

《中研院游藝社 2025 春季課程—水彩系列》

期 間：每週二晚間 6:30-9:30，共 12 堂（預計 114/1/7 開課，招生中）

地 點：中央研究院(台北市南港區研究院路二段 128 號)，物理研究所 5 樓會議室

人 數：10 名（陸續招生）

師 資：鍾民豐先生（師大美術研究所畢業，自 93 年起擔任游藝社師資）

費 用：

1. 單幅畫報名，每幅 1200 元。
2. 全期報名優惠收費共 4000 元（八五折計算），全期報名者若全勤學習，則老師致贈版畫一幅(16 開)；全勤學習包含該幅畫因故缺堂，但卻於其他班級補課及時完成老師指定進度者，皆可納入獎勵。
3. 補課原則以全期結束後兩個月內為限，但不列入全勤。
4. 學費包含每人每幅畫水彩紙一張，其餘畫具一律自備，若有畫具使用不多，同學可自行合買共用，開課前班長會統籌購買一次，連同畫紙一起，金額足夠，美術社會幫忙送來中研院，其他時間要麻煩同學自行上美術社採購。
5. 小班教學，報名繳費後，恕無法退費。

畫 具：透明水彩顏料、壓克力水彩、廣告顏料(可能會用到，開課後同學可合資購買，目前班上仍有原料)、調色盤（30 個色格）、瓷盤(約 3 個，壓克力水彩使用)、排筆（2 吋）、水彩筆（8 號 3 支、14 號 3 支、20 號 3 支）、韓國 Rubens 畫筆(1 號及 6 號各 1 支)、油畫筆（圓頭 4 號、方頭 4 號、扇型筆 0 號）、烤肉刷（1 吋）、國畫面相筆（小）、油畫畫刀、有分隔的盛水器、留白膠、6B 鉛筆、軟橡皮、四開畫板、水膠帶、抹布、吸水海綿以及洗筆盤，前述畫具可向班長許惠文詢問參考。

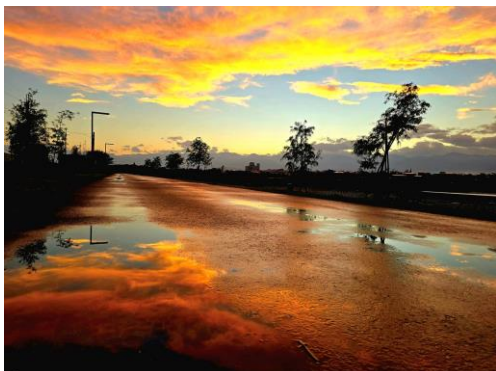
內 容：課程由淺入深引導大家學習，預計完成風景及建築主題 8 開畫作 4 幅。

報 名：請以連結 google 表單或電話或 e-mail 報名（請盡量註明姓名、服務單位(或眷屬服務單位)、職別、電話、電子郵件、本社推薦人(無則免填)），若報名人士超額，以舊生優先。

報名連結：<https://forms.gle/JKm6xnfBhjSHxGxB9>

連絡人：[水彩班班長許惠文](mailto:aswc202405@gmail.com)，aswc202405@gmail.com，電話：02-27898207

本期題材預覽：



01~03 嘉義中埔鄉公館農場美麗的晨曦_8K 水彩
(日期：1/7、1/14、1/21，學費：\$1,200)



04~06 古屋斜陽_8K 水彩
(日期：2/4、2/11、2/18 學費：\$1,200)



07~09 坪林南山寺 茶園雲海日出_8K 水彩
(日期：2/25、3/4、3/11，學費：\$1,200)



10~12 白川鄉合掌村 冬季點燈_8K 水彩
(日期：3/18、3/25、4/1，學費：\$1,200)

游藝社幹事：廖慧如，Nereid.Liao@twgrid.org，電話：2789-8373

游藝社作品賞析：<https://www.facebook.com/minfeng.jong>

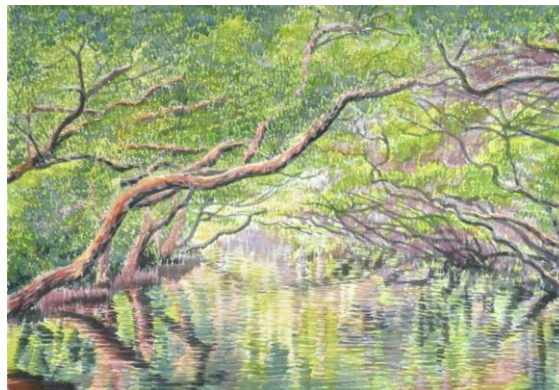


水彩畫技法說明：

細碎重疊法

「重疊法」是水彩畫中最基礎的技巧，優點是可以一筆一筆將顏色由淺入深堆疊上去，不受畫紙乾燥時間的限制。色彩在多次重疊之後，可以產生明確的立體感、空間感及筆觸意味。適用於各種題材，尤其是看似複雜的主題，以簡馭繁，重視深淺色階的正確性，完全不重視質感的表現，適合初學者。

「細碎重疊法」顧名思義是採用更細碎的筆觸一層層堆疊色彩，類似於印象派畫家莫內的技法，畫出細碎而印象式的筆觸，適合表現廣闊場域之風景圖。代表畫家有：藍蔭鼎、李澤藩、石川欽一郎等。



示範作品：四草紅樹林隧道

縫合法

「縫合法」是許多局部渲染塊面的組合。畫面中的每個小區塊，都趁顏料未乾時接續畫相近的顏色，讓色階可以自然銜接；為了避免兩區塊間的顏色滲透影響了形的完整，因此會留一條微縫，當顏色乾涸後，再適當地處理白隙，故稱為縫合法。

其特色是色彩變化充足，筆觸輕盈靈巧，作品很富抒情、浪漫的意味。適用於花朵、主題明顯的題材，代表畫家有：靳微天、靳思薇、李焜培等。



示範作品：花世界

Academia Sinica Art Club 2025 Spring Course - Watercolor Series

Period: Every Tuesday evening from 6:30 PM to 9:30 PM, for a total of 12 sessions (**Classes are expected to start on 114/1/7, Enrollment is open now.**)

Location: Academia Sinica (128, Section 2, Research Road, Nangang District, Taipei City), 5th Floor Conference Room, Institute of Physics

Number of Participants: 10 (enrollment ongoing)

Instructor: Mr. Chong Min-fong (Graduated from National Taiwan Normal University's Graduate Institute of Fine Arts, serving as an instructor for the Art Club since 2004)

Fees:

1. Individual painting registration: NT\$1200 per painting.
2. Discounted fee for full course enrollment: NT\$4000 (15% off). Students who complete all sessions will receive a free print (16K). Full attendance includes making up for any missed sessions in other classes and meeting the assigned progress of the instructor.
3. Make-up classes should be completed within two months after the course ends but will not count towards full attendance.
4. Tuition includes one watercolor paper per painting per person; other art supplies should be prepared by the student. If supplies are minimal, students may purchase and share them together. The class leader will coordinate a collective purchase before the course starts. The amount should be sufficient, and the Art Club will deliver it to Academia Sinica. For other times, students should purchase supplies directly from the Art Club.
5. Small class size; no refunds will be provided once registration and payment are completed.

Art Supplies Suggested: Transparent watercolor paints, acrylic watercolors, advertising colors (students may jointly purchase these after the course begins; current classes still have some materials), palette (30 color wells), porcelain plate (for acrylic watercolors), flat brush (2 inches), Marko AR8110 nylon illustration brush set (5 pieces), Korean Rubens brushes (1, 6, 10, and 14), round brush (1 inch), water container with partitions, 6B pencil, A3 drawing board, and brush cleaning tray. For reference on supplies, contact class leader Hsu Hui-wen.

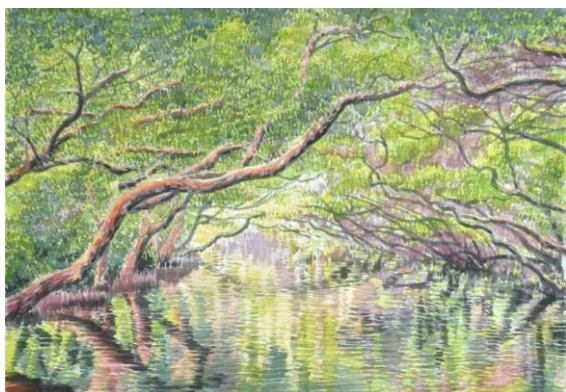
Course Content: The course will guide everyone to learn from simple to more advanced techniques, with the goal of completing four 8K size paintings on landscape and architecture themes.

Registration: Please sign up using the Google form link or contact by phone or email (include your name, service unit [or family member's service unit], position, phone number, email, and Art Club referrer if applicable). In case of over-enrollment, priority will be given to returning students.

Registration link: <https://forms.gle/JKm6xnfBhjSHxGxB9>

Contact Person: Class Leader Hsu Hui-wen, aswc202405@gmail.com, Phone: 02-27898207

Explanation of Watercolor Techniques:



Layering Technique

"Layering" is one of the most fundamental techniques in watercolor painting. Its advantage lies in the ability to build up color gradually, layer by layer, from light to dark, without being constrained by the drying time of the paper. Multiple layers of color can create a clear sense of depth, spatial dimension, and texture.

This technique is suitable for a variety of subjects, especially complex ones, where it simplifies the process by focusing on the accuracy of light and dark tones, without emphasizing texture. It is ideal for beginners.

Subtle Layering Technique

As the name suggests, the "Subtle Layering Technique" involves applying colors in very fine, fragmented layers, similar to the approach used by Impressionist painter Claude Monet. This method creates delicate and impressionistic brushstrokes, making it particularly effective for depicting expansive landscapes. Notable artists who employ this technique include Lan Yinding, Li Zefan, and Ishikawa Kinichiro.



Stitching Technique

The "Stitching Technique" involves combining various areas of localized rendering. Each small section of the painting is worked while the paint is still wet, blending adjacent colors to ensure a smooth transition between color gradients. To prevent color bleeding between adjacent sections and maintain the integrity of shapes, a slight gap is left between the

areas. Once the colors are dry, these gaps are carefully adjusted, which is why this technique is referred to as "stitching."

The characteristic of this technique is its rich color variation and light, agile brushstrokes, resulting in a work that is expressive and romantic. It is particularly suitable for floral subjects and clearly defined themes. Notable artists who use this technique include Jin Weitian, Jin Siwei, and Li Kunpei.