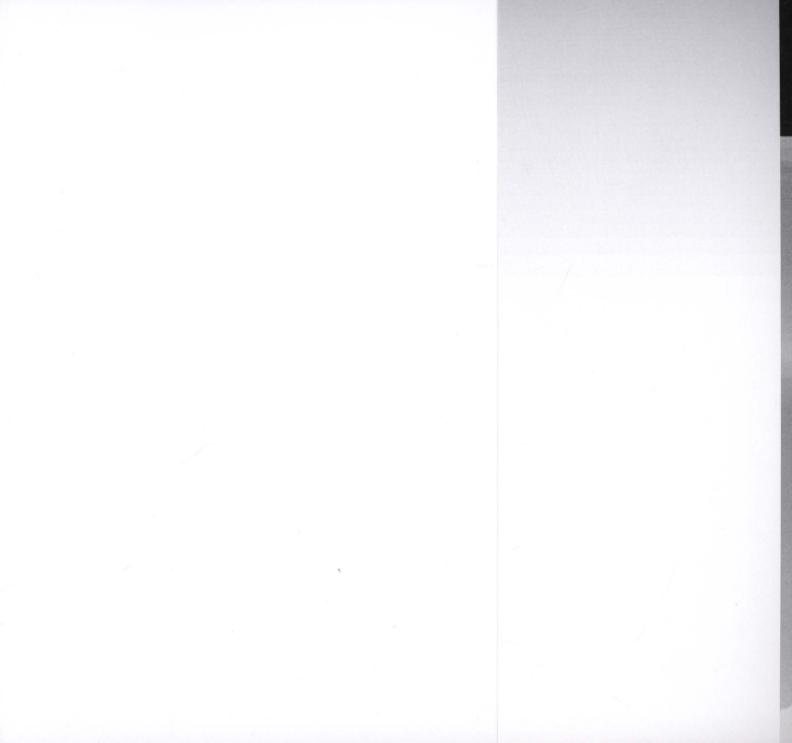


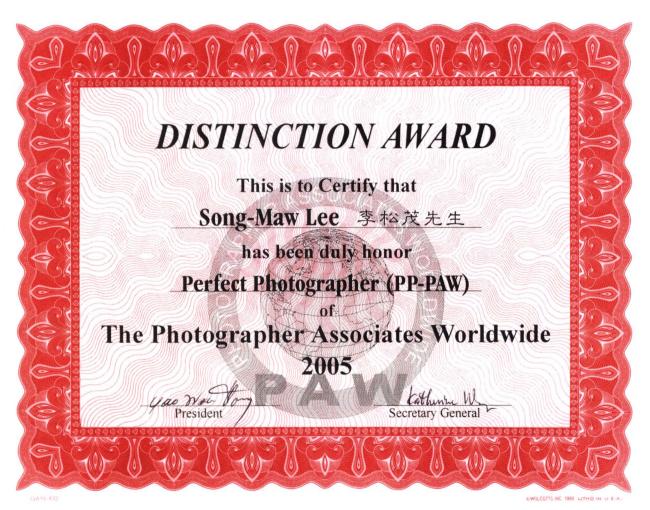
李松茂攝影個展專刊





李松茂攝影個展專刊

5.



世界攝影家協會「優秀攝影家」名銜證書

局長序

臺北縣客家文化園區向來致力於推廣客家藝文活動,目的除了展現地方人文特色外,更希望能促進所有民眾對於客家文化的了解,同時藉此凝聚族群共識。

自去年開園以來,臺北縣客家文化園區廣邀客籍藝術家舉辦各類展覽,這些展覽呈現出園區對推動客家文化交流的實質努力,園區中各式展演設施,更完美呈現客家文化,對客家文化資源的保存與推廣助益良多。

此次特別邀請國內外知名的客籍攝影大師李松茂先生,於園區推出「攝影詩-李松茂攝影個展」,展現其獨特的攝影藝術。作品特色呈現黑白灰印象,沒有強烈的反差顏色對比,色調簡單卻不冷冽。其中臺灣系列作品,闡述鄉土、山水景物帶來的深刻境界,內含著豐富的鄉土情感;大陸系列作品,則是李先生屢赴黃山、桂林等地補捉美景,帶領觀眾身歷山水畫境地,詩意般的攝影讓人深刻體會到「畫中有詩」的境界。

一直以來,李松茂先生爲了提倡攝影,及促進海峽兩岸藝術文化交流而不斷努力,更不吝透過教學將生平的攝影經驗、技巧及觀念,仔細傳達給喜愛攝影的人士,秉持著不斷付出與堅持的客家硬頸精神,著實令人敬佩。這次展覽彙集他多年創作的成果,饗宴藝壇,謹付諸數語以爲序,聊表感謝之意。

臺北縣政府文化局局長 朱惠良

The Taipei County Hakka Museum has always tirelessly expended much effort on the promotion of Hakka culture. Apart from presenting the local and authentic characteristics of the culture, the institution's goals include also helping the audience better understanding Hakka culture and Hakka people with the end result of generating acceptance and appreciation of multiculturalism.

Since the opening of the Museum last year, many Hakka artists have been invited to hold many sorts of exhibitions here. They bear the burden of fostering the learning and knowing of Hakka culture. The pertinent facilities available at the Museum have also greatly aided such objectives as it provided the presentation of Hakka culture with a perfect stage platform. The

preservation and usage of Hakka cultural resources have been made possible, allowing us to truly fulfill the Museum's dreams and its vision.

This time, internationally celebrated Hakka photographer Mr. Lee Song-maw has been invited to hold "Poetry in Photography — Solo Exhibition by Lee Song-maw". He will be setting up on display his brilliant works within our Museum space. The photographs of Mr. Lee give the viewer a first, lucid impression of the combination black, white and grey. There isn't a stark contrast between colours—the shades are simple and clear-cut yet neither cold nor distant. The Taiwan series focuses on the concept of native soil, the landscape composed of mountains and water and the feeling of home and the profound impact it releases. The China series depicts scenery from Huangshan and Guilin, journeys that the photographer made himself. He took his camera and captured the sky and the earth, leading the viewer into a virtual landscape painting. The composition and the spirit of his photography aptly convey the beautiful poetry in his imagery.

For the lofty cause of supporting and endorsing photography as well as smoothing the diplomatic and artistic relations between the two coasts, Mr. Lee has always worked hard. He generously passes on his photographic experiences by instructing students, teaching them the relevant techniques, skills and theories. He meticulously infects photography lovers with his intense passion and relentless determination, typical to Hakka people, inspiring us all with his devotion. This exhibition will bring together the fruits from his many years of labour—contributions that have immeasurably enriched the realm of art. Allow me to express my most sincere gratitude with these humble words of introduction.

Director, Cultural Affairs Bureau of Taipei County Government

History Chu

闌長序

臺北縣客家文化園區開園以來,秉持著落實客家文化、發揚客家精神的原則,在規劃客家相關藝文展演活動方面,可說是不遺餘力,短短不 到一年的時間,園區的成就深獲多方肯定。在推動過程中,讓人深切體會到,保存客家文化資產的迫切性及必需性,這就代表著園區肩負著推動 客家文化再生的使命,是任重而道遠的。

這次特別邀請李松茂先生,於園區舉辦「攝影詩-李松茂攝影個展」,這是爲表彰傑出客籍藝術家之藝術創作成就所舉辦的邀請展。李松茂先 生本身是一位相當有修爲的攝影大師,與其相處,言談舉止間,常常能有所收獲,亦是一位嚴謹卻不失幽默的藝術家。李先生師承攝影大師郎靜 山,精研黑白攝影技術,集錦攝影作品宛如中國山水畫、潑墨畫,作品中蘊藏著生命氣息,常帶給觀賞者不一樣的感動。

李松茂先生,曾在國內外舉辦過無數次黑白攝影個展,更與郎靜山大師聯展過,不久前榮獲美國世界攝影家協會頒予「優秀攝影家」名銜, 此次展覽作品,依主題分爲臺灣系列與大陸系列,當中也包含了數件參展獲獎作品,爲這次展覽提高可看性,也勢必帶來極佳口碑。



Museum Director's Word

Ever since the establishment of the Taipei County Hakka Museum, we have abode by our founding principles of disseminating and realizing the values embedded in the Hakka culture. Performances and activities were held on such basis and we have spared nothing in these pursuits. We are glad that Taipei County Hakka Museum has already received much approval and recognition for the work it has done within the last year. And during the processes of our efforts, we realize the emergency and importance of our responsibility to preserve the Hakka heritage. It is a meaningful mission that we are delighted to undertake—to spread the culture and reinvigorate its influence.

This time. Mr. Lee Song-maw were specially invited to hold "Poetry in Photography-Solo Exhibition by Lee Song-maw" at

the Museum in recognition of the distinguished Hakka artist's outstanding artistic achievement. As a seasoned eminent photographer, Lee shows great wisdom and lambent humor in conversation. Lee was the apprentice of Long Chin-san, master of black-and-white photography. Their work is likened to traditional Chinese landscape paintings or splashed ink paintings. The life, the spirit, and the energy condensed in the photographs always arouse the passion of the viewers.

Lee has held numerous solo exhibitions of his black-and-white photographs locally and internationally. He also collaborated with Long Chin-san in other exhibitions. Recently, he has been awarded a prize for his excellent achievements as a photographer by the Photographer's Association Worldwide. This exhibition will be divided into two sections, one of which is the Taiwan series and the other the China series. Award-winning photographs will also be included and displayed. I am convinced that the exhibition will receive raving reviews.

Director, Taipei County Hakka Museum + Asien - Chen Lee.

自序

30年代,生長在苗栗鄉村客家農庄,當時雖家境清寒,但是卻會在學校的跳遠沙池,以一枝竹竿隨意亂畫,自得其樂。之後也因無法買毛筆習字,而將麻竹枝剪斷,用石頭將其尖端 搗細,以爲筆尖,如此童年回憶,深繫腦海,難以忘懷。而後漸漸年長,對於大自然的田野風光、山林水色,特有感受,那種心靈上的快樂及滿足感,非筆墨能夠形容,遂透過攝影捕 捉,只希望將瞬間美感留住。

1973年,在一個偶然的機會中,參加了臺灣電視公司訓練中心,爲期一年的攝影全修班,在攝影、暗房沖放的實務研習過程中,深深吸引我,此後遂積極研究黑白攝影的技巧。1974年,榮幸與83歲的郎靜山大師相遇,在與郎大師的交談過程中,受到極大勉勵,郎師提示了學習攝影的精神及途徑,指出「黑白攝影爲學習攝影的根本,」這句話深植腦海,不敢忘記。

黑白攝影乃利用黑白軟片的黑、白、灰三大基調,當中的白,具有空間的美感,白裡帶有紋理,而黑,是一種意象,它能營造出空洞及神秘感,其最重要的是灰色調的掌握,灰色調 具有其它顏色少有的柔性美感,灰色的天地間,以其深淺色調的掌握,能在影像的呈現時,創造出自然的層次感,灰色調愈多,其意味愈美,如潑墨山水般。這種道理就豬如山水畫家, 只運用一枝毛筆沾墨汁,就能在紙上揮灑出不同的深淺色階,顯然超越了一切的顏色。

身爲攝影藝術的創作者,我以多年來的經驗,心中自有一套獨特的手法,諸如採光、構圖取景、濾鏡使用的時機,至暗房作業的沖放技巧等,攝影的範圍無遠弗屆,影象的呈現,於 攝影者本身有關鍵的關係,而黑白攝影本身,所表現的內涵,有些味道還是彩色影像無法取代的。

最後,感謝客家文化園區的邀請,能爲客家文化盡一份心力,深感高興。唯本人才疏學淺,但站在教席上,始終抱持著盡心盡力扮演好一個領航員的角色,只知付出、奉獻,以造就 培育更多優秀人才爲職志。本刊的出版,雖僅略盡棉薄之力,深信對黑白攝影的倡導,多少有所貢獻。成刊倉促,疏忽難免,敬請藝壇先進,不吝指正。

李松成

2006.05

Photographer's Word

I grew up in a Hakka village in Miao-li in the 1930s. My family was poor, but my life was not barren. At school, I used to wander on the playground, took a long bamboo rod and drew all over the place. I didn't have the money to buy brushes for myself, so I cut up bamboo stalks and pestled it with rocks. With the pointy ends, I could practice writing. These childhood memories are indelibly imprinted in my mind. As the years went by, my affection for Nature grew stronger and stronger—the fields, the mountains, the forests and the water. The happiness and contentment couldn't illustrated merely with brushes and ink.

In August, 1973, I attended a year-long photography class offered by China Television Company, Ltd. During the course, I was exposed to the actual act of photography, the developmental procedures that occur in the darkroom…all that I've seen and heard has entirely ensnared my attention and has ignited a passion for black-and-white photography. In May, 1974, I had the fortune to dine with the master Lang Ching-shan. He was 83 years old then. That very exchange of opinions not only granted me an incredible amount of encouragement, but under his guidance and direction, I seem to have found my philosophy and method behind learning the art of photography. Black-and-white photography will always serve as the foundation of any style, form or approach of photography—these are his words of wisdom that I will never forget.

Originating from black and white negatives, the rendering of black-and-white photography can be described as the manipulation of the three major gradations of black, white and grey. The areas delineated by the colour white are infused with an aesthetic of open space, decked with subtle undercurrents of pattern. Black is a kind of imagery, a realm that generates emptiness as well as mystery. How one exploits the colour grey is the main matter behind the art form. The shade of grey imparts a beautiful softness that many other colours lack. Trapped in the colour grey are myriad degrees of chromatic variation. They offer a picture a natural sense of stratification. As the shades of grey build up, the pictorial spirit becomes more elegant and expression grows more refined, much like a splashed ink painting.

As an artist in the photographic arts, I extract from my experiences cumulated over the years and use an approach that is unique to me myself. The capturing of the lighting, the composition of the imagery, the timing of the aperture as well as the darkroom skills are all components of the boundless world that is photography. The presentation of a picture is tightly connected with the identity of the photographer. Furthermore, the subtleties and insinuations that are hidden in the shades of grey within black—and—white photography are something that colour photography will never possess.

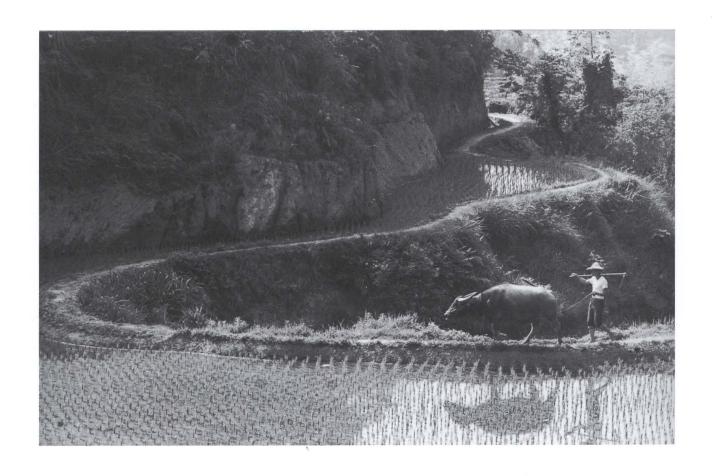
Last but not least, allow me to thank the Taipei County Hakka Museum for their kind invitation. I am delighted to be able to offer my services to the cause of promoting Hakka culture. My experiences are finite, but I will try my best to offer my limited knowledge to those who need guidance and direction. I will give, I will help, I will make it my sole objective to nurture and inspire more talented youths into success and maturity. The printing of this publication is only an insignificant effort on my part, but I hope that it will contribute to the development of black-and-white photography. The book was composed in somewhat of a haste, should there be some mistakes or inaccuracies, I welcome all suggestions and amendments, thank you very much.

Photographer Song Maw-Lee

仄	徑步悠悠	 	 11
蹁	蹮舞在詩畫中		 12
孤	舟有樹不寂寥		 13
睥	睨天下	 	 14
長	河初曙	 	 15
斜	陽鋪水伴爾行	 	 16
曉	嵐	 	 17
美	景如酒薰人醉	 	 18
獨	領風騷傲四方	 	 19
斜	陽撫愛我生輝	 	 20
粒	粒皆辛苦	 	 21
煙	村歸渡	 	 22
溪	畔浣衣	 	 23
綠	蔭叢內有人家	 	 24
養	在深閨人未識	 	 25
田!	野好風光	 	 26
任	拳 不怨	 	 27

尋尋覓覓28	,
爲誰辛苦爲誰忙29)
山煙涵樹色,江水映霞暉30)
二人同心步步高31	
拔地擎天峰三千32)
上學不嫌路途遠 · · · · · · 33	}
削石成巒氣勢雄34	Ĺ
獨佔鰲頭35)
向晚牧羊歸36)
絮絮叨叨母女情37	•
銀樹登臨不畏寒38	}
天上宮闕39)

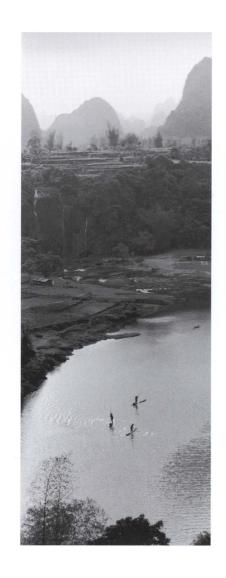
	*			



仄徑步悠悠

苗栗 頭屋

1977/04 31*50cm 鄉間原野中,田梗一路曲折蜿蜒,由近而遠,不盡延伸。水田裡已佈滿了秧苗,荷鋤的老農,牽著水牛緩緩走來,倒映在秧田裏的雙影,無比恬靜。



蹁躚舞在詩畫中 廣西 德天瀑布

2004/04 24*60cm 三位漁夫姿態各異,位置也適中,頓時間,劃破了所有的靜謐,當竹林、漁夫、遠山等巧合的呈現 出對角線的排列,於是成就了一幅如詩如畫的精彩鏡頭。



孤舟有樹不寂寥 日月潭

1992/07 33*50cm 在陽光微弱、霧氣淡薄的清晨,層層山脈的陰影覆蓋了遼闊的湖面,一葉扁舟停迫在湖面上,顯得突出,大山與小船之間形成對比。



睥睨天下

黄山

1999/11 19*50 cm 此幅的表現重心,是在右下角的小松樹爲主體,所有環境的背景處理,則在左側的諸多層層疊疊的峰石配合,引領視線往左上角的一座淡色的遠山,作爲相互呼應的一環。

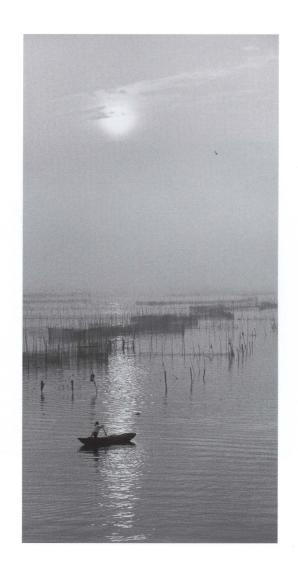


長河初曙 翡翠水庫

1987/06

24*50 cm

清晨,在水壩的平台上,佇足觀景,天上雲層稍厚,山際景層,由近到遠,逐漸分明。水域面上的 線條,深淺色階清晰,正當徜徉之際,天空的雲層微開,陽光就在雲隙間綻放光芒,直穿深淵,照 耀了大地。此時,我快速獵取"龍頭張嘴欲呑龍珠"的鏡頭,呈現在眾人面前!



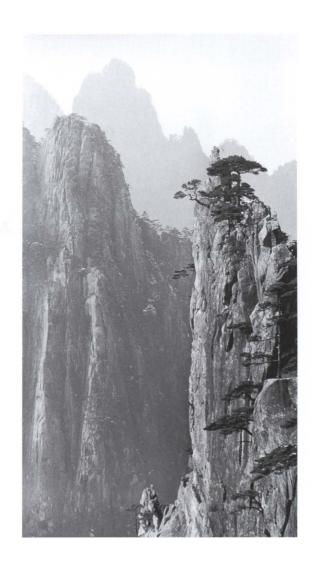
斜陽鋪水伴爾行 江蘇 周庄

1997/04 29*50 cm 初到周庄,已近黄昏,在周庄大橋旁,先觀賞江南水鄉的風采。有小船緩緩駛向大橋,船槳劃破了 寧靜水域,雲層裡的太陽,時而露、時而藏,忽見陽光,水面又有一道耀眼波紋,只待小船闖入明 亮的水波裡,即成畫幅重心,營造出畫面生氣。



曉嵐 阿里山

1975/01 30*50 cm 在黑白攝影之中,運用側光的角度,達到光與影間多元的層次,確屬罕見效果。在暗房放大照片時,極力表現中間色調得柔和,讓畫幅由深至淺的色階、層次能達到至善至美的意境。



美景如酒薰人醉 1997/02 黄山

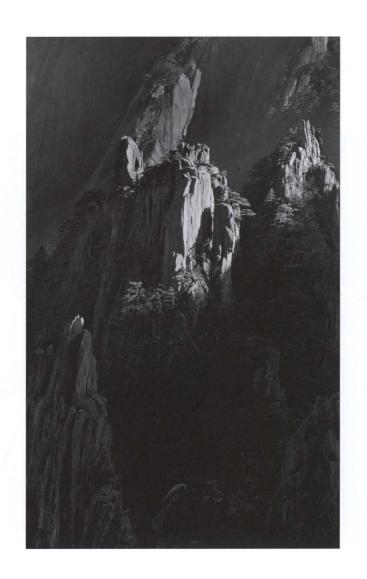
27*50 cm

黄山的美,在於峰石奇、蒼松奇、雲海變化多端又一奇。黄山松,「峰峰石骨峰峰松,萬千奇松綴 石峰」。黃山松,已成爲黃山的招牌標幟。



獨領風騷傲四方 大馬嶺

1979/02 31*50 cm 重重鳥雲,遮不住陽光萬道從雲縫中散發光芒。群山傍我爲陪襯,雲海綿密重包圍。在渾雄的大自 然,這棵樹顯然成爲重心,活絡了整個天地。



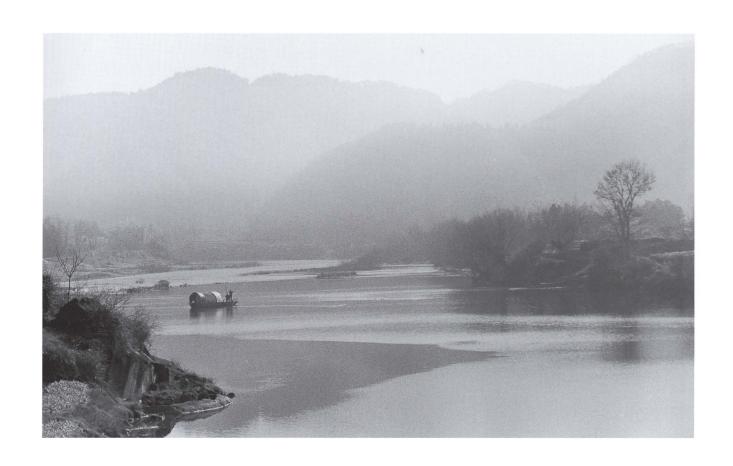
斜陽撫愛我生輝

1996/03 29*50 cm 攝影著重光影效果,這是一般的常識,尤以黑白攝影爲最。此幅光源的方向來自側光,採光適當,側光的影像最具有立體感。受光面,顏色較淺,明亮部位應有完整的影紋;不受光的一側,顏色較深,在陰暗部位的層次,亦不可漆黑一片,也該有分明的色階。是故,曝光的準確性與暗房作業的技巧,應有絕對相關。



粒粒皆辛苦 ^{苗栗 大湖}

1976/07 33*50cm 拍攝收割的忙碌,事前已徵的農夫們的應允,在不妨礙農事進行條件下,靜觀守候,是必然難免的,當框景時,以左右兩邊的人,面朝畫幅爲按下快門的時機,畫面的重心則安排在右側的收割機周圍的人,舖在前景的稻草屬於過去式,收割機周圍的人們爲正在進行式,而左邊彎著腰背忙割稻穗的農夫們,則顯示未來收成還有的忙!

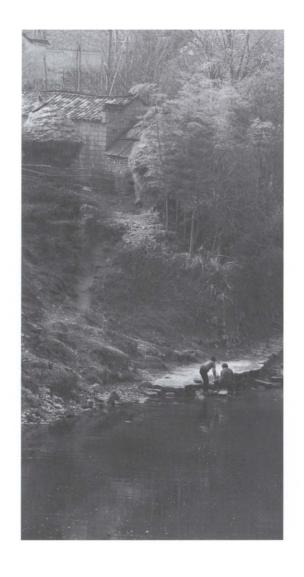


煙村歸渡

黄山

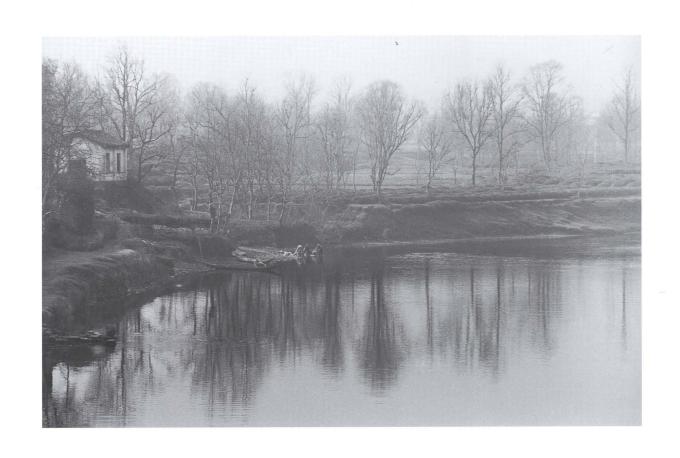
2001/01 32*50cm

我調整畫幅,佇足守候船行方向、位置,一切符合預期的攝影規格。隨即按下快門,留下心中喜歡的畫幅。其實,在黃山山腳下的香格里拉,處處是境、是意,也是一首幽雅的詩。



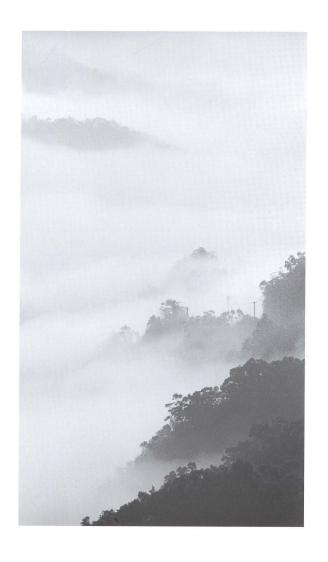
溪畔浣衣

1999/02 25*50cm 畫面中的框景,先瞭解村婦與房舍應有絕對性的密切關係;上邊 排瓦屋,村婦則置下方,村婦 主題,這上下之間有碎石與黃土揉合的曲徑作爲延伸線,陽光斜照,反映出樂天知命的她們的生活



綠蔭叢內有人家 1999/02 _{黃山} 33*50cm

對準房子,盼望太陽光在清晨的薄霧裡在增加一些亮度,想著又想著,果真天從人願,太陽光由左 側方照到岸邊,藉助光與影的效果,強化了這幅畫面的意蘊內涵,讓人沈思再三。



養在深閨人未識 台北 坪林

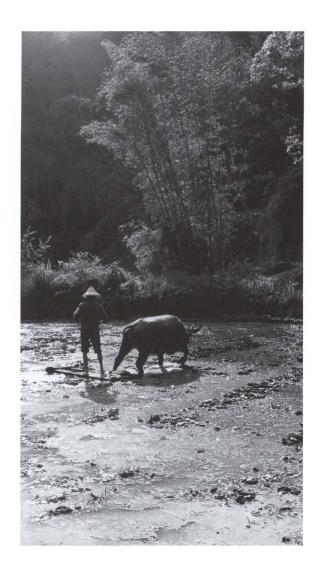
1997/10 31*50cm 同樣的位置拍了十餘年,仍不滿意,當雲霧迷濛時,茶園、村莊幾乎完全看不見,但若晴空萬里又 毫無氣氛可言,最適合拍照的時辰,就是夜雨第二天放晴,整座山谷嵐氣緩緩上昇,山頭忽隱忽 現,像似一幅天然的水墨畫。



田野好風光

黄山

1999/02 18*50cm 冬天的清晨,溫度低,約在10度,濃霧,前往黃山的途中,天氣漸漸放晴,寧靜的鄉村美景,一入眼,大夥都按捺不住,拼命搶拍,大約20多分鐘後,正打算上車之際,突然有位農夫挑著擔子徐徐前行,剛好走進框景範圍內,瞬間按下快門,就出現了不可多得的精彩畫面。



任勞不怨 苗栗 頭屋

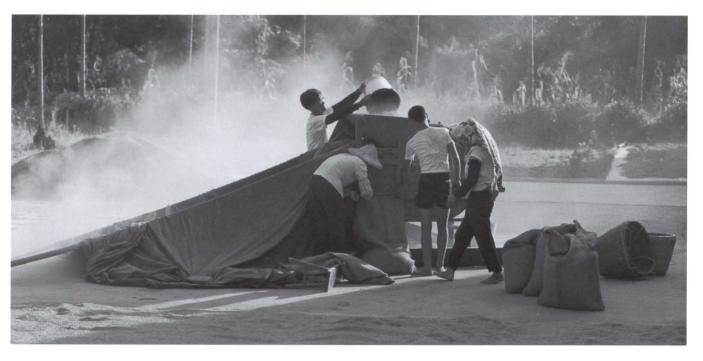
1977/04 33*50 cm 這一張犁田圖,農夫戴的斗笠,在背影陰暗處,最能顯現凸出;一叢竹林也格外亮麗,主體與賓體之間,就因逆光角度構成明、暗、深、淺的對比,無形中也提昇美的視覺享受,達到剛中帶柔的效果。



尋尋覓覓

黄山

1996/10 33*50cm 遊黃山,路過南塘的途中,瞥然出現一位漁夫,頭戴斗笠,手持桿狀工具,浸在清澈的河水中,獵 取甲魚。



爲誰辛苦爲誰忙 ^{苗栗市}

1976/07 24*48cm 畫面上的這些人們,忙著進行風櫃篩穀的過程,造成了出風口處的穀灰飛揚,在側光之下,造就了 光影效果,反而凸顯襯托了主題。



山煙涵樹色,江水映霞暉 2002/04

廣西 桂林

33*50cm

框好畫幅,對準了漁夫,以竹林爲測光,嚴謹構圖,見景即拍,爲營造畫面之氣氛,加強景層深淺 色階的配置,特在暗房之放大照片時,提昇氣勢,以增加深度感。



二人同心步步高

苗栗市

1976/02 32*50cm

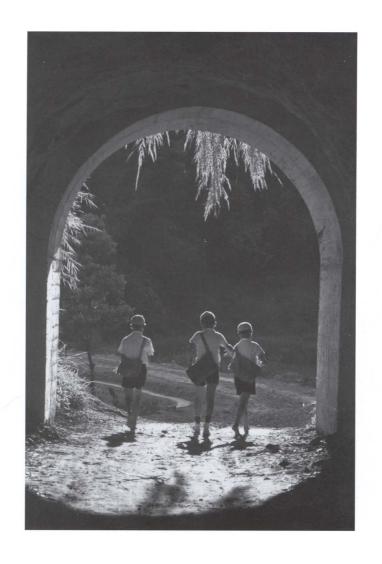
將軍山公園的後方,在陽光照射下,階梯的石板邊緣,形成一條條白色的線條;此時有二位孩童, 哥哥牽著弟弟的手,拾級而上,手足之情,表露無遺。



拔地擎天峰三千 1998/03 湖南 張家界

33*50cm

出訪湖南張家界,登上天子山,舉目遠眺,千岩萬壑盡收眼底。此地以岩稱奇,三千座奇峰拔地而 起,形態各異,聳峙之氣派,世所罕見。



上學不嫌路途遠 ^{苗栗 頭屋}

1977/04 33*50cm 純眞年代,背著書包,打著赤腳,踩在碎石路上,才穿出山洞,便受到陽光的鼓舞,彷彿光明的前程已經在望,能到學校上課,再遠的路也是值得。



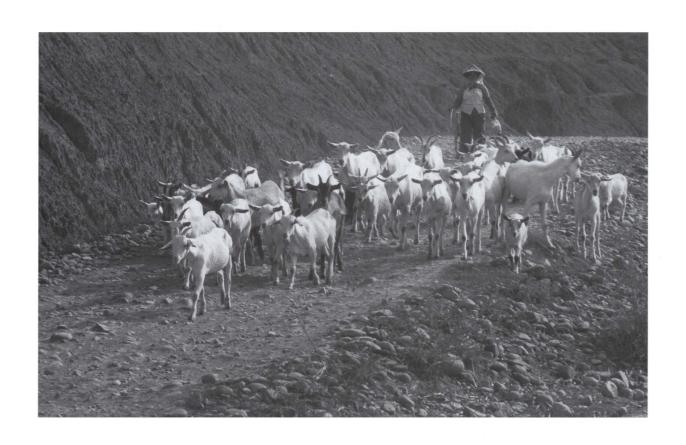
削石成巒氣勢雄 _{黄山}

1999/11 33*50cm 置身在始信峰的平台上,原想拍瑰麗、壯觀的日出美景,奈何太陽躲在雲層裡,大家耐性十足,苦苦守候,但見山窪深谷,雲霧開始往上飄渺。整個畫面由近而遠,色階分佈,極爲豐富。隨即對準了勁松,框住了氣勢磅礡的畫境。



獨佔鰲頭

1996/04 33*50cm 觀察了不久,發現山頭、奇松的後面,時而湧上濃霧,瞬間即即逝,立刻架好相機,調好畫幅,對 準了黃山松,當濃霧漸漸移開,讓山頭與勁松的線條明朗時,連拍了兩三張,感覺眞好。

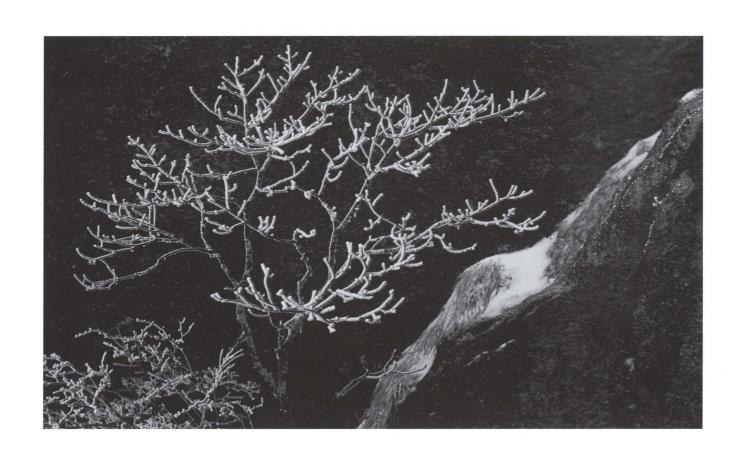


向晚牧羊歸 ^{高雄 月世界}

1979/03 34*50cm 此幅牧羊歸,時近黃昏,牧羊女趕著一批羊兒回家,絲毫沒有驚動羊群,就按下了快門。人羊的顏 色淺、背景及碎石路面是深暗色,現場環境已充分強調主賓間的襯托關係,微弱的光源,斜照羊身 產生的光影效果也格外柔和。



絮絮叨叨母女情 1984/03 苗栗 馬拉邦 35*50cm 親情,是天性。母女二人在鄉野間漫步,小女孩突然轉身向母親撒嬌、索求,狀似嬌柔,處於竹林 環抱的氛圍裡更顯的溫馨無比。偶然發現小女孩的嬌柔狀,立即在母女身上進行對焦、測光並速以 豎幅畫面框取,按下快門。

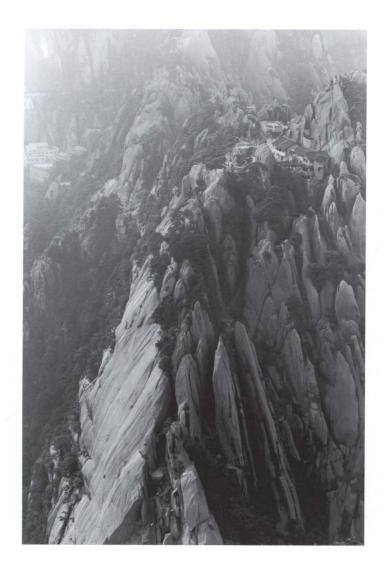


銀樹登臨不畏寒

黄山 天海

1996/04 21*50cm

架好相機,配上標準鏡頭,按下標準鏡頭,按下快門,在利用暗房技巧,讓背景的色調轉爲深暗 色,雪白的小樹枝更顯得秀氣,也凸顯主題。



天上宮闕

2005/07 34*50cm

懸崖深壑的鯽魚背一隅,焦鎖玉屏群峰,苦苦守候,時近黃昏,才偶見微弱光源,瞬間留住此幅雄偉、險峻又壯麗,十分難得的美景。黃山之美,天然巧成,宛如仙境,正是攝影創作的天堂。



雲破雲南麗江

2002/11

32*50cm

以橫幅框景,以天空中之雲彩及光芒四射的光景佔畫幅多一些,讓空中多層次的色階及線條,更能 凸顯雲破的氣氛,留下了一幅天地造化的美好境地。



李松茂 Lee, Song Maw

1942 出生臺灣苗栗

1973 啓蒙於「臺灣電視公司訓練中心」 攝影班

1986 創立「益新黑白藝術攝影聯誼會」 擔任創會會長

1998 台北市立蘭州國民中學教職30年 退休

榮銜 Honour:

美國攝影學會會員 PSA(1980) 聯合國教科文組織FIAP國際攝影聯盟會員 IM.FIAP(1980) 英國皇家攝影學會會員 PRS(1982) 紐約攝影學會高級會員 F.PSNY(1985) 中國攝影學會高級會員 F.PSC(1985) 中華藝術攝影家學會高級會員 F.CAPA(2000) 世界攝影家協會優秀攝影家 PP—PAW(2005)

歷任 Formerly:

國立臺灣大學攝影社指導老師 國立和與大學攝影社指導老師 國立新竹師範學院攝影社指導老師 私立東吳大學攝影學會指導老師 私立復興工商專校焦點攝影社指導老師 台北市教師研習中心攝影研習策劃,課程編製,講座 國立中央圖書館臺灣分館終身學習研習攝影班教師 救國團北青攝影聯誼會指導老師 苗栗縣文化局藝文研習攝影·暗房班教師 老人社會大學攝影進階班教師 中華藝術攝影家學會理事 中加文化經濟協會文化藝術委員會副主任委員

現任 Currently: 苗栗縣九陽雅集藝文學會會員 黑白攝影·暗房教育工作





攝影詩-李松茂攝影個展專刊

發 行 單 位 : 臺北縣政府 發 行 人 : 周錫瑋

出版單位:臺北縣政府文化局

總 監:朱惠良

編 審:唐連成、魏定龍、劉哲彰

執 行 編 輯: 張慶明、吳朝瑋、劉冠廷、黃麗玲

藝術攝影家:李松茂翻譯:朱家琪

編 印 製 作: 廈林國際廣告有限公司

印 刷:彩真彩色印刷製版有限公司

策 劃 單 位 : 臺北縣政府文化局臺北縣客家文化園區

地 址: 237臺北縣三峽鎭隆恩街239號 址: http://www.hakka.tpc.gov.tw

電 話: 02-2672-9996 傳 眞: 02-2671-8660

出版日期:2006年6月第一版第一刷

定 價:300元

統一編號: 1009501383 ISBN: 986-00-5409-6 Publisher: Taipei County Government

Issuer: Hsi-Wei Chou

Published by: Cultural Affairs Bureau of

Taipei County Government

Chief Director: Hui-Liang Chu

Reviewers: Lian-Chen Tan, Ding-Long Wei,

Che-Chang Liu

 ${\tt Editor-in-Chief:} {\tt Hsien-Chen \ Lee}$

Chief Editor: Yi-Feng Cheng

Executive Editors: Sky Chang, Jovi Wu, Liu-Kuan Ting,

Cindy Huang

Artist:Song-Maw Lee

Translator: Daniac Chu

Producer: Sharpink International Advertisinng Co., Ltd.

Printer:TSAE-JEN PRINTING CO.,LTD.

Coordinator:Taipei County Hakka Museum

Address: No. 239, Long-en St., Sansia Township,

Taipei County 237, Taiwan (R.O.C.)

Website: http://www.hakka.tpc.gov.tw

Telephone: (02) 2672-9996 Fax: (02) 2671-8660

Issued Date: 2006. 06

Price: NTS 300

ISBN:986-00-5409-6

出版單位: 臺北縣政府文化局

策劃單位:



出版單位: 臺北縣政府文化局

策劃單位:



統一編號:1009501383