

Pastel as Process: Mastery of Color



Pastel as an artistic medium traces its history to the 15th century. In the 18th century, pastel became a popular medium for portraiture and landscape subjects. Its foothold in America was solidified in 1883 with the founding of the Society of Painters in Pastel by William Merritt Chase, Robert Blum, and others. Possibly the most famous pastel works are those of Edgar Degas depicting ballerinas in the studio and on stage.

Pastel itself is powdered pigment and a binder in stick form. The binder is usually a low hue and saturation which creates a richness to the color, the closest to dry pigment possible. The working techniques of pastels vary from hard to soft and brand to brand. The dryer the pastel, the richer the color with more complications for keeping that pigment adhered to the surface. With this challenge, artists who work with pastel need to develop an expert understanding of how to work with color and layering in an effort to depict the dynamism of the world around them. Some, take this mastery and translate it into other artistic mediums.

In this show, we are featuring our pastel artists who also work in oil and encaustic. We are juxtaposing their pastel work with these other forms to highlight how one technique informs another. The catalog features all available pastel works from our gallery artists.

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY

For inquiries into the works, please contact:

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CBArtMarketing@gmail.com

The featured artists and juxtaposed works are presented in alphabetical order with exhibition statements. Additional works from featured artists and gallery artists are presented after the exhibition material. More works are available from these artists. Inquiries welcome.

Christina Davis (Pastel/Oil Painting)

Making Art is an illuminating process no matter what your medium is. I'm a painter of landscapes and use oil, pastel and acrylic independently in my paintings. If my reaction is strong to a given scene, I explore a sense of expansion and enjoy using a big canvas. I use my arm to bring in larger shapes with a wide brush. Once exhausted from that, I may do a pastel that focuses on another area of the composition or another view. Most of the time a pastel is a start to a larger pastel, or oil painting but not always. I like to flip things around to keep the painting process fresh and exciting to me.

The paintings displayed here at Casco Bay Artisans started with a pastel of the view from a hotel overlooking Rockland. The warm sunrise was amazing juxtaposed by the coolness of the snow and water. Then came the large oil painting of the same area, but of a different view. I decided to paint at that scale to feel what the street, buildings and sky would look like when allowing the viewer to see the scene as though they were entering it themselves. I loved the way it became both a skyscape and landscape pushing in on each other. I am glad I started with a pastel because I could explore color and mark making to encourage a larger idea.

In my studio I have a bay for oil and a bay for pastel and I feel a physical pull to the bay I will use that day. I never know which one I will be doing until I am standing in front of my supplies. I have to keep well stocked up in both.

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Christina Davis '4th Floor' Pastel on Paper 21"x 17" \$1760

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Christina Davis 'Downtown' Oil on Panel 36"x 36" \$3780

Suzanne deLesseps (Pastel/Gouache/Oil Painting)

I am a landscape painter. I paint both on location (en plein air) and in the studio. My pastel and oil paintings influence each other as I switch between the two mediums.

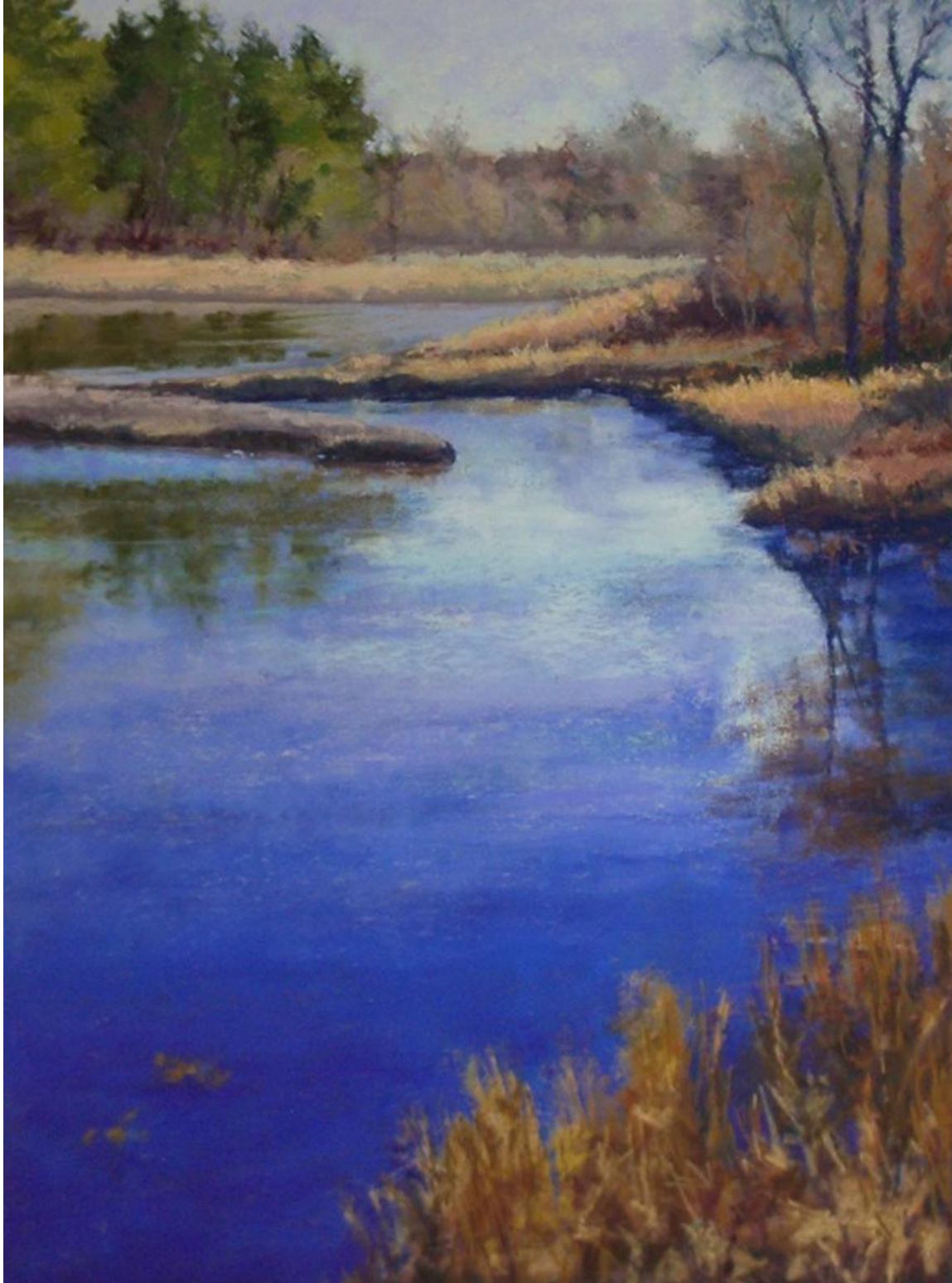
I love pastels for their immediacy, vibrancy and richness of color. They allow me the freedom to be spontaneous in my color choices and mark making. My marks are varied - from bold and dense to delicate and lacy. I rarely blend the pastel, preferring to see the texture created by many strokes in different directions built upon each other. This creates a depth and luminosity that I find unique to pastel. The clean, saturated color and layers of the pastel add a certain spark and life to the painting. There is an intimacy with pastel that happens because of such close contact with the painting surface.

I love oils for their juiciness and tactile quality. Like pastel, different brush strokes add texture and visual interest throughout the painting. Each stroke is determined by the type of brush, the amount of paint on the brush and the pressure used in applying the paint to the canvas. Being able to mix an infinite range of hues is an integral part of bringing light and depth to a painting.

Though the techniques are different, I use the same beginning process for both mediums. I start with a very thin under-painting, roughly indicating the large shapes and values. For pastel, I brush alcohol over a thin layer of pastel to create a colored wash. Likewise with oil, I thin the paint with mineral spirits to block in the main elements of the painting. I prefer a warm tone that will often show through subsequent layers of paint or pastel giving a feeling of light and depth. With pastel I apply many layers of pigment, starting out with bigger and bolder strokes and finally using a very light touch for the last delicate marks and highlights. Working in oil I use the same layering process, saving small details and sparks of light for the end. The rich, saturated colors of the pastel sticks remind me to keep my oil colors clean and bright.

By changing mediums from time to time I find I have a renewed interest in each that allows me to keep evolving as an artist. It's really the journey that intrigues and drives me.

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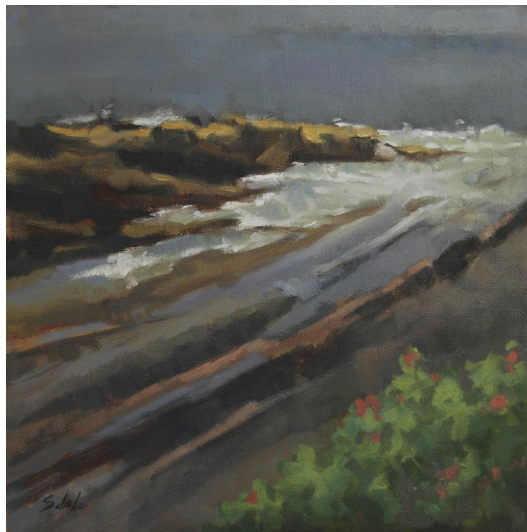


Suzanne deLesseps 'Tide's Up' Pastel on Paper 32"x 26" \$1980

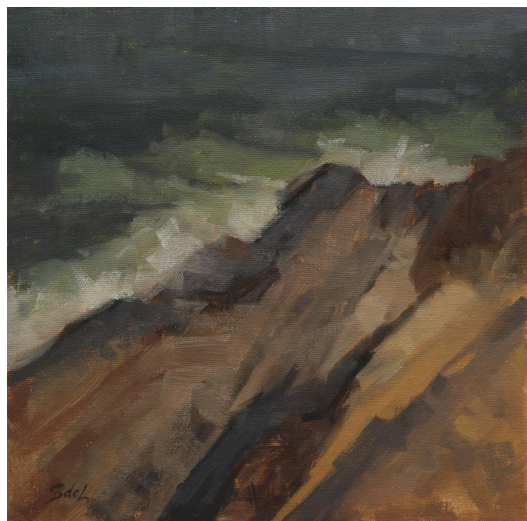
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Suzanne deLesseps
'Pemaquid Rocks I'
Oil on Panel
14"x 14"
\$690



Suzanne deLesseps
'Pemaquid Rocks II'
Oil on Panel
14"x 14"
\$690



Suzanne deLesseps
'Pemaquid Rocks III'
Oil on Panel
14"x 14"
\$690

Anastasia Gatto (Pastel/Encaustic)

My first attraction to pastel was the luscious velvety texture. It is pure pigment with no medium needed to break it down. Pastel is direct and tactile so there is immediate gratification with this medium.

I was drawn to an ethereal style, and found that effect through JMW Turner and sought to translate his method somewhat into my pastels and encaustics. I also admire Monet, Manet, Degas, Sargent, Velasquez, George Inness, and Renoir to name a few which led me to a path of Impressionism or for the techniques that impressed me.

The process of pastel is very different in many ways from encaustic. Texture for pastel can be achieved in a variety of ways such as adding pumice gels to add grit, rougher sanded paper, or fixative to name a few. The encaustic texture is the building up with paint and medium. (Pure pigment with beeswax and resin) After applied it must be burned in (fused) with either a heat gun or blowtorch.

The common bond that pastel has with encaustic is the layering. Pastel is grazing color on top of color which adds depth or a fixative can be used, whereas encaustic shows multiple layers with each fusing.

My transitioning into encaustic has changed to where seascapes and marshes are my desire, as well as continuing to paint the landscape. My primary subject for pastel was landscape, portraits, animals, and still life.

Presently I am painting solely in encaustic, but still love and will never say goodbye to pastel.

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Anastasia Gatto 'Evening Dazzle II' Pastel on Paper 20"x20" \$2420

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Anastasia Gatto 'Golden Pond' Pastel on Paper 23.5"x16.5" Framed \$2,420



Anastasia Gatto 'Rocky Walk' Encaustic on Panel 41"x 37" \$6106

Additional Pastels and Works by Featured Artists

Christina Davis



Christina Davis
'On Casco Bay II'
Oil on Canvas
19"x25"
\$2900



Christina Davis
'On Casco Bay III'
Oil on Canvas
19"x25"
\$2900

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Christina Davis
'Passing By'
Oil on Canvas
36"x36"
\$3780



Christina Davis
'From Above'
Oil on Canvas
36"x36"
\$3800

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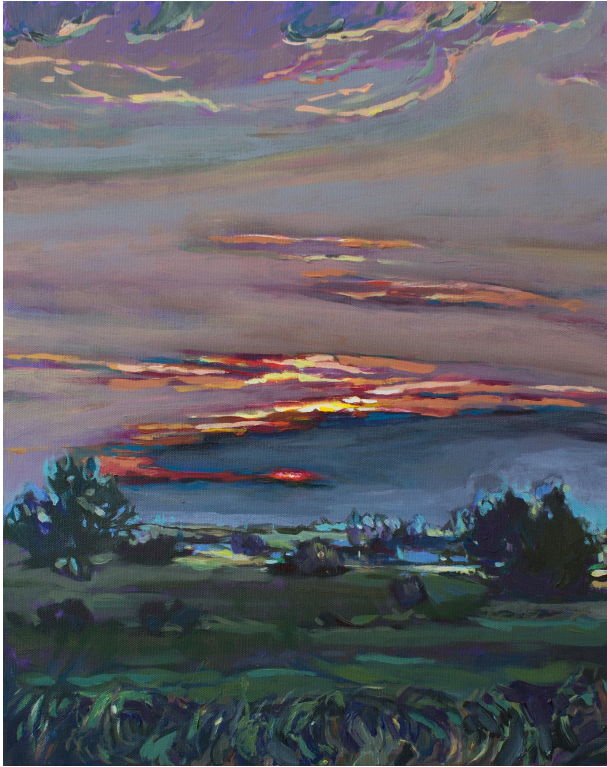


Christina Davis
'Portland Harbor'
Pastel on Paper
30"x24"
\$3623



Christina Davis
'Last Sun'
Oil on Canvas
20"x16"
\$2600

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Christina Davis
'Last Light'
Acrylic on Canvas
16"x20"
\$1,760



Christina Davis
'The Gathering'
Pastel on Paper
22.5"x18.5"
\$2,010

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Christina Davis
'Evening Stroll'
Pastel on Paper
22.5"x18.5"
\$2,010



Christina Davis
'Serpentine'
Oil on Canvas
40"x30"
\$3600

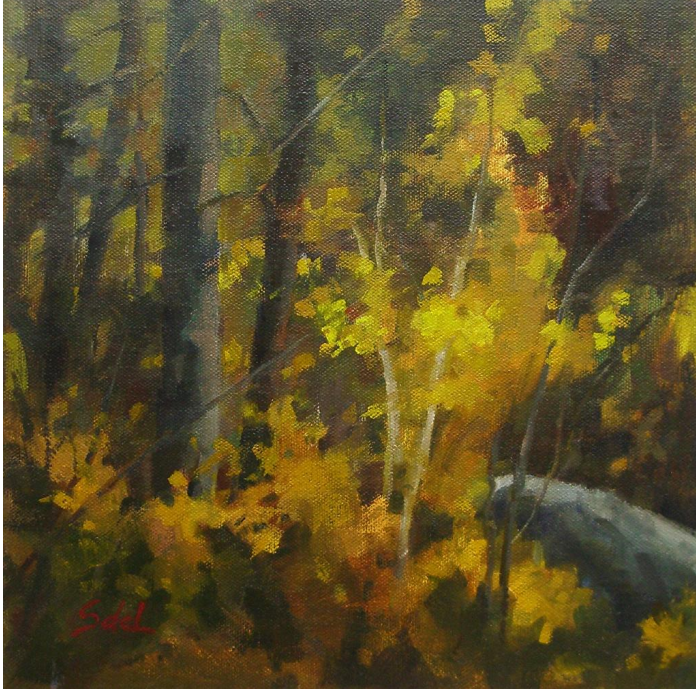
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Christina Davis
'Cross Over'
Oil on Canvas
24"x36"
\$3400

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY

Suzanne deLesseps



Suzanne deLesseps
'Autumn Flourish'
Oil on Panel
14"x14"
\$690



Suzanne deLesseps
'Morning Fog'
Oil on Panel
16"x14" Framed
\$745

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Suzanne deLesseps
'Autumn Interlude'
Pastel on Paper
16"x13"
\$660

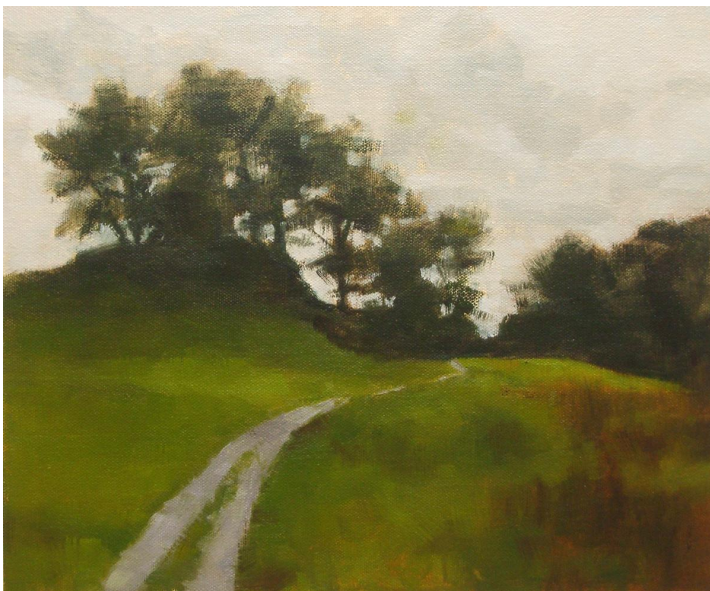


Suzanne deLesseps
'Winter Blues'
Oil on Panel
14"x14"
\$690

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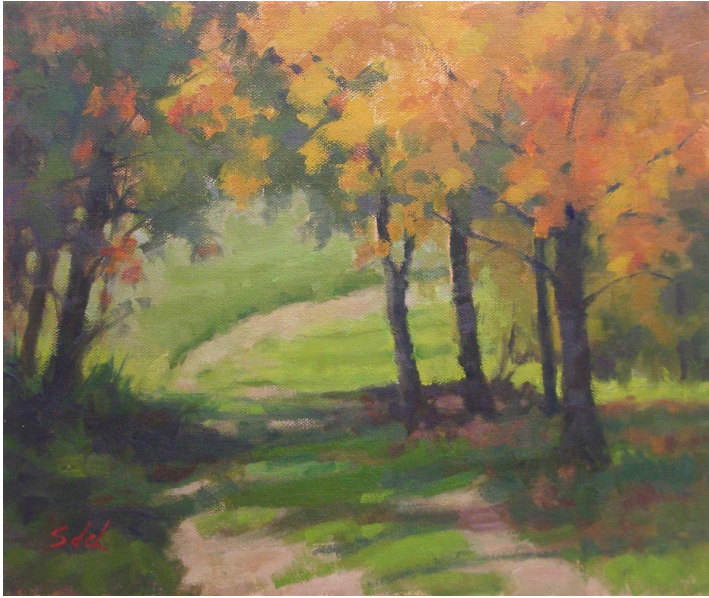


Suzanne deLesseps
'Winter's Blanket'
Oil on Panel
16"x14"
\$745



Suzanne deLesseps
The Long Walk
Oil on Panel
16"x14" Framed
\$745

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Suzanne deLesseps
'Autumn Path'
Oil on Panel
16"x14" Framed
\$745



Suzanne deLesseps
'Sylvan Glow'
Pastel on Paper
18"x15"
\$825

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Suzanne deLesseps
'Early Surprise'
Oil on Canvas
14"x14"
\$690



Suzanne deLesseps 'Snowlight'
Pastel on Paper
12"x12"
\$413

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Anastasia Gatto



Anastasia Gatto
'Rolling Waves'
Encaustic on Panel
49"x 25"
\$6106



Anastasia Gatto
'Sea Breeze'
Encaustic on Panel
24"x48"
\$6106



Anastasia Gatto
'Three Trees'
Pastel on Paper
24"x24" Framed
\$2,420

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Anastasia Gatto
'Evening Dazzle II'
Pastel on Paper
20"x20" Framed
\$2,420



Anastasia Gatto
'Golden Pond'
Pastel on Paper
23.5"x16.5" Framed
\$2,420

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Anastasia Gatto
"Evening Dazzle"
Pastel on Paper
15.5"x13.5 Framed
\$1,750



Anastasia Gatto
'Rooftops'
Pastel on Paper
20"x17"
\$1,790

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY

Joelle Feldman



Joelle Feldman
'Ready for Garden Chores'
Pastel on Paper
11"x14"
\$825



Joelle Feldman
'Twilight at Otter Brook'
Pastel on Paper
9"x12"
\$715

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Joelle Feldman
'Fall Brilliance'
Pastel on Paper
11"x14"
\$825

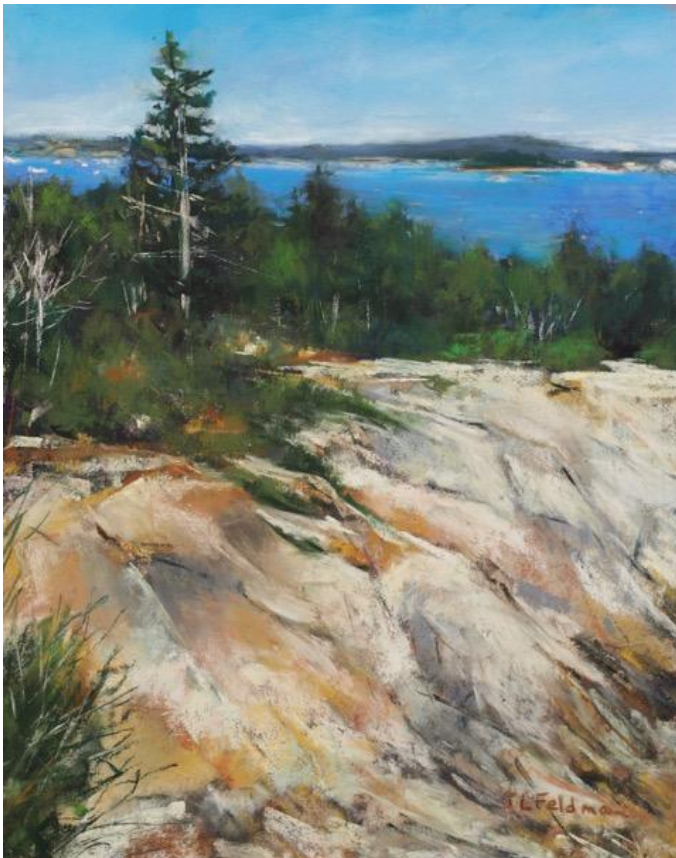


Joelle Feldman
'Pear in Shadow'
Pastel on Paper
8"x6"
\$385

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Joelle Feldman
'Burnt Island Light'
Pastel on Paper
11"x14"
\$850



Joelle Feldman
'Quiet Day on Squirrel Island'
Pastel on Paper
8"x10"
\$660

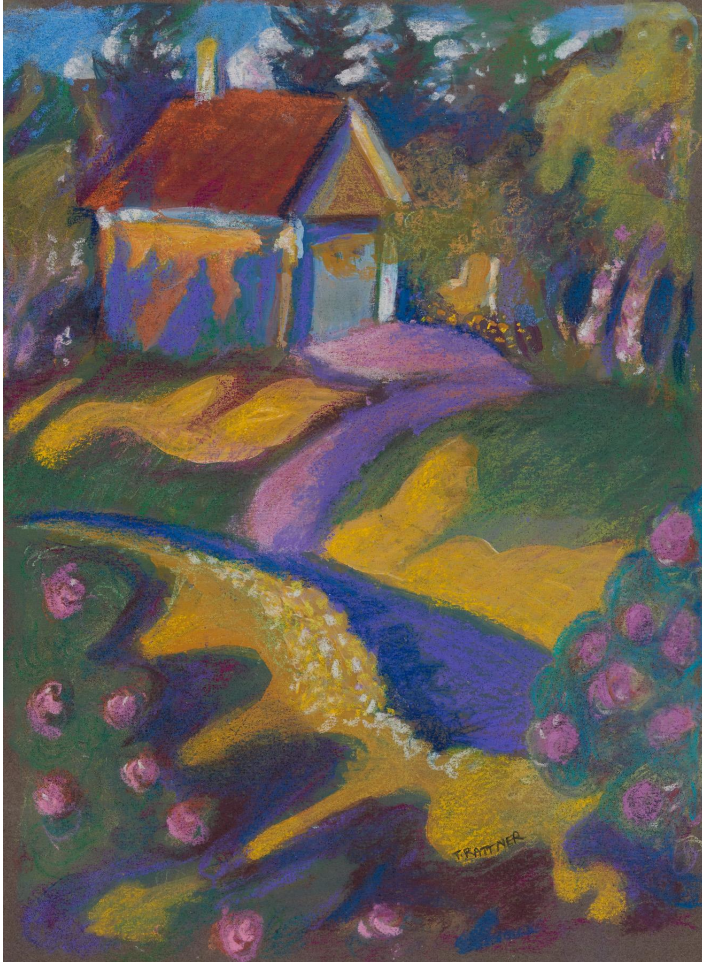
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Joelle Feldman
'The Giant Steps'
Pastel on Paper
10"x10"
\$770

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Dana Trattner



Dana Trattner
'Port Clyde Dappled Light'
Pastel on Paper
9"x12.5" Unframed
Contact Gallery for Pricing



Dana Trattner
'Port Clyde Harbor'
Pastel on Paper
24"x18" Unframed
Contact Gallery for Pricing

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Dana Trattner
'Homeward Bound'
Pastel on Paper
17.5"x13.5" Unframed
Contact Gallery for Pricing



Dana Trattner
'The Perfect Shot'
Pastel on Paper
15.5"x14.75" Matted
Contact Gallery for Pricing

CASCO BAY ARTISANS | INTERNATIONAL FINE ART GALLERY



Dana Trattner
'Sun Goddess from Away'
Pastel on Paper
13.5"x11" Unframed
Contact Gallery for Pricing



Dana Trattner
'Too Much Sun'
Pastel on Paper
13.5"x11" Unframed
Contact Gallery for Pricing