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YOKOTA, Kayo. Yazaki Chiyoji and Japanese Pastel: —The Reception of Pastel in Modern Japan—

Drawing materials are inseparably related to an artist's expression. For example, the invention of tube colors enabled Impressionists to paint pictures outdoors. Even though it is well known that the development of drawing materials is essential to enrich the diversity of artistic expression, there have been few studies that focus on the relationship between the development of drawing materials and artists.

In the long history of numerous kinds of drawing materials, soft pastel is the solid drawing material whose production began in the mid-seventeenth century.

One Japanese artist, who loved this rather minor drawing material was Yazaki Chiyoji (1872–1947). A landscape painter, Yazaki spent most of his life abroad and continued drawing throughout his life. For a traveling painter who desired artistic expressions of the moment, soft pastel was a convenient and attractive tool, since soft pastel was portable in spite of its large assortment of colors. What is more, it did not need brushes nor water. On the other hand, he was unsatisfied with the French soft pastel for its limited color varieties and brittleness. He therefore became deeply involved in the domestic production of soft pastel. Yazaki's requests related to production of Japanese soft pastel include:

1. Color variation that suits the Japanese climate and environment,
2. Sufficient hardness without cover paper
3. Shorter size.

In response to Yazaki's requests, Hazama Isonosuke founded Gondola Pastel in Kyoto in 1919. He started the manufacturing of Japanese soft pastel, using French ones as reference. Through trial and error, Hazama finally completed satisfactory product.

This paper focuses on the relationship between the development of drawing materials and artists, especially in the field of pastel in modern Japan. The purpose of this study is to clarify the characteristics of the products at the time of the start-up, and organize the manufacturing process in literature. Herewith, Yazaki must be mentioned. The unique pastel artist made an effort to popularize pastel and was involved in the development of the drawing materials in the time when Western paintings were maturing in Japan, I discuss Yazaki's desire for domestic soft pastel, as well as his conception concerning expression of pastel drawing.

The methods of this study include the following. In the pastel factory, I identified and read old records, documentation, and interview surveys. I compared the color variety of Hazama's pastels with the French pastels. As a result of this comparison, I conclude that the color distribution of Hazama's soft pastels had a better balance in the colors with rich Hue and there are more colors of high Chroma(saturation), although there is less color variation among the colors of higher Value.

These characteristics were considered to be obtained by the unique mixing method, in which the amount of color pigment was different according to each color. In addition, the body pigment chosen by Hazama enabled molding with a small amount of medium, and thus realized the desired hardness. Based on the original French pastel, Japanese soft pastel acquired its own characteristics in color, shape and quality. The success of the production and distribution showed that Yazaki's wish had born fruit. Eventually, while Yazaki endeavored to popularize pastel among Japanese artists, he founded several associations of pastel for artists, and introduced pastel into the curricula of school education.

One of his distinguished achievements as a pioneer in the genre of pastel was his attempt to disseminate the concept of pastel drawing as "quick sketches in color," corresponding to croquis as quick sketches for shapes.

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