

粉彩（Pastel）是一種最為古老的繪畫色料，遠古時期的人類先民，在其洞窟內所遺留下來的壁畫，便屬最早期的粉彩畫了。

粉彩顏色係採自大自然的原色，包括礦物、金屬、植物、動物等，皆可提煉為粉彩色料，例如墨魚的黑汁，即可作為黑色顏料。採來的原色要經研磨成為粉狀，再加少許黏膠，以模型壓成棒條，以此來作畫，便屬粉彩作品。此種繪畫素材的表現，乃是大家所熟悉的油畫、水彩畫之外的另一種作畫的類別。

油畫顏料之製作過程，係先將色料混合油液，再裝進軟性的鉛管內，使用時再由鉛管擠出顏料，在調色板上與油性的媒劑混合，以便調均勻、稀薄，用來作畫、上色。水彩之色料亦然，只是混合的是水溶性的媒劑。



圖1-1 達文西自畫像
Self-Portrait by Leonardo Da Vinci

油畫色料乾得慢，某些特別的顏色需等候約一星期，表面才會乾。水彩色料乾得快，也許數分鐘後便可重複上色。油畫作品歷經二、三十年之後，因油液完全乾枯，屆時畫面的光彩必然消失，呈現出灰暗的色調，若在畫面再抹上一層油液，一般都會再現部分原來的色澤，只是一幅四、五十年的油畫作品，幾乎都會產生乾裂、剝落的現象，必需送去修復專家的工作室，給以適當的處理，此乃無法避免的事實。水彩畫經過數十年後，基本上那單薄的色彩也會褪色，紙張也會變黃，很難保存恆久不變。

粉彩色料因採自大自然的原色，因此色澤最真、濃度最純，作畫時不加油或水，故而沒有龜裂、剝落之虞。粉彩作畫簡便，拿起色條便可揮灑自如，不必等乾即可重複上色，一氣呵成的作畫特性，深受西洋畫家所鍾愛。

義大利文藝復興時期的多位畫家，如達文西（Leonardo Da Vinci，圖1-1）、米開朗基羅（Michelangelo，圖1-2）等人，其作品的草稿及素描，便是使用粉彩色料做為創作的重要媒劑。到了十六世紀，粉彩色料已廣為義大利畫家所使用。最初是以粉彩色料為宮廷裡的貴婦畫肖像，因其色彩鮮麗柔和又具朦朧之美，而深受畫家及收藏家所喜愛，並將此一優異的畫材及技法傳播到法國。

Pastel is one of the oldest painting pigments. The beautiful mural in the cave left by humans of the ancient times is considered the earliest stage of pastel.

Pastel colors are adopted from primary colors of the nature, including minerals, metals, plants, and animals. All of these can be refined into pastel pigments. For instance, the ink of octopus can be used as black pigment. The selected primary color needs to be grinded into powder, adding some glue to it, pressed by mold and then shaped into a stick to become a pastel material to paint. The expression of this type of painting source is just another art medium separating from oil painting and watercolor that are known to everyone.

As for the manufacturing process of oil painting pigment, you have to mix the oil with pigment in the first step, and then load it into aluminum soft tube. To apply it, you squeeze the pigment from the aluminum tube to mix the oil medium on palette. You need to blend it well and thin out the pigment for painting. The pigment of watercolor is the same but the object to be mixed is water-soluble medium.

Oil painting pigment dries slowly. The surface of some of the special colors could take up a week before it actually dries. However, watercolor pigment dries quickly. You can start coloring again within minutes. The luster of oil painting will disappear after two or three decades. The oil in the oil painting usually dries up after two or three decades, this causes the surface to lose its luster and the colors fade. If a coat of oil is applied over the painting, the luster and original colors can reappear. However, an oil painting that is forty or fifty years old, it will most likely be dried up with cracks and chipped off. This is unavoidable. When it happens, you can revive the painting by sending it for art restoration and have proper treatment done to it. As for watercolor painting, its thinly coated colors will fade away and the drawing paper will turn yellow decades later. It's hard to keep it everlasting.

Since pastel pigment is picked from primary color of the nature, its hue is the truest and density is the purest. There's no need to add oil or water to mix when painting, so there is no risk of drying up with cracks or chipping off. Pastel painting is easy, just take the color stick you like and paint freely. It can be repeated without waiting for drying time. The fastness and simplicity of completing a pastel painting is deeply loved by western artists.

Many artists, such as Leonardo Da Vinci (Fig. 1-1), and Michelangelo (Fig. 1-2) of Italy during Renaissance era used pastel pigment as an important medium to create their drafts and sketches. Until the 16th century, pastel pigment had been used extensively by Italian artists. In the beginning, pastel pigment was used to paint portrait for noble women in the palace. Because its color was vivid, soft and beautiful, it was cherished by artists and collectors who passed down such superb painting material and techniques to France.



圖1-2 米開朗基羅的粉彩素描
Pastel sketch by Michelangelo

十八世紀最具代表性的法國畫家為拉堵（La Tour，1704-1788，圖1-3），他曾為伏爾、盧梭等名人畫過粉彩肖像，另一位粉彩畫家查爾丁(Simeon Chardin，圖1-4)也有傳世巨作。到了十九世紀，一般西洋畫家已對粉彩色料有更多的要求，他們不滿足僅以肖像為主的有限色系，他們要求更多戶外瑰麗的大自然色彩，以供印象派畫家可盡情的發揮他們的才華。當時著名的畫家有竇加（Degas）、馬奈（Manet）、雷諾瓦（Renoir）等人，各以獨特的風格畫出動人、具高水準的粉彩畫。二十世紀知名畫家也都畫過粉彩畫，如畢加索（Picasso）、米羅（Miro）、康丁斯基（Kandinsky）各有傳世的粉彩作品。二十世紀初，美國著名的女畫家卡莎特（Mary Cassatt，圖1-5），她的人物畫與風景畫，皆能掌握到粉彩的特性，而展露出粉彩的魅力。



圖1-3 路易士十五世畫像
Louis XV of France by La Tour

圖1-4 粉彩畫家查爾丁自畫像 1771
Self-Portrait by Simeon Chardin

圖1-5 美國著名的女畫家卡莎特作品
Artwork by Mary Cassatt



圖1-3

圖1-4

圖1-5

1972年全球第一個粉彩藝術的組織：美國粉彩畫協會（Pastel Society of America）成立於紐約。該會的創辦人芙羅拉·基富尼女士（Flora B. Giffuni），她是一位知名的畫家，且特別鍾愛粉彩藝術。據悉，她曾為創辦粉彩畫協會而將其雙親遺留給她相當可觀的財產捐獻出來，使其成為全球畫壇所矚目的粉彩畫協會。美國粉彩畫協會所舉辦的一年一度公開大賽，必吸引世界各地畫家踴躍的參與。因其獎金多達五十六項，又是最具權威的藝術組織，每年收到報名參賽的幻燈片多達一、兩千件。經由幻燈片評選入圍通知後，再送來原作到著名的國家藝術俱樂部（National Arts Club）參加盛大聯展，在展出首日，另由專家從中甄選得獎的作品。每年展出的作品約180件，多次獲獎的畫家，有機會獲頒粉彩畫大師證書（Master Pastelist），獲此榮譽的畫家，除獎狀、獎金之外，可享終生免審查直接參展、參賽。至2008年獲此大師證書榮譽的畫家約有150人，筆者有幸，曾擔任八年的評委，且獲頒大師證書。

美國粉彩畫協會的文獻中特別指出：

「粉彩色料在顯微鏡下，宛如被切割的鑽石，它晶瑩璀璨、光彩四射、令人著迷。……當今世上，還沒有一種繪畫顏料，能像粉彩這樣恆久不變。」

美國粉彩畫協會的創設對世界畫壇影響巨大，使得原先不畫粉彩的畫家，也都參與粉彩的創作，而且各地區之粉彩畫協會也相繼成立，這些協會從不彼此排拒，反而互相合作、互相支援，終使粉彩藝術成為全球發展最迅速的繪畫種類。歐洲方面也響應了美國藝術的風潮，法國粉彩畫協會(Art du Pastel en France)成立於2000年，目前正在蓬勃的發展中。

The most outstanding French artist during the 18th century was La Tour (1704-1788. See the portrait of Louis XV of France); he had painted the pastel portrait for famous people such as Voltaire and Rousseau (Fig. 1-3). Another pastel artist Simeon Chardin (Fig. 1-4) also had great artwork passed down for generations. Until the 19th Century, some of the western artists were very knowledgeable on pastel pigments. They are no longer satisfied with the limited colors for painting portraiture. They desired and demanded on the beautiful outdoor colors of nature. Varied selection of colors enabled the Impressionism artists to display their talents freely. The well known Impressionists are Degas, Manet, and Renoir. All of them had painted with their own magnificent and unique styles of Pastel. The famous artists in the 20th Century have also painted pastels. Picasso, Miro, and Kandinsky's pastel artwork were passed down for generations. In the early of the 20th Century, a famous female artist Mary Cassatt (Fig. 1-5) had fully grasped the marvelous characteristics of pastel and expressed her talent through portraiture and landscape paintings.

The first organization of pastel art in the world: Pastel Society of America was founded in New York in 1972. The founder of the Society, Mrs. Flora B. Giffuni is a well known artist and she particularly loves pastel art. It's been speculated that she had donated a considerable amount of fund to establish Pastel Society of America. It became one of the most outstanding art organizations in the world. It attracted many artists from all countries. The open juried exhibitions sponsored by Pastel Society of America are held on annual basis. It continues to attract artists around the globe to actively participate. There are 56 different awards contributed by donors and PSA. PSA holds the highest authority in the pastel field. The quantity of slides that were sent in to participate in the exhibitions always reaches from 1,000 to 2,000 every year. Once the participant's slide has been selected, the artist will be notified. The participant would send the original artwork to the famous National Arts Club for grand joint exhibition. On the first day of grand opening, the invited jurors would judge the selected artworks. There are about 180 to 200 pieces of artwork exhibited every year, and the artists can be awarded many times for different awards. The ones that have been awarded numerous times would have the opportunity to be elected as a Master Pastelist by PSA. An artist who is awarded with such honor can have life time direct participation in the exhibition without the pre-screening process. In addition, the artist will receive Master Pastelist Certificate and monetary prize. Until 2008, there have been about 150 artists awarded with Master Pastelist Certificate. Luckily, I have been chosen to be one of the jury of selection group for the exhibitions for eight years and have been awarded with Master Pastelist Certificate.

The Annual Open Juried Exhibition catalogue produced by Pastel Society of America especially pointed out the following quote "No other medium has the power of color or stability of pastel. It does not oxidize with the passage of time...A particle of pastel pigment seen under a microscope looks like a diamond with many facets. Therefore, pastel paintings reflect light like a prism."

The establishment of Pastel Society of America strongly influenced the art field from all over the world. All of those artists who were not pastelists originally had started to participate in creating pastel artwork. Pastel organizations are continuously being established and growing. These organizations were never hostile or oppose each other. On the contrary, they helped out and supported each other. Pastel art finally became the global fastest growing medium. Europe was also inspired by this trend. Under the influence, Art du Pastel en France was founded in 2000 and still growing.