

Pastels & Friable Media

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PPFA Conference, Las Vegas 2018

Friable Media - fri·a·ble ['frīəbəl], adj.

Latin adj. comes from the verb *friare* "to crumble"

Friare is related to the verb *fricare* "to rub"

Soft, Brittle, Dry, Dusty, Chalky, Crumbles, Crisp,
Breakable, Delicate, Fragile



Friable Media

Friable is used to describe something that is easily reduced to a powdered form, is considered a delicate medium or has a sensitivity to abrasion.

There is potential friability with most dry drawing media including: pastel, chalk, charcoal, graphite, soft pencil, waxy crayon and even tempera poster paint.



Charcoal Drawing by Heather Hansen, Performance Artist as Modern Dance

Pastel

A stick consisting of pure powdered pigment and binder. The color effect is closer to the natural dry pigment than any other process.

An artwork made of pastel is called a pastel, pastel drawing, or pastel painting.



Pastel by Paul Cesar Halleu
Peggy Letellier

Dry Pastel

- Basic binder of gum arabic and gum tragacanth
- Methyl cellulose was introduced in 20th century
- Chalk or gypsum component is also present
- Available soft-wrapped in paper as soft, medium, hard
- Debate among societies what counts as a pastel...

"Pastels...including Oil pastel, Charcoal, Pencil, Conté, Sanguine, or any dry media."

- The Pastel Society, UK

- Dry, durable and as permanent as the support
- Surface must not be rubbed or allowed to get damp
- Art may be safely stored between sheets of paper or board and secured not to move
- It blends with charcoal, Conté crayons and ink
- Applies over watercolor , but not graphite pencil

from article by Leigh Parry, The Pastel Society, UK

Natural Chalk

- Cave dwellers 30,000 BC used white chalk, red and yellow earth colors, and black from fire char



Soft pastel by Degas
Dancer with a Fan



Pastel & Charcoal by Degas
Dancers at the Barr

Soft pastel - the most widely used form of pastel

- Sticks have a higher portion of pigment and less binder
- Art may be easily smudged and blended...more dust
- Finished drawings require protection

Hard pastel - higher portion of binder and less pigment

- Sharpens for fine details
- For preliminary sketching of a composition
- Colors are less brilliant than soft pastels

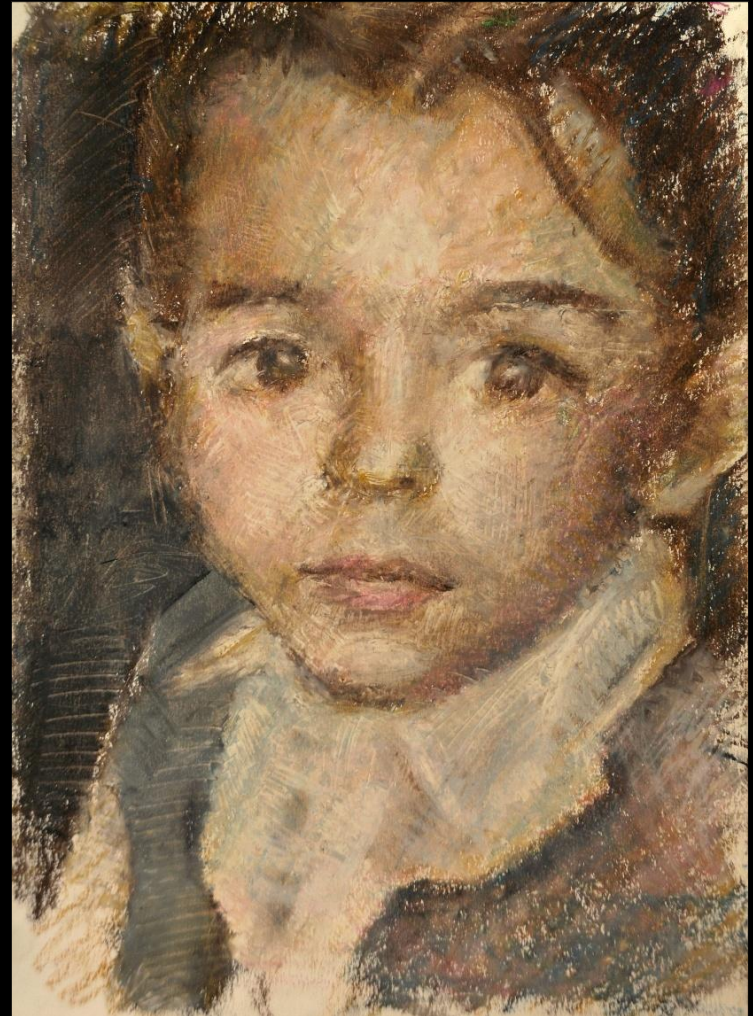
Oil pastel - A soft, buttery consistency and intense colors

- Dense and fill the grain of paper
- Difficult to blend, but do not require fixative

Oil Pastel

Also called wax oil crayon--is a medium with characteristics similar to a combination of pastel and wax crayon.

- Gum or methyl cellulose binder
- Dry pigment mixed with non-drying oil
- Surface is less powdery and marks have a harder edge



Oil Pastel, artist unknown
Portrait of a Child

Natural Chalk

White-to-gray is limestone composed of calcium carbonate.

Warm red chalk called sanguine comes from hematite (iron ore).

Natural black is from shale, a mixture of carbon and clay.

Natural chalk does not fade; darkens when wet; and turns yellow if abraded.



Red Chalk , Leonardo DaVinci
Self Portrait



Black, red, white chalk on blue paper by Cornelis Troost
Scene from Krispijn Medicijn

Like charcoal and pastel, natural chalk can be rubbed and blended.

It is nearly permanent , lightfast, and cannot be easily erased.

It makes soft, fuzzy lines that are not very dark allowing the paper to show through.

Sidewalk Chalk

Large colored, cream, and white sticks of calcium sulfate (gypsum), rather than rock chalk or calcium carbonate, used for drawing on pavement or concrete sidewalks.

Blackboard chalk is shorter and thinner, but the same composition.



Conté Crayon

Conte crayons are hard chalk mixed with an oily material for better adherence as a grease-free, hard crayon.

Their effect on paper are similar to those of chalk and pastel, but its harder texture makes for greater clarity.

Available in neutral basics only - black, white, sanguine, bistre, sepia.



Charcoal

One of the oldest drawing media - stick and powder

Black crayon made of charred twigs of willow or vines:

- 7 ft willow rods, sorted, bundled and boiled 9 hours
- Bark is stripped and the willow is open air dried
- Bundled, sawn into lengths
- Packed in sand fired firing boxes
- Fired at high temp several hours and cooled 24 hrs

Extremely friable, smudges easily, requires fixative

- Lower layers may be fixed before final application

Charcoal

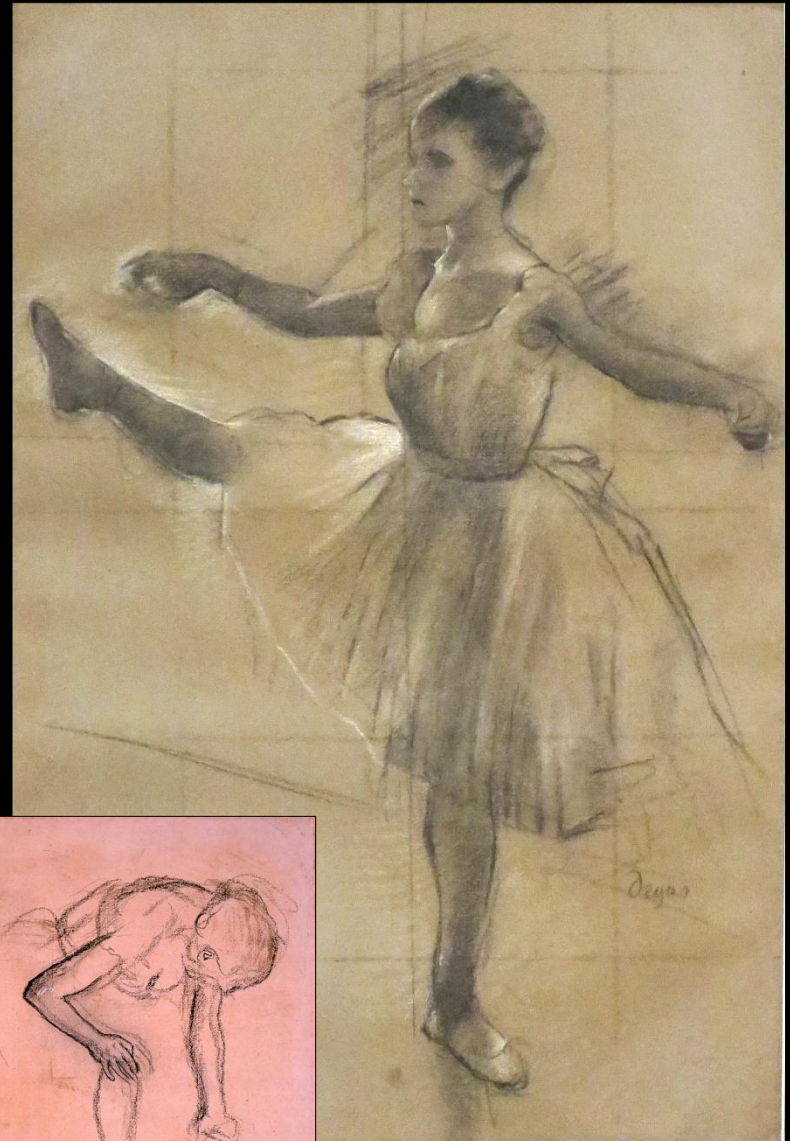


Sticks are made from willow or linden wood, slow-burned to reduce the wood to carbon.

Charcoal

Charcoal is used by painters for preliminary sketches on the canvas. It is easily overpainted without affecting the color of the paint.

Edgar Degas used it for drawings which he overlaid with layers soft pastel.



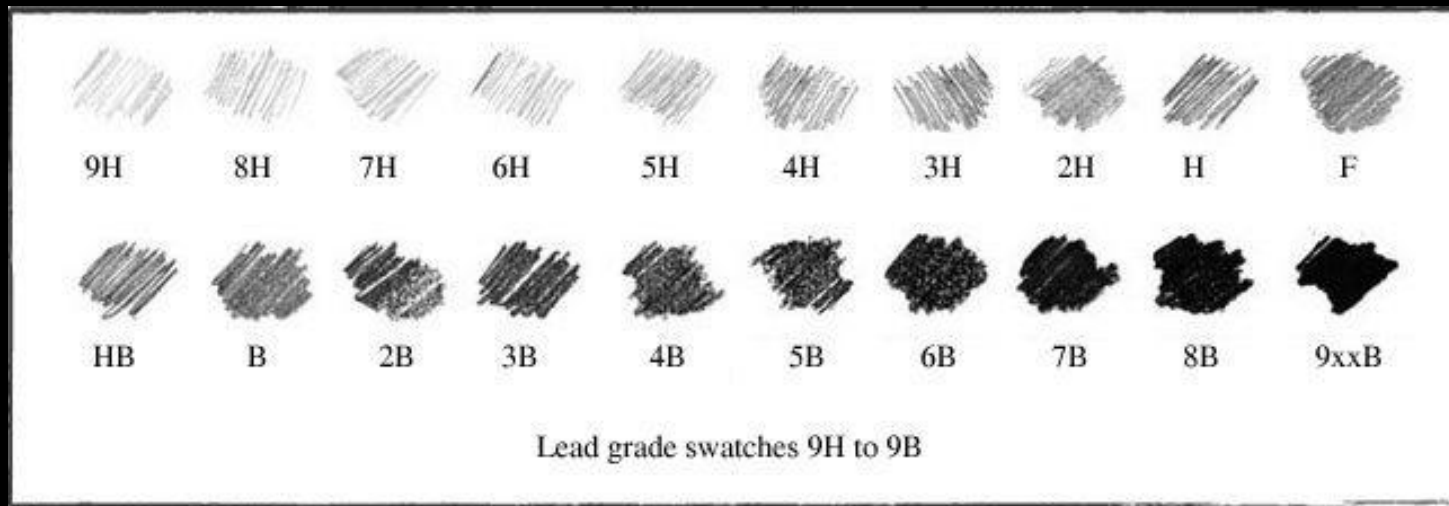
Graphite

A grayish-black natural carbon forming pencil lead

Semicrystalline, flaky, greasy

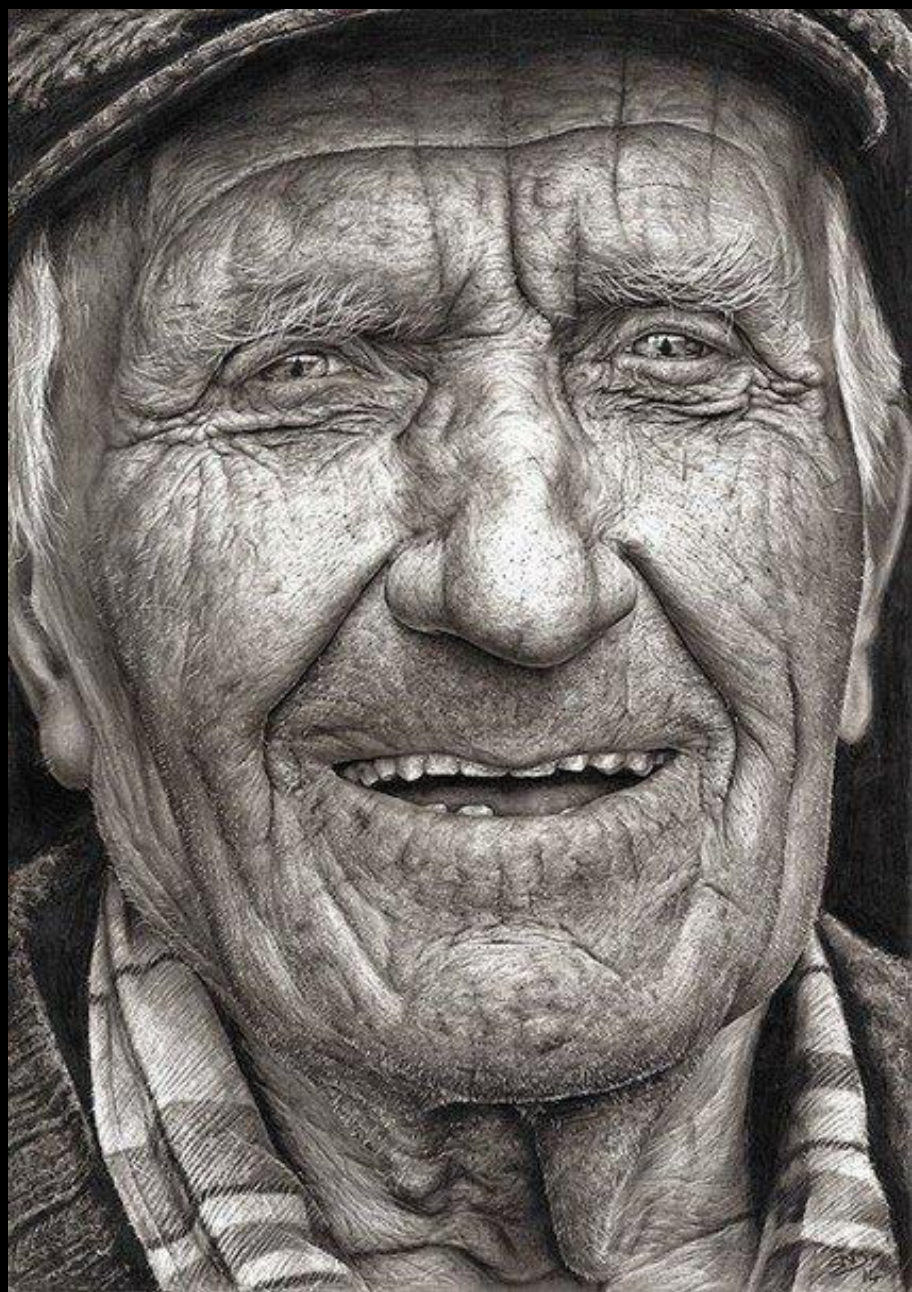
May smear, dust off, flake, or damage with handling

Graphite pencil invented by Conté 1795



HB scale

H indicates hard; B indicates blackness; F indicate sharpness



Framing Pastels

Pastel Society of America (PSA) Guidelines

Pastel Supports

Mounting Options

Passé partout

Matless Pastel Framing

Glazing

Transport & Storage

Pastel Society of America (PSA)

Basic Guidelines for Pastels

PSA and Sherman Fairchild, Conservator, MMoA, New York

- There is no ideal fixative
- At least 1/4" space between surface of the art and the glazing
- All mat materials should be 100% rag
- Glazing never needs to be in direct contact
- Static-free acrylic glazing now accepted

Optium, Museum Optium, Static Guard

Pastel Supports

Surface must provide a *tooth* for pigment to adhere

Fibrous laid paper - Ingres, Canson Mi Teintes

Abrasive granular support - Wallis, Uart

Ground pumice, marble dust, or rottenstone,
Minimizes the need for fixative

Velour paper - Hannemühle Pastellpapier Velour

Synthetic fibers to acid-free backing

Thin paper with a coating of powdered cloth

Passe partout (pas' pär too')

*French method of stacking glass,
art and backing, held together
by strips of gummed paper.*



Richard McKinley: Pros & Cons

- Promoted 2001, 2008, 2011 as viable option
- **Not** sanctioned by the PSA
- Materials are not stabilized
- Spacing art prevents it from adhering to that glazing
- In humid environments moisture is trapped between glass and art
- Sealed packages are only safe from humidity when stabilized
- Trapped moist air may occur
- Glass sandwiches are not the advised method for pastel paintings

Passe partout

Stabilizing Artwork

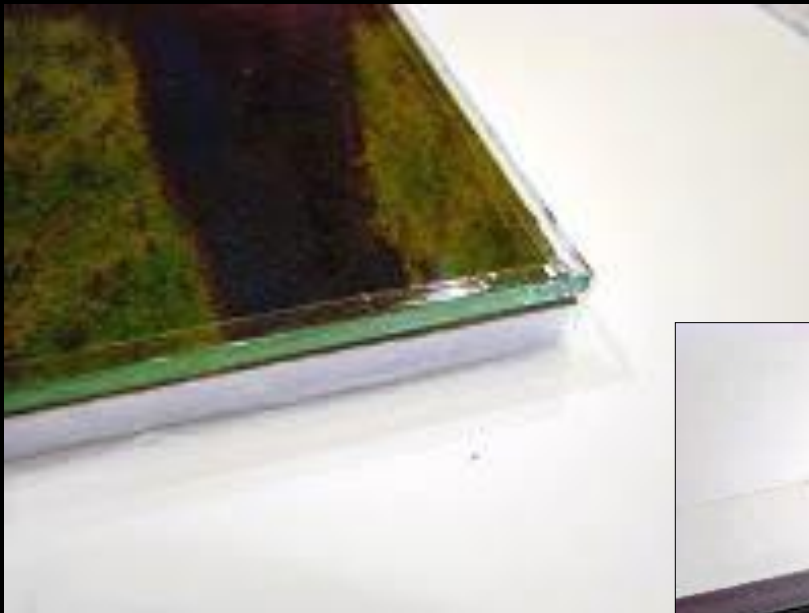
- Used for works of art on paper prior to framing
- Designed to stabilize the humidity within the framed package for sensitive works with friable or sensitive media
- French term for a mat--of paper or cardboard--with a cutout, placed under glass
- Requires stabilizing to preferred 50-55% RH
- Stabilize boards, Art-Sorb, humidity indicator and art in controlled environment and assemble in same

Shurtape JLAR clear tape for book repair, paper mending, bonding

- Solvent based acrylic on polypropylene carrier
- Does not yellow with age or discolor after application

Seal all four sides of the glass, 1/8" then wrapped to support back

Rigid Gatorboard painting support



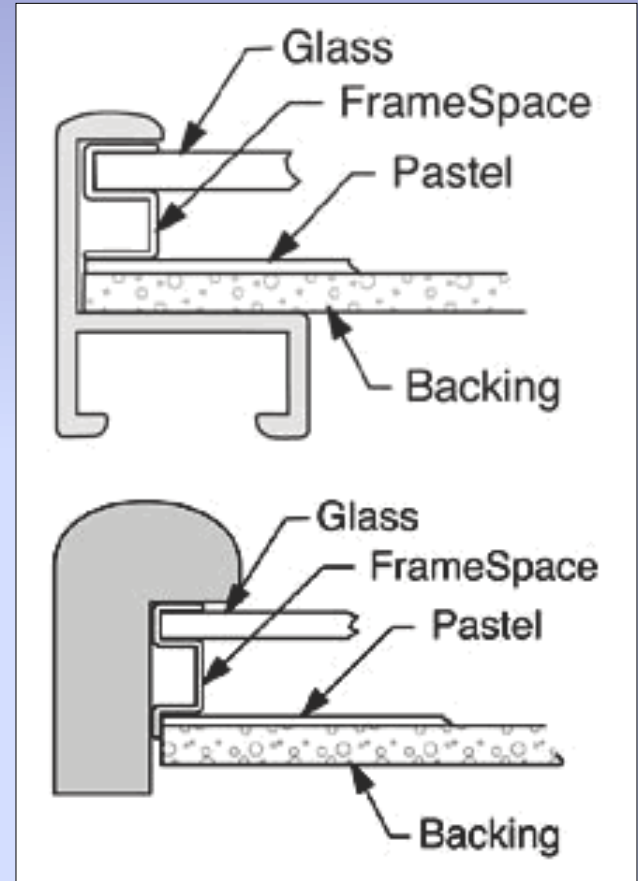
Matless Pastel Framing

Stimulated by passe partout trends

courtesy of FrameTek™

Option 1 - FrameSpace®

- Grips over the edge of the glass
- No glues, adhesives, or tapes
- No mat, bevels, reverse cuts
- Painting extends to OD



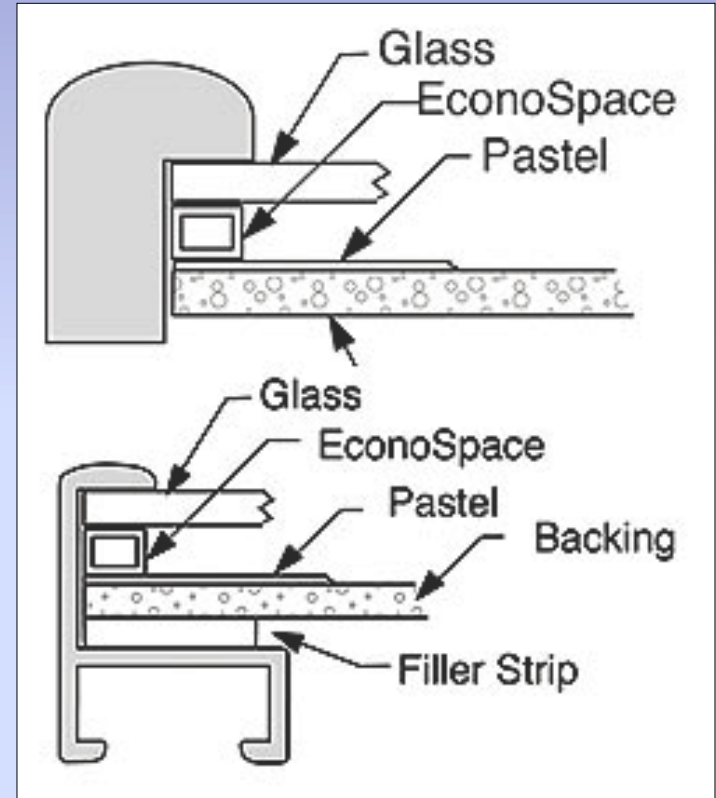
Matless Pastel Framing

Stimulated by passé partout

courtesy of FrameTek™

Option 2 - EconoSpace®

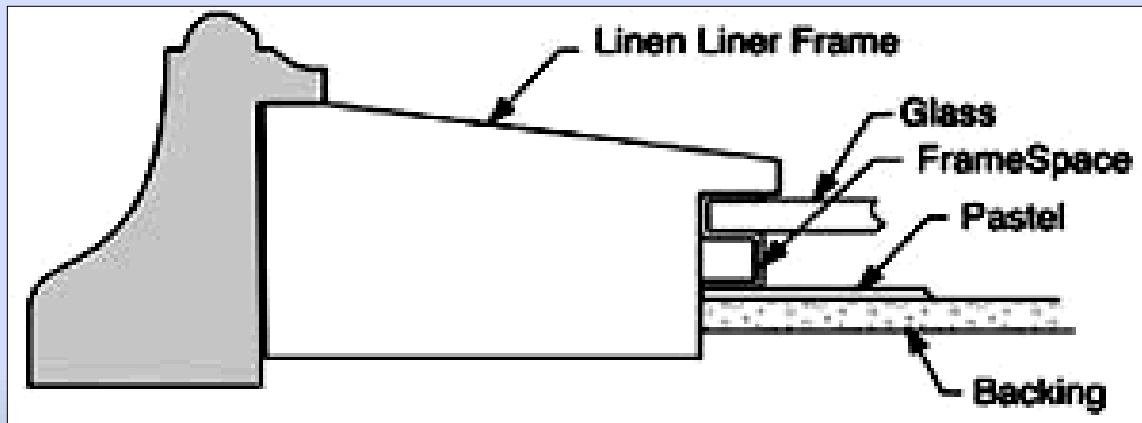
- Sticks to edge of the glass
- Use for small frames only
- Not a permanent installation
- Adhere to the edge of the glass
- Wood resins degrade the adhesive



Matless Pastel Framing

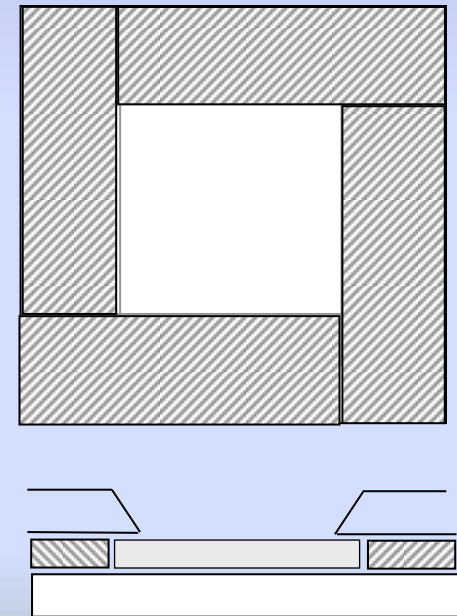
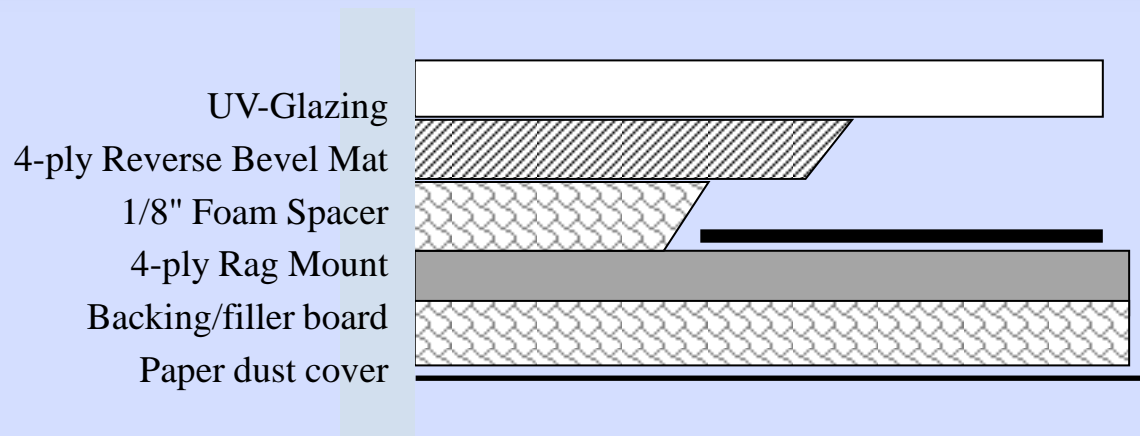
Option 3 – Linen Liner

- Add linen liner to emulate oil painting
- Glass and FrameSpace fit under liner lip
- Pastel edge sits under edge of spacer
- Backing holds all together

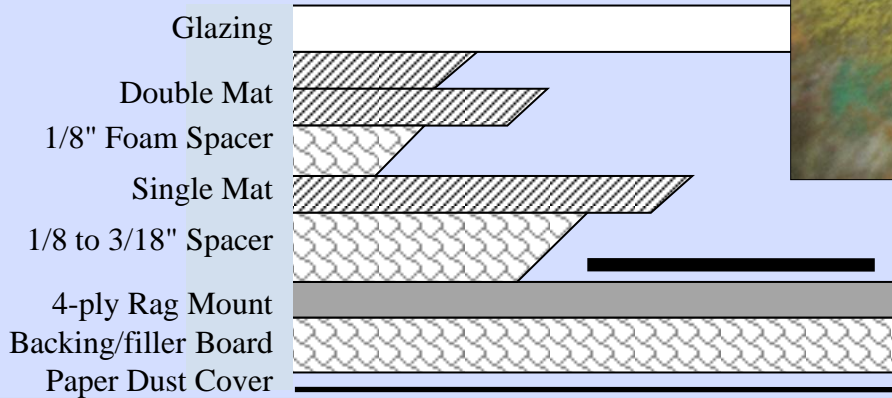


Preservation Reverse Bevel

- 4 ply rag board backing and window mat
- Reverse bevel bottom window mat
- Reverse bevel spacer pinwheel to outer edges
- Optional multiple mats for added depth and drama



Designer Reverse Bevel



Original Framing

- Bright white, triple mat
- Reverse bevel + Spacers
- Backing too small
- Narrow gold cap moulding

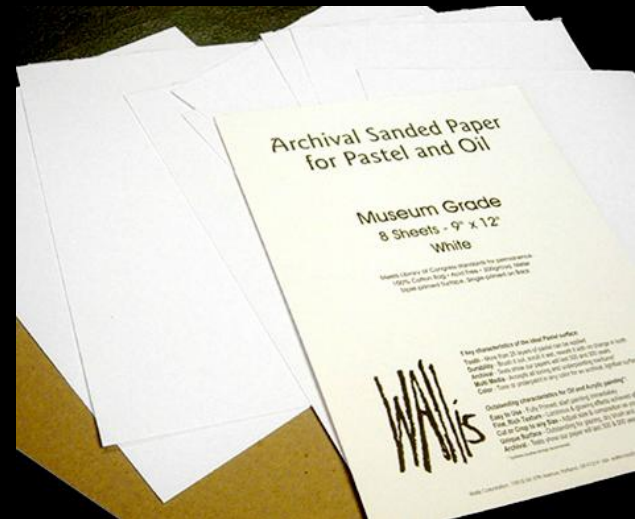
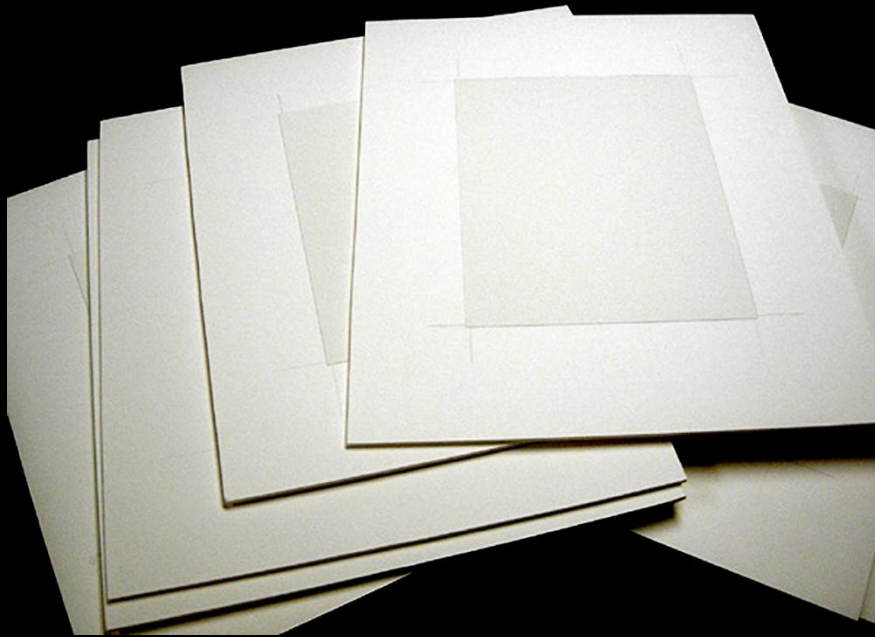


New Custom Design

- Warmer 3-tint triple mat
- Reverse bevel + Spacers
- Sink mount to fit
- Copper frame to match



Pre-mounted Paper



Plan ahead by pre-mounting sanded papers for artists.
Mount to 4 ply rag board.
Add 3-4" around the sanded paper.

Sink Mount



Sink mount option for
pre-mounted boards.



Glazing Options

Soft Pastel is sensitive to UV light and may fade with time

Historically, use glass only, then UV, museum...never acrylic

Acrylic carries electrostatic charge attracting particles

Today...Static-free acrylic OK as:

- Optium
- Museum Optium
- Static Guard Acrylic...

Ghosted Image

Maija, *Fireside* original pastel

Ghosted wolf image to the back of 46x38" regular acrylic, circa 1970.

Acrylic was touching the original 40x32" pastel mounted to 3/16" foamboard.







Hand mounted silk linen top mat,
Inner reverse bevels with spacer,
4 ply mat support fitted to sink mount,
Museum glass...no Optium in 2010

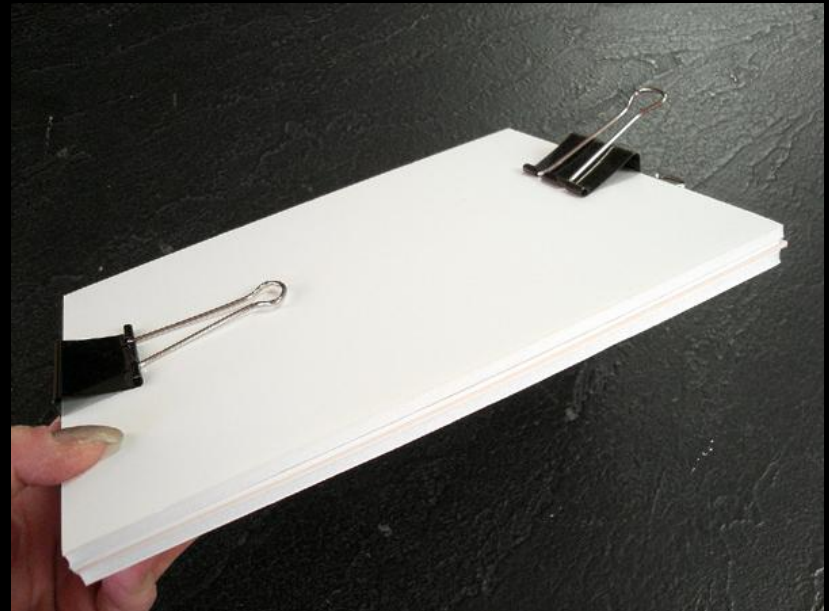
Transport & Storage

Glassine protects artwork during storage or transport

Surface must not be rubbed or allowed to get damp

Safely stored between sheets of AF foamboard

Securely clipped not to move



Fixative or Varnish

Never use fixatives or varnish on artist work

- Both fixative and varnish discolor with aging
- Colors may develop a harsh or saturated appearance
- Matte surfaces may become shiny and compacted
- Cannot prevent smearing without dulling and darkening
- May degrade products, create haloing
- May cause uneven paper aging
- May be toxic

Other featured Paschke classes WCAF 2018

Design Elements: Understanding Color

Tuesday, 9:00am-11:00am

Creative Mounting & Laminating

Tuesday, 12:30pm-3:00pm - Lecture

Tuesday, 3:30pm-6:00pm – Workshop

Design Elements: Shades of Gray

Wednesday, 10:00am-Noon



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