



粉彩畫技法入門及作品欣賞

The Art of Pastel
Techniques and Artwork

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館長序

旅美著名畫家張哲雄教授，近年來應本館的邀約，多次返台為本館所舉辦之粉彩畫教師研習授課。參加此一課程的學員相當踴躍，並對張教授獨特的教學方法及精湛的作畫技法深為佩服，歷屆受訓的學員獲益匪淺，紛紛投入粉彩藝術創作的行列，其為台灣粉彩藝術拓展不遺餘力的耕耘與播種的精神甚為可嘉。

張教授曾獲頒美國粉彩畫大師證書（Master Pastelist），頗受歐美主流畫壇所敬重，2006年3月我駐紐約文化組組長陳東榮教授推薦來館，研擬於國內舉辦展覽及藝術教師研習營事宜，經年餘之籌備，終於2007年在本館第一次辦理「國際粉彩畫家邀請展」，此一盛舉使國人有機會欣賞到國際菁英畫家的創作，獲得各界熱烈的歡迎並深受好評。

本館於2008年出版了張教授的著作《粉彩驚艷》，讓國人有機會欣賞到揚名國際的大師級畫家作品的全貌，為了推廣粉彩畫之教學，此次又再邀請張教授撥冗撰寫有關粉彩畫技法入門的參考書，以供國內有志研究粉彩畫的美術教育工作者，有一本資料正確、簡單易學、示範技法精湛的專書做為學習之準繩。

坊間有關介紹粉彩畫入門的參考書似不多見，有幾本由外文翻譯的著作，亦未能滿足國人對粉彩藝術認知的需求，諸如材料過於先進，而國內無法買到，或理論過於高深，讀來不易完全理解，對於初學者幫助不大。

本書的內容著重基本技法的示範以及畫材的詳加介紹，讓讀者能一目了然，進入粉彩藝術的殿堂，一窺其繽紛燦爛的奧秘，以提升台灣粉彩畫之水準堪稱貢獻卓著。對於張教授無私的傳授其繪畫創作理念及技巧，近年來並多次辦理藝術教育研習及巡迴臺師大、台藝大、花教大專題講座，樸樸風塵自費奔波於台、美二地，為國內學校藝術教育熱忱奉獻，精神令人感佩，值此專書完稿付梓之際，特在此致上最高的敬意與謝忱。

國立台灣藝術教育館 館長

吳社雄 謹序
2009年6月

Preface by Director

Prof. Jason Chang, the famous artist has been immigrated to the US for the last 30 years. He has been invited by National Taiwan Arts Education Center (NTAEC) several times in recent years to return to Taiwan for lectures of the Pastel Teacher's Workshop held by NTAEC. The students attended the workshop eagerly and they were in awe of Prof. Chang's special teaching method and excellent skilled techniques. Since the workshop, plenty of the trained students took serious interest in Pastel medium. They started creating their own pastel artwork. Prof. Chang's pastel influence had planted a seed in Taiwan, and it continues to promote and cultivate pastel medium in Taiwan.

Prof. Chang has been recognized as a Master Pastelist in the US, he is considerably well known by the European and American main stream art field. Through the written recommendation by prof. Chen Tung-Jung of Culture Center of Taipei Economic and Cultural Office in New York in March 2006, we knew he intended to hold exhibition and conduct art teacher workshop in Taiwan. After working and planning with Prof. Chang for over a year, together we held our first "International Pastelists Invitational Exhibition" in NTAEC in 2007. This grand event was an eye opener for the Taiwanese citizens, they had the opportunity to appreciate the international pastelists' exceptional artwork and it had a great turn out. It was welcomed by overwhelming praises.

In view of this, NTAEC published Prof. Chang's work *Amazing Delights in Pastel* in 2008. It provides fellow citizens the opportunity to appreciate the full view of international master pastelists' artwork. In order to promote pastel teaching, we invited Prof. Chang again to set aside a little time out of his tight schedule to write a text book about the basics of pastel techniques. This book will contain accurate information, effortless step-by-step learning structure, and excellent demonstration techniques. It can be used as a reference book by art educators for research.

There are only a few reference books in the market introducing pastel, and they are mainly translated books. However, they could not fulfill the educational needs of Taiwanese citizens. The predicaments are: the advanced level of pastel reference books are not available in Taiwan and the complex theories in these translated books are not easily understood by beginners.

The content of this book is focused on the demonstration of basic techniques and detailed introduction of pastel materials. It's expected to let the readers comprehend at a glance and enter the realm of pastel art. Understanding and appreciating the vibrancy and mystery of pastel medium will elevate the Taiwanese pastel art field to a higher level. I am honored and grateful to have Prof. Chang, he always taught with his brilliant ideas and talented techniques wholeheartedly. Furthermore, he had conducted the art education workshops and special lectures in National Taiwan Normal University, National Taiwan University of Arts, and National Hualien University of Education. He eagerly traveled to Taiwan and the US back and forth at his own expense. He immersed and devoted himself to support Taiwan's art education. His contribution is greatly appreciated. I hereby give my deepest gratitude to Prof. Chang in time to have this book published.

Director of National Taiwan Arts Education Center


June 2009



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

2009年3月於紐約

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.

JASON CHANG
PSA

New York, March 2009

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。該會的創辦人是一位著名的畫家，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。」

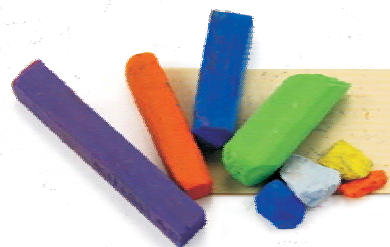
美國粉彩畫協會的創設對世界畫壇影響巨大，使得原先不畫粉彩的畫家，也都參與粉彩的創作，而且各地區之粉彩畫協會也相繼成立，這些協會從不彼此排拒，反而互相合作、互相支援，終使粉彩藝術成為全球發展最迅速的繪畫種類。歐洲方面也響應了美國藝術的風潮，法國粉彩畫協會(Art du Pastel en France)成立於2000年，目前正在蓬勃的發展中。

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.



一、粉彩色料的種類：

當一個畫家走進美國各大美術材料店，專程參觀粉彩色料部門時，必會感到琳瑯滿目美不勝收。因為粉彩色料品牌繁多，目前最大的一盒有525種顏色，而且每條顏色都能直接感受到它純粹的色彩，不像油畫或水彩色料，是裝在鉛管裡，只能從標籤上辨認顏色，根本看不到它真正的色彩。

粉彩色料大致分為四大類

- (一) 硬性
 - (二) 軟性
 - (三) 粉彩鉛筆
 - (四) 色粉盒
- (圖2-1)



圖2-1 由上而下依序為硬性粉彩色料、軟性粉彩色料、粉彩鉛筆、色粉盒。
From top to bottom, they are hard pastel pigments, soft pastel pigments, pastel pencils, color powder box in order.

硬性：採取大自然的一般原色，研磨成為粉狀，加上黏膠，用模型壓製成形。製作成方形及圓形兩種。因它已混合較多的黏膠，較為牢固，不易破碎，操作較為容易，適合初學者或用來塗底色。必要時可用刀片把它削尖，方便畫細線條。常用的品牌有NU-Pastel、Conte、Holbein…等。

軟性：採大自然純度較高的顏料，混合少許的黏膠，而製作出較為高級的粉彩色料。因少許的黏膠而不易成形且易破碎，只能做成較粗糙的圓形色條。在操作上也較為困難，適合專家或只用它來點綴光澤、提高視覺焦點之用。軟性的粉彩色料彩度高、色澤深濃，是粉彩畫家不可缺少的顏料。常用的品牌計有Sennelier、Schmicke、Rembrandt、Unison、Great American, Terry ludwig 等。

1. Category of Pastel Pigments:

When an artist enters a fine art supply store in the US to visit the department of pastel pigments, he/she might be overwhelmed by the abundant selections of stunning pastel colors. There are numerous brands of pastel pigments out there, but currently the biggest package of any brand includes as many as 525 colors. And you can see the purity in pigment of every color stick once you open the box. Unlike oil painting or watercolor pigments, which are loaded inside of an aluminum tube, the colors can only be identified from the label rather than the true color itself.

The pastel pigments are divided into four categories.

1. hard
2. soft
3. pastel pencils
4. color powder box



Hard: Hard pastel pigments are generally primary colors of the nature grinded into powder together with glue and pressed by mold to form into sticks. They are usually square and round shapes produced. Because it has been mixed with more glue, it is firmer and not easily broken. Therefore it's easy to operate. It is most suitable for beginners, and it has been widely used to paint the background. When necessary, one can use a blade to sharpen it in order to draw thin lines conveniently. The brands commonly used are NU-Pastel, Conte, Holbein and etc.

Soft: Soft pastel pigments are the pigments with higher purity in nature and mixed with a lesser amount of glue to produce higher end pastel pigments. Because not as much glue is mixed in to form, the stick will be easier to break. Therefore it can only be produced into rougher round shape. It's more difficult in operation, so it's more suitable for professionals. And it's also used to embellish luster and bring out the visual focus. Soft pastel pigment with higher saturation and deeper hues are the essential pigments for a pastelist. The brands commonly used are Sennelier, Schmicke, Rembrandt, Unison, Great American, Terry ludwig and etc.

t's more difficult



第二章 認識畫材

Chapter Two Knowing of the Painting Materials

粉彩鉛筆：其外觀與一般鉛筆相似，只有筆心是用硬性的粉彩色料做成。適合於速寫、素描、打草稿以及處理一幅畫的精細部位：如眼睛、睫毛、鈕釦或其他細微的紋路等，皆可使用粉彩鉛筆（圖2-2、圖2-3）。

Pastel pencil: Its appearance is similar to a pencil of which the pencil lead is made only by hard pastel pigments. It is perfect to sketch, outline, make a draft and handle the details of a painting such as eyes, eyelashes, buttons or other thin lines (Fig. 2-2, Fig. 2-3).



圖2-2 粉彩鉛筆也適合兒童使用。
Pastel pencils are also suitable for children to use.



圖2-3 粉彩鉛筆的用法。
The usage of pastel pencils.



圖2-4 海綿棒沾色粉的畫法。
Method of moistening color powder with sponge stick.

色粉盒：這是一種剛問世的新產品，其外盒恰似女性用的化妝粉盒，使用時是用海綿棒沾上顏料，再塗抹到畫紙或畫布上，此種色料特別適用於平塗或處理細膩的部位（圖2-4）。

Color powder box: This is a new product that was just presented in the market. Its outer box looks like the powder compact that women use. When using it, moisten the pigment with a sponge stick and apply it onto the drawing paper or canvas. This kind of pigment is especially suitable for evenness in drawing or handling detailed parts (Fig. 2-4).



二、畫紙的選擇

一般畫紙：

粉彩畫專用的畫紙種類繁多，經常會有新的產品問世，會讓初學者無所適從。筆者建議選用物美價廉的品牌如用Canson開始習畫最為合適（圖2-5）。

< 圖2-5 染好底色的畫紙

Selections of already dyed pastel drawing paper



一般的粉彩畫用紙都已染好底色，有多達五、六十種顏色可供挑選。一張粉彩畫用紙，會有粗細兩面供畫家選用，粗的一面有較深的凹凸紋路，適合以粗獷、奔放、瀟灑的筆法來作畫。反面則較為細緻，用肉眼仍可看見細微的紋路，粉彩顏料塗在上面，有均勻飽滿的效果。此種畫紙適合表現細膩、寫實的手法（圖2-6 畫紙有粗細兩面，效果各異）。

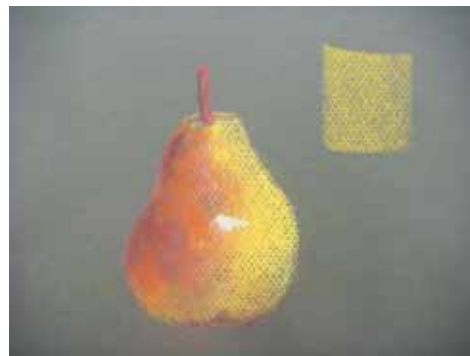


圖2-6 畫紙粗面
Effects of using coarse face

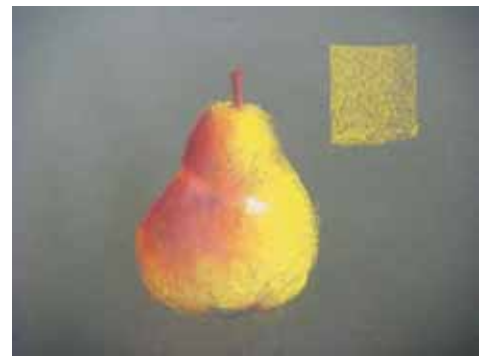


圖2-6 畫紙細面
Effects of using fine face



< 圖2-7 砂紙的顏色種類甚多，可供選用。

Selection of various sandpaper colors

砂紙：是一種專家常用以砂粉黏在厚紙上的粉彩紙。這種畫紙的特性是砂紙粗澀的表面增強附著力較易上色，將色料填進砂紙的細縫，不易脫落。目前粉彩畫專用的砂紙，品牌也有多種，每種砂紙各有特色，也有粗細之分，依畫家的喜愛或需要去選擇，法國Sennelier公司生產的La Carte用紙，也深為畫家所歡迎，其紙面看似砂粉，其實是用橡樹的木屑粉所做成（圖2-7）。

砂板：粉彩畫專用的砂板，是近十年之內才出品的畫材，乃是以既硬又薄的合成板，加上一層細砂粉所做成的。其優點除與砂紙一樣具有附著力外，又不會擔心摺壞或產生皺紋（圖2-8）。

2. Choice of Drawing Paper

General pastel drawing paper:

There are various kinds of pastel paper especially used by pastelists. Plenty of new products will be presented from time to time to the public. This might lead a beginner to become indecisive about choosing the right one. The author suggests selecting an inexpensive brand such as Canson to start with (Fig. 2-5).

Generally, pastel drawing papers have already been dyed with up to 50 to 60 kinds of colors to choose from. There are fine and coarse faces of each piece for the artist to use. On the coarse face, there are deep concave and raised textures that are suitable for using rough and free style strokes to paint. You can see the fine grains from the naked eyes on the reverse side. When pastel is applied on this side, it will show even and full effect. This kind of drawing paper is suitable for expressing exquisite and realistic strokes (Fig. 2-6 There are coarse and fine faces of the drawing paper with different effects).

Sandpaper: This kind of pastel paper is produced by gluing sand powder on thick pastel drawing paper. It's often used by professional pastelists. The main characteristic of this type is that it is effortless to stay on. Due to the coarse face of sandpaper with stronger adhesion, it enables the pigment to fill in the thin seams of the sandpaper, thus it's not easy fallen. Currently, there are various brands of the sandpaper especially used by professional pastelists. Every kind of sandpaper has its own characteristics in addition to the coarse and fine sides that the artists may select as needed or love. The La Carte paper manufactured by French Sennelier Company is mostly favored by artists. Its paper surface looks like sand powder, but actually it is produced by grinded wood chip powder of oak (Fig. 2-7).

Sand board: The sand board used by professional pastelists has been produced within the last decade. It is a rigid and thin synthetic board plus a layer of fine sand powder. In addition to the adhesion as the sandpaper, its advantage is worry-free from wrinkling caused by folding (Fig. 2-8).



圖2-8 砂板很堅硬，不怕摺皺

Sand board is very rigid without risk of folding



砂布：粉彩畫布是近幾年才有的新產品，其目的是為了攜帶方便，便於捲成圓筒。砂布的材料是以高纖維有彈性的布料，黏上一層細砂所做成目前的產品只有白色，畫家可以自己用水彩或稀薄的壓克力顏色來染成底色（圖2-9 粉彩畫專用的砂布）。

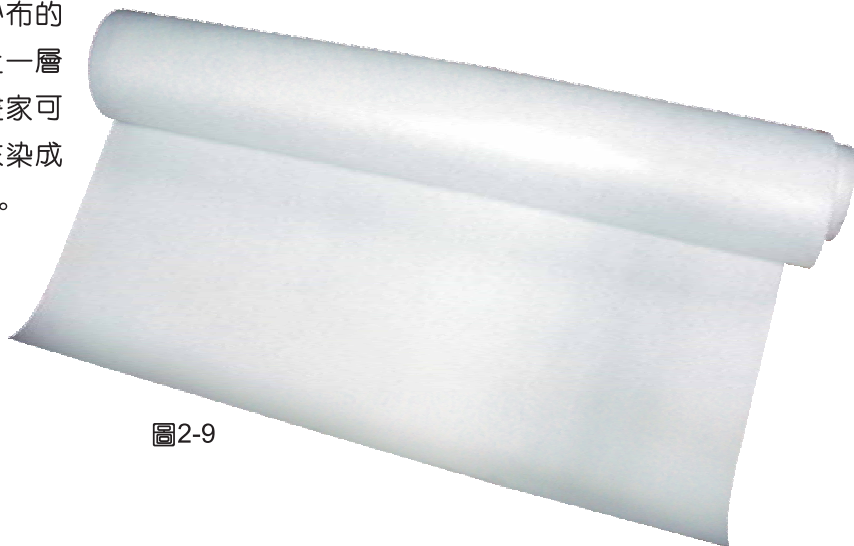


圖2-9

綜上所述，粉彩畫專用的畫紙、畫板或畫布種類繁多，如何選擇已染好底色的畫紙，對於初學者也許是個考驗。

深色的畫紙或畫板：適合用來表現淺色的主題（圖2-10）。

淺色畫紙：適合用來描繪較深的主題（圖2-11）。



圖2-10 深色畫紙
Dark-color drawing paper



圖2-11 淺色畫紙
Light-color drawing paper

中間色調畫紙：用來彩繪人物最為適當，可預留背景底色，既省時又能巧妙地襯托主題成為視覺的焦點（圖2-12）。

Sand Cloth: The invention of pastel canvas is the newest product shown in recent years. Its purpose is for convenient carrying by scrolling into a cylinder. The material of sand cloth has high-fiber and is elastic. The cloth is glued with a layer of fine sands. Presently, the product only comes in white. However, the artist can use watercolor or thin acrylic color to dye into a different color (Fig. 2-9 Sand Cloth used by professional pastelist).

In summary, there is an assortment of pastel drawing paper, drawing board and canvas for pastel artists. Knowing how to select the dyed pastel drawing paper might be a true test for beginners.

Dark-color drawing paper or drawing board is suitable to express the light-color subject (Fig. 2-10).

Light-color drawing paper is suitable to draw darker subject (Fig. 2-11).

Middle-hue drawing paper is widely used to color and draw figures; it can preserve the original color of the background. It not only saves time, but it also ingeniously set off the subject to become the visual focus (Fig. 2-12).

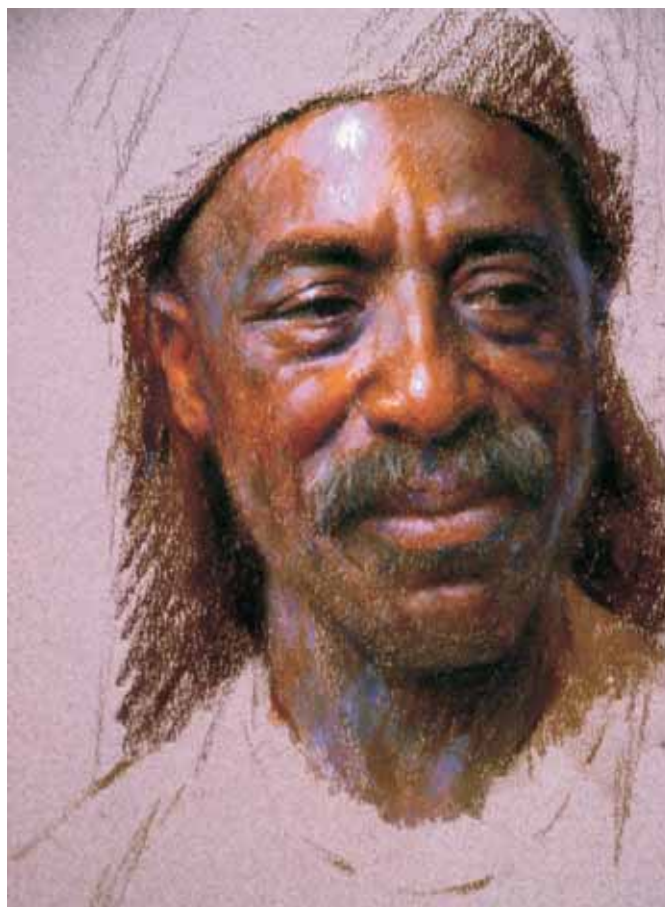


圖2-12 中間色調畫紙
Middle-hue drawing paper

三、作畫的工具

硬毛筆：當粉彩色料塗得太厚，需要修改或重新上色時，可用硬毛筆刷去色料。用砂紙作畫時，更適合以硬毛筆擦去不要的顏色（圖2-13）。

3. Painting Tools

Hard brush: When the pastel pigments are painted too thick, it needs to be corrected or re-colored. One can use the hard-brush to brush away pigments. When using sandpaper to paint, it is most suitable to use hard brush to erase unnecessary colors (Fig. 2-13).

圖2-13 硬毛筆
Hard Brushes

紙筆：用以抹勻細部的工具，特別是邊線、眼部、嘴唇等（圖2-14、圖2-15）。

Paper pen: This tool is used to paint the details evenly, particularly the sidelines, eyes, and lips (Fig. 2-14, Fig. 2-15).



圖2-14 紙筆
Paper pen



圖2-15 紙筆的用法
The usage of paper pen



圖2-16 橡皮擦
Eraser

橡皮：以軟性的橡皮擦為上選，用來修改或擦掉顏色（圖2-16）。

Eraser: Soft eraser is commonly used to correct or erase colors (Fig. 2-16).



圖2-17 海綿棒
Sponge stick

海綿棒：用粉彩色盒來作畫時所必須使用的工具（圖2-17）。

Sponge stick: This tool is necessary when using an assorted box of pastel colors to paint.



圖2-18 刀片及卡片
Blade and card

刀片或卡片：選用鐵皮包住一邊的安全刀片或電話卡、信用卡等，做為刷掉色料之用（圖2-18）。

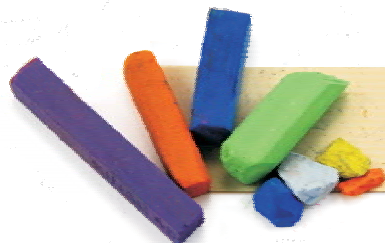
Blade or card: Choose the type of safe blade that is covered by metal on one side, a phone card or a credit card to brush off pigments (Fig. 2-18).



圖2-19 紙巾的功用
The function of paper towel

紙巾：一般畫家常用手指在畫面上塗勻顏色，為避免手上的油脂及汗水破壞畫面，最好選用高纖維的白色紙巾，將其捲成尖細的形狀，用以塗抹均勻，尤其是大塊面的背景（圖2-19）。

Paper towel: Generally, artists always use fingers to even out colors on the picture. In order to avoid damaging the painting by using greasy and sweaty fingers; it's better using a high-fiber white paper towel. Scroll it into a pointed form to apply evenly, particularly to the background of large block (Fig 2-19).



四、固定液

爲防止粉彩顏色的脫落，一般的粉彩畫家會在作畫的過程中噴灑固定液（Fixative）。固定液的品牌很多，以無色的爲上選。有些劣質的固定液，噴灑後畫面立即變深、變暗，若發生這種情況時，可以在畫面重要的部位重新上色，即可隨時補救。

噴灑固定液的方法很簡單，是先將粉彩畫平放在地板上，與手握的噴罐距離約一尺半，噴灑時手要迅速的移動，反覆均勻的噴灑三次，每次需暫停至少30秒鐘（圖2-20、圖2-21）。



圖2-20 固定液
Fixatives



圖2-21 噴灑固定液
Spray the fixative

在此值得一提的是很多畫家都不願意噴灑固定液，在畫完一幅畫之後，立即裝框、配上玻璃就一勞永逸。不過在配框前，最好用一張半透明的玻璃紙（Glassine Paper）覆蓋在畫面上，然後以手掌的側面反覆的用力按壓，使畫面鬆散的色粉，牢固的堆積在畫紙的細縫裡。就算不噴固定液，在畫框內也不會脫落（圖2-22）。

4. Fixatives

In order to prevent falling pastel color powder, pastelists in general will spray fixatives during the painting process. There are many brands of fixatives, the best is the colorless type. Some inferior fixatives will deepen and darken the painting immediately after spray. If the situation happens, you can recolor the important part of the picture right away to fix it.

The way to spray the fixative is very easy. First, place the pastel flat on the floor, hold the spray can about 1.5 feet away. You must move your hand quickly while spraying; spray evenly three times and leave at least 30 seconds at each interval (Fig. 2-20, Fig. 2-21).



圖2-22 以手推壓畫面
Push and press the picture by hand

What deserves to be mentioned here is that many pastelists are not willing to spray fixatives. They are concerned about the outcome. They worry that the fixative might darken the intensity of the colors. After the painting is completed, you can frame it with glass immediately without worrying about using the fixative. However, right before framing, it's best to cover the painting with a semi-transparent Glassine Paper, and use the side of your palm pressing down firmly in order to loosen the color powder to be accumulated into the thin seams of drawing paper. This step will prevent pigments in the frame from falling even though fixative is not sprayed (Fig. 2-22).



五、製作畫紙

水彩紙染底色：選用表面粗糙的水彩畫紙，而且要夠厚（最好是250磅以上才會撐平，不易彎曲或變形）。染色的顏料通常使用水彩色料，先用清水將色料調稀，再以大刷子反覆塗刷兩次即可。也可以用壓克力色料調水來使用。

厚紙板黏砂粉：選購已去除酸性（Acid Free）的厚紙板，如美國美術材料店所出售的美術館專用板紙（Museum Board）。製作粉彩畫砂板的過程，是以三分之一的細砂粉、三分之一的白色塑膠漆（Gesso，在建材行或美術材料行均有出售）、三分之一的水以及少許的壓克力色料（要用什麼顏色或深淺，依畫家自己的需要來決定），四樣東西調伴均勻，再用寬刷子直接塗刷在紙板上，橫直不同方向各刷一次即可。



圖2-23 準備好大理石粉、塑膠漆（gesso）、清水、各三分之一容量，及壓克力底色一條。
Sand powder, gesso, and water divided into 1/3 portion and a tube of acrylic.



圖2-24 以海綿刷子在厚紙板上橫直各刷一次。
Use sponge brush to brush on the board horizontally and vertically respectively.

5. Make Drawing Paper

Watercolor paper with dye: Select thick watercolor drawing paper with coarse surface (the best is over 250 pounds, so it's not easily bent or deformed). The dyed pigment is usually watercolor. First, blend the pigment with water to dilute. Then use big brush to paint over twice. The acrylic pigments can also be blended with water for use.

Sand powder glued Board: Select acid-free board such as Museum Board which is commonly used in American museums and sold in fine arts supply shop. The process to produce pastel sand board is to mix of 1/3 of fine sand powder, 1/3 of gesso (can be found in both construction materials shop and fine arts supply shop), and 1/3 of water as well as a few acrylic pigments (selection of colors chosen depend upon the artist's needs). Mix all ingredients evenly and use wide brush to paint on the board directly. Brush the whole board once in horizontal direction and then vertical.



圖2-25 刷完待乾，即可使用自己製作的畫紙。

Wait for it to air dry after brushing. Then you can use the self-made drawing paper.



第三章 基本技法

Chapter Three Basic Techniques

靜物示範 Still Life Demonstration



夏日鮮果 張哲雄 上海美術館收藏

Fresh Fruits in Summer

Jason Chang

Permanent Collection in Shanghai Art Museum



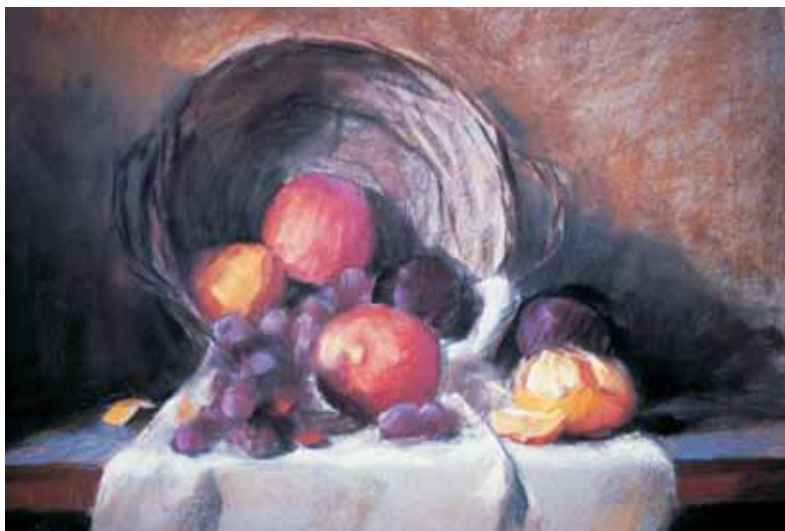
1. 選用淺灰色的Canson畫紙，先以炭筆勾畫出輪廓，並分出概略的明暗。

1. After selecting light gray Canson paper, first use charcoal to sketch the outline, and give forms and shapes of the objects.



2. 使用硬性的Nu-Pastel，先畫底色，大色塊的平塗，不描繪細節。

2. Use Nu-Pastel to cover flat and large areas with broad hatch strokes. In this step, it's not necessary to give details.



3. 先用Nu-Pastel細分光影，及強調其立體感，部分鮮豔的色彩則以Sennelier 粉彩產品混合使用。

3. Working with Nu-Pastel to emphasize its 3-D effect by showing depth of the objects and contrast between light and shadow. Some of the bright colors are blended with Sennelier pastel products.



4. 以軟性的Sennelier做細部的描繪，特別強調明亮的視覺焦點，就是那剝皮的橘子。

4. Use soft Sennelier to draw details. The brightly visual focus is especially emphasized - the peeled orange.



第三章 基本技法

Chapter Three Basic Techniques

風 景 示 範 Landscape Demonstration



林間積雪 馬克·斯維亞鐵基（波蘭）

Accumulated Snow in the Forest

Markek Swiatecki

(Poland)



1. 畫家挑選黑色染底的砂紙來作畫。先用藍色的粉彩色條打輪廓，並以不同深淺的藍色系列，略分明暗。

1. The artist chose the black-dyed sand paper for painting. First, use blue pastel stick to draw the outline, and roughly divide light and shadow using blue colors to show contrast.



2. 開始使用不同深淺的灰白色系來描繪白雪。此一步驟是要強調地面高低不平的積雪，和光影的對比，且有遠近、層次分明的效果。

2. In the beginning, use gray-white colors to paint the snow. This step is to emphasize the uneven accumulated snow on the ground, as well as the contrast of light and shadow to show the gradual distance in the painting.



3. 溫暖的冬陽，可消除灰冷的感覺，此一步驟即以紅棕色系來繪塗林間的枝幹，給於畫面有了生趣，但還不做細緻的描述。

3. Warm sunshine can eliminate the gray and cold winter feelings. In this step, paint the trunk and branches in the forest with brown colors to show the liveliness in the picture. However, do not work on the details yet.



4. 畫家善於處理繁雜的樹枝，並以暖色系來點綴亮光。在其筆下，畫中的景物無不栩栩如生、多而不亂，令人佩服其扎實的描繪功夫和觀察入微的眼力。

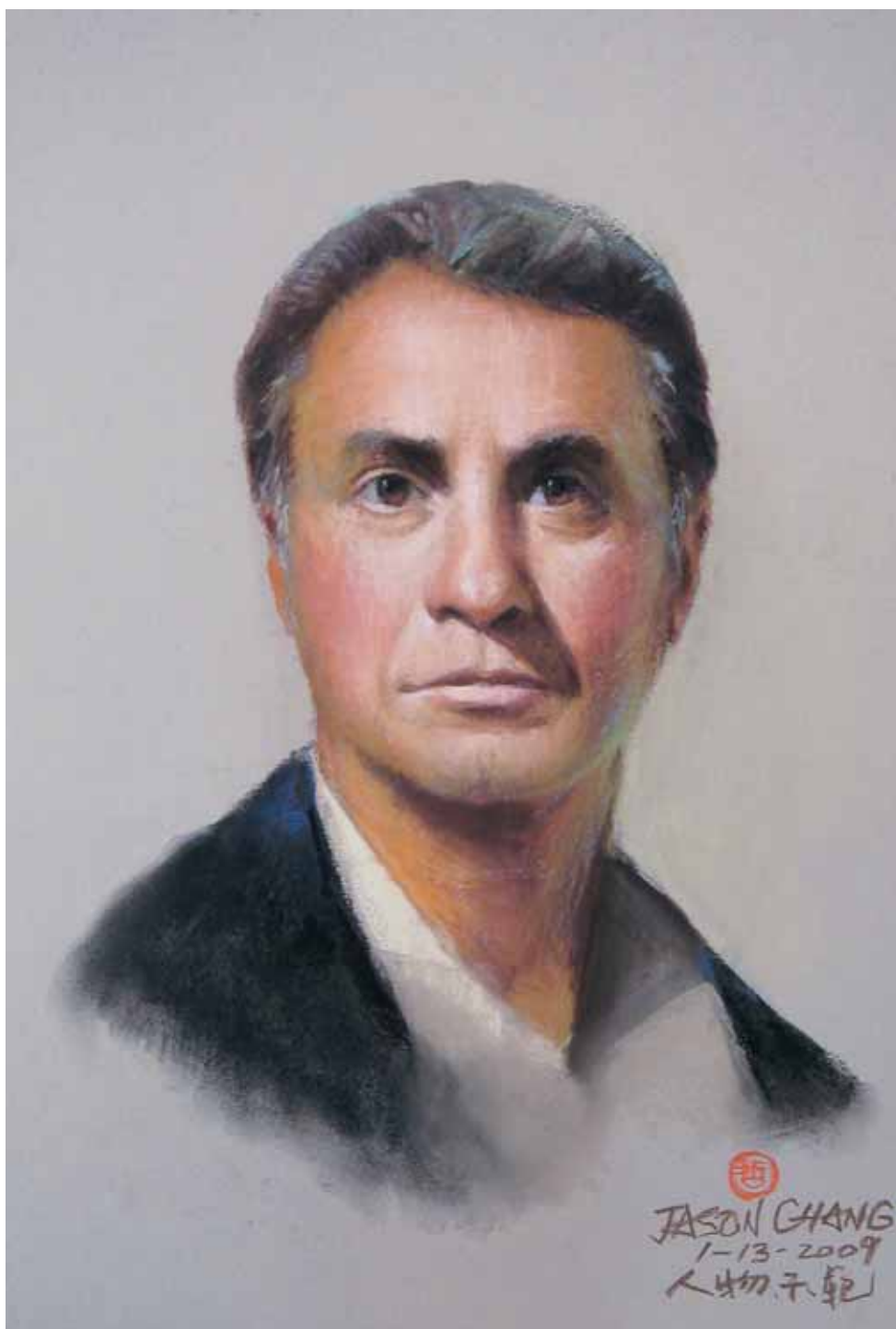
4. The artist is good at working with complicated branches, and uses warm colors to embellish the light. Under his strokes, every detail in the picture is true to life; there are plenty but not in disorder. His skilled techniques and meticulous observation is admired.



第三章 基本技法

Chapter Three Basic Techniques

人物示範 Figure Demonstration



法蘭克的頭像 張哲雄

Frank's Head Portrait

Jason Chang



1. 以木炭條來打輪廓。先畫臉形後畫五官，不求精細描繪，但比例要正確，並略以炭條的輕重來分出明暗。

1. Use charcoal to sketch the outline. First sketch the facial outline and then facial features. No details yet, but you should have the correct ratio at this point. And use different pressure on the charcoal to apply strokes to show light and shadow.



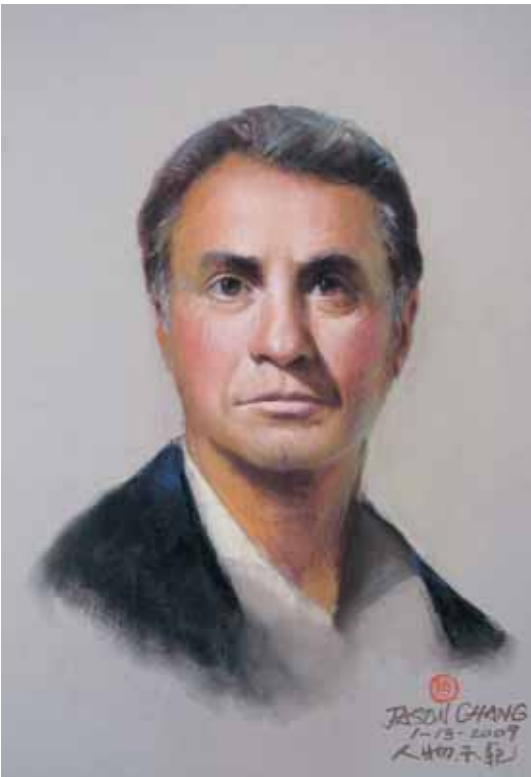
2. 採用硬性粉彩 (Nu-Pastel) 之深棕色條，來描繪陰暗部分，亦即強調其醒目的立體感。

2. Use deep brown hard pastel (Nu-Pastel) stick to draw the darker parts, emphasizing its lively 3D effect.



3. 這個步驟應塗上人物的基本膚色，並兼顧精確的比例，但尚不做細膩的描繪。可用軟性色料（Sennelier及Schmike）與硬性色條同時混合使用。

3. In this step, you should paint the basic skin tone and concurrently work on the exact ratio. However, do not make details yet. Soft pigment (Sennelier and Schmike) and hard stick can be used at same time.



4. 最後的步驟除了調整色彩的層次、明暗外，同時還要修飾邊線，注意整體的調和與立體感。更重要的需捕捉到模特兒的神態、個性與氣質。

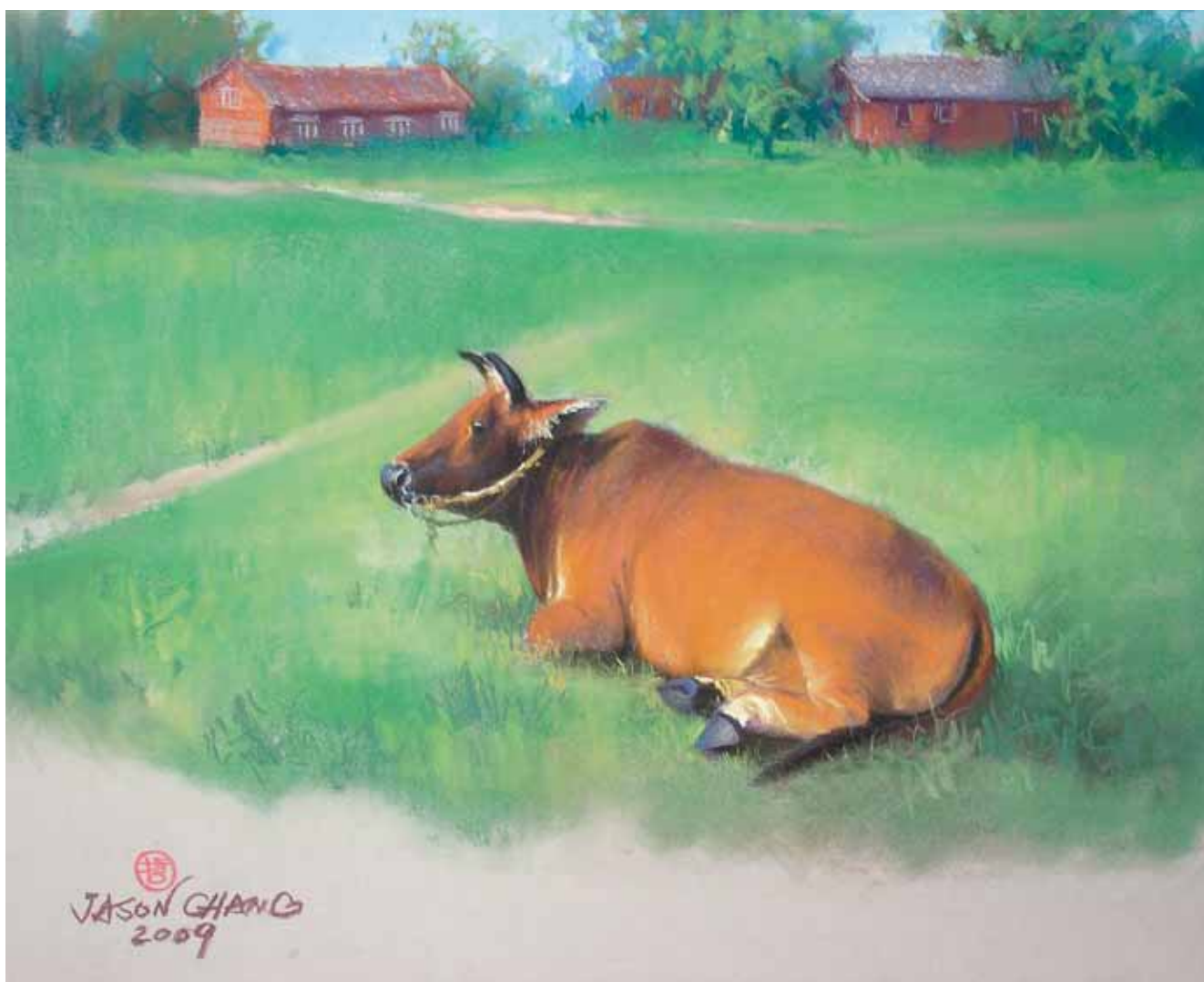
4. In last step, in addition to adjusting the graduation in color, light and shade, must polish the edge and note the harmony and 3D feeling. The most important thing is to catch the characteristics, personality, and temperament of the model.



第三章 基本技法

Chapter Three Basic Techniques

動物示範 Animal Demonstration



臥姿的黃牛 張哲雄

An Ox with Prone Position

Jason Chang



1. 此畫係應聖若望大學亞洲研究所所長兼教授李又寧博士，邀請筆者參與籌劃牛年畫展所作。作畫的第一步驟，是先以軟性的木炭條來打草稿。主題是躺臥在草坪上的黃牛，所以打輪廓時色調較為深濃，遠處的樹林、房舍、僅做輕淡描寫。

1. The painting was done by the author and was invited by Dr. Bernadette Li, Director and Professor of Asia Studies of St. John's University to participate in preparing for Year of the Ox Chinese New Year Exhibition. The first step is using soft charcoal to sketch. The subject is an ox with prone position in the lawn, so drawing the outline should use darker color, but lighter color for the trees and houses afar.



2. 先由天空開始著色，接著為牛隻及房舍塗上第一層底色，然後草地、遠樹也塗蓋基本的綠色。在這個步驟，是用硬性的色料（Nu-Pastel）來塗繪。

2. First, color the sky, and then paint the ground, ox and houses in first layer. Then paint the basic green on the lawn and trees afar. In this step, use hard pastel (Nu-Pastel) to paint.



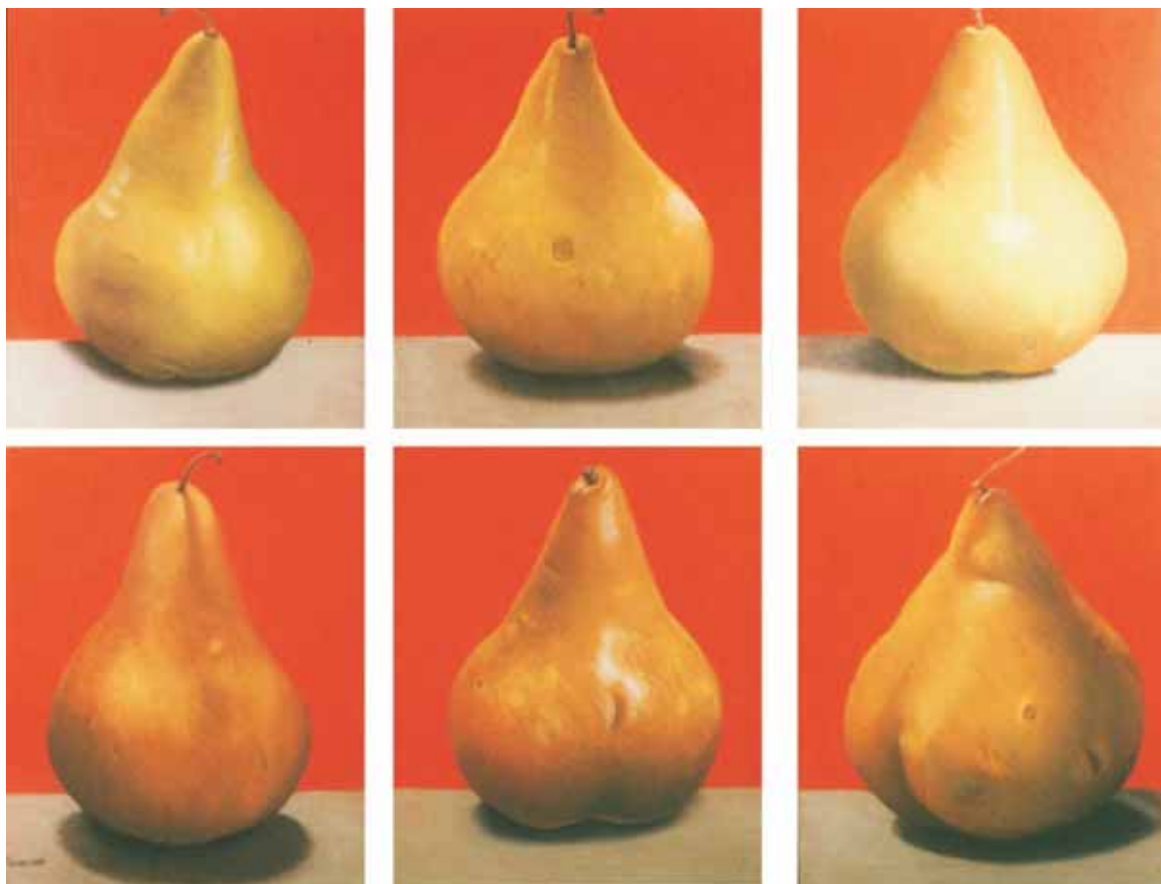
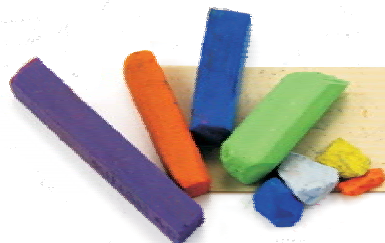
3. 此步驟需以色彩的濃淡來加強光影的對比，即陽光由左邊照射過來，房舍及黃牛的右下方便產生陰影，此時選用的色料是軟性（Sennelier及Schmicke）、硬性混合使用，分出明暗即可。

3. In this step, you need to use dense or light colors to strengthen the contrast of light and shadows. The sun light beams from the left and cause houses and ox to produce shadow. Mix soft and hard pastel (Sennelier and Schmicke) to divide light and shadow.



4. 此畫的視覺焦點是在這隻臥姿的黃牛，因之應以軟性鮮麗的橘黃、紅棕色系來繪塗，另牛頭背後的草地，也應以較為鮮綠的色彩來表現，以此彰顯牛頭的重要性。遠處的房舍、樹林則宜簡化。此圖的下端部分，故意留白不上色，也算是一點創意。

4. This visual focus of this painting is the ox with prone position. Therefore, you should use soft and bright orange/yellow/brown colors to paint. As for the lawn behind of the ox's head, you should use bright green in order to express the importance of the ox's head. The houses and trees afar should be simplified. The bottom of this painting is left intentionally blank to show some originality.



梨的連作

Big Red

梅西歐·密丘（美國）

Maceo Mitchell (US)

51×51cm

當一般人第一次看到密丘的粉彩或水彩的靜物寫生作品時，總認為他的畫具有現代藝術的創作風格，他本人卻不同意這種說法。他自稱其作畫的理念是來自正統的色彩學及構圖學為依據。他善將許多不同個體的物件，重複刻意的安排與組合，使其統一成為一個整體。他特別注意每一個體不同層次的色調、明暗的變化，他作畫的題材大都是採自周遭的日常生活用品，他會細心的觀察這些熟悉的東西（如百貨公司的紙袋、彩色紙杯、貝殼、水龍頭、榔頭、插座等），然後以藝術家巧妙的畫筆把它們一一地描繪出來。密丘藉著色彩學的素養，來表現許多物體的組合，使其成為有分量的作品。



容器的裡和外
Beyond Containment
彼得·曉特哲（美國）
Peter Seltzer (US)

77×97cm

這是一幅相當獨特的靜物作品，作者是一位傑出的寫實畫家。他不僅有觀察入微的超寫實工夫，又具有現代繪畫的構思本領，同時他擅長使用高彩度、鮮豔的顏色，來描繪醒目的主題。

此圖雖是一幅靜物畫，卻也是作者精心設計的理性組合。圖中的每一物件之色彩、造型乃至於放的位置，裏裏外外都有作者個人的思考和意念，是一幅令人觀賞時，眼睛為之一亮的現代靜物畫。此畫曾獲美國粉彩畫協會公開大賽之特等獎最高榮譽及筆者參與籌辦並任評審之紐約台灣會館國際粉彩畫公開賽之首獎。



第四章 名家作品欣賞

Chapter Four Appreciation of Master Pastelists' Artwork

靜物系列 Still Lifes Series



新生命

Renaissance Man

艾德·代爾（美國）

Ed · Dyer (US)

67 × 94cm

此畫看似平凡的照相題材，但經畫家以超寫實細緻的描繪工夫，並賦予圖中的那塊木板新的生命。另圖中的刨刀之暗影，比真實的刨刀大很多，而產生強大的震撼力。

此畫曾獲美國粉彩畫協會國際公開賽之一等獎及紐約台灣會館國際粉彩畫公開賽三等獎。



紅袍

The Red Robe

劉慶祖（美國）

Joe Hing Lowe (US)

60 × 110.5cm

劉慶祖早年由香港移民來美。1972年美國粉彩畫協會成立之後，即以其扎實的繪畫素養，投入粉彩藝術的創作與教學，並獲頒為風雲人物及粉彩大師證書。

此畫是以蒙上灰塵的紅袍、佛像、線裝書、古幣、瓷器及古老吊燈等為題材，令人視之而生思古之幽情。他以精湛的寫實技法來闡述這些古物，確實令人嘆服。劉慶祖的粉彩作品屢獲大獎，已超過百次以上，為亞裔畫家在美爭光不少。



靜物組曲

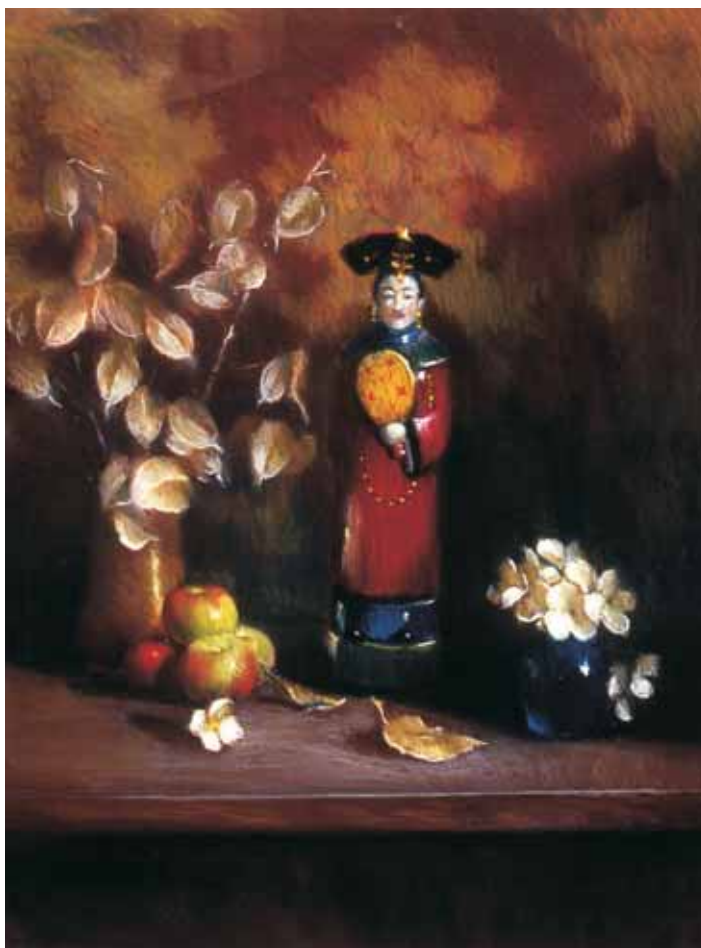
Le Tulipier

安妮·狄波洛（瑞士）

Annie De Perrot (Switzerland)

40 × 50cm

此畫的構圖相當特別、怪異，卻也看出作者活潑的思維和才氣。她將通俗靜物題材，經由刻意的變形、扭曲，使其成為幻想的組合，是一位相當獨特的現代畫家。



中國瓷娃

Chinese Figure

理查·皮旺克（美國）

Richard Pionk (US)

61×68cm

恩師皮旺克這位著名的西洋畫家，常以東方的人或物為其作畫的題材。此圖以清朝的瓷娃為主題，並以柔和的光影對比，來彰顯主題的立體感，頗具戲劇性的奧妙和效果。

皮旺克先生曾任美國粉彩畫協會副會長，1993年起膺任著名的藝術組織〈沙瑪冠帝美術俱樂部〉理事長，同時也任教於藝術學生聯盟（Art Students League）及國家藝術俱樂部之粉彩藝術研究所。



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向日葵

Tournesols

維克多·莫基里威克（俄羅斯）

Viktor Mogilevich (Russia)

50×65 cm

莫基里威克是一位靜物畫的大師，但他對描繪俄羅斯的風景也頗有心得，且常獲佳評。他使用暖色調來表現這幅向日葵，使其產生火熱與生命的張力，他的畫作具有強烈的特性，這和他本人頗相似，也是人如其畫最好的寫照。



五彩玉米

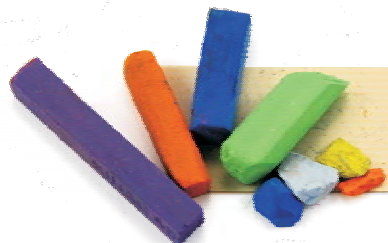
Harvest

蔡惠珠（台灣）

HuiChu Hu (Taiwan)

50×65cm

蔡惠珠是台灣旅居美國的一位傑出女畫家。此圖構圖活潑而不覺凌亂，通俗的題材卻有新意，其扎實的描繪功夫與觀察入微的藝術素養，令人嘆服。蔡惠珠的作品堅持寫實風格且兼重情趣。觀其畫讓人有賞心悅目、雅俗共賞的心靈享受。此畫曾在2008年美國粉彩畫協會（Pastel Society of America）國際公開賽榮獲傑出畫家獎，同年也獲入圍美國地位崇高之美國藝術家聯合會（Allied Artists of America）全國美術公開大賽。現為北美粉彩畫家協會理事。



七彩縫線

Mixed Thread

陳麗美（台灣）

LeeMei Young (Taiwan)

23×31cm

作畫喜歡嘗試各種不同的題材，是台灣旅美傑出畫家陳麗美的創新推動力。近幾年來她畫過玻璃彈珠、酒瓶、玉米、毛線球、眼鏡……等這些日常所見的物品。她善於將每種同樣的東西堆成一團或經刻意的組合，使其產生美感及震撼力，而以寫實的手法來描繪其創新的意念且建立自己的風格。

此幅便是其近期代表作品。畫中每顆不同顏色的縫線，看似東倒西歪，卻具活潑逸興之美。散落的線條，在畫面上栩栩如生，是真是假？或半真半假？令人遐思，也為藝術創作開拓新的思維。

陳麗美現為北美粉彩畫協會副會長、奧杜邦藝術家協會獎賞部主席，曾任全美及國際粉彩畫公開賽評審委員。



葡萄美酒

Grapes and Wine

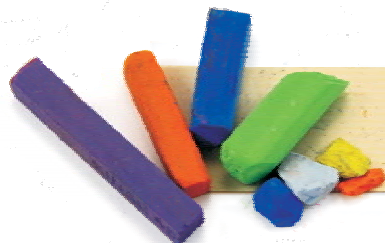
張哲雄（台灣）

Jason Chang (Taiwan)

48×65cm

秋天是豐收的季節。畫家的後院正是葡萄成熟、葉子變黃的時刻，有感於世上很多美好的事物稍縱即逝，應透過畫筆將其美好的感受描繪出來。

此畫的內容看似繁雜，但經虛實、遠近的處理，再以高光來強調剝皮的橘子，使其成為視覺焦點，整個畫面就不覺凌亂。



第四章 名家作品欣賞

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靜物系列 Still Lifes Series



晨光

The Morning Sunlight

張哲雄（台灣）

Jason Chang (Taiwan)

70×102cm

殘舊的家具、簡陋的畫室以及即將枯萎的瓶花，卻因一道朝陽斜照進來，而呈現出溫暖、和諧、生氣盎然的美感。牆上掛著幾幅古畫，可充實畫面的活潑兼具趣味。

此畫曾榮獲2008年美國藝術家聯合會（Allied Artists of America）全國公開大賽之藝術創作精神銀牌大獎，該協會是美國畫壇地位最為崇高的藝術組織。



洋葱

Onions

張哲雄（台灣）

Jason Chang (Taiwan)

32 × 50cm

這是一幅課堂上的示範作品。2002年我的一位學生Brenda Rothchild帶這些洋葱蔬菜來我的畫室，希望我教他們畫這些東西，我當時先做寫生示範，費時約一個半小時。

我安排此畫的視覺焦點是圖中那顆豔紅的洋葱。我隨意剝下幾片洋葱皮，不規則的置放在桌上，以增加一些趣味性。

此畫曾參加2002年美國專業藝術家聯盟全體會員聯展，意外地獲得第一名的佳績。這僅是一幅粉彩小品，竟然能擊敗眾多的大幅油畫作品，可見粉彩畫確具相當的魅力。



展翅

Getting Ready to Flight

秀維卡布（法國）

Sylvie Cabal (France)

秀維卡布現為法國粉彩畫協會會長，曾於2007年赴台，出席由國立台灣藝術教育館所舉辦之「國際粉彩畫家邀請展」之貴賓。2008年四月再度來台，係應國立台灣藝術教育館的邀請，為「Sylvie Cabal及張哲雄雙個展」親自剪綵、出席開幕盛會。

秀維卡布是擅長以花卉為題材的法國女畫家。她的花卉作品，不僅是模仿寫生，而是給予新的生命和意念。此畫筆法粗細兼備，色彩多變化，猶如孔雀開屏般的趣味性。



纏綿

Lingering

秀維卡布（法國）
Sylvie Cabal (France)

法國傑出的女畫家秀維卡布，2007年及2008年為推廣粉彩藝術兩度到達台北，曾在國立台灣藝術教育館及九十九度藝術中心舉行個展。其優異的花卉作品曾在九十九度藝術中心為收藏家所購藏。

這幅花卉作品，看似流動的色彩，花瓣又如急於擠進花心的個體。觀賞此畫，令人產生遐思，也可以抽象的創作意念來欣賞。



第四章 名家作品欣賞

Chapter Four Appreciation of Master Pastelists' Artwork

靜物系列 Still Lifes Series



古董向日葵

Ancient Flowers on Red

吉米·賴特（美國）

Jimmy Wright (US)

57 × 70cm

賴特自稱創作此畫時，選用衆多不同廠牌的紅色系，用以描繪此圖的背景，即以多種層次、色調來表達古代漆器盒那高雅、醒目的古紅色。圖中那盛開的向日葵，其大花瓣刻意的遮蓋了部分的綠葉及花苞，而與紅色的背景相襯，產生極調和的美感。花開的時期是短暫的，但美好的形象是永存的，大自然那無窮盡的能源，將循環不息。

賴特現為美國粉彩畫家協會副會長，作品榮獲紐約大都會美術館所珍藏。2006年應筆者的邀請，共同擔任國際粉彩畫公開賽的評獎主審。



紐約老街

An Old Street in New York

悉尼·霍梅兒（美國）

Sidney Hermal (US)

41×51cm

霍梅兒曾任美國粉彩畫協會之第二任會長，是一位著名的街景畫家，他善以粉彩色條的側面（平臥）來做大塊的平塗，之後以其個人獨有的繪畫語言，來簡化繁雜的景物，而自成一格。

霍梅兒也是一位資深的粉彩畫教師，曾與筆者同時任教於國家藝術俱樂部之粉彩藝術研究所。可惜他在2004年病逝於紐約，享年七十五，筆者痛失一位前輩好友。



湖畔群屋

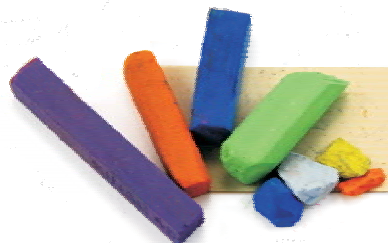
Houses Beside A Lake

古力茲道夫·克利斯（波蘭）

Krysztof Kulis (Poland)

65×80cm

細看克力斯的畫作，其隱喻性超越過抽象的表現意念。他的畫風可稱之為膽大藝高、不拘小節。他的作品善用大量的暖色系，同時也敢用冷色調來衝擊畫面。他作此畫時盡其可能、隨心所欲地一氣呵成，也不做刻意的修飾，因而流露出畫家灑脫不羈的本性。克力斯現為波蘭粉彩畫協會會長。



第四章 名家作品欣賞

Chapter Four Appreciation of Master Pastelists' Artwork

風 景 系 列 Landscapes Series



綠色山谷之一

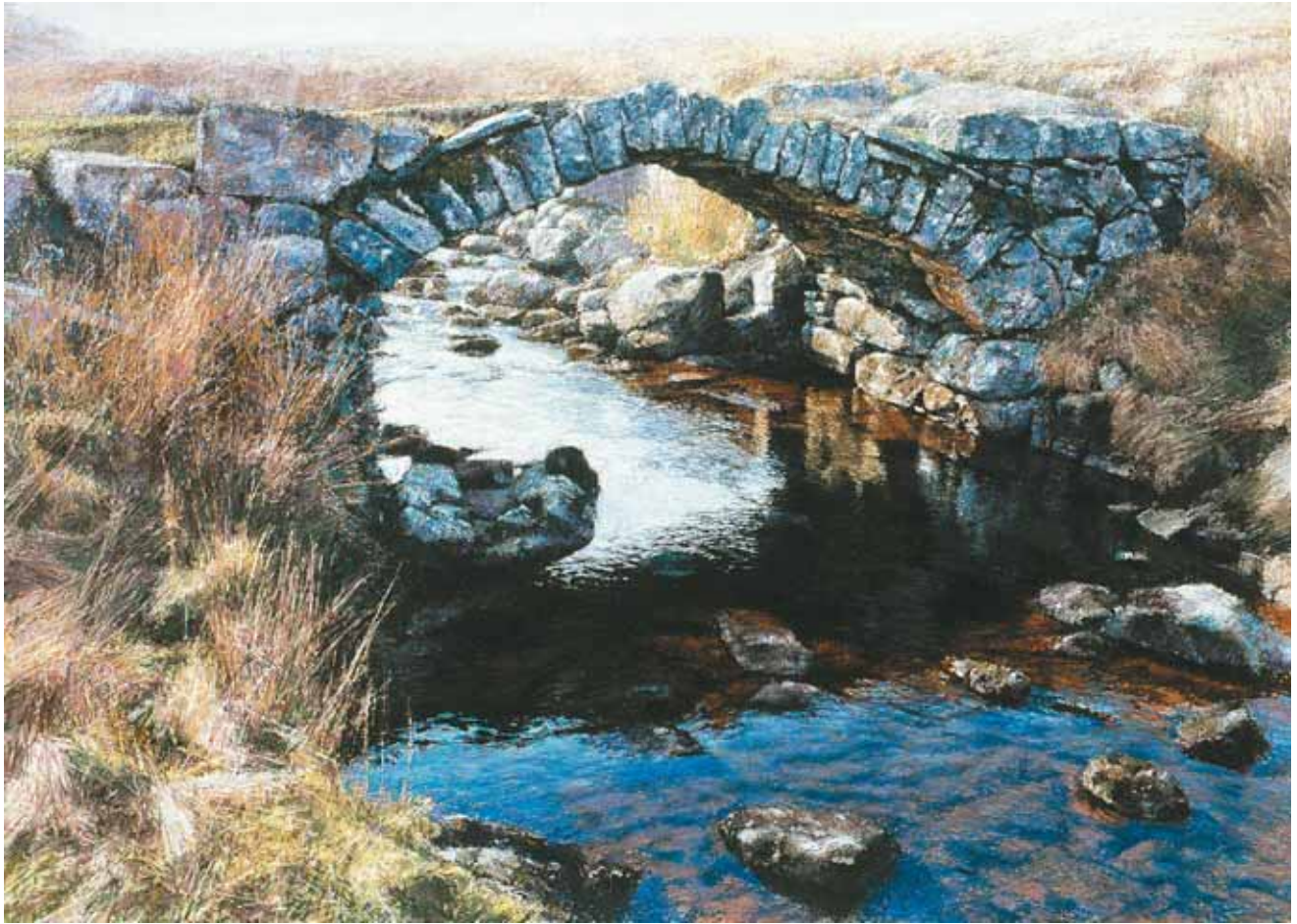
Green Valley I

列馬克·斯維亞鐵基（波蘭）

Markek Swiatecki (Poland)

65×80cm

斯維亞鐵基是一位傑出的美術教師，近期以粉彩畫作一系列的綠色山谷為題材，以記述他居住過的地方，那大氣環繞的自然風景，曾使他深為感動，而以最真實、簡潔、清純的感情，透過畫筆來禮讚他心目中的大自然。



堆砌的石橋

Laid Stone Bridge

凱茲·巴恩（蘇格蘭）
Keith Bowen (Scotland)
76×100cm

蘇格蘭的景物給予巴恩很大的影響，其作畫的靈感大都來自日常簡單的生活層面，他為這些平凡的景物融入個人的感情並賦予生命。他的每一幅風景畫，幾乎都在述說自己經歷過的故事，和他的步伐所踩過的腳印。



柯橋夕照

Sunset in the Water Town

杭鳴時（中國）

Ming T. Hang (China)

60 × 82cm

杭鳴時係一位著名的水彩、粉彩教授，現為中國美協水彩畫類副主席。經由筆者的推薦，他參加四次美國粉彩畫協會舉辦的國際公開賽，其中三次獲獎。此畫曾獲1998年公開賽的一等獎。

此圖是描繪江南水鄉的黃昏時刻，畫家用色獨特，敢用綠色來表現夕陽，確是相當的了不起。畫家作此畫的角度，是由高處俯視低處的風景，圖中的人物顯得微小，正可凸顯出視野的寬闊。



紐約地鐵風貌（二）

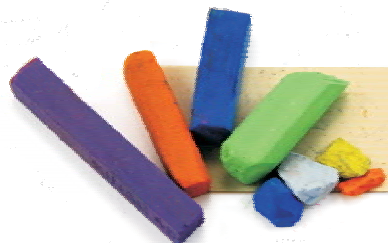
MTA Subway Station II

張美華（美國）

Jenny M. Lin (US)

48 × 63.5cm

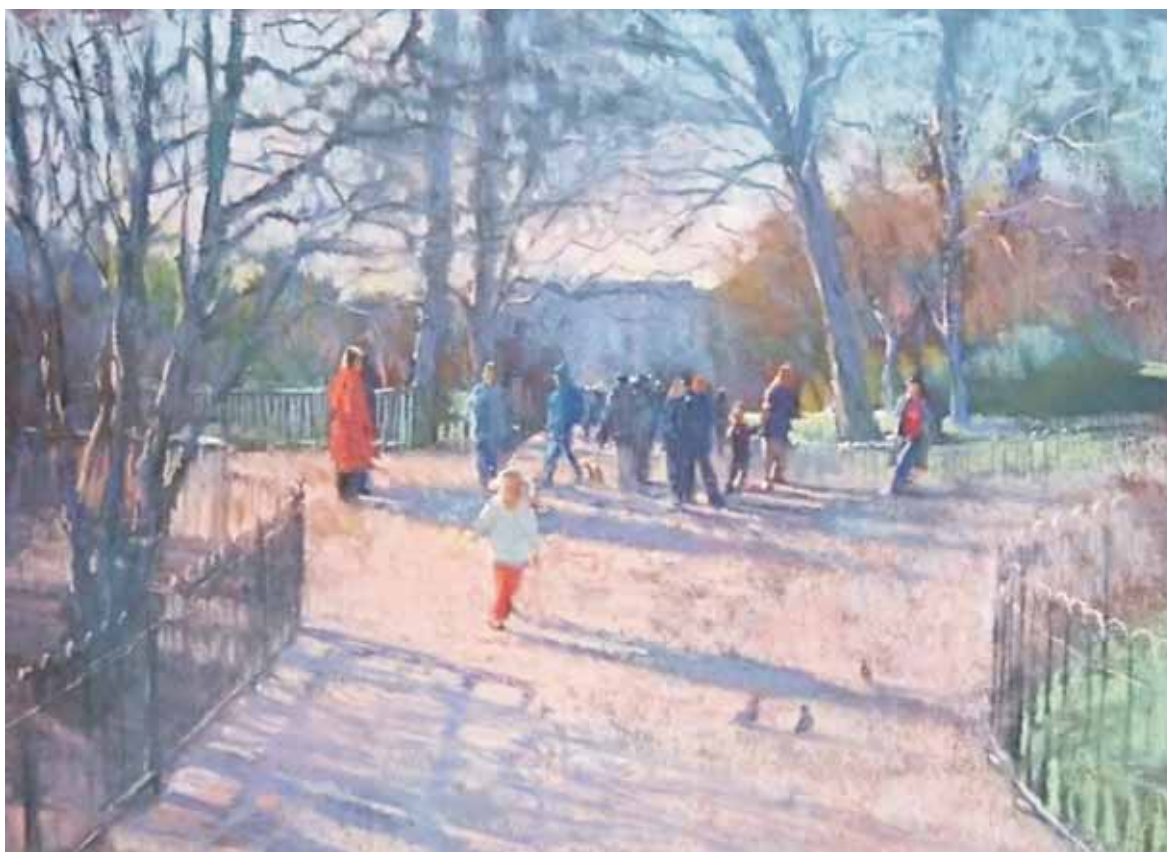
張美華任職於紐約律師事務所，但她從不放棄成爲一個畫家的夢想。紐約地鐵風貌的連作，便是她每天搭乘地鐵沿途所見的塗鴉建築物。這些看似髒亂的塗鴉，也正是紐約獨特的景觀之一，透過畫家專業素養，將其描繪成爲化腐朽爲神奇，也成爲有分量的藝術作品。



第四章 名家作品欣賞

Chapter Four Appreciation of Master Pastelists' Artwork

風 景 系 列 Landscapes Series



冬季的星期日

Winter Sunday

婕基·西蒙茲（英國）

Jackie Simmonds (England)

50×65cm

西蒙茲是一位英國傑出的女畫家，此圖是描繪初冬星期天的片刻景象。畫面上溫暖的陽光斜照在公園的一隅，人們悠閒地聚集一起，享受這冬日的美好時光。圖中的斜影拉得很長，頗能增加其趣味性。



古鎮水巷

Water Lane in An Old Town

王相箴（中國）

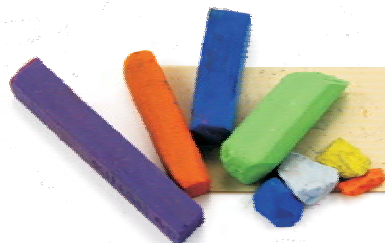
Xiang-Zhen Wang (China)

46×46cm

王相箴的作品頗具詩情畫意的韻味，且用筆嫻熟、收放自如，自成一格。他原是中國知名的油畫家，年過花甲才接觸粉彩色料，僅短短一兩年間，他即以此種畫材揚名美、中兩國。

此幅是描述中國江南水鄉的景色，作者大膽地畫出灰暗的近景，中景則煙霧瀰漫、虛幻飄渺，遠景的色澤最爲鮮亮，即有藍天和清晰的山頭。這與傳統概念不同，即近處清楚、遠處模糊的畫法，剛好相反。

此畫曾於2005年參加美國粉彩畫協會公開賽，及2006年北美粉彩畫協會協舉辦之紐約台灣會館國際粉彩公開賽，兩次皆獲一等獎。



秋日的金魚塘

Goldfish Pond at Fall

蕾·史蜜斯（美國）

Rae Smith (US)

46×61cm

此圖的主題是池塘裡悠游自在的金魚羣。圖中可感覺到秋日的陽光照射在池塘，隱約地看到水底下飄落的楓葉，加上水面上那塊藍天的倒影和那流動的小小瀑布，確能營造出優美的繪畫語言。

史蜜斯於2007年接任美國粉彩畫協會之會長重任。她不僅是個好畫家，同時也能領導該會蓬勃發展。



暴風雨來襲

A Stormy Day

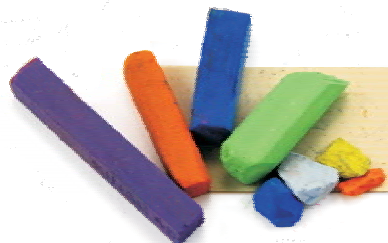
蕾·史蜜斯（美國）

Rae Smith (US)

48×63.5cm

史蜜斯女士現為美國粉彩畫協會會長，與筆者所創辦之北美粉彩畫家協會關係密切，常有互相支援、合作辦展、相邀評審等藝術活動。2007年國立台灣藝術教育館所主辦的「國際粉彩畫家邀請展」她曾鼎力相助，促成此一重要的活動。

此畫是描繪暴雨來襲前之風雲變幻的景象。題材新穎，筆法、用色、構圖都是可圈可點。



在舞台的側廂

In the Wings

艾德哥爾·賓加（法國）
Edgar · Degas (France)

1882

賓加對粉彩藝術的鍾愛及成就，在十九世紀幾乎無人可與他相比，此畫是他在三十九歲時的作品。欣賞此畫即可看出他那卓越的素描功夫，兼具印象派畫家善用高彩度的鮮麗色彩。

圖中男女擠在一邊，以傳統的審美觀念看似不平衡，而且全是側面像，但女人巧妙地舉起雙手，托著一張紙單，便使畫面活潑起來，此畫的構圖相當的獨特。



繫鞋帶的坐姿舞女

Seated Dancer Tying her Slipper

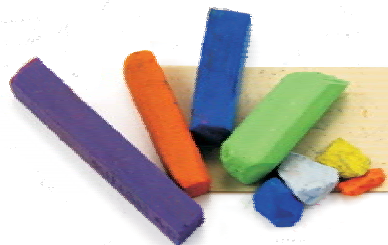
艾德哥爾·賓加（法國）

Edgar · Degas (France)

1886

賓加以舞女系列為作畫的題材，在當時最負盛名，而且是又快又多，其作品遺留世界各地，也是美術館重要的藏品。

此圖是屬於粉彩的淡彩素描，背景全是紙張的底色，賓加的速寫功力深厚，僅寥寥幾筆，即勾勒出彎腰綁鞋帶的舞女，確實令人敬服。



俄羅斯三舞女

Three Russian Dancing Girls

艾德哥爾·賓加（法國）

Edgar · Degas (France)

1895

粉彩色條在賓加的手中，如同變魔術般的揮灑自如，毫無顧忌或拘束。這幅作品除天空之外，大都以直線條來表現，顏色是一層層地往上加，先畫淺色後塗深色，而且尚可看到底層的各種顏色，看似跳動的音符。



編織的女人

Weaving Woman

孫偉（中國）

Wei Sun (China)

68×82cm

孫偉教授是一位中國知名的女畫家，現居青島市，她擅長人物及風景寫生，其筆法簡練瀟灑，頗能掌握到粉彩色料優異的性能。

此畫是描繪一位少數民族的女性，她獨處於廣闊的草原，樂天知命的做編織的手藝。其豔麗的衣裳，帶著喜悅的微笑，呈現了純樸之美。

孫偉的粉彩畫佳作甚豐，曾多次參加美國所舉行的國際大賽，且屢獲大獎而為畫壇所注目。



藏族老人

Tibetan Senior

馮英（中國）

Ying Feng (China)

31×49cm

此圖筆法瀟灑、功力深厚，很難想像是出自女畫家的手筆。作者馮英，曾就讀於中國四川師範大學美術系，九〇年代來美定居，曾在紐約「張哲雄粉彩藝術研究中心」專攻人物畫的研究。近年來以人物畫粉彩作品揚名美國畫壇，參加重要的美術競賽屢獲大獎，現為專業畫家，並任教於紐約金鷹學院。

此幅為其近期代表作之一。2002年曾獲地位崇高的美國藝術家聯合會（Allied Artists of America）銀牌大獎及2005年美國專業藝術家聯盟（America Artists Professional League）優秀畫家獎。此畫用筆蒼勁有力，揮灑自如，不像有些肖像畫顯得平庸、刻板無趣，頗能展現出粉彩畫朦朧、柔美的特性。



樵夫

Brushwood Collector

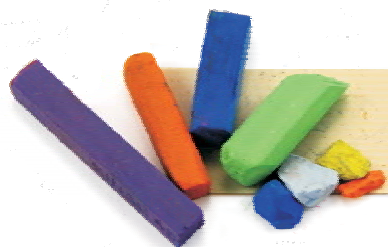
貝高·貝加尼岩（波蘭）

Bego Begjanyan (Poland)

70×100cm

貝加尼岩善將複雜的景物，透過藝術家獨有的思維，將其簡化、重新組合，而產生一種屬於自己的繪畫語言。

此幅以藍灰色調來塗布天空，卻配以暖色系的橘黃為景物的主調，畫風可謂相當突出、膽大。



化妝室 (二)

Dressing Room II

羅達·雅諾 (美國)

Rhoda Yanow (US)

70×80.5cm

雅諾女士是繼十九世紀的竇加後，又一位擅長以芭蕾舞者為題材的傑出畫家。1972年美國粉彩畫協會成立後，雅諾便積極參與粉彩藝術的推廣，並獲頒粉彩畫大師的證書。

1995及1996年與筆者共同擔任國際粉彩畫公開賽的評獎工作，並應筆者邀請為北美粉彩畫家協會顧問，與旅美台灣畫家相當友好。

此畫的筆意介於寫實與寫意之間，頗有大師的風範。圖中的一面大鏡，反映出人物各種姿態及化妝室的形形色色，確實是一幅難得的佳作。



歸來

Returning

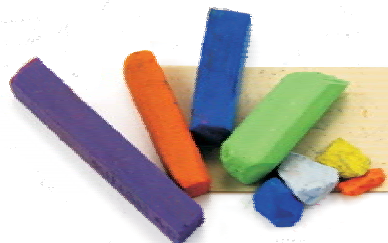
林宜臻（台灣）

Sara Lin (Taiwan)

48 × 63.5cm

圖中的母子看似歷盡風霜，目光黯然，頗具戲劇性的效果，作畫的技法及色彩的運用就不是那麼重要了。此畫曾獲美國〈杜卡特〉藝術基金會一等獎。

林宜臻，花蓮市人，曾拜粉彩畫大師張哲雄為師，作品入編法國出版之《國際粉彩畫家精選集》及《美國藝術家名人錄》，是一位揚名美國的台灣畫家。



芙蘿拉的畫像

Flora

拉莉莎·艾利伊瓦（保加利亞）

Larisa Ilieva (Bulgaria)

38.7×49.5cm

這幅芙蘿拉的畫像，是出自保加利亞一位才氣橫溢的女畫家手筆。此圖在作畫時不求形似，而是以畫家自己心中那股熱忱、誇張的造型，自然流露出來的作畫風格。畫面上可看出鮮豔的背景，用以襯托那長長的臉部、長長的鼻子、圓睜的雙眼。



自畫像

Self-portrait

理查·皮旺克（美國）

Richard Pionk (US)

28×30.5cm

筆者的恩師皮旺克先生，是一位著名的畫家，也是令人敬重的美術教育家，專精靜物、人物寫生。筆者有幸拜他為師兩年，承蒙他的教導與栽培，而能立足於紐約畫壇，成為專業畫家，並與他同在國家藝術俱樂部之粉彩藝術研究所任教。不幸，他於2007年因罹患癌症而逝世於紐約，享年71歲，筆者痛失一位良師益友。

此幅係1995年的作品，當時他確定得了腎臟癌，但仍勤於作畫，且有多幅自畫像的連作，此為其小幅精品之一。



四美圖

Four Madonnas

艾羅拉·基芙尼（美國）

Flora B · Giffuni (US)

75×90cm

基芙尼夫人是美國粉彩畫協會的創辦人。爲了粉彩藝術的發展，她長期捐獻巨額的金錢與時間，終使粉彩畫的創作蔚爲成風，對全球粉彩藝術貢獻鉅大，確是一位令人尊敬的前輩畫家。

此畫是近九十高齡的作品。其早期風格較多寫實的人物肖像，晚年則以寫意的人物速寫爲主，可謂筆簡意重，頗能掌握到粉彩色料獨有的優異特性。



奔馳

Libre ou Monte

瑪莉皮耶蕾·伊斯蒂夫（法國）

Marie-Pierre Esteve (France)

44.5×116cm

伊斯蒂夫的每幅畫作就如同她的簽名，每幅畫都可證實她的藝術精髓之內涵所在。此畫以半抽象的創作風格，來描繪奔馳的羣騎，圖中是用棕色為基調，再選用紅、藍、綠等鮮麗的色彩來凸顯人物的重要性，觀賞此畫令人嘆服其膽大藝高。



第四章 名家作品欣賞

Chapter Four Appreciation of Master Pastelists' Artwork

人物系列 Figures Series



少女芭蕾舞者

La Petite Ballerine

安妮·烈米越克絲（加拿大）

Anne Lemieux (Canada)

30.5×43.2cm

此畫應屬粉彩素描的畫風，即使用粉彩色條來畫素描，不求畫面完整的塗繪，多以線條來表現主題。作者事先便已決定預留畫紙的原色做為背景，這樣既省時，又可強調主題的重要性。



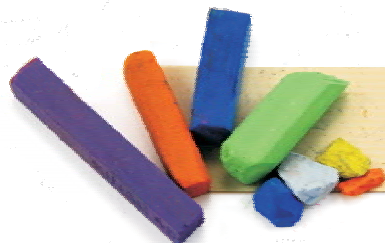
遐思

La Tahienne

凱瑟琳·塔蓬（法國）
Catherine Tapon (France)

45×55cm

塔蓬的繪畫作品，皆可反應其豐富的生活寫照。她常以柔和、羅曼蒂克的色彩，來描繪她往日居住過的大溪地，以及現今生活在法國南部那悠閒的環境。她的美術作品總是充滿著詩情畫意，恰似生活在人間天堂。



戶外古董市場

Outdoor Antique Market

張哲雄（台灣）

Jason Chang (Taiwan)

68×102cm

此畫是以美國西部著名的藝術城鎮聖達費為作畫的題材，內容有人物、靜物、動物、建物等，相對的具有創作上的難度。一般人總認為粉彩都屬小品畫作，但此畫卻是大幅的作品。此圖看似細緻的寫實風格，實則介於寫實與寫意之間，或兩者兼具。例如圖中的人物，著重在動態，但未做五官的描繪。光影的對比是此畫的重點。曾獲2002年美國專業藝術家聯盟全美公開賽一等獎。



沉思

In Pensive Moo

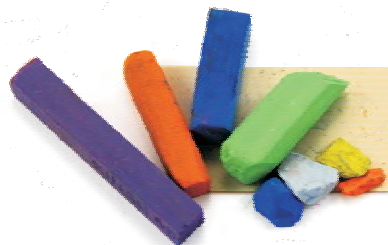
黛安娜·蒂仙迪斯（美國）

Diana Desantis (US)

66×71cm

蒂仙迪斯是一位著名的人物畫家。她在美國粉彩畫協會所舉辦的歷屆公開賽，以及粉彩雜誌（Pastel Journal）每年之公開大賽，屢獲大獎，而為畫壇所矚目。2005年筆者與她同時獲頒粉彩畫大師證書，不久又搬來與筆者成為鄰居，頗感與有榮焉。

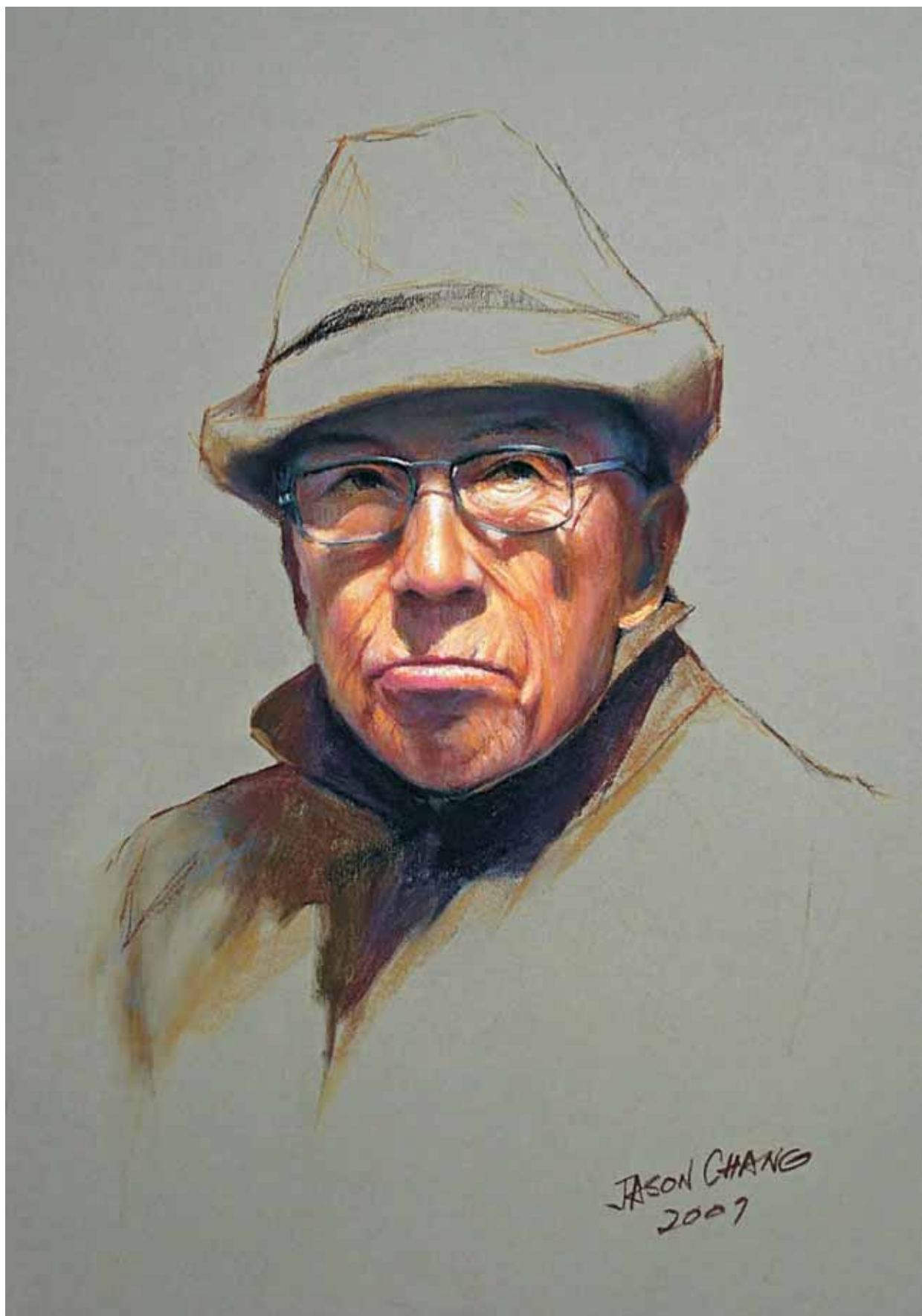
此幅是其代表作之一，畫家善用冷灰的背景，來襯托描述的主題。除扎實的素描功夫外，畫家特別注重人物的神情和特質。強烈光、暗對比，也是蒂仙迪斯作畫的風格。



第四章 名家作品欣賞

Chapter Four Appreciation of Master Pastelists' Artwork

人 物 系 列 Figures Series



戴帽的男人

The Man with Hat

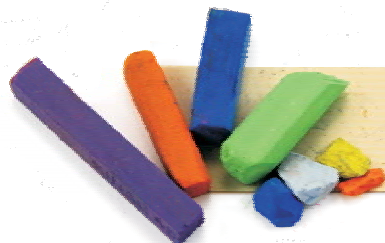
張哲雄（台灣）

Jason Chang (Taiwan)

48×65cm

畫粉彩的優異特性之一，便是畫紙一般都已染好底色，因而畫起來省事又方便。此畫是選用中間色調的畫紙，預留底色來作為此畫的背景。這種畫法就得先有良好的素描基礎，因不能有太多的修改，下筆必須準確，作畫時已胸有成竹，力求一氣呵成，否則多次修改必將底色的背景弄髒。

此畫以免審查資格（獲頒粉彩大師獎證），參加2008年第三十六屆美國粉彩畫協會公開賽，獲得布萊克美術材料公司捐贈的大獎。



終站（二）

Journey's End II

克麗絲汀娜·蒂貝利（美國）

Christina Deberry (US)

56 × 77cm

此畫作者蒂貝利女士（Christina Deberry）曾是美國粉彩畫協會第三任會長（1998～2002），她與筆者幾乎同時於1990年踏入粉彩畫的領域，一起擔任全國及國際美術競賽評審。並合辦過多項國際性的粉彩藝術活動。其中1997年曾應中國官方的邀請與筆者等五人同赴中國舉行畫展及講座，此舉對中國日後的粉彩藝術之水準及發展具有相當的影響。

此圖是探討生命終結的連作之二。她自述其作畫的理念與過程如下：《終站（二）》是在我的畫室寫生的作品。好友Mila在冬日的河邊發現到一隻凍死的長腳水鳥蒼鷺。我把它置放在老舊的綠色調軍毯上，和它那紫藍色的羽毛色調相當的調和，我覺得既簡單又有美感。我採取一道光線投射在主體的蒼鷺身上，使其產生光影對比的效果。作畫時我先用紫紅色的水彩顏料，厚重的筆觸在紙上預先打底色，接著用硬性及軟性的粉彩色料，以粗獷、強烈的筆觸來塗上第一層顏色，之後再以精細的筆法來柔化僵硬的邊線，並修飾細微的部位，如羽毛、翅膀、身軀及桌上的羽毛。



夏日的牛群

Cattle in Summer Day

內爾·瑞畢森（美國）

Neil Drevitson (US)

67×81cm

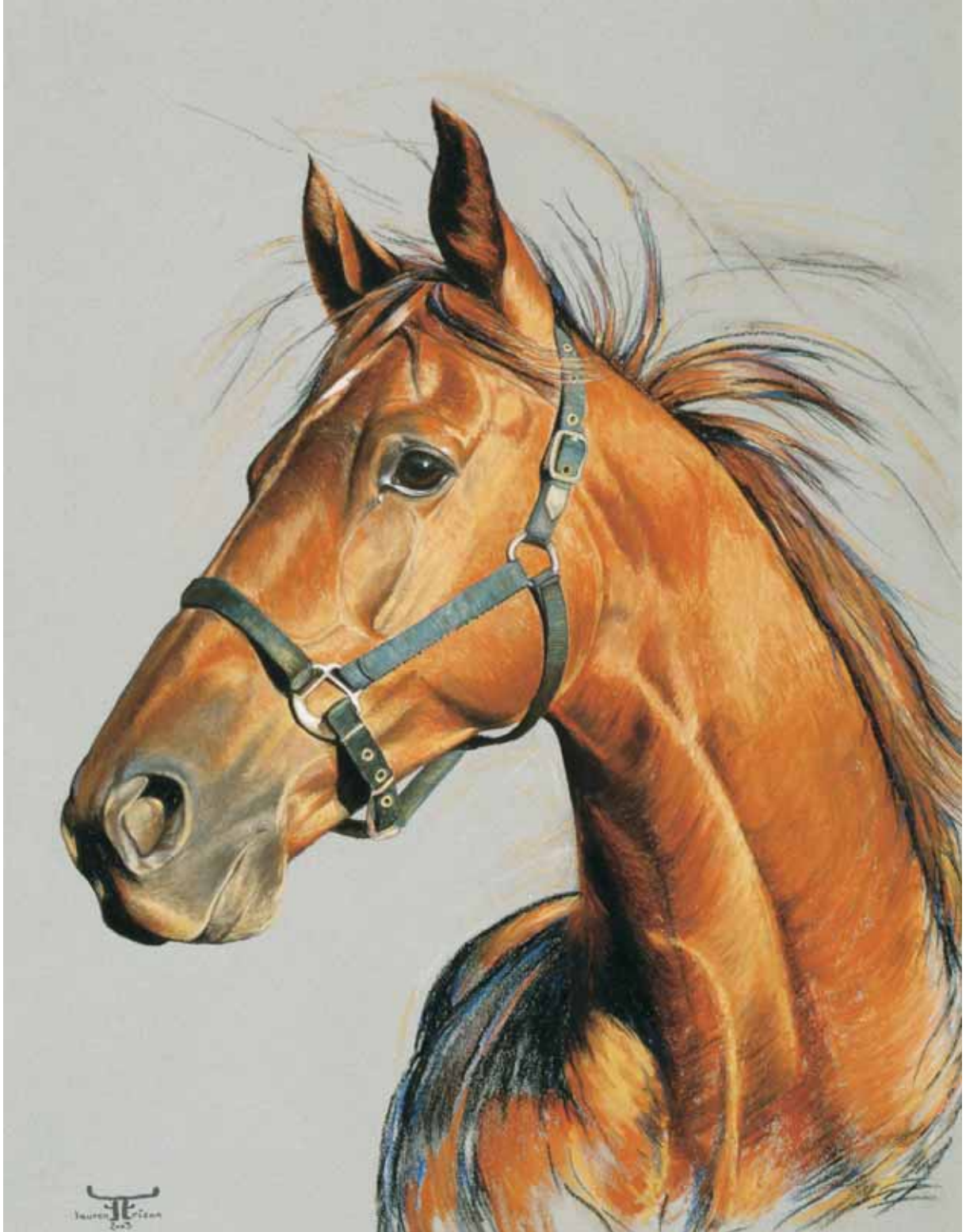
瑞畢森以寫實的手法，來描繪這幅烈日下的一羣乳牛。他對牛羣的生態觀察細膩入微，會有多幅描述不同季節、時間的連作。此圖是將夏日午時的高溫狀況，以暖色調成功地表現出荒郊野地炎熱的片刻美景。



第四章 名家作品欣賞

Chapter Four Appreciation of Master Pastelists' Artwork

動物系列 Animals Series



駿馬

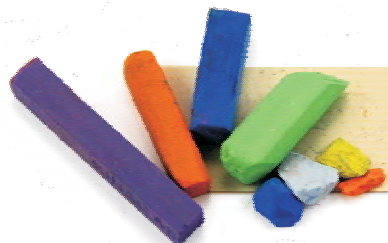
Fine Horse

勞倫特·弗力松（法國）

Laurent Frison (France)

50×65cm

弗力松是法國知名的動物畫家，尤其對畫馬最具心得。其扎實的寫實功夫，將圖中的馬頭描繪得栩栩如生，比照片更生動，更具立體感，且有生命力。此圖的虛實處理也很恰當，畫家把馬的身軀予以簡化、淡化，不做細緻描繪，將視覺的焦點放在馬首上，此畫確是一幅很不錯的駿馬圖。



第四章 名家作品欣賞

Chapter Four Appreciation of Master Pastelists' Artwork

其 他 系 列 Others Series



飛舞的色彩

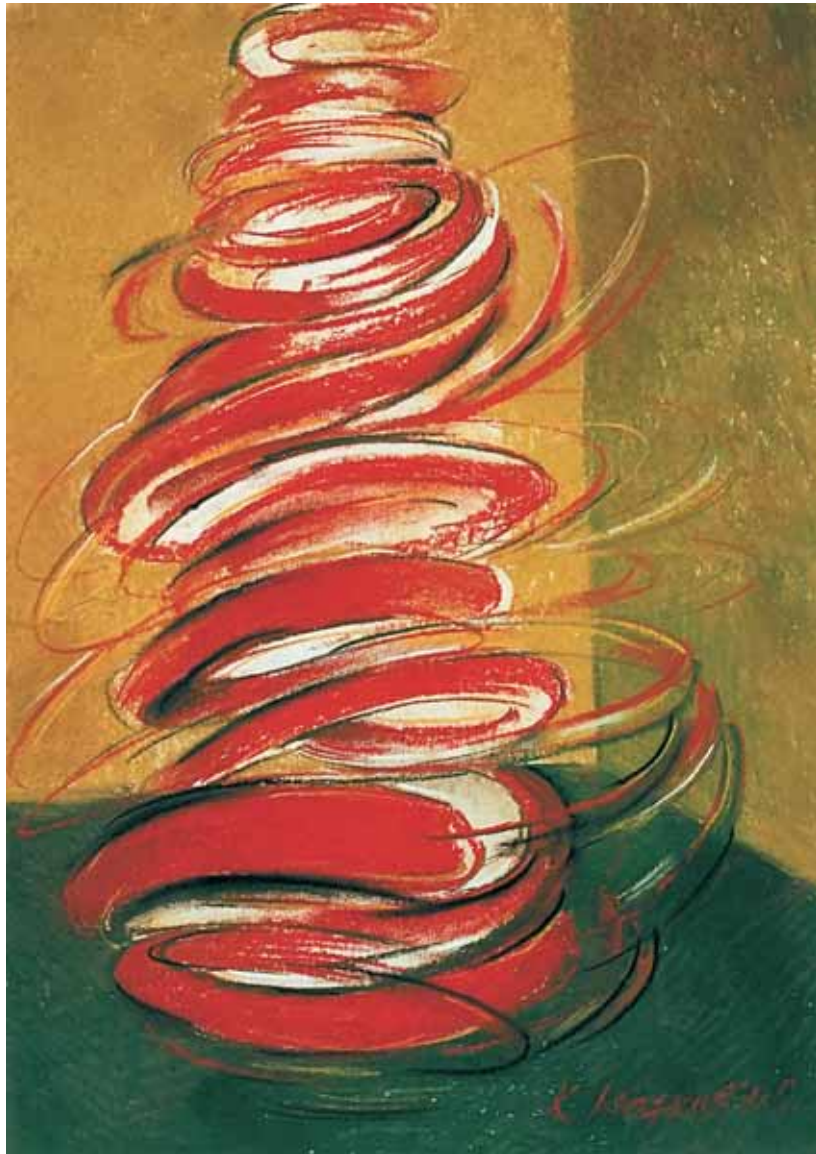
Dancing Colors

茂里·奧迪尼諾（義大利）

Mauri Maurizio Oddenino (Italy)

50×50cm

奧迪尼諾是一位優秀的抽象畫家。他善以書道的筆法加上瑰麗的色彩，來闡述他的創作意念。此畫是在表現飛舞的色彩，如火焰般的在生命的某一片刻，所發生的衝擊和爆裂。



升起

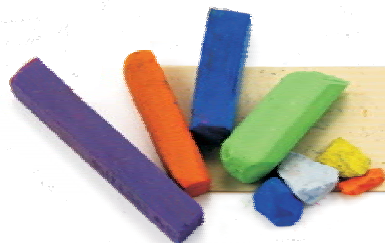
Rising

馬可夫·孔史甸丁（俄羅斯）

Markov Konstantin (Russia)

48.5×70cm

作者是一位當今俄羅斯知名的現代畫家。此圖巧妙地使用紅、白相間的大小圓圈之符號，配以抽象的狂舞、旋轉奔放的筆畫，來描述裊裊上升的冥思。



一、美、歐著名粉彩畫協會之活動概況，及各協會之聯絡網站

1972年美國粉彩畫協會（Pastel Society of America）成立於美國紐約（簡稱PSA），它是全球的第一個粉彩藝術組織。到了80年代，粉彩畫的創作，已廣為一般西洋畫家熱烈的嘗試和參與。由於PSA每年皆舉辦盛大的公開賽，且獎項逐年增多，所謂重賞之下必有勇夫，參賽作品的質與量也不斷的提升。由於專業的粉彩畫家越來越多，使得眾多的粉彩色料品牌以及專用的畫紙、畫板也應運而生，目前已全球成長最快的繪畫種類，美、歐各地的粉彩藝術組織也相繼成立，堪稱為百花爭豔、美不勝收，一點也不為過。

國際粉彩畫協會聯合總會（International Association of Pastel Societies），1995年成立於美國丹佛市（簡稱IAPS），該會旨在領導國際所有的粉彩藝術組織，使其有統籌的發展前景，每年也舉行盛大的聯展，舉辦講座、畫材商展等。欲參與上述活動的個人或團體，必需是已加入IAPS之區域性的協會或會員。IAPS成立的理想與主旨，初時不為PSA所認同，當時的會長及部分理事，並不同意加入IAPS，似乎認為IAPS有點喧賓奪主的趨勢。直到PSA之第五任會長蕾·史密斯（Rae Smith），也就是現任會長，她才積極的參與IAPS的活動。她會告訴筆者說：加入了此一國際性的組織，將使粉彩藝術的所有組織更加團結，更能促進蓬勃的發展。

以下摘錄美、歐較具規模，且每年皆辦活動、舉行公開賽的協會資料。有興趣參與或欲做學術研究的同好，可以E-Mail聯繫或上網查詢。



國際粉彩畫家協會聯合總會

International Association of Pastel Societies (IAPS)

P.O. Box 2057

Fall Church, VA 22042 USA

Web site:www.pasteinternational.com

美國粉彩協會

Pastel Society of America

15 Gramercy Park South

New York, NY 10003 USA

Web site:www.pastelsocietyofamerica.org

北美粉彩畫家協會

North America Pastel Artists Association

聯絡人:張哲雄會長(Jason Chang)

133-03 41st Ave., #1F

Flushing NY 11355 USA

E-mail: info@pastelartist.net

Web site:www.napaa.net

法國粉彩協會

Art Du Pastel En France

La Maison de l'horloge- 52, allée de l'Eglise

76190 HAUTOT-SAINT-SULPICE, France

E-mail:cabal@artdupastelenfrance.com

Web site:www.artdupastelenfrance.com

法國里昂粉彩協會

Society Pastel of Lyon France

44 Rue Vallas

Carponne, France 69290

紐西蘭粉彩畫家協會

Pastel Artists of New Zealand

1207 Junction Road 2 R. D.

New Plymouth, New Zealand

Web site:www.pastelartists.co.nz

加拿大粉彩協會

Pastel Society of Canada

P.O. Box 3396 Stn D

Laurier Avenue West

Ottawa, Ontario, Canada K1P6HB

加拿大粉彩藝術家協會

Pastel Artists Canada

P.O. Box 351 Flesherton,

Ontario, Canada N0C1E0

加拿大東部粉彩協會

Pastel Society of eastern Canada

450 Des Autels St. Ste. Julie,

Quebec, Canada J3E3C6

澳大利亞粉彩協會

Pastel Society of Australia

P.O. Box 263

Moorooka Australia Qid 4105

維多利亞粉彩協會（澳大利亞）

Pastel Society of Victoria (Australia)

Web site:www.Vicpastel.com.au

美國各地之粉彩藝術組織

格威粉彩協會

Pastel Society of Galway

#2 Rivendell Highfield Park

Galway, Ireland

聖彼得堡粉彩協會（俄羅斯）

St. Petersburg Pastel Society

Apt.51, 22-24, 7th krasnoarmeiskaja

St. Petersburg, Russia 198005

莫斯科粉彩畫家協會（俄羅斯）

Societe des Pastellistes de Moscow

Chrenjahovskogo Str. 3 apt. 51-125319

MoscowRussia

E-mail:vikor_braginski@mail.ru

大不列顛聯合王國粉彩協會

Leicestershire Pastel Society

12 Main Street

Cold Overton, Oakham

United Kingdom.LE 157QA

意大利粉彩藝術協會

Arte Del Pastello

Orazio Bellossi-Via Mazzimi

25-28838 Stresa (VB) ITALIE

Web site:www.artedelpastello.com

阿拉巴馬州粉彩協會

Alabama Pastel Society

P.O. Box 1277

Trussville AL 35173

E-mail:rtstwrtr@yahoo.com

亞利桑納州粉彩協會

Arizona Pastel Artists Association

7528 W. Sequoia Drive

Glendale AZ 85308

E-mail:wriythues@aol.com

阿肯沙斯州粉彩協會

Arkansas Pastel Society

P.O.Box 250783

Little Rock AR 72225

E-mail:cbspann@msn.com

奧斯汀粉彩協會

Austin Pastel Society

P.O.Box 26768

Austin TX 78755-2184

E-mail:austinpastel@libbypeters.com

包德爾粉彩協會

Boulder Art Association Pastel Painters

2885 Aurora, Unit 7

Boulder CO 80303

Tel: 303/443-7104

鱈魚角粉彩畫家協會 I

Pastel Painters Society of Cape Cod

P.O. Box 489

Barnstable MA 02630

E-mail: monap@aol.com

葛特衛粉彩協會

Gateway Pastel Artists

1222 Oakleaf Dr.

St. Louis MO 63119

E-mail: wellsart@sbcglobal.net

Web site: www.gatewaypastelartists.org

德州中部粉彩協會

Central Texas Pastel Society

P.O.Box 3448

Temple TX 76505-3448

E-mail: cntxpastel@aol.com

大湖粉彩協會

Great Lakes Pastel Society

P.O.Box 1386

Grand Rapids MI 49501-1386

Web site: www.glps.org

科羅拉多州粉彩協會

Pastel Society of Colorado

P.O.Box 3145

Grand Junction CO 81502-3145

Web site: www.pastelsocietyofcolorado.org

湖村粉彩協會

Lake Country Pastel Society

1737 W. Minnehaha

St. Paul MN 55104

E-mail: bartgalle@comcast.net

康乃狄克州粉彩協會

The Connecticut Pastel Society

17 Gregory Blvd.

Norwalk CT 06855

E-mail: charlieyost@optonline.net

Web site: www.ctpastelsociety.com

孤星粉彩協會

Lone Star Pastel Society

3701 Plains Blvd., #135

Amarillo TX 79102-1022

E-mail: lenginslesick@arn.net

寶加粉彩協會

Degas Pastel Society

813 Heritage Ave.

Terrytown LA 70056

E-mail: gschafer@speakeasy.net

Web site: www.degaspastelsociety.org

緬茵州粉彩協會

Pastel Painters of Maine

11 Harris St.

Springvale ME 04083

E-mail: rneuvill@zwi.net



第五章 附錄

Chapter Five Appendixes

馬利蘭州粉彩協會

Maryland Pastel Society

P.O.Box 54

Riderwood MD 21139-0054

E-mail:inquiries@marylandpastelsociety.com

Web site:www.marylandpastelsociety.com

中美粉彩協會

MidAmerica Pastel Society

9903 W. 70th Terrace

Merriam KS 66203

E-mail:bev.artist@ago.net.com

Web site:www.midamericapastel.org

新墨西哥粉彩協會

Pastel Society of New Mexico

P.O.Box 3571

Albuquerque NM 87190

Web site:www.pastelsocietynm.org/psnm

北卡羅萊納州粉彩協會

Pastel Society of North Carolina

P.O.Box 9143

Chapel Hill, NC 27515

E-mail:jimwillart@mindspring.com

Web site:www.pastelsocietyofnc.com

北洛基粉彩協會

Pastel society of the Northern Rockies

760 W. Riverview Dr.

Idaho Falls, ID 83401

E-mail:bambino@cableone.net

北佛羅里達州粉彩協會

Pastel Society of North Florida

P.O.Box 5133

Fort Walton Beach FL 32549

Web site:<http://jimfew.home.mchsi.com/psnf.htm>

北聖地亞哥粉彩協會

North San Diego County Pastel Society

222 E. Broadway

Vista CA 92084

E-mail:farrarserv@cox.net

Web site:www.pastelsociety.com/index.html

西北粉彩協會

Northwest Pastel Society

23727 51st Ave., SE

Woodinville WA 98072

E-mail:claire@pastel/art.com

Web site:www.nwps.org

奧克拉荷馬州粉彩協會

Oklahoma Pastel Society

P.O.Box 75696

Oklahoma City OK 73147

E-mail:linda@lindahiller.com

orcontactus@okpastel.org

Web site:www.okpastel.org

奧勒崗粉彩協會

Pastel Society of Oregon

P.O.Box 105

Roseburg OR 97470

E-mail:dllblock@computerconnect.net

Web site:<http://users.mcsi.net/ps>

奧札克粉彩協會

Ozark Pastel Society

3626 Butterfield Lane

Joplin MO 64810

Web site:<http://ops.arkd.net>

賓州我的畫室粉彩協會

My Studio Pastel Society of Pennsylvania

10 E. Moreland Ave.

Chestnut Hill PA 19118

派克峰粉彩協會

Pikes Peak Pastel Society

P.O.Box 2443

Colorado Springs CO 80901-2443

E-mail:jas@swimming/moose.com

聖地亞哥粉彩協會

Pastel Society of San Diego

P.O.Box 80523

San Diego CA 92138

E-mail:roseannhaslett@cox.net

Web site:www.sdpastel.org

希瑞拉粉彩協會

Sierra Pastel Society

P.O.Box 1936

Placerville CA 95667

E-mail:thaleia@directcon.net

東南粉彩協會

Southeastern Pastel Society

662 Dorsey Circle

Lilburn GA 30047-4037

E-mail:paintnmikki@mindspring.com

Web site:www.southeasternpastel.com

德州東南粉彩協會

Pastel Society of Southeast Texas

P.O.Box 940053

Houston, TX 77094

E-mail:pastelsst@yahoo.com

西南粉彩協會

Pastel Society of the Southwest

P.O.Box 670689

Dallas TX 75367-0689

E-mail:pssw@rvking.us

Web site:www.pssw.info

佛州西南粉彩協會

Southwest Florida Pastel Society

P.O.Box 110236

Naples FL 34108

E-mail:twegman_2000@yahoo.com

沃孟特粉彩協會

Vermont Pastel Society

58 Field Green Drive

Colchester VT 05446

E-mail:rschall@together.net

Web site:www.geocities.com/vermontpastelsociety



第五章 附錄

Chapter Five Appendixes

西海岸粉彩協會

Pastel Society of the west Coast

6666 Acorn Hill

Placerville CA 95667

E-mail:itdavis@prodigy.net

Web site:www.pswc.ws

夏威夷粉彩協會

Pastel Artists of Hawaii

5234 Olo Drive

Honolulu, HI 96821

Web site:www.pastelartistsofhawaii.org

威斯康辛州粉彩畫家協會

Wisconsin Pastel Artists

3759 N. 88th St. Unit 203

Milwaukee, WI 53222

Web site:www.wispaua.com

新漢布西州粉彩協會

Pastel Society of New Hampshire

75 kent Street

Jaffery, NH 03801

web site:www.pastelsocietynh.com

新澤西州粉彩協會

Pastel Society of New Jersey

P.O.Box 93

Greenvillage, NJ 07935

新澤西華人粉彩畫家聯誼會

Chinese Pastel Artists of New Jersey

42 Erie Street

Edison NJ 08817

E-mail:jackliang@yahoo.com

匹茨堡粉彩畫家聯盟

Pittsburgh Pastel Artists League

122 National Drive

Pittsburgh, PA 15236

Web site:www.ppartists.com





二、活動照片



圖5-1 吳祖勝館長頒發感謝狀給張哲雄，感謝籌劃2007年國際粉彩畫家邀請展。



圖5-2 2008年張哲雄參加美國粉彩畫協會國際公開賽，「戴帽的男人」榮獲Dick Blick畫材公司捐贈大獎。



圖5-3 張哲雄與Sylvie Cabal 爲於國立台灣藝術教育館藝廊參加粉彩教師研習會的老師，導覽參觀雙個展。



圖5-4 2008年張哲雄與Sylvie Cabal 應邀在國立台灣藝術大學舉行講座。



圖5-5 2008年張哲雄與Sylvie Cabal 應邀在國立花蓮教育大學舉行講座，與藝術學院院長徐秀菊、研究所所長林永利合影。



圖5-6 張哲雄與美國粉彩畫協會創辦人Flora B. Giffurii 合影於2008年的聖誕晚宴。



圖5-7 國際粉彩畫家聯展在國立台灣藝術教育館展出。



圖5-8 張哲雄為應邀國際藝術家邀請展剪綵（右至左）：國寶銀行董事長孫啓誠、美國藝術家聯合會會長格里奧比。



圖5-9 2007年張哲雄應邀在師大演講與美術系四年級學生合影。

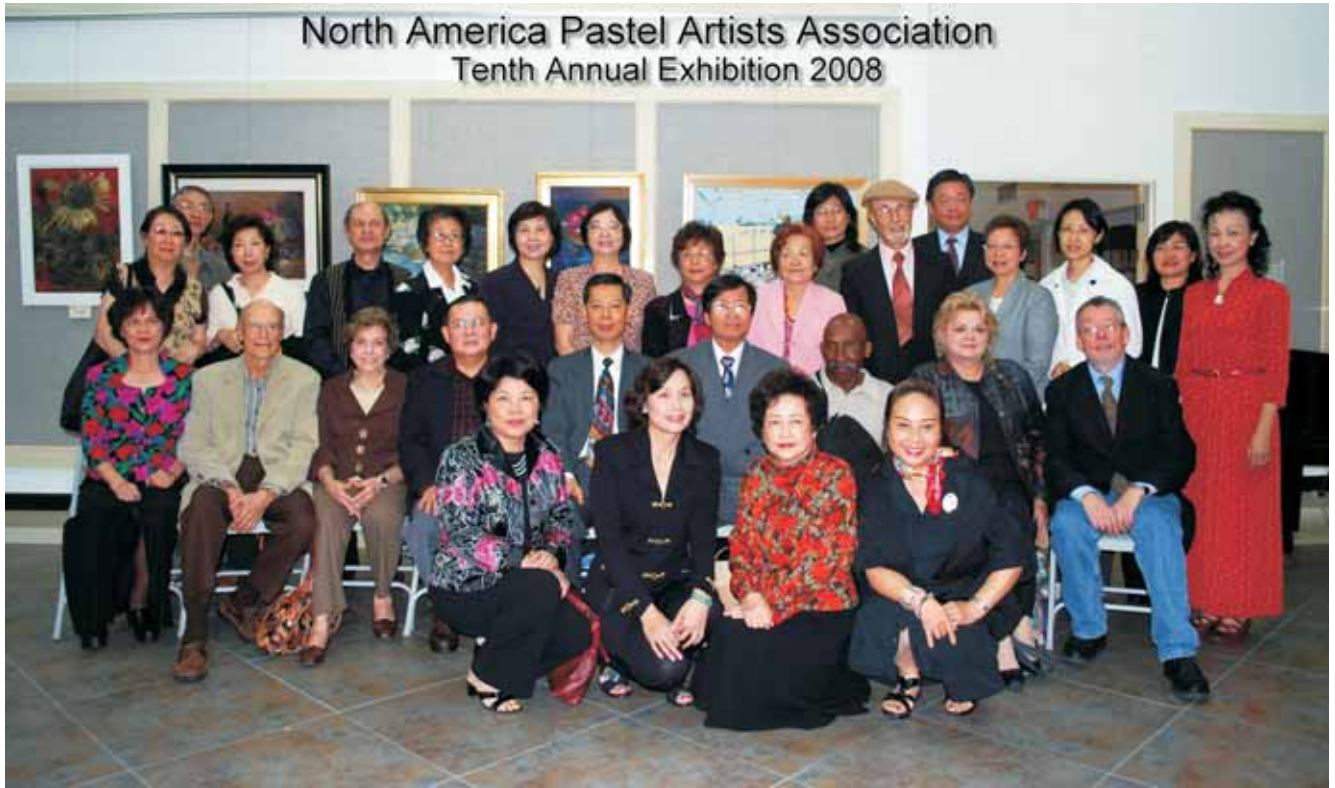


圖5-10 第十屆北美粉彩畫家聯展開幕盛會合影。



圖5-11 2009年張哲雄指導人物寫生課程於紐約。



張哲雄簡介：

台灣彰化縣人，現為「北美粉彩畫家協會」會長。早年畢業於國立台灣藝專，1982年到美定居，先在紐約視覺藝術學院進修，後進紐洛雪學院得美術碩士學位。在台曾師事李石樵先生。除油畫創作外，尤鍾愛粉彩畫，曾任教於台灣藝專、紐洛雪學院、聖若望大學、金鷹學院。近十五年來，以其優異的繪畫作品，入選全美重要的藝術組織：如美國藝術家聯合會（Allied Artists of America）、美國專業藝術家聯盟（American Artists Professional League）、美國粉彩畫協會（Pastel Society of America）、奧杜邦藝術家（Audubon Artists Inc）、沙瑪冠帝美術俱樂部（Salmagundi Club）等，常獲大獎，而為美國畫壇所注目，即應邀加入理事會，評審委員。並接受約聘為台灣、中國及全美各地藝術組織、美術學院示範作畫及演講，或做短期客座教學。曾獲2000年及2001年美國專業藝術家聯盟公開賽之一等獎，並獲得該聯盟2004年全體會員展之第一名。在美得獎超過三十次，參加重要聯展超百次。台北「九十九度藝術中心」為其經紀畫廊，長期展示其粉彩作品。

1998年起，經由美國粉彩協會的敦聘，在曼哈頓著名的國家藝術俱樂部粉彩研究所（School of Pastel/ National Arts Club）教授粉彩技法。2003年及2004年應聘為紐約市政府皇后區藝術獎助金評獎委員。近年來多次返台，積極在國內推廣粉彩藝術，為國立台灣藝術教育館協辦「國際粉彩畫家邀請展」，並在該館任教「粉彩藝術教師研習會」，每年一至兩次，深受學員的歡迎。



張哲雄初到美國時，曾試作所謂現代、前衛的繪畫，雖可自由發揮、標新立異，卻難被主流所認同，後來回歸寫實的風格，以其精湛的素描根基，加上瑰麗的色彩、強烈的光暗對比、虛實的巧妙處理，而建立獨自的風格，並為美國、歐洲之主流畫界所敬重。近年來更不遺餘力地在美國的華人社區推廣粉彩藝術，跟隨他學習的華、洋學生中，已有多人在美國藝術競賽中獲獎，或成為重要藝術組織的會員。

張哲雄的畫作曾在美國、台灣、中國大陸舉行過十三次個展。2002年及2003年間在法國、義大利、俄羅斯巡迴展出。其傑出的粉彩作品曾為法國等收藏家及美術館所珍藏。著名的藝術刊物曾撰文介紹，如《國際粉彩畫家》、《美國名人錄》、《粉彩雜誌》、《美術家》、《歐洲粉彩畫家》、《世界週刊》及美術經紀公司出版之《美國美術家名人錄》以上、下兩厚冊的文字，介紹美國自殖民地時代到2002年間，對美國有影響力、有貢獻的美術家，並附印畫家的簽名筆跡，以供收藏家參考之用。張哲雄的個人資歷、簽名也列入該書。2009年張哲雄獲美國最具權威Marquis Who's Who入編《世界名人錄》。其著作有《張哲雄的粉彩世界》、《粉彩驚艷》、《粉彩畫技法入門及作品欣賞》。2005年獲頒美國粉彩畫協會「粉彩畫大師」證書。2005年及2006年曾參與籌辦紐約台灣會館國際粉彩畫公開賽並任評獎主審。2006年成立「張哲雄粉彩藝術研究中心」於紐約。他有許多作品可在其網站（www.pastelartist.net）觀賞。切磋粉彩畫技藝，或查詢相關資訊，可用E-mail與張哲雄聯繫 info@pastelartist.net。



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Biography of Jason Chang:

Jason Chang, a native of Changhua County, Taiwan, now is the President of North America Pastel Artists Association. Jason had graduated long ago from National Taiwan Academy of Arts (now National Taiwan University of Arts), and settled in the US in 1982. Since he immigrated to the US, he studied in School of Visual Arts in New York, and then graduated from College of New Rochelle where he received his Master's degree in Fine Arts. When he was in Taiwan, he had been taught by Mr. Shih-Chiao Lee who is a prominent artist in Taiwan. In addition to oil painting creation, Jason Chang particularly favors pastel. He had taught in National Taiwan Academy of Arts, College of New Rochelle, St. John's University, Golden Eagle Institute and etc. In the last fifteen years, his brilliant artwork had been selected and awarded in important art organizations around the US, including Allied Artists of America, American Artists Professional League, Pastel Society of America, Audubon Artists Inc, and Salmagundi Club. Since he was frequently awarded with top prizes, he is well known to the art field in the US. He has constantly been invited to become a board member for art organizations and juror for countless exhibitions. In addition, he has been appointed to do live demonstrations and conduct lectures in universities and art organizations in Taiwan, China and the US. He was awarded the top prize winner from American Artists Professional League Open Jury Exhibition in 2000 and 2001, the First award of Members Exhibition of the League in 2004, Silver Medal of Allied Artists of American in 2008 and etc. Jason has been awarded with prizes and honors for more than 30 times, and he had participated in infamous exhibitions for over hundred times. Furthermore, "99° Art Center", a gallery in Taipei serves as his agent and exhibits his pastel artwork on a long term basis and also sold many of his paintings.

Since 1998, Jason was hired by the renowned Pastel Society of America to teach the techniques in Pastel for School of Pastel/ National Arts Club in Manhattan. In addition, he was appointed as a juror for Grant of Queens Council on the arts in 2003 and 2004 respectively. Jason had returned to Taiwan in recent years to actively promote pastel art in Taiwan. He assisted in organizing and sponsoring "International Pastelists Invitational Exhibition" for National Taiwan Arts Education Center (NTAEC), and acted as the lecturer of "Pastel Art Teacher Workshop" in NTAEC once to twice a year, which is deeply favored by the teachers in trainee from the workshop.



When Jason first arrived in the US, he had tried making so-called modern or avant garde style of artwork. It allows you to express freely to create something innovative and original in order to be distinctive. However, it is hard to be integrated and accepted by mainstream art field. Later, he returned to realistic style. With his expertise in sketching, along with using vibrant colors to demonstrate light and shadow contrast, and the proper manipulation of showing the main focus and simplified background, he established his independent and unique style. He is well respected by the mainstream art field of the US and Europe. In recent years, he had been gracefully promoting pastel art within Asian community in the US. Many of his Asian and American students also had been awarded through pastel art exhibitions in the US, and became members of important art organizations.

Jason had held solo pastel exhibitions thirteen times through out the US, Taiwan and China. In addition, he had on tour exhibitions in France, Italy and Russia in 2002 and 2003 respectively. His exceptional pastel artwork had been collected by European collectors and art museums. Prominent art periodicals had published articles to introduce Jason Chang, including *International Pastelists*, *MARQUIS WHO'S WHO IN AMERICA ART*, *Pastel Journal*, *L' Art du Pastel*, *IL Pastello Contemporaneo in Europa*, *Artists Magazine*, and *World Journal*. Moreover, the information and signature of Jason Chang had also been listed in *Biographical Encyclopedia of American painters, Sculptors and Engravers of the US* published by art dealer agency. It contains two large volumes of hardcover to introduce the fine artists with the most powerful and influential contributions in the US from Colonial period to year 2002 with image of the artist's actual signature attached. It serves as an art dealer/collector's reference book. In 2009, Jason was selected to be published in *Marquis Who's Who in the World* by the most powerful Marquis Who's Who America in the US. His writings include *The Pastel World of Jason Chang*, *Amazing Delights in Pastel*, and *The Art of Pastel-Techniques and Artwork*. He was elected as a Master Pastelist by Pastel Society of America in 2005. He had organized and sponsored "International Pastel Open Juried Exhibition" in Taiwan Center in New York and acted as the juror of awards in 2005 and 2006. In 2006, he founded "Jason Chang's Pastel Art Studio" in New York. He has ample artwork to be appreciated. They are posted in his website www.pastelartist.net. To learn more about pastel techniques, or inquire about related information, you may contact him via email info@pastelartist.net.

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