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CLASS: Lecture (2hr/PPT)

TITLE: **PPFA: Pastels & Friable Media**
Monday, January 23rd, 4:00-6:00pm

OBJECTIVES: Friable media includes pastel, chalk, charcoal, soft pencil (graphite), waxy crayon and tempera (poster paint) as delicate mediums that require special handling. This session will discuss the background, identification, and framing requirements to best enhance and protect these vulnerable artworks. Techniques—traditional and contemporary, mat design, bevels and spacers, mounting, oversized issues, and glazing options will be covered. A perfect class for veteran review and framers studying for the CPF test. *Qualifies as PPFA Prep Class, MCPF and CPF continuing education.*

WHO SHOULD ATTEND: Anyone in preparation for taking the CPF test or wishes to expand or update their knowledge.

INSTRUCTOR BIOGRAPHY: Chris has been an educator and lecturer for PFM, PPFA, and author having been Mounting Editor for *Picture Framing Magazine* since 1991 featuring her column *Mastering Mounting* as well as the limited series *The Elements of Design*, *The Design Process*, and *Digital Directions*. She also has a number of self published books:
[The Mounting And Laminating Handbook, 3rd Ed, 2008](#)
[The Mounting And Laminating Handbook, 2nd Ed, 2002](#)
[Creative Mounting, Wrapping and Laminating, 2000](#)
[The Mounting And Laminating Handbook, 1997](#) (out of print)

ADDITIONAL READING:

AIC Wiki, "*Media Problems*" [http://www.conservation-wiki.com/wiki/Media_Problems_\(PCC\)](http://www.conservation-wiki.com/wiki/Media_Problems_(PCC)), May 2017.
Blyth-Hill, Victoria. AIC, "*Passé partout (Stabilized Humidity Control Package)*", Book & Paper Group, V10, 1991.
Kistler, CPF GCF, Vivian. [Conservation Framing, V4](#). Columba Publishing, Akron OH, 2007.
Mayer, Ralph. [The Artist's Handbook of Materials and Techniques, 5th Ed](#). Viking Penguin, NY, 1991.
Mayer, Ralph. [Art Terms & Techniques, 2nd Ed](#). Harper Collins Pub, New York, 1991.
Smith, Ray. [The Artists Handbook](#). Alfred A. Knopf, Inc, New York, 1987.

Pastels & Friable Media

I. Introduction: Friable Media

Origination of *Friable*

This Latin adjective comes from the verb *friare* meaning "to crumble"

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

Friable is used to describe something that can be easily reduced to a powdered form

Descriptions: soft, brittle, dry, dusty, chalky, crumbles, crisp, breakable, delicate, fragile

Mediums: pastel, chalk, charcoal, soft pencil (graphite), waxy crayon and tempera (poster paint)

II. Dry Pastel

History and Basics

Used since the Renaissance, gaining popularity in the 18th century

There has been debate within societies as to what counts as a pastel

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

Waxy crayon was an early term for chalk and pastel

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

Blends with charcoal, Conté crayons and ink for preliminary drawings

Applies over watercolor, not over graphite pencil lines

Soft Pastels

Sticks have a higher portion of pigment and less binder, resulting in brighter colors

It may be smudged and blended resulting in more dust

Finished drawings require protection under glass and/or spraying a fixative (only by artist)

Hard Pastels

A higher portion of binder and less pigment

Produces a sharp drawing material useful for fine detail

Colors are less brilliant and available in a restricted range in contrast to soft pastels

Traditionally used for preliminary sketches out of a composition.

Oil Pastels – A mixture of pigment, wax and animal fat

Soft, buttery consistency with intense color

Very dense and fill the grain of paper but are difficult to blend

Do not require a fixative but may smear if not yet dry

May be thinned or dissolved with mineral spirit or turpentine

May damage the paper due to oil content

III. Drawing Media

Natural chalk

Made of calcium carbonate, lead carbonate, calcium sulfate

White, black, red (iron oxide), earthy browns,

Does not fade, darkens when wet, turns yellow if abraded

Sidewalk Chalk

Large colored, white, cream sticks of calcium sulfate--not rock chalk, calcium carbonate

For drawing on pavement or concrete sidewalks

Blackboard chalk is shorter and thinner, but same composition

Conté Crayon

French crayons developed by Nicolas Jacques Conté, inventor of graphite pencil
Hard chalk mixed with oily material for better adherence as a grease-free, hard crayon
Similar to chalk and pastel, but its harder texture makes for greater crispness
Available in neutral basics only - black, white, sanguine, bistre, sepia
Natural pigments: iron oxides, carbon black, titanium dioxide, clay (kaolin/china clay)

Charcoal

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 into sand filled firing boxes
Fired at high temp several hours and cooled 24 hrs
Extreme friable, smudges easily and must be set with a fixative by the artist
It may only be partially fixed, the lower layer being fixed before the last application

Graphite - graphite pencil invented by Conté 1795

The material that forms the lead in pencils
A grayish-black form of natural carbon created through pressure
Semicrystalline, flaky and greasy

IV. Framing Pastel

Pastel Society of America (PSA)

Basic Guidelines for Pastels

No ideal fixative
At least 1/4" space between surface of the art and the glazing
All mat materials should be 100% rag

Pastel Supports

Must provide a *tooth* for the pastel to adhere and hold the pigment in place
Fibrous laid paper - Ingres, Canson Mi Teintes
Abrasive granular supports - Wallis, Uart
A surface of finely ground pumice, marble dust, or rottenstone
Minimizes the need for fixative
Velour paper - Hannemühle Pastellpapier Velour
A composite of synthetic fibers to acid-free backing
Thin paper with a coating of powdered cloth

Passe partout (pas' pār too')

French method of stacking glass, mat, art and backing held together by gummed tape
Richard McKinley, pastel artist/educator
Promoted in 2001, 2008 as a viable framing option
Is not sanctioned by the PSA
Materials not stabilized
Spacing art prevents it from adhering to that glazing
In humid environments moisture is trapped between glass and art
Stabilizing Art & Materials for sealing
Shurtape JLAR – 3/4" solvent based acrylic on polypropylene carrier
Controversial method at best...practiced by pastel artists

Matless Framing

Option 1 – FrameSpace
Option 2 – Econospace
Option 3 – Linen Liner

Preservation Reverse Bevels

- 4ply buffered rag board backing and window mat
- Reverse bevel window mat
- Reverse bevel spacer pinwheel to outer edges
- Spacers optional for depth and drama
- Diagrams 1 and 2 below

Mounting Options

- Plan ahead by pre-mounting sanded papers
- Sink mount option for pre-mounted boards

Glazing Options

- Historically – glass only, then UV, museum...never acrylic
 - Acrylic carries electrostatic charge that attracts loosely bound particles
 - Pastel – sensitive to UV light and may fade with time
- Today - static-free acrylic as Optium, Museum Optium, Static Guard Acrylic...
- Ghosting onto oversized acrylic, vintage 1970s

Transport or Storage

- Glassine (paper) protects artwork during storage or transport
- Surface must not be rubbed or allowed to get damp
- Safely stored between sheets of folded paper and secured not to move

V. Fixative and Varnish

Never use fixatives or varnishes on your work on paper

- 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, and uneven paper aging

diagram 1
Basic Pastel Package

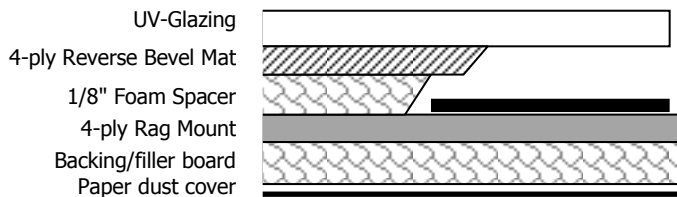


diagram 2
Multiple Mats

