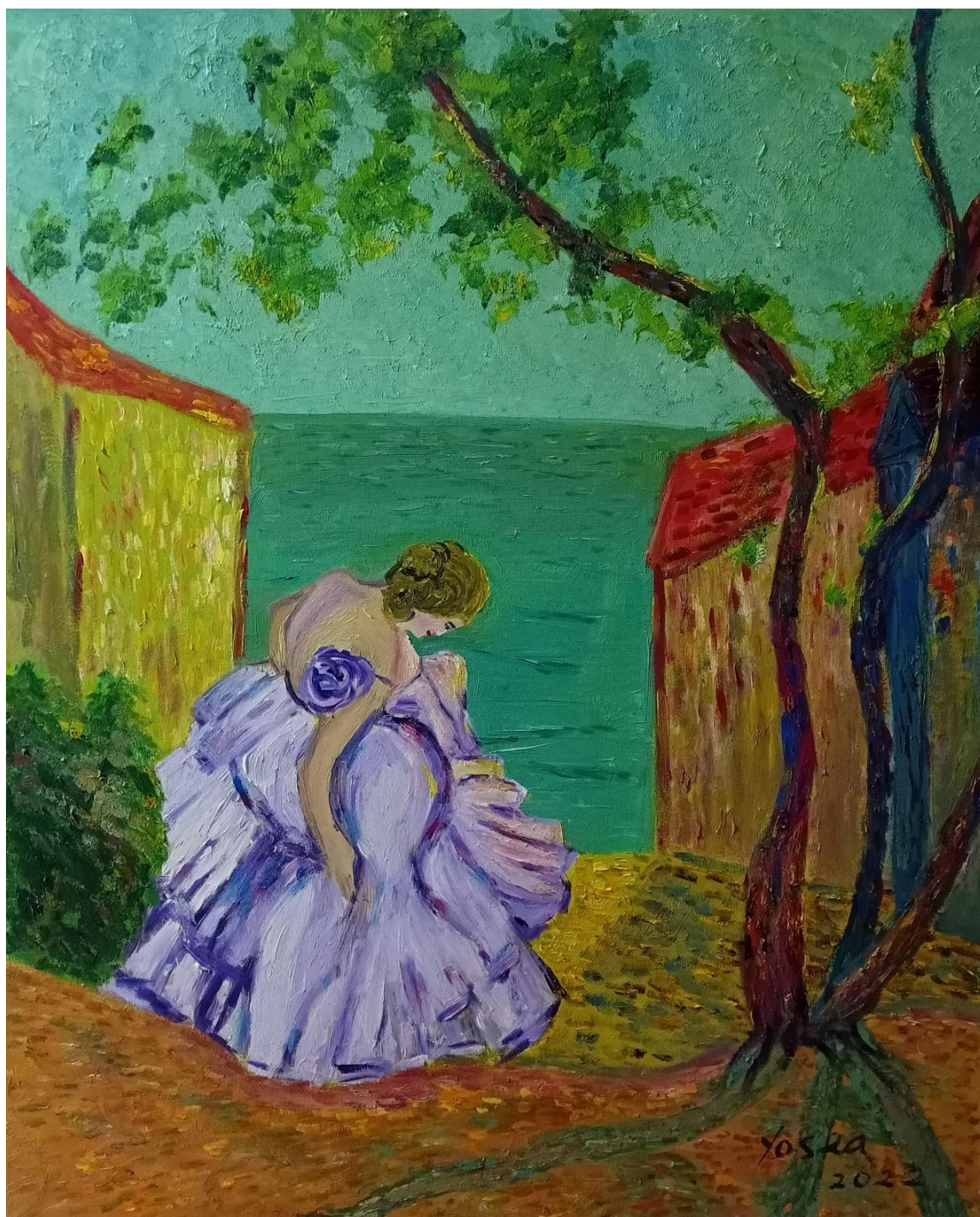
At dusk, the yellow sky covers the land with a golden glow. Using yellow for the bright parts and red for the dark can adequately depict the landscape during sunset.

The sun shines from the right rear, so objects on the left side are illuminated. The three houses in the distance catch the most sunlight, making the walls yellowish. Houses in the front are less illuminated, while those in the corner are backlit. As for the right side, all objects are backlit except the side wall of the front house. The willow tree branches on the shore are yellowish because of the golden radiance.

The river bank is wet, so the bricks are painted dark red, and the lightened areas are orange. The river surface is sparkling, but the water reflections still need to resemble the landscape.

29

海邊的嫁娘
A Bride by the Sea
(25F)



漁家喜氣洋洋，今天有女出閣。在海邊長大的嫁娘，茶色的膚色露出健美的身材，雙手拉高禮服、俯視步伐，小心翼翼地走著，順著地形，緩坡而下。陽光灑在海上、灑在眼前，嗅得出大海的味道，也看得出躍動的光影。

新娘禮服雖然潔白無瑕，卻充滿光感，受光的白紗帶黃、帶紫略有色彩。背光的白紗則呈現較暗的顏色。我用藍灰來畫投影，用紫灰勾勒洋裝的暗面，讓洋裝色彩繽紛，讓嫁娘成為焦點。

陽光從右後方照射過來，房舍和林木都會留下大片陰影。左側的房舍受光，色彩較鮮。右側的房舍背光，以暗色粒子點描呈現，來達到視覺混色的效果。

緩坡上還有三棵高樹，樹幹前後、左右伸展，受光不同，明暗略有區別。

Today, a fisherman's daughter is getting married. Her tanned skin and fit body indicate her life by the sea. She lifts the wedding dress, carefully watches each step, and walks down the gentle slope. The sun beams on the sea and just in front of her eyes. She can smell the sea and see the moving light.

Although the wedding dress is pure white, it still catches the colorful light. The illuminated gauze is yellowish and purplish, while the backlit parts are in darker colors. I used blue-gray to paint the shadows and purple-gray to outline the dark areas. This way, the dress looks colorful and the bride stands out as the focus of attention.

With sunlight coming from the right rear, large shadows of the houses and trees are cast on the ground. The house on the left is lightened and has vibrant colors. The houses on the right are backlit and painted with dark dots, which requires the viewer's eyes to blend them into an image.

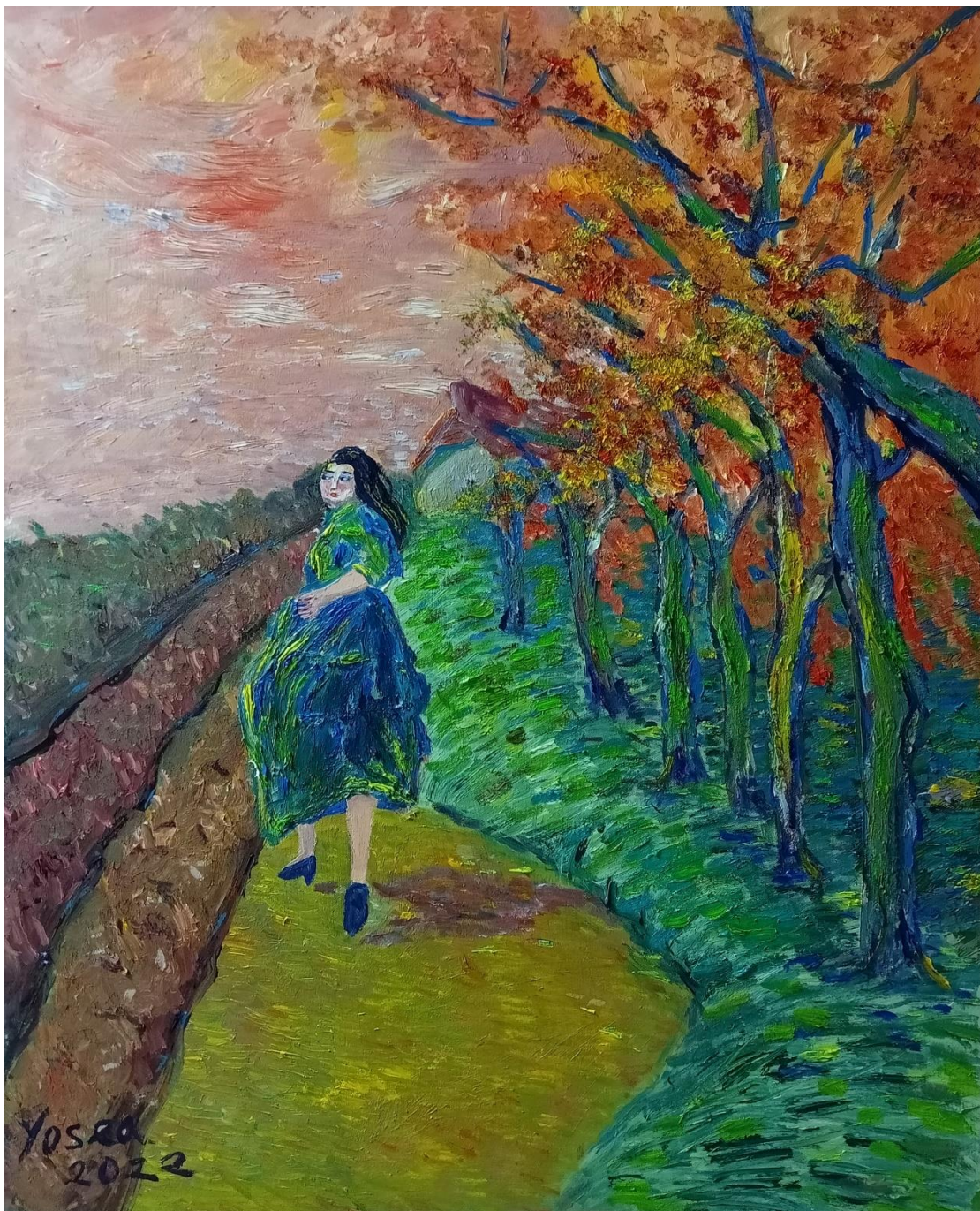
On the gentle slope grow three tall trees. Their trunks stretch towards the front, the rear, the left, and the right, with variations in value according to how much light they receive.

30

秋收後返家

On the Way Home After Autumn Harvest

(25F)



曲徑通往農家。左邊是幾畝莊稼地，秋收後留下殘破的稻畦，空蕩蕩的閒田。右邊是繽紛的秋紅，橙色的葉子配上綠色的樹幹，非常耀眼，但那不是焦點。

左方的閒田，和右方的草坡，兩條曲線交會在返家的女人。她邁開步伐，闊步直奔農家，離家不遠，心喜若狂，全寫在臉上。

陽光從左後方照過來，在女人深綠的洋裝留下光感，受光的黃色和背光的深藍近乎補色，相當耀眼。讓女人成為焦點。

最後記得在女人的右後方留下投影，樹林右側也會有大片投影。

The winding path leads to a farmhouse. On the left, a few acres of crop fields look messy and empty after harvest. On the right, orange leaves are growing all over the green tree trunks. Such an autumn color scheme is eye-catching, but this is not the main focus.

At the intersection of the idle fields on the left and the grass slope on the right, a woman is on her way home. She strides straight towards the farmhouse not far away, with her face beaming with joy.

Sunlight shines from the left rear, creating a strong lighting effect on the woman's dark green dress. The lightened parts in yellow are almost in the complementary color of the dark blue shadowed parts. Such a dazzling contrast makes the woman the focus of attention.

In the end, remember to paint shadows on the right rear side of the woman and the right side of the forest.

31

稻田
Crop Fields
(25F)



沿著山麓拓寬，開闢出一階階的梯田，延伸到山頂。山下有條急流，映著天空的色彩，灘上穩穩停靠兩隻船，遠方的空船則隨波搖晃。山家引水灌溉，梯田綠油油的，像條彎彎繞繞的彩帶，帶動畫面。

梯田對面是另一座山頂，視點在這裡，從這裡看梯田猶如山谷。下層模糊，色彩帶藍，反而愈上愈清楚，稻子的色彩翠綠。

山頂有兩棵樹，陽光從右前方照過來，樹下留下大片投影，女人在樹下織衣，身上映著葉子的投影，也有受光的光感，色彩鮮豔，成為焦點。

我寫了一首詩：「梯田如茵彎蜒去，村姑如畫織衣來，閒船空盪足不前，急流滿載過千山。」替畫做了註解。

Along the hill, terraced fields ascend to the hilltop. Below the hill, a rapid river reflects the color of the sky. Two boats are firmly anchored to the beach, while an empty boat in the distance is swaying with the waves. Farmers on the hill use the river water to irrigate the lush green terraced fields. The fields curve like ribbons and bring the scene to life.

Across the fields lies another mountain that serves as the focal point. From there, the terraces look like a valley. Those at the bottom are blurry and blueish, while those closer to the top become clearer and clearer. The rice crops are bright green.

At the mountaintop, two trees cast large shadows as sunlight comes from the right front. Under the trees, a woman is knitting clothes. Her dress reflects the shadows of the leaves and also receives some light. These vivid colors naturally make her the focus of attention.

To capture the scene, I wrote the following poem:
“Terraced fields wind away green; a woman knitting
completes the scene. Idle boats are staying still; a rapid river
flows through the hills.”

32

小橋、流水、人家

**Tiny Bridge, Flowing Brook, and
Hamlet Homes**

(25F)



小橋、流水、人家，構成美麗的畫面。水上人家掩映在林木之中，從遠景到中景，林木的高矮差距很大。葉子的顏色也有差別，由遠方的灰墨、灰綠、到中景的灰黃，色階拉開，很有景深。

陽光從右側照過來，大地留下亮灼灼的光影，在房子的正面及側面都有光影。水中則有樹的投影及倒影，兩者有所區別，倒影帶著物體的色彩，投影則是水的暗色。

隨著陽光的方向把投影拉長，投射到對岸的坡上。樹的投影相當明顯，顏色深過受光的泥土，形成明暗對比，更可感受到陽光的強度。

A tiny bridge, a flowing brook, and hamlet homes altogether make a beautiful scene. The waterfront homes are enclosed among the trees. From the distant view to the middle view, the heights of trees are varied. The leaves also change from gray-black, gray-green to gray-yellow. Such a broad range of colors increases the sense of depth.

Sunlight shines from the right side, leaving bright illumination on the ground and the front and side walls of the houses. On the brook's surface are shadows and reflections of trees. These two are different from each other. Reflections carry the colors of the objects, while shadows are in the darker color of the brook.

To paint the shadows, extend them according to the coming direction of sunlight. The tree shadows are quite obvious and darker than the illuminated soil. Judging from the stark value contrast, the viewer can feel how intensely the sun radiates.

33

倚欄望湖

Leaning over a Fence for the Lake View

(25F)



湖面上色彩繽紛，除了有綠林的環境色，還有水中的映影，映著天空綺麗的雲影、以及遠處房舍的倒影。有隻小舟停泊其間，光從右前方照過來，船身受到強烈的照射，光燦燦的，吸引女人的目光，她倚欄望著湖面。

右排是背光的林木，透視到遠方，可見受光的樹頂。女人覽勝，不顧高欄阻擋，彎著腰拉近與湖面的距離。裙子隨風飄蕩，身處陰影下，裙子上留有葉子的投影，以及由葉隙灑下的亮光。

在遠方，前幢房子的投影會映在後面房子的牆上。水中遠方的映影模糊一片，只要描繪近處的映影即可。

The lake's surface is rich in color: there are not only the ambient colors of the green forest but also the water reflections of the beautiful clouds in the sky and the houses in the distance. On the lake floats a small boat. With sunlight shining from the right front, the boat is glowing under the strong radiation. This scene attracts the woman's attention. She leans over the fence to gaze at the lake.

On the right, the backlit trees appear smaller and smaller into the distance. The illuminated tree tops are in sight. To enjoy the view, the woman bends over to the lake's surface regardless of the high fence. Her dress flutters in the wind. Though in the tree shade, dots of shadows and light are cast on the dress as sunlight still beams through the gaps between leaves.

In the distance, the house in the front cast shadows over the walls of the house behind. The water reflections also become blurry, so just illustrate the reflections in the foreground.

34

橋頭風光
Bridge View
(25F)



前景，黃色草皮在藍灰的襯托下，煜煜發亮，相當醒目。這裡是通往橋頭必經之地。

過了橋又是別有天地，另一番景緻。陽光從右側照過來，這裡有兩間背光的房子，後屋的側面受光，有強烈的光感，就像黑暗中一盞明燈，光輝燦爛。繞過排樹，又可回到橋頭。

橋頭附近色彩錯綜，光彩奪目，有黃澄澄的排樹、還有幾間亮灼灼的房舍。受光的房舍映著樹的投影，屋壁可見晃動的斑駁。魔幻般的光影，斑斕瑰麗，明暗也相當對比。

我又用藍色來勾勒屋頂的輪廓，讓橙色的屋頂與藍色互為補色，成為焦點。

In the foreground, a yellow lawn shines brightly against the gray-blue sky, very eye-catching. To cross the bridge, one must come through this place.

Across the bridge, another enjoyable scene unfolds. Sunlight shines from the right side, leaving two houses backlit. However, the side wall of the house behind is illuminated and glows like a bright lamp in darkness. After passing through rows of trees, you'll return to the bridge.

Around the bridge, several colors come together, very attractive. There are rows of yellowish trees and a few brightly-lightened houses. The tree shadows fall upon the illuminated houses, making the walls marked with swaying shadows. Such a lighting effect looks surreal and results in a great contrast in value.

Moreover, blue is used to outline the orange roofs. This complementary color pair can direct the viewer's attention to the house.

35

船歌

Hear the Boatman Sing

(25F)



水光接天，湖面映著天空，也映著樹的倒影。風徐徐吹來，搖蕩樹的倒影，湖光倒影交相輝映，形成一幅美麗的畫面。

湖畔眾籟無聲，遠遠就聽到船夫高亢的歌聲。他正在歌唱，如夢般的船歌是唯一的天籟，伴隨船夫渡過湖泊，渡過悠悠的歲月。

在藍天的襯托下，兩排橙色樹林格外鮮豔，用綠色來畫樹幹，色彩會更加豐富。樹林、水線和倒影形成三條曲線，全都圍繞著船。紅橙色的倒影襯托綠色的船身和船夫，相當出色，成為焦點。

水中倒影的畫法，遠方會是直線，近處得見枝桠，是描繪倒影的要點。

A lake reaches heaven, reflecting the sky as well as the forest. A gentle breeze ruffles the lake's surface and the tree reflections sway. With such a landscape and water reflections, a picturesque scene is formed.

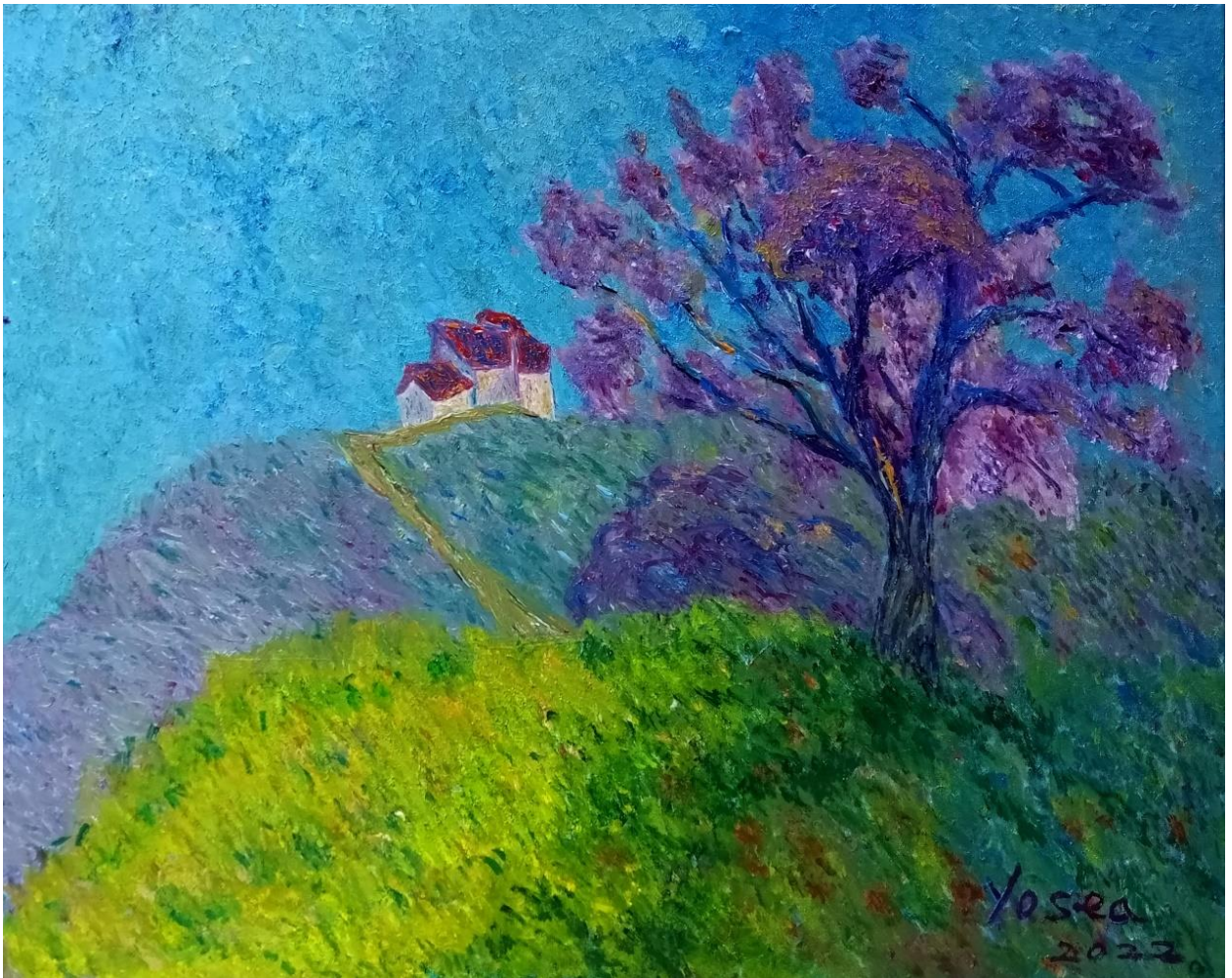
On this serene and silent lake rings out a boatman's voice. He is singing in the distance. These dream-like boat songs are the only music that accompanies him through his days on the water.

Against the blue sky, the two rows of orange trees are particularly vibrant. To broaden the color range, I used green to paint the tree trunks. The forest, the wave lines, and the reflections form three curves that all enclose the boat in the middle. The red-orange reflections also help the green boat and boatman pop out to become the focus of attention.

To paint the tree reflections, remember they should be straight lines in the distance, while the branches should be visible in the foreground. This is a key to depicting reflections.

36

前山的樹林
Trees on the Front Hill
(25F)



前山有兩棵花樹，一棵在山的右側，一棵在後方的山谷，山巒起起伏伏，連綿到遠方。陽光從右後方照過來，遠山雖高，坡度不陡，是緩坡而上，斜坡能見到光照。而山頂的房子則依不同的角度，有受光也有背光。

前山右側是背光的山林，紫色花樹雖然背光，樹上部份受光色彩敞亮，是山景最鮮豔的色彩，它的投影投射在草坡，與受光的草坡形成明暗對比，成為焦點。

點描法首先要把景物區分遠近、明暗，塗上底色，再依底色用相近的色粒點描。不同色調的色粒也可並置，但顆粒數量不能多描，才不會改變色相。

灰調的色粒在遠處，近處的色粒顏色較為飽和。每座山的位置不同，色調也不同，才有遠近之分。

On the front hill stand two flowering trees, one on the right and the other in the valley behind. The undulating mountains extend into the distance. Sunlight shines from the rear right. Although the hill in the distance is high, the slope is not steep. The gentle slope receives some light, while only some houses on the hilltop are illuminated, depending on the angle.

On the right side of the front hill, the trees are backlit, but parts of the purple flowering tree still catch the light and boast the most vivid color on the hill. The tree shade lies on the grass slope and contrasts with its brightness, which attracts the viewer's attention.

To apply the technique of pointillism, distinguish the depth and value of each area first by putting on the base colors, and then add dots of color similar to the base colors. Dots of different color tones can be juxtaposed, but remember not to add too many dots. Otherwise, the hue may be changed.

Dots in the distance are grayish, while those in the foreground are more saturated. Each mountain is located in different places, so the color tones should be different to create a sense of depth.

37

樹上的戀人
Lovers in the Trees
(30F)



這是一張角度較小的俯視圖，視線所及，大部份只能看到水面的映影。陽光從右前方照過來，草地上留下樹的投影。

湖畔的兩人分別爬上了樹幹，儷影雙雙、形影不離。男人端坐在枝桠上，身陷在樹的陰影裡。雖然有點距離，光感變得模糊，看起來較遠，卻目不轉睛看著女人、守著女人。

樹幹下端較暗，上端則籠罩在樹葉的陰影裡。女人斜坐在中段的樹幹上，身上和洋裝都有光感，也有葉子的投影。受光的樹幹黃燦燦的，和女人紫色的洋裝互為補色，成為焦點。

乍看之下好生豔羨，然而在現實裡，著裙的女人並不愛攀爬，難得會有這種情境。相較之下，畫家應是浪漫主義者。

This scene is depicted from a lower overhead angle and the water reflections take up most of the frame. Sunlight shines from the right front, casting tree shadows on the grass.

On the lake shore, two lovers climb up the tree trunk and stay by each other's side. The man sits on a branch, covered in the tree shade. He is a bit far away and less distinct value differences are seen on his body, but he gazes steadily at the woman to keep her safe.

The lower part of the trunk is darker and the upper part is overshadowed by the leaves. The woman leans on the middle part of the trunk, with light and shadows on her body and dress. The illuminated tree trunk looks yellowish, which complements the woman's purple dress and draws the viewer's attention.

The scene looks enviable, but in reality, women don't like to climb trees when wearing a dress. It is rare to find such a scene. The painter is probably very romantic.

38

高台上的風光
Terrace View
(30F)



如果你還在擔心女兒牆太低，那你就不知不覺走進了畫裡，畫跟現實有所差距，高高的女兒牆會擋住視線，只有畫家可以移除，讓視線一覽無遺。

從高台下望山景，眼前的房子只能看到屋頂，再把視線拉到遠方，就可以看到完整的房舍。左側是受光的房舍，比鄰而居，右側是背光的房舍，人煙稀疏。天空雲層很厚、堆雲滿空，雖然光影並不明顯，風光還是旖旎迷人。

除了小女孩身上的衣服是暗紅色，其它屋頂都以灰橙，或暗橙來畫。只有女人身上紅橙的洋裝最為鮮豔，成為焦點，身後也有投影，明暗也是對比。

If you are worried that the parapet is too low, you have walked into the painting unconsciously. Parapets in reality are higher and may block the sight, but in paintings, they can be removed to reveal the complete view.

When you look down at the mountain view from the high terrace, only house roofs are visible. However, if you look into the distance, houses are completely in sight. On the left, houses are illuminated and dense, while those on the right are backlit and scattered. The sky is covered with thick clouds. There's no distinct contrast in value, but the scenery is still charming.

The little girl's clothes are in dark red and all roofs are painted grayish or dark orange. The most vibrant color comes from the woman's red-orange dress, so she is the focus of attention. Behind her, there are shadows and a contrast between the bright and dark areas.

39

搖晃的鞦韆
Swinging Swing
(25F)



山坡上有棵大樹，葉子蓊鬱相當茂盛，樹幹斜向右邊，枝桠上還掛著搖晃的鞦韆，蕩來蕩去。把女人的頭髮也晃亂了，那正是搖晃最好的寫照，不會影響美感。

陽光從左前方照過來，樹幹受光的地方帶黃，地上也有黃森森的斑斕，那是從樹隙灑下的光燦，閃閃發亮。地上還有樹的陰影，愈往裡頭愈是幽暗，以藍色來表達最陰涼的感覺。

女人處在陰影處，身上留有陰影，洋裝也變成濁色。只當鞦韆揚起，裙角受光，得見鮮豔的洋紅，那是洋裝的本色。

雖然女人的洋紅呈現濁色，卻和翠綠的背景彩度對比，相當出色，成為焦點。

On the hillside stands a large tree with dense foliage and a trunk slanting to the right. Hung down from the branch, a swing is swinging back and forth, which messes the woman's hair a little. This adequately indicates the swinging movement rather than spoils the beautiful scene.

Sunlight shines from the left front. The illuminated tree trunk glows in yellow. On the ground, the yellow dots represent the sun rays that come through the gaps in the trees. The shadows of the tree are also cast on the ground and become darker and darker into the distance. To present coolness, blue is a good choice.

The woman stays in the tree shade, so shadows are on her body and her dress looks murky. Only when the swing goes up can the dress catch some light and reveal its true color: bright magenta.

Though murky, the woman's magenta dress still contrasts well with the bright green background and becomes the focus of attention.

40

路過紫藤河畔

Walking under Riverside Wisteria

(25F)



遠方層巒疊嶂，山的顏色各有不同，前山灰綠色，與花徑連成綠色曲線，帶動畫面。包圍著紫藤花，也包圍著紫色的披肩，色彩相當對比。女人披著披肩，儀態優雅，成為焦點。

陽光從左側照射過來，右側受光，最遠的紫藤受光最強，花色粉粉亮亮。前方的紫藤則是側光，花色較暗。

湖畔的畫法，先畫好湖岸的濕土，等乾後再讓湖水衝浪，淹蓋濕土，濕土會隱約看見浪痕。另，濕土的顏色會較深，而岸上的泥土較淺，有所區別。

最後再畫上湖中的礁石。加上礁石可以讓左邊不至於太空，也可以增加湖畔的面積，與湖的比率不會是一半一半。

Mountain ranges in the distance are varied in color. The gray-green one close to the front forms a green curve with the flower path, which brings the scene to life and encloses the purple wisterias and purple shawl. With such a pair of contrasting colors, the elegant woman with the shawl becomes the focus of attention.

Sunlight comes from the left, so the right side is exposed to light. The farthest wisterias receive the strongest light, which makes the flowers look pink and bright. The wisterias in the front are side-lit, so the flowers are darker.

To depict the lake, first paint the wet soil on the lake shore. After the paint dries, mark the wet soil with darker colors and add some subtle wave marks. The wet soil should be darker than the dry soil. It's important to make the distinction.

Finally, paint the rocks in the lake. The rocks can add more elements on the left side and enlarge the lake shore to avoid dividing the scene in the middle.

41

戲水的女人
Women Playing with Water
(25F)



這是樹林的一角，視點較低，是蹲著透視。看到壘石、水澗和落葉，還有兩位戲水的女人，卻看不到樹的全貌。

陽光從樹隙灑下光芒，灑在女人身上。前景女人的身上有葉子的投影，洋裝上呈現受光的淺藍、暗面的深藍，還有葉子橙色的環境色，斑駁歷歷可見。較遠的女人光感模糊，只是依稀可見明暗。

先畫背景的葉子，用橙色系數種色彩交錯，層層疊疊地鋪陳。再用綠灰、藍灰描繪石頭，受光處加黃。等乾後再畫流水，這樣才能清楚看到水中的石頭。最後畫落葉和前伸到石頭上的葉片，即完成。

This is a corner in the forest. The perspective is lower, as at a crouching posture. The rocks, water streams, fallen leaves, and the two women playing with the water are visible, but the whole trees are not in sight.

Sunlight comes through the gaps in the trees and shines upon the women. Shadows of the leaves are cast on the woman in the foreground. On her dress, both light and dark blue are used to indicate the illumination. The ambient color of the orange leaves is reflected as well. As for the woman in the distance, only some subtle value variations are seen.

First, use several orange tones to paint the leaves in the background and to create the layer-upon-layer effect. Then use gray-green and gray-blue to illustrate the stones. Remember to mark the highlighted areas with yellow. Depict the water after the paint dries, so the stones can be clearly seen in the water. Finally, paint the fallen leaves and the leaves that extend towards the stones.

42

坐在湖畔沉思的人
A Boy Pondering by the Lake
(25F)



湖畔的清晨格外冰冷，藍色的山巒煙嵐瀰漫，水中山脈的倒影也是藍藍的。山湖好像合成一條藍色的曲線，帶動畫面到湖畔，與橙色的樹景互為補色，色彩相當鮮明。

岸邊的落葉紛飛，有棵老樹正在飄零，葉子一片一片掉了下來，悄悄帶來蕭索的景象，醞釀不捨的心情。孤單的少年靠在樹幹，坐在落葉堆裡，若有所思。是為逝去的歲月帶來感傷？還是少年期才有的煩惱？

把滿地的落葉塗滿暗紅，再勾勒落葉的輪廓，之後畫上幾筆黃色系的葉子，這是剛飄落的葉片，整個蕭條的感覺就會呈現。

Mornings by the lake are particularly cold. The blue mountains are covered in mist. Their water reflections are also blue. The mountains and the lake seem to merge into a blue curve that guides the viewer's attention to the lake shore. With such a kind of blue complementary to the orange trees, the vivid scene is rich in color.

On the shore, fallen leaves are fluttering in the wind. An old tree is withering. Its leaves are falling one by one, which quietly suggests a depressing atmosphere and the reluctance of parting. A lonely boy sits in a pile of fallen leaves, leans against the tree trunk, and ponders. Is he thinking about the sadness of time passing? Or is it just about the worries of youth?

To paint the fallen leaves, first put dark red all over the ground, and then mark the outlines and a few yellow leaves to indicate the freshly fallen ones. This way, the depressing feeling is captured.

43

坐在枯木上的女人

A Woman Sitting on a Dead Tree

(25F)



天乾物燥，俯看地面，乾巴巴的，裂開數條細縫。仰看樹上，面皮焦褐，枝桠上的葉子漸漸凋謝。女人坐在腐朽的木頭上，面對即將枯萎的樹，毫無生氣的畫面，令她喘不過氣來。她撇開了頭，放空自己，也放鬆思緒。

不見得要把枯葉都畫上褐色，那樣的畫面索然無味。漸漸枯萎的樹葉色彩仍然豐富，暗紅也是枯葉的樣貌，然而有紅色的存在，畫面就會變得生動。

陽光從右前照過來，裙底和樹幹下都有投影，左側樹幹受光帶綠。樹在女人的後方，所以樹的投影大都會掉入山崖，落在看不到的後方，畫面之外。

The weather is dry. If you look down, you'll find several cracks appear on the bare ground. If you look up, you'll see the tree bark seems burned, and the leaves on the branches are wilting. A woman is sitting on rotten wood and looking at the withering tree. Such a lifeless image makes her feel out of breath. She turns her head away, loosens up, and empties her mind.

It's not necessary to paint all the dead leaves brown. That would look boring. Withering leaves are still rich in color, such as dark red. With the red tones, the scene becomes lively.

Sunlight shines from the right front. Shadows lie under the dress and the tree trunk. The tree trunk on the left is greenish because it catches the light. The tree stands behind the woman, so most of its shadows will fall behind the cliff and out of sight.

44

山坡的玫瑰
Hillside Roses
(30F)



遠山看起來較矮，卻積雪皚皚，前山較高反而只是初雪。其實那是透視的關係，實際上遠山才是高山，堆雪很厚。

山上有幾塊不規則的花田，陽光從右前方照過來，小徑籠罩在玫瑰花的投影下。玫瑰花有聚有散，聚散不一，生長方式也是不規則的排列，很有美感。

花的畫法由遠到近，由小到大，玫瑰花大小差異，才有景深。但前景花木的畫法有所不同，要先畫葉縫下看起來碎碎的花，最後再畫突出的玫瑰，才有層次。突出的玫瑰是最近的花，花和葉子較大，梗子也較粗，還會有部份受光。

The mountains afar look shorter but are covered with white snow. The mountains closer to the front look taller but are only capped with the first snow. Their heights are depicted in this way because of the linear perspective. Actually, the distant mountains are higher and thick with snow.

On the hill are several irregular rose fields. The sun shines from the right front. The shadows of the roses are cast all over the path. Either scattered around or converged together, the roses grow in different ways and hold a great aesthetic appeal.

To create a sense of depth, arrange the flowers from large to small according to the distance. However, those in the foreground should be painted differently. First, paint the incomplete flowers under the leaves, and then the prominent ones to create variations. The prominent ones are those closest to the foreground. Their petals and leaves are bigger, and the stalks are thicker and partially illuminated.

45

喝咖啡的女人

The Woman Having a Cup of Coffee

(25F)



俯視圖，由布幔透視遠方，可以看到湛藍的湖水，原來這裡是湖岸，浪漫的露天咖啡座。有位女人點了一杯咖啡，孤伶伶地坐在角落沉思。盆栽遮住她高雅的身影，掩蓋她重重的心事，不想被人窺探的內心。

在不遠的咖啡座，有三位男士正在閒談，其中綠衣男人直視角落的女人，眼神中似乎察覺到她的孤單，令人感到溫馨。

背光的牆面以點描塗滿，女人淡紫的洋裝映滿環境色，斑斕歷歷可見。地面的點描只留筆觸，並未填滿，前景的描點較大，色彩較鮮；愈遠愈小，色彩也濁。

This painting uses an overhead perspective. If you follow the curtains and look into the distance, you'll find a blue lake and realize this is a romantic outdoor café on the lake shore. A woman has ordered a cup of coffee and has been sitting alone in a corner to contemplate. Her elegant figure is hidden behind the potted plants, so are her thoughts kept unexposed.

Not far from the coffee table, three men are chatting. The man in green looks directly at the woman in the corner. His eyes show that he has sensed her loneliness, which is heartwarming.

Dots of color are used to cover the backlit wall. The woman's light purple dress reflects the ambient color, and the colorfulness is clearly conveyed. The ground is marked with strokes, instead of fully covered with color dots. The strokes in the foreground are larger and brighter and become smaller and murkier into the distance.

46

在澗石賞花的女人

**Women Watching Flowers along the
Riverbank**

(30F)



白色的急流由高處直瀉，到了河床變得和緩，並無起伏的波浪。河岸上紫花齊放，由下游連綿到上游，煞是好看。花影搖風，遠遠便傳來陣陣清香。

兩位女士站在對岸的澗石，遊賞綺麗的風光，湛藍的河床襯托紅橙洋裝，互為補色，成為焦點。陽光從右前方照過來，身後都會留下投影，後方女人的洋裝上斑駁清晰可見，那是前方女人的部份投影。

紫色的花被綠草完全包圍，色彩對比，畫面活潑躍動。近景、中景、遠景也都有，很有景深。

White rapids run down from the top and become mild after reaching the riverbed, without any undulating waves. Purple flowers bloom on the riverbank and grow from downstream to upstream, making a beautiful scene. The flowers sway in the gentle breeze, sending their fragrance from afar.

Two ladies stand on the opposite riverbank and enjoy the beautiful view. The blue riverbed complements the red-orange dresses. Such a complementary color pair draws the viewer's attention to the women. Sunlight shines from the right front, so shadows are cast behind them. The woman in the front also casts some shadows on the other woman and partially darkens her dress.

The purple flowers are surrounded by green grass. With such a color contrast, the scene looks lively. Besides, the foreground, middle ground, and background are all well-designed and thus create a great sense of depth.

47

採橘的父女

Father and Daughter Picking Oranges

(30F)



橘子紅了，採收的時節到了，樹上結實纍纍，形成橙色的曲線，沿著碩果，找到摘橘的女孩，她蹲在樹下採果，籃子裡裝滿甜絲絲的橘子，終年辛苦，成果豐沛，心裡也會感到一絲甘甜。

父親在較遠的地方，也是埋首摘橘。衣服和樹幹呈現藍灰、紫灰的色彩，和橘子的橙色互為補色，畫面生動，有股野獸派的味道。然而目光還是會停在少女的身上。

少女著白色洋裝，跟背景明暗對比。身處樹影下，洋裝上會映著橘子的環境色，也會有樹的投影。我用藍色來畫投影，也用藍色來勾勒洋裝的暗面，讓洋裝色彩繽紛，相當突出，成為焦點。

It is time for harvest. The oranges have turned red and have been hanging everywhere on the trees. Together, they form an orange curve and guide the viewer's attention to the girl picking oranges. She is crouching under the trees, with her basket full of this kind of sweet fruit. After a year of hard work, this abundant harvest will become a sweet treat to both her heart and life.

Farther away, her father is also bending down to pick oranges. His clothes and the tree trunks look blue-gray and purple-gray, which are complementary to the oranges, quite vivid and a bit fauvist. However, the viewer's attention will still focus on the young girl.

The girl is wearing a white dress. The dress contrasts with the dark background and reflects the ambient color of the oranges and tree shadows. I used blue to paint the shadows and dark areas, which makes the dress colorful and appealing. This way, the girl becomes the focus of attention.

48

望著水影的女人

Women Looking at Water Reflections

(25F)



石板路由低到高，蜿蜒到石橋，橋上樹影搖晃，在石壁上留下紫色的投影。穿過石橋，便是傍水人家，那裡有茂密林木，也有絢爛的天空。風光和倒影正在競秀。

綠色的湖面是山林的環境色。遠景映著白色的石橋，明暗對比。中景映著房舍的倒影，若隱若現，充滿詩意。近景映著天空紫色的雲影，色彩對比，生動活潑。

然而焦點還是會停在兩女，女人身上的洋裝一紫、一橙，色彩相當對比。陽光從右前方照過來，在石板上留下投影。我把受光的石板也畫上橙色，讓橙色包圍紫衣女，更加突出，成為焦點。

兩女的眼睛直視前方，似乎前面還有更明媚的水影，令人好奇。

The winding stone path ascends towards the stone bridge, on which the swaying trees cast purple shadows. After crossing the bridge, a few waterfront cottages appear in a dense forest and under the gorgeous sky. The scenery and water reflections both show off and compete for their beauty.

The lake's surface is greenish due to the ambient color of the hills and trees. In the distant area, a white stone bridge emerges and creates a strong value contrast. The reflection of the house appears in the middle area, blurry but poetic. In the forepart, the purple clouds in the sky are reflected. The contrasting colors vividly bring the scene to life.

However, the focus is still on the two women in contrasting colors: one in purple and one in orange. Sunlight shines from the right front and casts shadows on the stone slates. Orange is used to paint the illuminated stone plates to surround the woman in purple with orange. This way, the woman is more eye-catching and becomes the focus of attention.

The two women are both looking straight ahead. It seems that a more spectacular water reflection lies in the front. This arouses the viewer's curiosity.

49

在崎坡賞花
Watching Hillside Flowers
(25F)



前景是陡峭的斷崖，闇然深不可測。有一棵花樹竄出絕壁，由山頂向下望去，只能見到樹梢，梢頭的花色鮮豔奪目，明暗對比。

崎坡在中景，坡上的路崎嶇不平，遠方的花樹帶藍。排樹中赫見奇葩異卉，有棵花樹的形狀特別，紫花在黃色的天空襯托下，色彩對比，相當鮮豔。

陽光從右後方照過來，排樹的左側是投影區，女人目不暇給，在投影下賞花。地上有大片的投影，女人的洋裝邊緣受光，是暗中唯一的亮光，明暗最為對比，成為焦點。

遠坡還有一棵花樹，雖然受光，但較遠，花色較粉，不夠醒目。把前景、中景、遠景做不同的描繪，層次就會分出來。

In the foreground, an unfathomable cliff falls away while a flowering tree stretches out from its steep edge. When you look down from the mountaintop, only the tree top is in sight. The flowers on the branches are bright and colorful with a range of values.

In the middle ground, there is a rugged slope with a rough road. The flowering trees in the distance are blueish. Among the rows of trees, an odd tree suddenly appears: it has a special shape and many purple flowers. Against the yellow sky, such a complementary purple color is quite eye-catching.

Sunlight shines from the rear right and casts shadows on the left trees. A woman is standing in the tree shade and cannot take her eyes off the gorgeous flowers. The edge of her dress catches some light and is the only bright part among the darkness. With such a value contrast, the woman becomes the focus.

On the distant slope stands another flowering tree. Though illuminated, it is less eye-catching because it is located farther away and has more pinkish flowers. To build up layers in the painting, remember to use different approaches for the foreground, middle ground, and background.

50

坐在巷口等待

Waiting at the Lane Entrance

(30F)



已經日上三竿，光影搖晃，灑在地上、屋壁以及屋頂，滿是斑駁。有位女人坐在紫花樹下，婀娜多姿與花齊美，無分軒輊。她無心賞花，眼巴巴望著巷口，巷子杳無人跡，不知等了多久，還在痴痴等待。期待落空，愁容滿面。

在黃綠的天空襯托下，與紫色的花樹色彩對比，相當躍動，但那不是焦點。從花樹順著馬路形成一條紫色曲線，圍繞著女人。她身穿藍色洋裝與橙色的屋頂互補。又洋裝邊緣受光泛綠，與紫色的馬路色彩對比，明暗也對比，成為焦點。

陽光從右前方照過來，右側藍色的房子是背光，紫色的馬路是背光的投影，兩者並置更顯陰涼。駁坎下方花影幢幢，有花樹的投影，也有光感。我把遠林畫上藍灰，花樹自然就會前移，成為中景。

The sun has risen. The swaying beams and shadows are cast on the ground, the walls, and the roofs. A woman is sitting under a purple flowering tree. Her graceful figure is as beautiful as the flowers. She does not care to admire the flowers, but stares at the lane entrance. The lane is empty. Not knowing how long she has waited, she is still waiting. The result turns out to be disappointing. Sadness is written all over her face.

Contrasting against the yellow-green sky, the purple flowering tree is vibrant, but not the focus of attention. Along the lane, the flowering tree forms a purple curve that surrounds the woman. She is wearing a blue dress that complements the orange roof. The edges of the dress look greenish due to illumination. Moreover, it strikes a contrast with the darker purple road and thus draws the viewer's attention.

Sunlight shines from the right front, so the blue house on the right is backlit and the road in purple is darkened. The juxtaposition of the two makes the scene look chilly. Under the riprap, different kinds of flower shadows intersect. Though overshadowed by the flowering tree, the ground still catches some light. To bring the flowering tree closer to the viewer, I used gray-blue to paint the distant forest. This way, the flowering tree will naturally pop in the middle ground.

51

斜坡上賞花的戀人

A Couple Watching Flowers on a Slope

(30F)



沿著護欄繞向天空，形成一條紫灰曲線。順著曲線找到了壯觀的花樹，樹下儷影雙雙，男的仰首目測花的高度，女的則彎下腰身，欣賞花的容貌。喁喁細語，交換不同角度的心得。

陽光從右前方照射過來，花樹受光與背光的色彩不同。受光的花影灑在駁坎和地上，女人身邊也有投影，斑駁歷歷可見。山下的草木連綿到遠方，與綠色的駁坎相接，又是一條曲線，圍繞著戀人。女人的紫紅洋裝與綠色曲線輝映，互為補色，成為焦點。

右方的房子星散到遠方，綠草也跟著延伸過去。這裡有間寬大的房子，牆面清楚印著樹的投影。沿著階梯上山，坡上另有草木，只是色彩較灰，帶點藍色，遠近層次有了分野。

Following the gray-purple curve that starts at the parapet and reaches the sky, the viewer will see a magnificent flowering tree and a beautiful figure of a couple under the tree. The man looks up to observe the height of the flowers, while the woman bends down to admire the blossoming flowers. They whisper to each other and exchange ideas about the looks from different angles.

Sunlight shines from the right front. The flowering trees show different colors due to illumination. The illuminated flowers cast obvious dots of shadows on the riprap, on the ground, and next to the woman. At the bottom of the hill, the grass extends into the distance and meets the green riprap, forming another curve that surrounds the lovers. The woman's magenta dress and the green curve complement each other and thus become the focus of attention.

On the right side, houses are scattered into the distance. The green grass also stretches in the same direction. There stands a large house, on which the tree shadows are clearly cast. Above the stairs, other plants also grow on the slope but are grayer and blueish. With the color difference well-designed, the depth effect will be adequately created.

52

在榕樹下休息

Resting under a Banyan Tree

(25F)



山巔有棵老榕，拔地參天、高聳入雲，只能管窺一隅，看到樹幹卻不見枝桠。樹下有兩位女人置身在山頂，一位席地而坐，另一位把玩鬚根，遠離塵囂，滌盡俗事。從山頂俯視遠方，層峰重巒，煙霧繚繞，雲山迤邐，如夢似幻。

陽光從左前方照射過來，樹下滿地陰影。黃衣女雖然受光，側面也會留下投影。站在樹旁的女人身處陰影之中，身上還是會有陽光灑下的光點。

老榕的鬚根盤根錯節，糾纏不清。每根的色彩略有差異，形成繽紛的樹幹。鬚根亮面帶黃色，暗面都是濁色系，雖然多彩並不鮮鮮豔，這樣的畫面才會生動。

俯瞰山下，前山的投影會投射在後山，前後之間有些幽暗，只有山頂受光呈現綠色。而灰墨色的山最遠，山與山之間還隔著雲海，這是高山的風光。

At the mountaintop, an old banyan rises to the sky and stretches its branches towards the clouds, with only a glimpse of the trunk to be seen. Under the tree, one woman sits on the ground, and the other plays with the fibrous roots. Staying far away from the hustle and bustle, far away from the mundane matters, the two women look down into the distance and enjoy the scenery: lofty peaks and rolling hills, feathery clouds and smoky sky, as if in a dream.

Sunlight shines from the left front. The ground is overshadowed by the tree. The woman in yellow receives the light, but some shadows are still cast next to her. As for the woman by the tree, she is standing in the shadow, but dots of sunlight still fall upon her body.

The fibrous roots of the old banyan are entangled. Each root is distinct in color, making a vibrant tree trunk. The lightened side of the roots looks yellowish, while the dark side features various muted colors, colorful but not too bright. This is a way of bringing the scene to life.

Looking down at the ranges, the mountains in the front cast shadows on the mountains behind. Some darkness lies between the ranges. Only the peaks are illuminated and look green. The grayish mountains are the farthest away and are separated by the sea of clouds. This is how high mountains look.

53

採擷薰衣草
Picking Lavender
(25F)



林木忽左忽右，不規則地排列。樹幹有粗有細，由高到矮延伸到遠方，很有節奏，也很有景深。然而樹與樹之間顯得錯綜複雜，枝桠交織，理不清的迷般線條。

林間遍植紫色薰衣草，充滿謐靜與浪漫。有位少女置身在夢幻裡，踩著沉睡的大地，提著籃子，正在採擷薰衣草。黃色的洋裝被紫色的薰衣草緊緊包圍，互為補色，成為焦點。

陽光從右前方照過來，右邊的薰衣草是投影區，色彩偏藍。而林木也背光較暗，大部份的葉子呈現暗紅。

左邊的薰衣草是受光區，投影較少，色彩鮮豔。而林木也受光較亮，大部份的葉子呈現黃色，樹幹的顏色也不一，變化較多。

The trees are arranged irregularly, with trunks either thick or thin and looking from high to short into the distance. This arrangement seems rhythmic and creates a great sense of depth. However, the branches are intertwined and form complicated lines difficult to sort out.

Purple lavender is planted all over the glade, tranquil and romantic. In this dreamlike scene, a young girl with a basket is walking through the quiescent land and picking lavender. Her yellow dress pops amid the purple lavender and this complementary color pair becomes the focus of attention.

Sunlight shines from the right front. The lavender on the right is covered in shadows and thus looks blueish. The backlit trees are also darker. Most of the leaves look dark red.

The lavender on the left receives the light, so it features fewer shadows and brighter colors. The forest is also brightly illuminated. Most of the leaves appear yellowish, while the trunk colors are varied.

54

春水山莊
Riverside Cottages in Spring
(25F)



春水迢迢，悠長不斷，流過了紅瓦山莊。隔著河水，眺望遠方，草木莽莽渺無邊際。山家星散分離，林木掩映只露出紅色的屋頂，像斷斷續續的線條，左彎處再與屋舍相連，形成一條紅色曲線。帶動畫面。

轉彎處的房子最大。陽光從右前方照射過來，屋壁黃澄澄的，光影交相輝映，色彩鮮豔奪目，成為焦點。房子左側雖另有房舍，處於投影區並未受光。

前景，春草萋萋，綠意盎然。山坡從山頂漸漸斜下，草木也跟著層層往下。左前方的房子在山下，屋壁被山頂擋住了半截，只在下坡處方可看到房子的全貌。

A long, long spring river flows into the distance and winds through the red-tiled cottages. Across the river, the grass and trees on the hill seem boundless. Some cottages are scattered around, with only the red roofs visible in the trees. Together, the red roofs form a dotted line and connect to the cottages on the left corner. Such a red curve brings the scene to life.

At the turn of the red curve stands the biggest cottage. Sunlight shines from the right front, making the walls yellowish. This creates a great contrast in value, so the cottages become the focus of attention. Some cottages are on the left side, but they are covered in shadows and not illuminated.

In the foreground, the lush spring grass descends downhill as the slope gradually slants downwards. The cottages on the left front are situated at the bottom of the hill, so the walls are half-blocked by the hilltop. To see the entire house, one must look from the bottom of the hill.

55

盼歸

Waiting for the One to Return

(25F)



後院庭木萋萋，可以窺視海景，海上白帆片片。起風了，布幔揚起，可惜只是過境並非歸帆。有個女人靠著門板，失望地把臉撇開，累了！單腳頂住門板，暫時歇歇腳，還在盼歸。

後門把畫面分割成幾個長方形，若要打破呆板就得製造曲線。陽光從左側照過來，我用藍灰畫門板、門檻及門板上的投影。把它連成藍色曲線，圍繞著黃衣女子，色彩對比，讓女人成為焦點。

蓊鬱的樹葉，在地上留下咖啡色的投影和黃色光燦。順著咖啡色的樹幹直上，又可連成曲線，帶動畫面。

牆上印著樹幹灰綠色的投影，順著投影直上，會與墨綠的葉子連成曲線。共有三條曲線打破呆板，讓畫面變得更加生動。

A backyard lush with trees is overlooking the sea. Some white sails are spotted. Now the wind blows. A sail is hoisted. Unfortunately, it is just another boat passing by, instead of the one returning. A woman leaning against the door turns her face away in disappointment. Tired, she lifts one foot against the door to rest for a while but still keeps waiting for the one to return.

The door divides the scene into several rectangles, so we need to create curves to relieve the boredom. Sunlight comes from the left, so I used blue-gray to paint the door, threshold, and shadows on the door. Areas in this color form a curve that surrounds the woman in yellow. Such a contrasting effect makes the woman become the focus of attention.

Due to the lush foliage, dots of brown shadows and yellow light are scattered on the ground. Along the tree trunk, another curve in brown is formed and brings the scene to life.

Following the gray-green shadows of the trunk on the wall, another curve is formed by the dark green leaves. Altogether, there are three curves to prevent boredom and make the scene livelier.

56

在山上摘花的女人
Women Picking Hillside Flowers
(25F)



山下一片花海，兩個女人在山上俯視花海，視野奇佳。然而山上略顯荒蕪，只有遠方有塊花田，其餘雜草叢生。在雜草堆裡赫然發現野花，開得燦爛，女人信手摘花，兩全其美。

山下是斜坡，花田分為三塊，由低到高、由近到遠；從紫紅、紫藍到藍色，依序排列。最遠的花田與荒山的花田連成藍色曲線，和黃衣女交會，相當醒目，然而目光還會往前，停在美腿的女人。

她低著頭摘花，美腿、美背令人側目，這裡有洋紅的短褲和野花，與綠草互為補色，成為焦點。

山景推得很遠，山上還有兩層樹林接天。

At the hilltop, two women are looking down at the flower fields at the bottom of the hill. However, the landscape around them is less appealing. Only one flower field grows in the distance. The rest are overgrown with weeds. Suddenly, some wildflowers in full bloom are spotted in the weeds. The women start picking the flowers. This way, they can not only watch the beautiful flowers but also own the beauty.

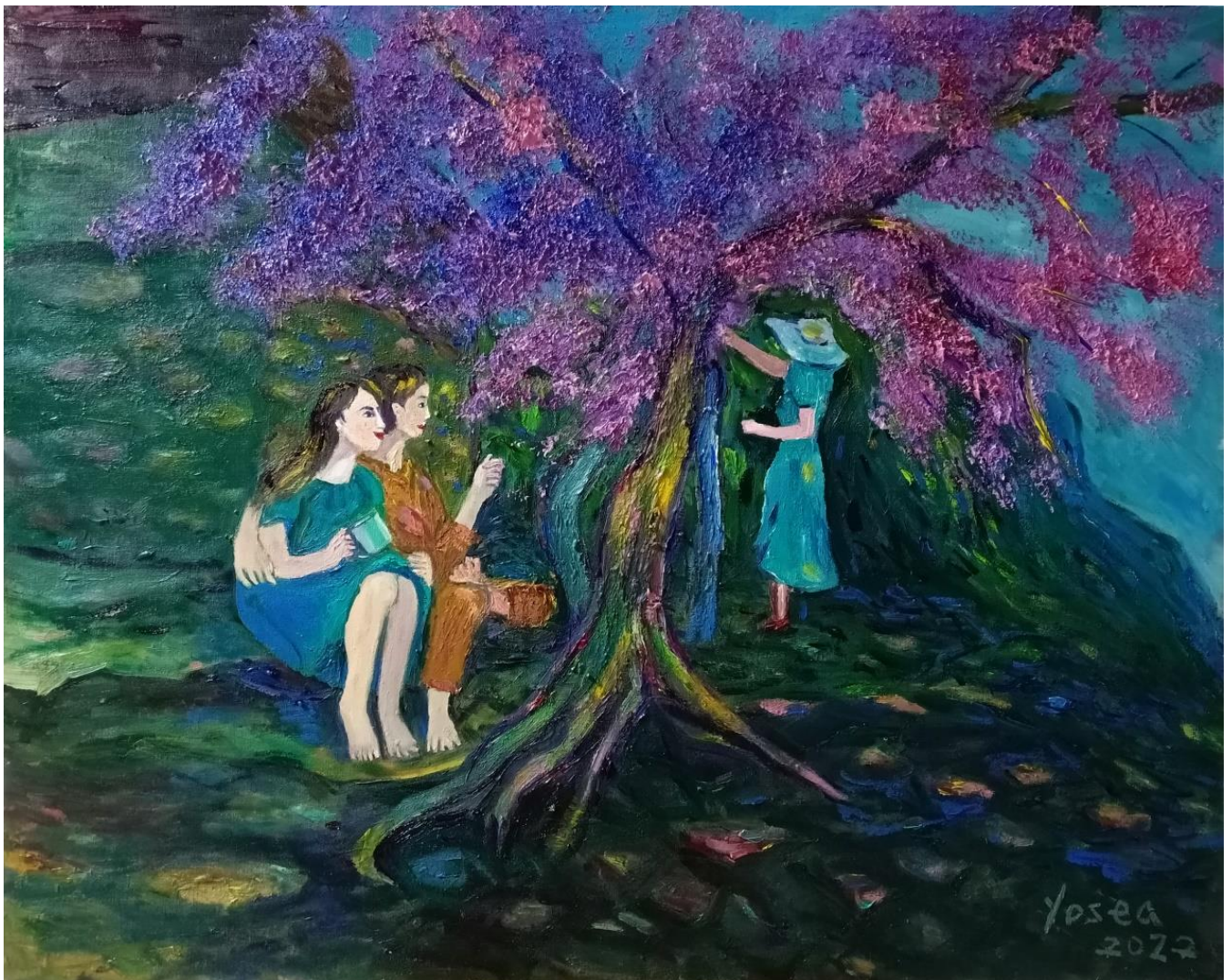
At the bottom of the hill, the flower fields on the slope are divided into three areas. From low to high, from near to far, they are colored from purple-red, purple-blue to blue in sequence. The flower field from the farthest and the one on the deserted hill form a blue curve and meet near the woman in yellow, quite eye-catching. However, the viewer's eye will move forward and stop at the woman with beautiful legs.

She is picking flowers with her head down. Her beautiful legs and back are appealing to the eye. Here, the magenta shorts and wildflowers are complementary to the green grass. Such a color pair becomes the focus of attention.

The landscape is pushed far into the distance. On the hill, there are even two layers of forests that rise to the sky.

57

聊天的兄妹
The Chatting Brother and Sister
(30F)



荒山野嶺，有戶人家遺世獨立，在山上過著與世無爭的生活。這裡還有紅灼灼的花樹，把山家點綴成世外桃源。母親在遠處摘花，一雙兒女坐在屋後聊天，喝著茶，自得其樂。遠離塵囂，和樂融融。

三棵花樹層次分明，依前後次序畫上紫紅、紫藍和藍紫。陽光從右前方照過來，紫紅的花樹向右傾斜，投影也會向傾斜的方向灑去。另兩棵花樹的投影則在左側，屋壁上也會留下投影。母親處於陰影下，身上隱約看到數點光燦。

畫面呈現大片陰影，是墨綠的調子，並沒有明顯的曲線帶動。只有後方山壁帶來陡峭的震撼，讓畫面有了動感。

聊天的兄妹雖然衣著並不鮮豔，身在受光最強的地方，在背景的襯托下，就像黑暗中的一盞明燈，明暗對比，令人側目，成為焦點。

In the wild mountains, a family lives a life of independence. There stand some flame-red flowering trees, which turn the mountain home into a wonderland. The mother is picking flowers from afar. The brother and sister are sitting behind the house, enjoying their conversation and tea. Away from the hustle and bustle, their days are happy and harmonious.

The three flowering trees feature distinguishing gradation. From the front to the back, they are colored purple-red, purple-blue, and blue-violet. Sunlight shines from the right front. As the purple-red flowering tree tilts to the right, its shadows are also cast in the same direction. The shadows of the other two trees are on the left side, so there are also shadows on the wall. The mother is standing in the tree shade. A few dots of light fall on her body.

The scene presents a large area in shadow, mainly in inky green, without obvious curves. Only the impactful presence of the cliff in the background brings out some dynamics.

Although the chatting siblings are not brightly dressed, they stay in the area that catches the most amount of light. Against the background, they are like a bright lamp in the darkness. Such a value contrast makes them become the focus of attention.

採擷向日葵的母女
Mother and Daughter Picking
Sunflowers
(25F)



夾道上有兩塊花田，向日葵的枝葉交相掩映，繁茂四布，有對母女在夾道上摘花。陽光從右前方照過來，右側是背光，只有部份突出的花、葉受到光照。小女孩在背光的投影中，身上感到陰涼，捧在手上的花也黯然失色，只有衣角有點光感。

左側是受光，母親捧著光燦燦的向日葵，無比鮮豔。紫紅色的洋裝和綠葉互為補色，非常醒目。洋裝上還映著花、葉的投影，斑斑可見，明暗也對比，成為焦點。

葉子層層疊疊，下層的葉上會留下上層的投影，暗面的葉子襯托受光的向日葵，格外鮮明，整個畫面活潑生動。

Along the narrow passage, there are two blossoming sunflower fields with branches and leaves intertwining. A mother and her daughter are picking the flowers. Sunlight shines from the right front. The right side is backlit, so only some prominent flowers and leaves are illuminated. The girl in the shade feels the coolness and finds the flowers in her hands overshadowed. Only the edges of her clothes catch some light.

The left side is lightened. The mother is holding some vibrant sunflowers that look out of this world. Her fuchsia dress and the green leaves complement each other, which is very eye-catching. Shadows of the flowers and leaves are also reflected on the dress. Such contrasts in color and value make it the focus of attention.

As the leaves grow in several layers, the upper leaves overshadow the lower ones. With the dark leaves serving as a foil, the sunflowers blossom brightly in particular and bring the scene to life.

59

覓船打傘的女人

**A Woman with an Umbrella, Looking
for a Boat Ride**

(30F)



船船相接，盡是空船，所幸還有一位船夫未歇，撐著槳正在吆喝攬客。有對情侶有說有笑，手牽手，悠哉悠哉散步，似乎是當地居民。只有一位女士急著覓船，打著傘，搵著扇子，還是平息不了心中的熱切。

陽光從右側照過來，房舍和情侶的左後方會留下投影。女人受光，洋紅色的傘與裡層的暗紫對比，非常鮮豔。女人身上還映著傘的環境色，色彩繽紛，成為焦點。

右邊是船夫的房舍，由高到矮，延伸到遠方。左邊是船夫的船隻由大到小，繫船的桿子由粗到細，也是延伸到遠方。整個畫面充滿透視感。

只有水平線較為呆板，然而水天的色彩接近，模糊了直線的感覺，加上綠湖與天空的綠雲相接，形成淡淡的曲線，畫面有了動感。

One after another, all the boats are unmanned except one. The boatman is still holding his oar and drumming up business. A couple is having a great chat and taking a leisure stroll hand in hand. They seem to be local residents. Only the woman under an umbrella is eager to book a boat ride. She keeps waving her fan, but still cannot quell her anxiety.

Sunlight shines from the right side. Shadows are cast on the left rear side of the houses and the couple, while the woman is exposed to the light. Her bright magenta canopy strikes a contrast with the dark purple on the inside. The ambient color of the umbrella is also reflected on the woman's body. Such vivid colors make the woman the focus of attention.

On the right side stand the boatmen's houses that look lower and lower into the distance. On the left side are the docked boatmen's boats. They look smaller and smaller into the distance, too. The docking poles also seem thinner and thinner. The whole scene is an example of linear perspective.

If there were only horizontal lines, the scene would have been rather dull. However, the lake and the sky feature similar colors and reduce the presence of straight lines. Plus, the green lake is connected to the green clouds. They form some subtle curves and bring motions to the scene.

60

高聳的山城

A Mountain Town Up High

(30F)



連綿不斷的山峰，坡度忽高忽低，由山巒到山巔，起伏不一。山家零零散散，即便在人跡罕至的山巔，隱約看得到幾戶人家。房子是依山而築，座落在不同的高度，參差不齊，形成不規則的曲線，帶動了畫面。

視角由俯視再仰視，由綠坡到雪山，景觀變化大。先把房子和林木由大到小，色彩由鮮豔到灰調，畫好山景。

等乾後，再畫白雪，白雪透著山的底色，有一種薄薄的感覺。在白雪的山頂畫上灰藍，讓山和天空有個界線，不會模糊不清。而右側的山雖是背光面，緩坡仍有光感。

再等乾後，用藍色畫掉部份林木，讓林木若隱若現，虛實相間，才有山的意境。

Over the undulating hills, houses are scattered around the slopes. Even at the hilltop where visits are infrequent, a few houses are visible. The houses are located at different heights, varying from one to another. This results in irregular curves that bring the scene to life.

From looking down to looking up, from the grass slopes below to the snowy peak, the landscape changes greatly. To depict the mountain view, first paint the houses and trees from large to small, and then put on colors from the vivid ones to the gray ones.

Add the snow after the paint dries. This way, the mountain color can show through the white, as if the peak is covered by a thin layer of snow. Putting some gray-blue on the snowy peak can help mark the boundary between the mountain and the sky. The right side of the mountain is backlit, but the gentle slope still catches some light.

Wait for the paint to dry and then use blue to cover part of the forest to make it look less distinct. Using both concrete and abstract representations can better create the imagery of mountains.

61

玩氣球的女孩
A Girl Playing with a Balloon
(30F)



風吹草動，長草左右搖曳，整個草原都在風的追逐之下，晃來晃去。女孩拉著氣球的長線，裙襬隨風飄動。飄浮的氣球飄過紅瓦屋，在半空東轉西晃，憑添瓦屋的風光。

光從右前方照過來，母女的身影投射在草叢。山後也有一大片藍藍的陰影，那是山谷，籠罩在前山的投影裡。

用紅色畫氣球可以融入紅瓦屋，和諧不至於太跳，讓黃衣女孩與藍色山谷色彩對比，成為焦點，至於母親只是陪襯的角色。

前景有棵花樹，前伸的枝桠受光，花色鮮豔奪目。遠處還有花樹，掩映在後，若隱若現，只以色塊塗上，不做描繪。

The wind is blowing. Long grass on the slope is swaying from side to side as if chased by the wind. A girl is pulling the long string of a balloon, her skirt fluttering with the breeze. The balloon floats past the red-roof houses and turns east or west in the air, livening up the scenery of the houses.

Sunlight shines from the right front. The shadows of the mother and daughter are cast on the bush. Behind the mountain lies another large blue shadow. That is a valley overshadowed by the front mountain.

Painting the balloon in red can blend it with the red-roof houses, making the scene more harmonious and not so prominent. This way, the contrast between the girl in yellow and the blue valley becomes the focus of attention. As for the mother, she is just a supporting figure.

In the foreground stands a flowering tree. Its extended branches are exposed to light; flowers are bright and colorful. In the distance, another flowering tree is hidden behind. Just paint it with color blocks. There's no need to go into details.

62

樹下拾果

Picking Pinecones under the Trees

(30F)



山坡上樹影幢幢，一棵是左傾的楓樹，另一棵拔地倚天，只見直挺挺的樹幹，看不到更高的枝葉。忽見地上星散的松果，應是松樹無誤。

樹大好遮蔭，擋住炙熱的太陽，母親和兒子在庇蔭下優哉游哉，女兒則頂著太陽。三人都在不同位置，卻有相同拾果的樂趣。山坡起起伏伏，與楓樹連成曲線，貫穿過三人，帶動整個畫面。

陽光從右前方照來，地上斑斕瑰麗。男孩彎腰拾果，雙腳一前一後，一亮一暗，充滿動感，也相當立體。身上的藍衣在黃色的背景下，色彩對比，成為焦點。

母親在最陰涼的地方，身上也有葉隙灑下的光燦。女兒則在最遠的地方，看起來較為模糊。

On the slope, two trees are swaying in the wind. One is a maple tree leaning to the left. The other rises to the sky, no branches but the straight trunk to be seen. Then we find pinecones scattered on the ground, so it must be a pine tree.

A big tree can shield people from the scorching sun. The mother and son rest in the shade, while the daughter stays under the sun. All three of them are in different positions but share the same fun of picking pinecones. The undulating hills and the maple tree form a curve that runs through the three of them and thus brings the whole scene to life.

Sunlight shines from the right front, sprinkling down gorgeous light on the ground. The boy bends down to collect cones. One of his feet is closer to the front and thus brighter than the other, which looks lively and three-dimensional. His blue clothes contrast with the yellow background and become the focus of attention.

The mother sits at the coolest place where some light penetrates through the gaps between leaves and falls upon her. The daughter stands at the far end and looks blurry.

63

走過烈日向日葵

**Strolling through a Sunflower Field
under the Scorching Sun**

(25F)



花田上盛開著向日葵，金燦燦的花朵碩大豔麗，光彩照人。曲徑通幽，花徑上有位女士穿梭其間。身穿紫色的禮服，風姿綽約，令人傾心。

她是畫面中最浪漫的風景，紫色的洋裝，在綠葉的襯托下，色彩對比，成為焦點。然而卻在中途停頓，不為怒放的花卉佇足欣賞，而是仰首揮汗，望著天空，天氣似乎太熱。

光從右前方照過來，左側是受光，右側則是背光。女人站在兩側之間，雖然身上受光，洋裝下襬光影搖晃。原來那是右側花、葉的投影，映在地上，也投射在洋裝上，斑駁歷歷可見，明暗對比。

山從右邊透視到左邊，由大到小，愈遠色彩愈灰。盛開的向日葵，花、葉也是由大到小，由清楚到模糊。透視到遠方，很有景深。

雖然山下仍有聚落，房舍充滿霧氣，皆是模糊不清。

A sunflower field is in full bloom. The golden flowers are large and bright. Along the winding path, an elegant lady in a purple gown is walking through the blossom, graceful and charming.

She is the most romantic element in this scene. Her purple dress becomes the focus of attention with the green leaves serving as a foil. Interestingly, she pauses in the middle not to admire the open flowers, but to wipe the beads of sweat from her forehead and look up at the sky. The weather seems too hot.

Sunlight shines from the right front, so the left side receives the light while the right side is backlit. The woman is standing between the two sides. Her body is illuminated, but some flickering shadows appear at her dress hem. Those are the dots of shadows cast by the flowers and leaves on the right side. They fall on the ground as well as on the dress, creating obvious variations in value.

The mountains are painted according to the linear/aerial perspective. From right to left, the peaks become smaller and grayer. Similarly, the sunflowers in bloom also become smaller and blurrier into the distance. This way, the scene has a great sense of depth.

Some houses are located at the bottom of the mountains, but they are covered in fog and cannot be seen clearly.

64

山城夕照
Hillside Town at Dusk
(30F)



山的落差不大，只是緩坡而上。山上和山下各有幾戶人家，有的比鄰而居，有的獨門獨院，形成參差聚落，有一種不規則的美感。山中林木叢生，枝葉扶疏，近黃昏，天邊格外耀眼，殘陽下的林木燦爛奪目。

向晚，雖然昏暗，餘暉尚在。陽光從右後方照過來，左側受光，光影對比很強。大地染上一層夕照的光燦，與背光明暗對比。

左側是背光，陽光斜照的關係，把房子的投影拉得好長，令人震撼。前景的房子兩面背光，有部份的投影掉入水塘，與房子的映影重疊。

水塘映著天空，映著遠景和前景的房子。背光的房舍藍中帶綠，把藍色溶化掉一些，讓畫面呈現以橙、黃、綠為主的和諧調子。

Between the hills lies not a huge height difference but a gentle slope. On both the upper and lower hills, several houses are situated, some side-by-side, some standalone. Such irregularity creates beauty. The sun is about to set. The sky glows brightly in particular. The trees in the twilight are gorgeous.

It is evening. Though the sky darkens, the afterglow remains. Sunlight comes from the right rear, so the left side receives the light and features a great contrast in value. The land is illuminated in the sunset, contrasting with the backlit areas.

The left side is backlit. As the sunlight comes from the side, the houses cast long shadows that create a visual impact. The houses in the foreground have two backlit walls and part of the shadows fall into the pond and overlap with the reflection of the houses.

The pond reflects the sky and the houses in the distance and foreground. The backlit houses are greenish blue. By blending away some blue color, the scene presents a more harmonious color scheme of orange, yellow, and green.

65

閱讀春曉
Reading at Spring Dawn
(25F)



「春城無處不飛花」，春天裡百花爭妍，搖曳生姿，處處可見花的倩影，好不美麗。尤其破曉時分，青陽和煦，清風徐來，最適合閱讀。

有位女士在花下閱讀，兩腿蹺得挺高，無拘無束。她身穿鎘黃洋裝與紫花互為補色，相當醒目，成為焦點。由於陽光不豔，雖然沒有明暗對比，少了魔幻般的光影，然而如詩如畫，別有一番韻致。

光從右後方照射過來，山上左側的排屋受光，屋前紫花明晃晃的。山上右側的房子除了側面受光，其餘背光。背光的房子以暗紅和藍色描繪，由近推遠。

山階下是視點所在，駁坎彎處只見背光的紫花，遠處因視線較廣，受光和背光的花皆可見。前景只露出房子部份的投影，畫面有向前伸展的效果，很有景深。

As the poem by Han Hong says, “All over the Capital flowers fly wantonly.” During springtime, flowers bloom gorgeously everywhere, creating a delightful view to enjoy. Especially at dawn, when the sun is warm and the breeze is gentle, that is the best time for reading.

A lady is reading leisurely under a flower bush. Her legs stretch high. Her yellow dress complements the purple flowers well and becomes the focus of attention. Sunlight is not strong, so there is no great value contrast and less magical lighting effect. However, the scene is still poetic and picturesque with its unique charm.

Sunlight comes from the right rear. The houses on the left are illuminated and the purple flowers in front of the houses are vibrant. On the right side of the hill, the houses are backlit except for the side walls. These houses are painted dark red and blue to create a sense of depth.

The focal point is at the bottom of the hill stairs. At the turn of the riprap, only the backlit purple flowers can be seen. However, both the illuminated and backlit flowers are visible in the distance because the view range is larger there. In the foreground, only the shadow of some part of the house is depicted, so the scene seems to extend forward, which increases the depth.

66

追逐
Chasing
(30F)



空曠的原野一望無際，是童稚最好的遊戲場所。放眼望去，盡是平坦之地，毫無阻攔。有對兄妹縱情奔馳，彼此追逐，你追我跑，忽近忽遠，若即若離。天真爛漫，充滿童趣。

女孩先馳得點，男孩緊追在後。兩人的身軀左右搖擺，搖醒沉睡的大地，腳下的雜草也跟著左右晃動。女孩的身上和髮絲有明顯的光感。男孩較遠，雖然模糊，然而藍色的衣服與橙色的坡地互為補色，非常醒目。兩人皆有動人之處，成為焦點。

夕陽從正後方照過來，投影往兩邊各散。最遠的林木近陽，光感最強，裡層的林木大部份都在投影區，有陰陰的感覺。

母親在近景，優哉游哉靠在樹幹閱讀。體態優雅，身上微微受光，身邊也有投影，只是個配角。

The open field is the best playground for children. As far as the eye can see, it is all flat and clear. A boy and his sister are running wildly. The siblings are chasing each other, near and far, close and distant to each other. Such a scene of innocence.

The girl is running in the front while the boy is right behind. They run from one side to another. Such a movement wakes up the sleeping earth and makes the grass under their footsteps sway accordingly. Beams of light fall on the girl and her hair. The boy is farther away and blurry, but his blue clothes are in the complementary color of the orange slope, very eye-catching. The two children both have some attractive elements and thus become the focus of attention.

The sunset glows from right behind, so shadows are cast to both sides. The most distant trees are closest to the sun and receive the most illumination. On the contrary, most of the trees inside are overshadowed and seem chilly.

The mother is in the foreground, leans casually against the tree trunk, and reads. Her posture is elegant. Some beams of light fall upon her and some shadows lay beside her, but she is just a supporting figure.

作者影像

Images of the Author/Painter

