



## 序言

# 自序

1982年揮別了送行的親友，由台北飛到紐約定居。原先想要學習現代藝術，希望我的油畫創作能有所突破，曾雄心勃勃地立定主意，要在異國他鄉孤軍奮鬥，將來可成爲一個專業畫家，立足於紐約畫壇。結果現代藝術沒有學成，卻意外地一頭鑽進粉彩藝術的領域裡。

粉彩藝術的創作，在歐美算是一種成長最快、普遍受到畫家所喜愛的繪畫表現之媒介（Medium）。1972年美國粉彩畫協會（Pastel Society of America）成立於紐約，並每年舉辦公開賽，從此帶動全球畫家的注目及參與。粉彩專用的畫紙、色料不斷地生產新的品牌，而且越做越好，顏色越來越多種，畫家挑出色條就可直接作畫，較油畫的調色來得精確。粉彩畫的創作已蔚爲風氣，全球各國也相繼成立粉彩畫協會，單就美國各地已成立的粉彩藝術組織，目前已超過五十個，且每年還不斷地增加，粉彩的魅力，確實不可忽視，讓我們重新來認識粉彩藝術的價值。

國立台灣藝術教育館館長吳祖勝先生，他很有遠見與魄力，爲扶植粉彩藝術能在國內生根、成長，特於2006年委託我參與籌辦「國際粉彩畫家邀請展」在台展示。於是我就透過北美粉彩畫家協會、美國粉彩畫協會、法國粉彩畫協會等鼎力相助，2007年四月如期在國立台灣藝術教育館的畫廊，隆重舉行該項國際粉彩畫展覽。此一盛舉，不僅在國內之教育界、美術界引爲美談和熱烈迴響，展覽的目錄也在國際間廣爲流傳，已爲粉彩藝術活動添一盛事。

吳館長爲更積極的推廣粉彩藝術教育，自2007年起每年皆舉辦一至兩次之「粉彩教師研習會」，由我返國執教。受訓的教師中，已有多位深入研究粉彩藝術，且經常E-Mail給我觀賞畫作及提出評語。喜見在台耕耘已有些成果，深感欣慰。吳館長於2008年爲我出版了個人的畫冊《粉彩驚艷》，並託付我再寫一本有關粉彩畫入門的教科書，謝謝吳館長的信賴。

《粉彩畫技法入門及作品欣賞》的內容是依照吳館長的提示所寫成的，目的是讓已具備一些繪畫基礎的國人，看了此書就懂得如何畫粉彩，因此撰寫此書的重點是在材料介紹、基本技法這兩方面，相信讀者必能一目了然，隨時都可參與粉彩畫的創作。技法示範力求簡單、易懂。至於名家作品欣賞的部分，很高興我能獲得全球這麼多畫家的支持，提供圖像。這些作品的風格各異、題材廣泛，讀者可由此了解到當今世界各地的創作趨勢。

在此特別要謝謝國立台灣藝術教育館負責編輯此書的王鳳翎、陳美君兩位小姐，半年來不厭其煩地與我聯繫和指正。同時我還要感謝兩位得力的助手，她們是北美粉彩畫家協會副會長陳麗美、財務長蔡惠珠，這兩位畫友長期替我打中文、建立電腦圖檔，所以此書能夠順利出版，她們的幫助確實功不可沒。

張哲雄

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## Preface by the Author

In 1982, I said goodbye to my relatives and friends who sent me off flying from Taipei to settle in New York. Originally, I had planned to study Modern Art in order to break through my oil painting creation. I had great ambition with strong conviction to settle and struggle in a foreign country. I was hoping to become a professional artist in the art field of New York City. However, I did not complete Modern Art, and unexpectedly ended up in the art field of pastel.

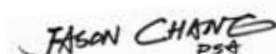
Pastel art could be estimated as the fastest growing and widely known medium. It is favored by artists in Europe and US. The Pastel Society of America was established in New York in 1972. It held open exhibitions every year, hence it attracted many global artists to participate. New brands of pastel drawing paper and color sticks are constantly coming out. The qualities get better and there are more selection of colors. An artist can easily pick the color stick and go directly to pastel drawing paper to paint. Since no mixing is required, its color is more precise than oil painting. Ever since pastel art has been becoming a trend, new pastel organizations are continuously being established through out the country and all over the world. There have been over 50 pastel art organizations established in the US currently, and it will continue to increase every year. Indeed, the fascination of pastel cannot be neglected. Let us re-evaluate the significance of pastel art.

With great vision and drive, Mr. Wu Tsu-Sheng, the director of National Taiwan Arts Education Center (NTAEC) had authorized me to organize "International Pastelists Invitational Art Exhibition" in Taipei in 2006 in order to promote the growth of pastel art domestically. Hence, the International Pastel Exhibition was solemnly held in the gallery of NTAEC in April 2007 as scheduled. With the assistance and kind effort of North America Pastel Artists Association, Pastel Society of America, and Art du Pastel en France, the exhibition had a great turn out. This splendid event not only was talked about with approval and fervent responses in domestic educational and fine arts circles, but the exhibition catalogues have also reached out internationally. This is great news on top of the grand pastel exhibition.

Director Wu and his organization were actively promoting pastel art education in Taiwan. He had also organized the "Pastel Teacher's Workshop". This permits me to return and lecture once to twice a year since 2007. Several of the trained teachers from Pastel Teacher's Workshop that I taught have done extensive research of pastel art. They've sent e-mails to me to review their paintings and critique. I'm really pleased and grateful to see the progress in Taipei. Moreover, I must thank Director Wu's faith in me because he published my book *Amazing Delights in Pastel* in 2008 and entrusted me to write a textbook about basics of pastel again.

The contents of *The Art of Pastel Techniques and Artwork* was written according to Director Wu's suggestions. The purpose of this book is to allow Taiwanese citizens who already have basic understanding of art to learn how to paint pastel after reading this book. Therefore, this book focuses on two aspects: introduction of pastel materials and basic techniques. It's convinced that readers should be able to comprehend at a glance and be able to participate in the creation of pastel easily. As for the demonstration techniques, the book contains simple step-by-step instructions and can be easily understood. As for the appreciation of famous artwork within the book, I'm tremendously thankful for having so many global artists' support in providing me some of these pictures. The styles and themes of these artworks are different and diversified. It shows a wide range of varieties for readers to acknowledge and understand the trend in pastel art from all over the world.

I hereby give special thanks to Ms. Wang Feng-Ling and Ms. Chen Mei-Chun of NTAEC, who are the editors of this book. They have worked with me closely and patiently for the past half year. Further more, I would like to thank my two diligent assistants Lee-Mei Young and Hui-Chu Hu who are vice president and treasurer respectively of North America Pastel Artists Association. These two friends have helped me type Chinese and create document and image computer files on a long term basis. Sylvie Cabal, President Art du Pastel en France who had provided me with the famous European pastel images. Also my daughter Emay Kao who had helped me with the English translation. Without their great merits of assistance, this book cannot be successfully published.

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PSA

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