精品粉彩技法

# 粉彩笔记

冉茂芹 著

## THE PASTEL JOURNAL
### BY MAU-KUN YIM

本书以简洁的文字陈述了与粉彩
接触的生动过程，并呈现不少别具一格
又精彩鲜活的画面
ACCOMPLISHED PAINTER MAU-KUN YIM
REVEALS HIS SECRETS TO CREATE
DYNAMIC PASTEL PAINTINGS

THE ELABORATE PASTEL TECHNIQUE

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jimaukun

## 冉茂芹简介

1942年出生于中国湖南省桃源县。

1965年毕业于广州美术学院舞台美术专科。

1980年移居中国香港。

1989年定居中国台湾。

现为广东画院院聘画家，湖南师范大学美术学院客座教授，湖南文理学院客座教授，湖南常德工艺美术学校荣誉校长。1974年年画作品《送戏上船》入选全国美展；1978年油画作品《战士的歌》获广东省美术作品一等奖；作品《灯下的女人》获美国《艺术家杂志》2005年封面作品大奖，同年该作品还获得美国Greenhouse Gallery国际沙龙年度竞赛头奖；作品《铜手镯》获美国肖像画协会2005年度竞赛一等奖。其先后在香港、台湾和湖南等地举办个人画展十余次，出版个人专集近30种。

## About Mau-kun Yim

Born in the Taoyuan county of Hunan Province in China in 1942.

Graduated from Guangzhou Academy of Fine Arts in 1965.

Moved from Mainland China to Hong Kong in 1980.

Settled in Taiwan in 1989.

Yim currently holds several positions in China, including Overseas Artist of Guangdong Art Academy, Visiting Professor of Hunan Normal University, Visiting Professor of Hunan University of Arts and Science, and Honorary President of Changde College of Crafts and Fine Arts. In 1974, Yim's New Year pictures, *Send Drama to Boat*, was selected to National Fine Art Exhibition. In 1978, he received First Prize in the Guangdong Province Art Exhibition for his oil painting, *The Warrior's Song*. He received wide acclaim in the United States in 2005, garnering the annual cover award of *The Artist's Magazine* for his oil painting, *Lady in Shimmering Light*, which also won Best of Show at Salon International 2005 (held at Greenhouse Gallery). His oil painting, *Girl with Bronze Bracelet*, received First Place in the 2005 Portrait Competition of the Portrait Society of America. Yim has held many solo exhibitions in Hong Kong, Taiwan and Hunan etc. He is the author of nearly 30 books on oil painting and drawing.

# 粉彩画掠影 (序)

冉茂芹

粉彩画的源头可追溯到原始人在岩洞石壁上的绘画，画家开始使用这种材料则是在16世纪。到18世纪20年代，威尼斯的女画家卡瑞拉 (Carriera)推广粉彩画于巴黎。其后一连串的画家：夏尔丹 (Chardin)、德拉克洛瓦 (Delacroix)、米勒 (Millet)、马奈 (Manet)、雷诺阿 (Renoir)、罗特列克 (Toulouse-Lautrec)、勃纳尔 (Bonnard)、惠司勒 (Whistler)，都喜欢使用粉彩作画。尤其是德加 (Degas)，更是把粉彩发挥到极致。后来，他的学生卡萨特 (Mary Cassatt) 将粉彩画介绍给美国费城、华府的上流社会，引进美国。

粉彩在民国初年进入中国，成为上海月份牌美人画、年画的一种主要方式。南洋画家李曼峰在上个世纪中叶留下许多精彩的粉彩作品。新加坡画家萧学民长期使用粉彩画肖像和人体，技法精熟、画面生动，享誉东南亚。

目前，世界上已研发出多种粉彩纸和各种软硬度的粉彩色条，色条的色别已微妙到500种以上。如选用500种色的色条作画，几乎到了不用混色的地步，只需不断地选色涂上便可。平面承载有粉彩纸(板)，有砂纸，还有绒纸。不同的纸都还有粗细之分和各种底色的区别，以适应各种不同软硬度的粉彩色条和作画者对底色的选择。

我初步尝试之后觉得砂纸较为好用，它较为留得住色彩，耐揉抹，可细可粗。但是，在同一个地方画上太多次也会平滑，不吃色了。这时，补救办法是用木工细砂纸裁取小片去把多余色粉磨松，吹掉，即可在此处重画。

选用90色粉彩，再补充一些个别单支色就可以作画了。色别不够多，非得多次混色和叠色，反倒造就出画面极丰富而微妙的色彩变化效果。混色，叠色，可以手揉或不揉，加上直接用色条做大笔触的描画，形成多节奏的画面效果。粉彩可以将色彩变化画得既丰富又细腻，也可以将细节刻画得精细和准确，还可以笔触潇洒，线条飞舞。总之，虚与实、显与隐的对比均可自如呈现。只要不过厚，就能即刻覆盖和加色。与油画比，不必担心底色翻搅上来。与水彩比，不必担心水分的不好控制，形会跑掉，真是一种妙不可言的画材！唯一麻烦是画完的作品不易保管，其实就是三个字："碰不得。"当然，配上画框，外面隔了玻璃或塑胶片就万无一失了。另外，不配框的话，可以用赛璐珞片或描图纸裁好覆盖。也有喷上固定液的，但是会使色调加深，不理想。

粉画的色彩既艳丽又柔和，是大众喜闻乐见的画种。只要造型和色彩关系不离谱，画幅多能得到周遭人们的赞美。

粉彩画是个"娇小姐"，她像水蜜桃般粉嫩可爱，像杨贵妃般百媚生姿，但又柔弱如林黛玉，一点不能沾风带水，她要人呵护备至，金屋藏娇，真是太难伺候了。但是，不要忘了，粉彩又是众多画种里最稳定不变色的，可谓"观音菩萨，年年十八"。

我应广西美术出版社邀请，编辑了这本小册子，技法尚未全面，题材亦不广泛，只是抛砖引玉之举，并以此就教于粉彩前辈与同道。

2005.11.于台北

# Preface

By Mau-kun Yim

The origin of pastel can be traced back to chalk paintings of prehistoric caves. The earliest record of artists using pastel to paint dates back to the sixteenth century. In the 1720's, Venetian painter Rosalba Carreira introduced the medium to the Parisian art circle. Later artists noted for their works in pastel include: Jean Baptiste Simeon Chardin, Eugene Delacroix, Jean-Francois Millet, Edouard Manet, Auguste Renoir, Henri de Toulouse-Lautrec, Pierre Bonnard, and James Whistler. Among these celebrated names, Edgar Degas opened the way to the Renaissance of pastel in Europe by applying pastel to finished works rather than limiting it to a tool for sketching. His protegee, Mary Cassatt, introduced pastel to the American art scene through the high society on the Atlantic coast.

Pastel was introduced to Chinese at the beginning of the twentieth century. It gained wide popularity in the old calendar picture and New Year picture in Shanghai. Well-known pastel artists in Asia include Indonesian-born master painter Man-fong Lee, whose rich legacy of pastel paintings was considered pioneering works in the mid-twentieth century. Contemporary Singaporean artist Xue-min Xiao champions the Southeast Asian art world with his skillful and dynamic pastel paintings of nudes and portraits.

With the wide popularity and long history of pastel art, it is no wonder that an expansive array of tools have been developed for artists interested in this medium. There are various kinds of pastel paper and different grades of pastel crayons, ranging from hard to soft, for one to choose from. The range of colors is wide, offering more than 500 unique shades. If you choose a set of 500-colored pastel, you can paint directly with the crayons and spare the need for blending colors. In regards to paper, you can use pastel paper, pastel boards, sand paper or velvet paper. Boards of different textures offer different levels of strengths for retaining the pastel powder. You can choose the colors and surfaces that work best for your purposes.

I personally prefer painting dry pastel on sand paper, which retains the color powder and endures the spreading and blending necessary in working with pastel. Even sand boards are not always reliable if I apply too many layers of colors onto one area. The surface becomes too smooth to retain the powder. To remedy this problem, I use refined sand paper to remove the excess powder, blow it off and paint over it.

I generally work with a set of 90-colored chalks, adding more colors as needed. Since there is not a wide range of colors to choose from, I tend to blend and mix the colors very often, which results in a rich layering of colors and subtle differences in shades. The layering of colors together with the simple strokes created with pastel sticks produce a good painting with dynamic rhythms. Pastel is a versatile medium. You can create rich shades by hatching and dabbing or draw details with accurate lines in different degrees of thickness. It is a perfect tool for creating the contrast between solidness and transparency. You can apply layer upon layers of colors as long as the surface does not become too thick. Unlike working with oils, you need not worry about stirring wet paint in the bottom layer. Neither do you need to worry about manipulating the water, as in watercolor painting. Pastel is an ideal medium to work with except for one aspect: the finished work is essentially powder on paper and therefore needs extra protection. It is recommended to frame the artwork under glass or plastic covers. To save framing costs, you can also cut vellum or celluloid covers into appropriate sizes to cover the painting. I prefer not to use sprays or fixatives because they darken the colors.
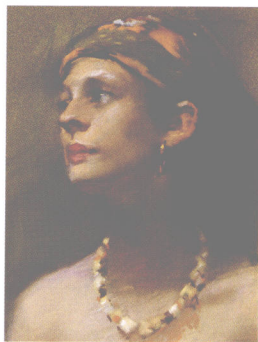
Pastel paintings are well loved by artists and the general public. It is not particularly difficult to create charming paintings with these bright yet subtle colors, provided that you set up relatively accurate composition and color relationships.

Even though pastel paintings require extra protection on the finished work, once framed, the colors do not change or fade with age. The finished work can be among the most stable among the different mediums of paintings.

It is a delight to share some of my pastel works in this book, which journals my own learning curve with pastels. Guangxi Fine Arts Publishing House is offering a series of books on pastels, which I believe will encourage more artists to develop their insight and talent in this lovely medium.

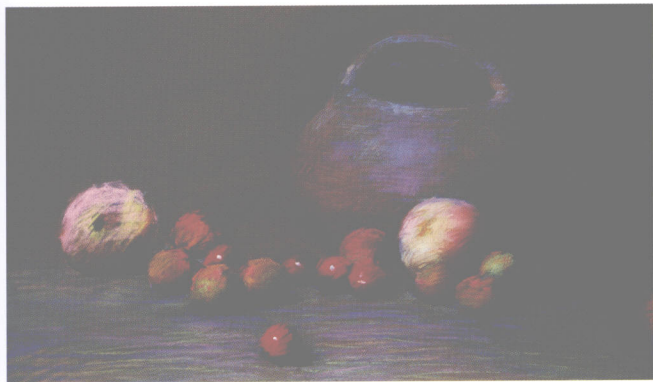December 2005 in Taibei

# 目录

# Contents

## 概　说

　　粉彩画很有意思，对于很多人，她像"巫山神女"，既美丽又神秘。我初到台湾时曾尝试用它画了一幅女裸写生。后来，因为绝大部分时间都投入到油画创作、肖像和风景画中，而中断了好长好长的时间。直到几年前在教学中想起要增加教学的新内容，才重新拾起这粉彩色条，想不到竟一发不可收拾。除在台北的两个研习班外，远在台湾南部的高雄与台南的研习班学员也热烈要求我授以粉彩课程。延绵下来，课程有半年多之久，我的示范画作也就累积了不少。当然，我也采用它画了些作品，毕竟它是很吸引人的。这本小书是这些作品的选集。

　　这不是专著研究，仅仅只是我尝试使用这种材质作画的一点心得罢了。将画作清出，找出一些过程纪录和图片放在一起，配上一点作画时的方法和感想文字，有如笔记，三言两语般连缀起来就成了今天这本笔记小书。

## Overview

Pastel is an interesting medium, especially because the colors convey a beautiful yet mystical ambience. The very first pastel painting I created was of a nude painted from life in the early 1990s. After that, I did not work with pastel for a long time because I spent most of my time creating oil paintings of different categories, including narratives, portraits and landscapes. A few years ago, when I began adding new curriculum to my teaching programs, the fun of working with pastel chalks came back to me. Never did it occur to me that this would mark the birth of a series of pastel paintings. My students from around Taiwan, including those who attend my monthly seminars in southern Taiwan as well as those who



阿美族妇人(局部) Woman of the A-Mei Tribe (portion)

come to my weekly classes in Taibei, also fell in love with pastel. Thus, my students and I focused on pastel for more than six months, during which I produced a significant number of studies done in class. I have also devoted time outside of class to paint pastel works. This booklet contains a selection of works from both sources.

While it is my passion to share my thoughts and ideas on pastel, this book does not attempt to offer a comprehensive study on the medium. Instead, it is a compilation of step-by-step records of my paintings, some techniques on how to manage pastel tools, and my reflections as an artist who paint from life.



有提把的陶罐和水果　　The Clay Pot and the Fruits
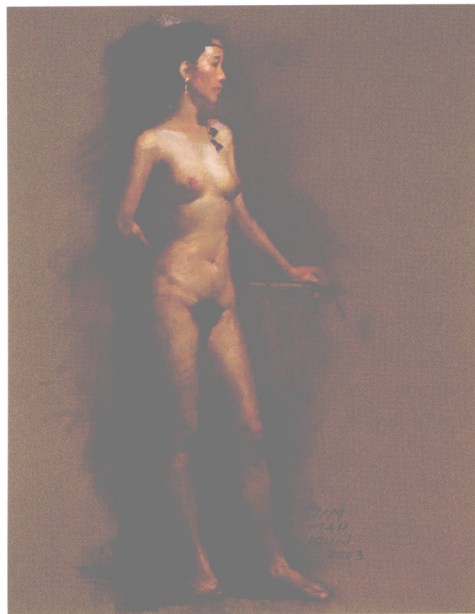


浓发裸女　　The Nude with Thick Hair

## 初 探

　　四年多前刚开始上粉彩课时，我用的是普通的纸本粉彩纸。这种纸的色彩附着力不是很强，不能太多遍反复着色。第一遍上色时，基础色就要选得比较准，要表现细致的冷暖变化不容易，色层大约可叠画上三四遍吧，再多就附着不了。这是我对初期使用的粉彩纸的一些感觉。

　　右上图中的姑娘开过画展，曾到广州美院油画系进修硕士学位，返台后自己也教学生。后来，我曾请她做模特儿画了油画《灯下的女人》，2005年在美国赢得Greenhouse Gallery国际沙龙年度竞赛头奖及美国《艺术家杂志》（The Artist's Magazine）封面竞赛大奖，这张粉彩就作为她做模特儿的酬谢了。

　　右下图中的美国女人长住台湾，说得一口流利的普通话，完全与台北人融成一片了。



郑爱华　　　　　　　　　　　　　　Ms. Ai-hua Zheng

## First Tries

　　When I first started teaching pastel, I struggled a bit with the limitations of the medium—the fact that pastel paper cannot retain many layers of colors. As a result, I needed to be very careful in selecting the base colors for the bottom layer. I could not afford to make mistakes. It was difficult to play out the subtle shades of the color temperatures because in any given area, the maximum number of colors could not exceed four layers. Otherwise, the color powder would not "hold".

　　The sitter of the painting in the upper right is herself a painter. She has held several exhibitions in Taiwan. With a master's degree in oil painting from my alma mater, the Guangzhou Academy of Fine Arts, she opened her own teaching studio a few years ago. I asked her to sit for an oil painting, titled *Lady in Shimmering Light*, which won the Best of Show at Salon International 2005 (held by Greenhouse Gallery in the United States) and the cover award of *The Artist's Magazine*. As a thank-you gift, I painted this pastel portrait for her.

　　The American woman of the painting in the lower right has called Taiwan her home for many years. She speaks impeccable Mandarin Chinese and has become part of the community in Taibei.
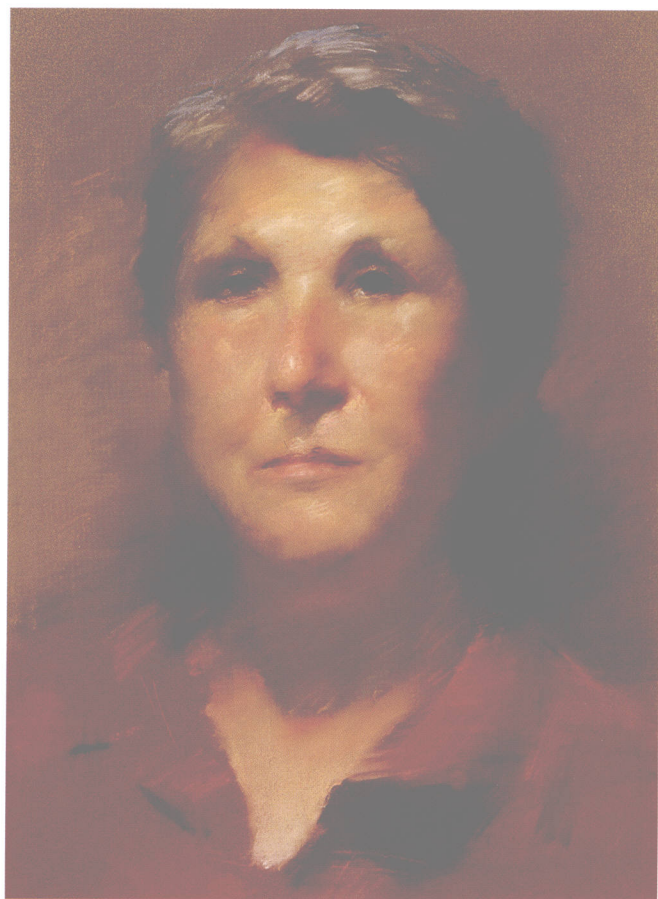


美国女人　　　　　　　　　　　　American Woman

## 材 具

　　这里是我作画用过的部分粉彩颜料。下面的大盒颜料分上、下两层，共200支，中间都用泡沫海绵隔开。这大盒颜料还是去年五月在美国举办的肖像协会年度竞赛的奖品之一。

　　上面部分的小条颜料质地较硬，适合于细节描绘。在台湾的某些美术用品店有单支出售。

　　粉彩画的材料、工具都不复杂，只要有一盒颜料、一张粉彩纸和画板就可以马上画起来。
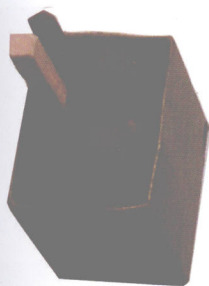
## Tools

　　The images on the left show the pastel colors I use. The box-set of crayons in the bottom left is divided into top and bottom layers, with foam in the middle to separate the chalks. This box of 200 crayons was awarded to me as part of my prize at the Portrait Society of America's annual convention in May 2005.

　　The smaller chalks shown in the upper left are firmer in texture. They are good for drawing the details. Some art stores in Taiwan sell these separately.

　　The materials and tools for pastel are simple. One can start working with a minimum set of colors, a piece of paper or sand board.

## 基本画法

开始上粉彩课没多久，昵称"石头"的画材商朋友就提供了一种新的粉彩纸——砂卡纸。这种纸是将极匀细的细砂固定在卡片纸上，还有不同的底色可供选用（现在美国还有坚实平直的砂板出售）。

我的作画步骤与画油画相似：打完轮廓后，从深色、从暗部开始上色，待全部铺完色后再来画细部。

从右上图中可以看到铺完色的状态。色彩尚未揉抹衔接，但大的深浅与冷暖关系都摆上去了。右下图是进一步细画后的面貌。

粉彩画可以用"间色"。"间色"的方法有如右上图，也可以揉抹、衔接得更细致柔和些，如右下图。要怎样的画面效果任君选择，这里只是概略说明其基本画法罢了。



城郊妇人(1)    Suburban Lady (1)

## Basic Techniques

A few days into my pastel teaching program, my art supplier and friend, whose nickname is "Mr. Stone",offered a new kind of pastel paper with sand on its surface. I immediately began working with this sandpaper because it comes in various base colors. A few suppliers in the United States manufacture pastel sand boards, which offer good support for the pastel powder.

The steps I take in creating a pastel painting are very similar to those in an oil painting: once I finish drawing the outlines, I block-in the colors from dark to light. Then I return to the details.

The image on the upper right shows the painting after the block-in stage. The colors are not yet blended together. However, the contrast between dark and light and that between cool and warm colors can be seen clearly. The picture in the lower right shows further details.

With pastel, you can leave spaces in between the strokes, as seen in the upper image. You can also blend and mix the colors, creating the more refined painting as shown in the lower image. It is the painter's choice to select a desired style of painting.
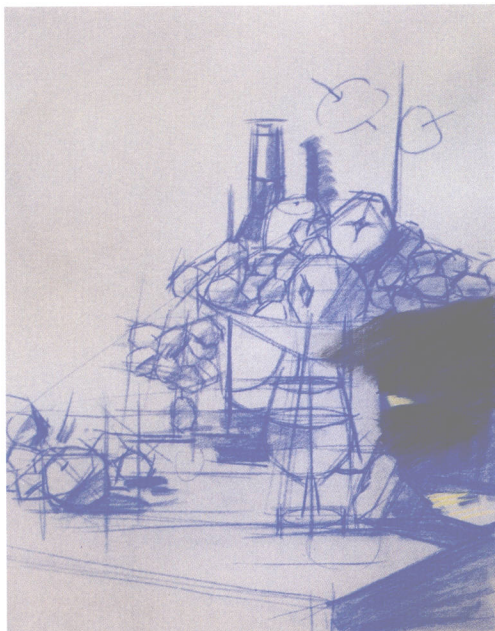


城郊妇人(2)    Suburban Lady (2)

## 静物练习

初画粉彩一开始就画人物难度较大，不妨先以静物练习为好。这样可以让我们有充裕的时间来熟悉粉彩的材料特性。

这是一幅水果静物画的典型过程图。左边是起稿阶段，我首先注意怎样构图。构图，就是对实景的"裁切"，裁切进画面的所有物象应该是有主有次的，而且能体现出你的构图喜好。要注意的一是物象本身的造型特点，二是它们之间的比例，三是它们之间的空间位置：前后及左右、上下关系。空间位置的体现常常容易不清楚，我是用穿过每个物象的落点(坐落在台面)的前后的水平线来区分标示的。起稿的过程就是了解物象的结构和在纸上搭建这组合结构的过程。

至于画圆柱体起稿时要作中线，画水果要找到中轴线的基本原则是任何教科书都会说的了。

右边的图层可以清楚地呈现出我作画的步骤：通常，我是从暗部着手，大片色先画、上面的先画。以这幅画来说，背景就是在暗部铺完后接着画上的。因为色粉在作画过程中必有一部分掉落下来，所以，先画上面背景，而且要画薄一些，这就很有必要了。

水果与红酒(1)    Fruits and Wine (1)    水果与红酒(2)    Fruits and Wine (2)

## Still Life Study

It can be challenging for a beginner in pastel to work on portraits and figurative paintings. I suggest starting with still life. It gives you the time you need to get familiarized with the properties and qualities of pastel.

This page outlines the process of creating a still life painting. The image on the left shows the starting sketch. I pay attention to the composition, which by my definition, is to "cut" what you see, arrange it on paper with a clear focal point and create a balanced and harmonious rendering of the objects in a way that appeals to you. You should concentrate on a few things: 1) the shapes of the objects, 2) the proportions of the objects in relation to each other, and 3) the spatial relationships between the objects, both horizontally and vertically. It can be difficult to capture the spatial relationships. To overcome this, I imagine horizontal lines that cross through each of the object at the point where it is attached to the table, and then compare all the horizontal lines to determine which object should be painted closer to me and the others farther away from me. The purpose of the sketch is to understand the structure of the objects and to re-create that structure on paper.

More details on creating a sketch are covered in many textbooks on drawing. For example, you need to draw an axis for a cylinder and therefore for the fruits in this particular still life.

The image on the right shows the steps I usually take for block-in. I usually begin by working with the dark areas. I work from top to bottom and from large to small areas. Take this painting for example, I block in on the background immediately after working on the darkest areas. When working with pastel, it is inevitable that some of the color powder will fall off. So I advise you to paint the background before working on the objects. Of course, the background needs to be painted with only a thin layer of colors.

## 静物《有提把的陶罐和水果》过程图解

先画静物，对尚不熟悉粉彩材具的人来说十分必要。画静物的过程可以了解粉彩纸与色条的关系：其色粉与纸之间没有水彩中的胶质或油彩中的油质来做连接附着媒介物，因而较易掉落。色棒是短条状，作画呈现的形态因而是线条状或横卧涂出的短片状。要想更柔和细致的色层变化就需要糅合。糅合的办法通常是用手指。也可用纸笔，但纸笔常常会把底子填抹得平滑不透气，不宜多用。

过去是用粉彩纸，粉易脱落，所以画作线状的面貌较普遍。但用砂卡纸或砂卡板则好多了，可以多次上色，不易脱落。当然，过多涂抹也会脱落的。

中间的图中有一芒果，我嫌它太红、太抢眼，就填掉了。改之前，我用木工细砂纸剪成细片轻轻地将"木瓜"色磨松吹掉，然后再上色。在画有芒果的位置上尚有些原来的色粉残留。拿掉木瓜后将水果位置稍加调整。

## Still Life: The Clay Pot and the Fruits—In Stages

It is essential for beginners to paint still lifes to familiarize themselves with pastel. You will get to know the relationship between the paper and the pastel crayons during the process. The pastel powder tends to fall off very easily because there is no medium to facilitate attachment to the paper. In watercolor pigments, the glue functions as the medium; in oil pigments, the oil serves this function. Since pastel crayons are usually short, you can paint with the side of the chalk to create small patches of color in addition to drawing lines with the tip of the chalk. Blend the colors with your fingers to create a softer effect. You can also use a paper stump, but use it sparingly to leave some "breathing room". Do not create a surface that is so smooth and flat that it becomes dull and lifeless.

When I first began painting pastel, I painted on paper. So I would paint simple lines rather than color patches to prevent the powder from falling. Once I switched to sand paper and sand boards, I enjoyed more freedom to paint multiple layers. Of course there is still a limit to the number of layers you can apply since the powder will still fall off if the surface becomes too smooth.

Notice the mango in the center of the second image. I removed the mango in the later stages because its color came off too strong, thus creating a disharmony. Here is how to remove the color powder. I cut a piece of fine sand paper into small pieces and use them to rub off the powder. Then I blow away the excess powder and paint the area with new colors. In the third image, you can see some remaining colors of the mango. I adjusted the positions of the other fruits for balance after removing the mango.
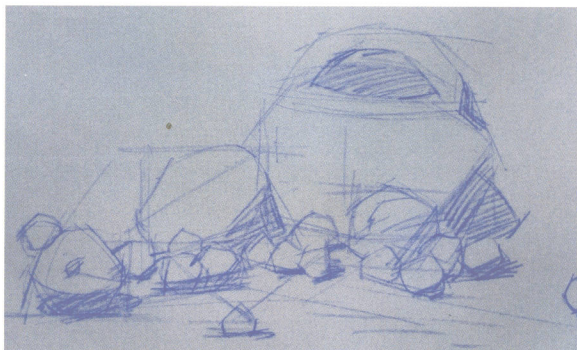


有提把的陶罐和水果(1)The Clay Pot and the Fruits (1)
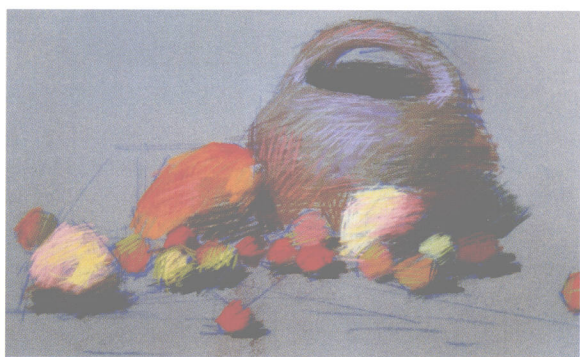


有提把的陶罐和水果(2) The Clay Pot and the Fruits (2)



有提把的陶罐和水果(3) The Clay Pot and the Fruits (3)



有提把的陶罐和水果(4) The Clay Pot and the Fruits (4)

有提把的陶罐和水果

50cm × 65cm

2002·台北

<div style="text-align: right">

The Clay Pot and the Fruits

50cm × 65cm

2002·Taibei

</div>

粉彩具有相当的表现力。它可以将色层铺叙得十分细腻，也可将细节刻画得很精致，几乎可以表现任何物体的质感，画中的细节不必像水彩那样要预先留空下来（如常见的"高光"预留）。粉彩中的高光等细节可以最后加上去，如画中樱桃的高光和细柄。

这些画作几乎都是与学生同步作业的示范作品，有时会有画得太细致的毛病。不过，说实话，画写实画常常会忘乎所以地直追下去，最后效果往往显得画过了头，太真实其实不是优点。真实，是写实画的要点，艺术的真实才是写实画的真谛。

Pastel is truly a versatile and expressive medium. It is not only great for rendering soft and subtle colors, but also suitable for depicting the finest details. It can convey the feel of any texture and material. You do not need to reserve painting on the lightest areas until the last stage (in contrast to oil painting, where you need to reserve the area for the highlight). You can simply add the highlights and other light colors at the last minute, which is what I did with the highlights on the cherries and the stems shown here.

Most of the paintings printed in this book were created in-class while my students were working on their paintings. Sometimes, I got stuck in painting too many details. In realistic painting, it is very easy to get stuck in capturing all the details that nature has to offer. The result? A painting that looks like a facsimile of the object. In realistic painting, although it is important that you represent the object realistically, what is more important is to create a painting of high aesthetic value.

7