

The background of the cover is an impressionistic painting. It depicts a river or canal with several large, thick tree trunks in the foreground. The water is calm, reflecting the trees and the sky. In the distance, a small boat is visible on the water. The overall style is soft and painterly, with visible brushstrokes and a muted color palette of greens, browns, and blues.

the PULSE

A Cutter & Cutter Fine Art Magazine™

"Making Moves"

Dean Mitchell

Lyn Asselta

Art in the Third Dimension

American Impressionists

The Gift of Giving



THE THIRD DIMENSION

APRIL 28TH & 29TH

SIX ARTISTS IN ATTENDANCE!



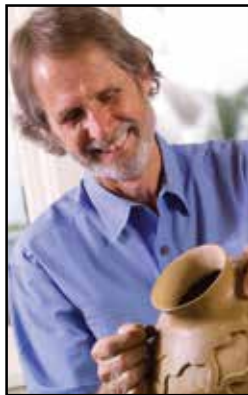
Paige Bradley



Mark Yale Harris



Marton Varo



Worley Faver



Toni DeLisa



Mark Wood





*Featuring the Three Dimensional Art of:
Frederick Hart, Paige Bradley, Mark Yale
Harris, Marton Varo, Worley Faver, Toni
DeLisa, Mark Wood and Lotton Glass.*

Venue: Cutter & Cutter Fine Art
333 Village Main Street
Ponte Vedra Beach, FL 32082
Contact/RSVP: 904-395-3759
www.cutterandcutter.com



D O M E N E C H

www.cutterandcutter.com

PVB: 904-395-3759
STA: 904-810-0460

From the Editor

BIG News! This edition of **The Pulse** is a “keeper” and it marks a milestone for us as we begin our 19th year here on Florida's First Coast. Historic St. Augustine has been very good to the Cutter Family and our highly regarded staff of art consultants. **Here is the big news...** We have expanded and Ponte Vedra Beach is now home to Cutter & Cutter Fine Art's newest gallery. The 3000+ sq-ft space offers the best in the artists we represent: National and International names i.e. Royo, Frederick Hart, Ramon Vilanova, Dean Mitchell, Anne Packard, Daniel Greene, Matthew Cutter, Simon Bull, Michael and Inessa Garmash, Dmitri Danish and the amazing Josef Kote. It is a wonderful way to bring to Ponte Vedra Beach, and the Greater Jacksonville area, fine art that is worthy of those collectors who Love... *things of lasting beauty.*

Our Galleries are always fresh and filled with new work from both living and deceased Masters. Throughout the years we will bring many exciting exhibitions and artist's appearances to the Ponte Vedra Beach area. For example, at our recent Masters of the Medium exhibition in St. Augustine, collectors were able to acquire works from the likes of Salvador Dali, Marc Chagall, Joan Miro, Renoir, Degas, Mary Cassatt, Robert Kipniss, Daniel Greene and Frederick Hart. The St. Augustine Gallery was packed and our invited guests enjoyed the **Florida Ballet's** homage to Miss Lori Bird (their former director who recently passed away) while sipping spirits hand-crafted by the St. Augustine Distillery. We are confident that Ponte Vedra will see us as their creative new neighbor in Sawgrass Village.

This issue will give collectors, both old and new, some insight into the wide range of art that is available. Each artist we represent is a Master, with a well-defined reputation of accomplishments, awards and accolades. We sincerely hope that you, your friends and neighbors will join us in Sawgrass Village to say hello. We are confident that you'll feel welcomed, and remember, Cutter & Cutter Fine Art, Ponte Vedra, will have the same accoutrements and level of service that our downtown St. Augustine location has enjoyed for nearly 20 years. Both locations are waiting for you to acquire your new favorite work of art.

**Until then,
The Cutter Family**



DEAN L. MITCHELL
Exhibition & Sale of New paintings
Friday May 19th & Saturday May 20th.



Tampa Bay Port

Watercolor | 30" x 20"

Event Info: 904-395-3759 or 904-810-0460
www.cutterandcutter.com



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AMERICAN IMPRESSIONISTS EXHIBITION

GEORGE GALLO | LYN ASSELTA | MARY DOLPH WOOD



GEORGE GALLO



LYN ASSELTA



MARY DOLPH WOOD

JUNE 23 & 24, 2017

Contact/RSVP: 904-395-3759 | 904-810-0460

www.cutterandcutter.com

CUTTER & CUTTER

FINE ART GALLERIES



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Save the Date...Upcoming Events

3D - The Third Dimension

Bronze, Acrylic, Ceramic, Marble, Glass & Wood



6 Artists in Attendance!

April 28-29 | Ponte Vedra Beach

Dean Mitchell

Personal Appearance & Exhibition of New Art



An entirely new body of work!

May 19-20 | St. Augustine

American Impressionists

George Gallo, Lyn Asselta & Mary Dolph Wood



Artists in Attendance!

Mary Dolph Wood & Lyn Asselta

June 23-24 | St. Augustine

Exhibitions are on display for up to 30 days after the opening dates.

CUTTER & CUTTER FINE ART GALLERIES

Having... All the Right Moves!



To a dancer... it's the steps. To a writer... it's all the right words. To any athlete... it's "all the right moves," at the right time! For us, at Cutter & Cutter Fine Art, we've had all the right artists since 1998 and St. Augustine, FL was the right place. Now, nearly two decades later, we've correctly analyzed a compelling need to build another large art gallery in a beautiful and sophisticated seaside community... Ponte Vedra Beach, FL. After less than six months open we all know... we've made the right move! Sawgrass Village is as charming, in its own ways, as the busy historic streets of St. Augustine where we made our first moves into the world of fine art.

Collectors have asked, "What happened to Loves' and Galeria del

Mar?" Simply put, we've moved them both to our 25 King Street location and we opened a brand new gallery in a perfectly planned project designed to be Ponte Vedra Beach's new "town center." Collectors can enjoy all the same artists (and a few new ones) that you have come to know and love at both St. Augustine and Ponte Vedra Beach. With a well-rounded body of work in both locations from each artist we represent you are sure to find something to love no matter which gallery you visit.

Our new 3,000 sq ft, high-ceilinged space in Ponte Vedra Beach allows us to showcase much larger works of art, as well as the incomparable Lotton Art Glass chandeliers. It is a perfect venue and art collectors will find us now hosting most of our future events in Ponte Vedra Beach at the Sawgrass Village gallery.



SAWGRASS VILLAGE - PONTE VEDRA BEACH

There is logic and reason to our long-planned move, i.e. easier access to parking and five fascinating restaurants within a short walk of our gallery. Including: Caffè Andiamo, Nona Blue, Aqua Grill, Metro Diner and Trasca & Co Eatery. There is something for every taste in food and art. Also, Ruth's Chris Steak House and Restaurant Medure are just minutes away. The Marriot Resort and the Hilton Hotel round out a great location and there are so many wonderful shops for ladies and gentlemen in Sawgrass Village... By the way, Peterbrooke Chocolatiers are our next door neighbors... lucky us!

The Art and the Dealer

On any given day (including Sundays) you can find the greatest in living and deceased masters including: Toulouse-Lautrec, Degas, Renoir, Miro, Chagall, Salvador Dali, Picasso and several other 19th & 20th Century artists. Our living



HISTORIC DOWNTOWN - ST. AUGUSTINE



We have combined all 3 of our St. Augustine art galleries into one space at 25 King Street. Now known as Cutter & Cutter Fine Art - St. Augustine. We still feature all your favorite artists (and a few new ones) in both locations.

artists include: Royo, M & I Garmash, Anne Packard, Matthew Cutter, Ramon Vilanova, Dean Mitchell, Josef Kote, Daniel Greene, Lyn Asselta and many others.

Here is the best part... in both Ponte Vedra Beach and St. Augustine you will be served by a staff that is nationally acclaimed for its excellence. Not only are they bright and knowledgeable, they are articulate and dedicated to bringing *things of lasting beauty* to you in a friendly and professional manner. Both of our art galleries have private viewing rooms and our staff loves to set appointments for in-home showings. That's always fun and productive! You'll be surprised - Art lovers, young and old, whether just starting out or already deeply devoted and steeped in the joy of collecting and owning beautiful things, will love Cutter & Cutter Fine Art Galleries. After just one visit you'll be telling your friends, "you won't believe what I've discovered!"

So, whether you are in St. Augustine or Ponte Vedra Beach we aim to bring our best to you everyday and do so with a vigor and enthusiasm that comes from our core, our passion and our willingness to work for you. Please stop by and join us in the gallery... We want to earn your respect and your business.

Contact Us!

Ponte Vedra Beach
904-395-3759

St. Augustine
904-810-0460

www.cutterandcutter.com



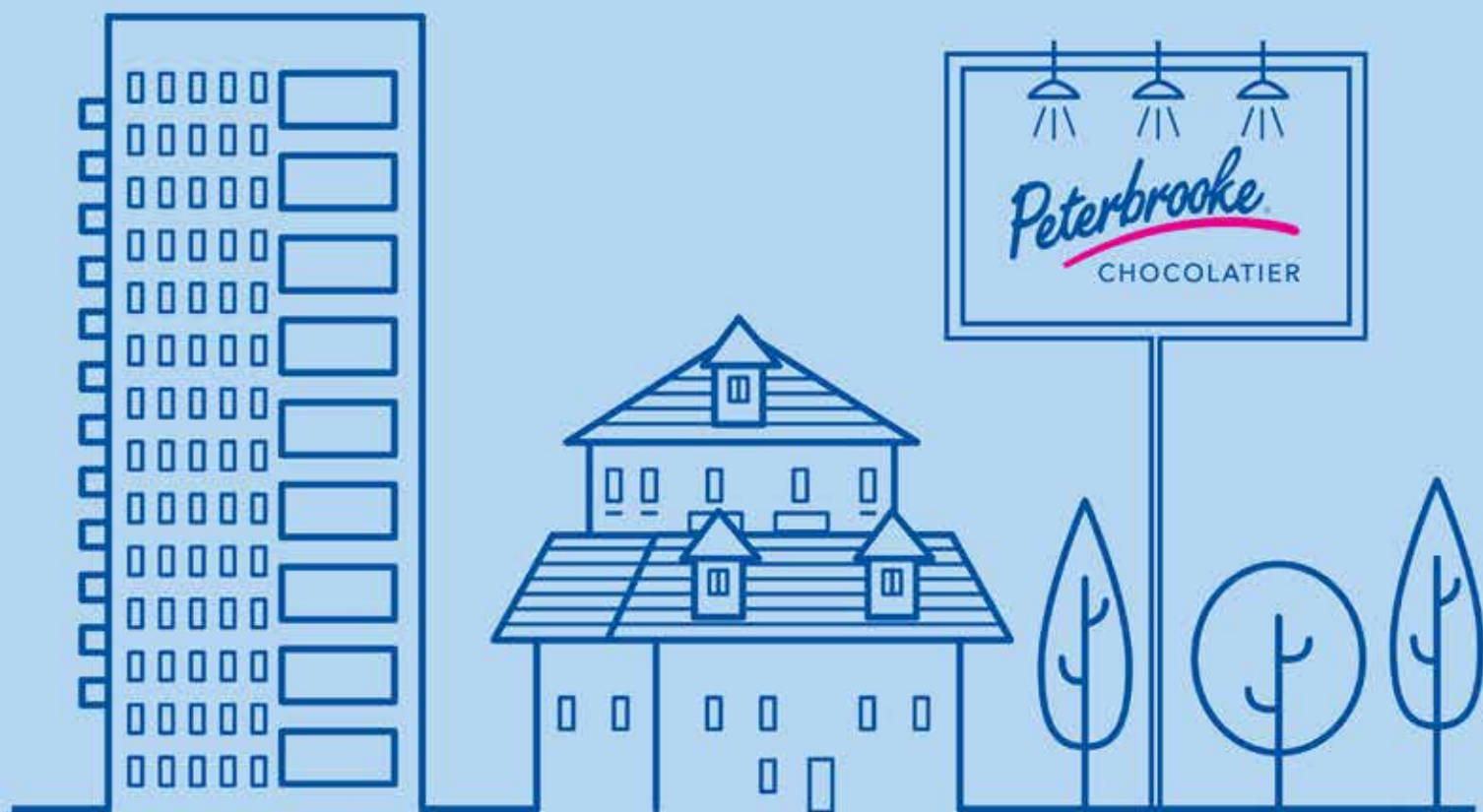
In May 2015 Cutter & Cutter Fine Art was selected to host the Oil Painters of America 24th Annual National Exhibition.



St. Augustine's Mayor, Nancy Shaver with Len Cutter during a recent exhibition opening at Cutter & Cutter Fine Art - St. Augustine.



Collectors enjoying a variety of available works at a recent 20th Century Masters Exhibition which featured art by Marc Chagall, Joan Miro, Pablo Picasso and Salvador Dali.



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Espresso • Custom Gift Baskets
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The Gift of Giving

by Len Cutter

Who among us does not, at some point in their life, come to realize that our time on this earth, no matter how lengthy, is in all actuality incredibly brief. Sometimes this realization occurs in youth but we all, at some point, understand that if we can leave the world in a better state of grace than when we entered it, then we have given ourselves the greatest gift of all....satisfaction in a life well lived and our time having been well spent. The world of fine art is all about *things of lasting beauty* and art collectors are ever in search of pieces that are uplifting, inspiring and important to themselves or best of all... to the many.

One of our good friends and loyal collectors recently acquired Frederick Hart's magnificent bronze sculpture, **Christ Rising**. The inspiration for acquisition of this masterpiece came during a special event at the home of Frederick Hart's long-time friend and publisher, Robert Chase. No one but the collector herself noticed that something special was taking place during the dinner party where many of Hart's greatest works had been assembled in the home of Robert and Moya Chase. As an experienced art dealer, we have marveled at the passion, devotion, and unanticipated determination to continuously acquire major works of art (time after time & show after show) and to do so in a very low key and subtle demonstration of enthusiasm. Collectors like Karen Dennis are rare, wonderful and frankly they inspire other devotees and collectors each time they join us in the gallery to learn about and enjoy the gift of fine art.

After her acquisition of **Christ Rising**, Karen Dennis's intent was to insure that at the end of her life, her church, First Presbyterian Church of Orlando, would receive this spectacular statement of strength which serves as an inspiration for Christians around the world. Thus it came to be that this impassioned collector decided to invite Rev. Dr. David D. Swanson, the Senior Pastor, to see the piece that would be (eventually) bequeathed to the church that has been such an important part of her life. Following a gathering in her home, Pastor Swanson asked if it would be possible for the bronze to be brought to the church for Ascension Sunday. The piece was delivered and positioned for the congregation to enjoy. Sometime after, Karen realized that Christ Rising's effect had been potent and left an indelible level of energy and serenity within the church. There was no need to for the sculpture to return to her home. As so often happens, in the serendipity of life, the perfection of the moment and the power of the art itself allowed all concerned to understand that **Christ Rising** need never to leave this lovely location.



Karen with one of her favorite artists, Royo.



Frederick Hart | Christ Rising | Bronze | 62" x 46" x 13"

The gift of giving brings universal good and the gifting, in and of itself, is experienced by those who give and those who receive, as something right and righteous. On behalf of *Cutter and Cutter Fine Art* and it's entire staff we'd like to express our thanks to Karen Dennis and to congratulate her for giving such a wonderful example to us all as to what it means to truly enjoy a life surrounded by*things of lasting beauty*.



THE THIRD DIMENSION APRIL 28TH & 29TH

"The difference between a painting and a sculpture is the difference between a shadow and the thing that casts it"

Benvenuto Cellini (Sculptor 1500-1571)

Nearly 15 years ago we began representing the great American sculptor Frederick Hart. We were very new to the gallery business in general and even more so to three dimensional art. Hart, most well known as the sculptor who created the Three Soldiers at the Vietnam Veterans Memorial, was also an innovator and the first sculptor to use clear acrylic resin to cast the human form. He thought of it as "Sculpting with Light." It was these sculptures we first began to display in the gallery. We put signs on them that said *Do Not Touch*, they were displayed throughout the gallery and we told everyone who was enamored with his work exactly how it was made. We thought we were doing everything right... The only thing was, we were not selling any sculpture. Until we had our first training with Frederick Hart's representative. The first thing he said was, "Why do you have these do not touch signs on the work?" We answered, "So we don't get fingerprints on them." To that he said (in a very friendly way), "you might as well put a sign that says *Do Not Buy!*" He went on to share a very important detail that separates paintings from sculpture. He told us, "you want people to touch the sculpture. You want them to feel that it is tactile, it has a temperature, weight and mass. It adds another sense to the viewing experience!" He said "that's why we send the acrylic sculptures with white gloves, with bronze you do not need them."

Three dimensional art is an emotional experience, something we knew quite well with paintings, but had at first, missed with sculpture. The process of how it's made pales in comparison to *why the artist made it!* He went on to share quote with us, "The difference between a painting and a sculpture is the difference between a shadow and the thing that casts it." This quote was not meant to disparage painting

in anyway, but merely a way to illustrate a main difference between two forms of expression. With painting the artist creates shadows using a variety of color shifts, contrast, value and temperature changes. With sculpture the shadows are created by the form itself. The artist whether using stone, bronze, acrylic, ceramic, glass or wood has created something in the third dimension, something that makes its own shadows.

Consider Marton Varo's fabric in his stone carvings, it looks so real, like the fabric is so sheer. The folds, although carved from a heavy stone, seem to be light and flowing as they cling to the female form. What assists in this? One thing is his amazing ability to carve, the other, are the shadows created by light cascading on the form, the shadows that as human beings we instinctively know should be there. It was not long after those trainings that we began to sell sculpture and other three dimensional forms in a big way!

We realized it is our job to connect the viewer and the artists, to be a conduit in the acquisition process, not to be a "salesperson!" We need to provide an experience worthy of the art and the artist who created it! We don't often have the artist with us at the point of sale, so we must be the next best thing. We must know the ins and outs of each work and give insight into the artist's creative process, while still leaving the viewer and potential new "caretaker" of that art a chance to fill in some of the blanks and finish the process with what they feel and think. Another job when selling 3D art is to help people visualize placement for that work of art. When we first opened our largest gallery, Brilliance in Color (now Cutter & Cutter Fine Art St. Augustine), it was 5000 sq ft. and we had nothing but paintings on the walls. It wasn't until Royo's agent walked in and said, "This gallery needs three-dimensional work, it's perfect for it!" We realized very quickly we had more room to display 3D art than we had for paintings. There is much more cubic space in the gallery, just like there is in your own home!

This **April 28 and 29th** we will conduct a show entitled 3D - The Third Dimension. The exhibition will feature all of our 3D artists - sculptors, stone carvers, potters, woodturners and glassblowers. Six of the Artists will be in attendance, a first in our history! It will truly be an event like no other we've hosted before. We hope to see all of you there, but if you can't attend, we can bring the work into your home both virtually or literally, with electronic or live in home showings. Enjoy the following pages which are filled with these amazing 3D artists! We hope you will decide to add a little more dimension to your lives!

Mark Cutter



Appassionata | Acrylic | 17" x 14" x 9"



Ex Nihilo Working Model | Cast Marble | 61" x 83.5" x 11"



Equus | Bronze | 21" x 17" x 8"

Frederick Hart Sculptor



American master sculptor Frederick Hart is recognized for creating work—at once traditional in its adherence to the human figure, radical in its sensuality, and innovative in its materials—which has brought about a resurgence of interest in the human figure and in the idea of beauty in contemporary American art. Hart gained international stature for his Sculptures on the west facade of Washington National Cathedral and one of the most visited monuments in Washington, D.C., Hart's bronze statue of the Three Soldiers, at the Vietnam Veterans Memorial, dedicated by President Ronald Reagan in 1984.

Hart pioneered the use of clear acrylic resin to create figurative sculpture. In fact, he patented the process by which one acrylic sculpture was embedded within another. Frederick Hart was articulate in describing the passion and vision that drove him to create such works of beauty. He said, "I believe that art has a moral responsibility, that it must pursue something higher than itself. Art must be a part of life. It must exist in the domain of the common man. It must be an enriching, ennobling, and vital partner in the public pursuit of civilization. It should be a majestic presence in everyday life just as it was in the past."

Price Range Indicator

<i>Low</i>	<i>Mid-Range</i>	<i>High</i>
\$2,950.00	\$25,000.00	\$295,000.00

Mark Wood

Woodturner



With the help of Mother Nature and a true passion for his craft, artist Mark Wood creates some of the most beautiful works of three dimensional art. Almost all of the wood he uses is found locally, in his home town of Ponte Vedra Beach. Taking a raw piece of dead-fall, wood that nature has reclaimed, or utilizing a piece of fresh cut "green wood" both produce the same amazing results. However, the techniques and process must be unique to each piece of wood.

Mark has a vast knowledge of wood turning, the material he is working with and the tools he utilizes to create these "one-of-a-kind" works. Each form requires different techniques and tools. Each has its own set of challenges. Utilizing his skill and knowledge, Mark Wood is able to take a raw piece of wood and transform it into unique creations for art lovers to enjoy and works of art that will be cherished for generations.

Price Range Indicator

<i>Low</i>	<i>Mid-Range</i>	<i>High</i>
\$175.00	\$450.00	\$1,500.00



Cedar Bowl | 5.5" x 18" x 17.3"



Crepe Myrtle Vessel | 8" x 9.8" x 9.8"



Cedar Vessel | 6.3" x 10" x 10"



Sycamore Bowl | 7.8" x 19.3" x 19.3"

Worley Faver

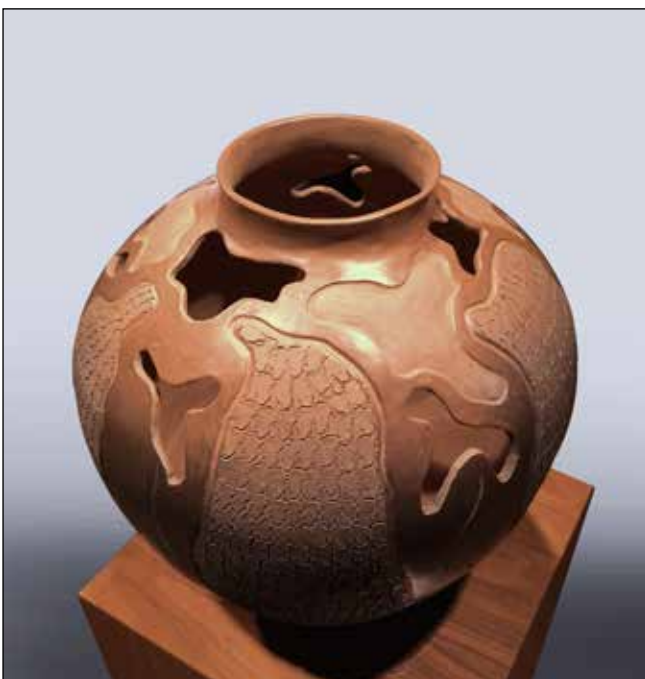
Hand-Coiled Pottery



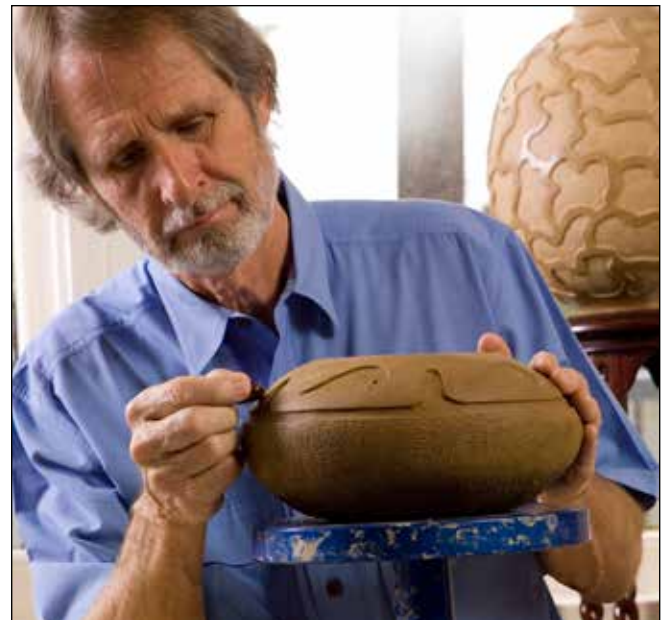
Filigree | Earthenware | 12.5" x 11" x 11"



Estuary | Earthenware | 6.1" x 11.9" x 11.9"



Endless Beginnings | Earthenware | 15.5" x 16" x 16"



St. Johns County native, Worley Faver, creates stunning hand-coiled pottery by utilizing ancient techniques used many millennia before the introduction of the potter's wheel. A meditative approach to his craft allows the artist to create each piece, drawing upon his intuition, dreams and inspiration to arrive at a final design. Worley says, "The universe has many lessons to teach us if we will be calm and listen. I find clay is a portal to expanding my spiritual ties to the earth and all creation."

From creating every individual coil to hand burnishing each piece with a stone, Worley's creations are one-of-a-kind. Even down to the final finish which is created by placing the vessel (still hot from the kiln) into a pile of wood chips, the temperature of the piece determining its final patina. For Worley, pottery will forever be a part of his life. The passion of his hands will explore new forms and expressions as long as he is able, while an eternal passion in his heart will influence generations of art lovers for years to come.

Price Range Indicator

<i>Low</i>	<i>Mid-Range</i>	<i>High</i>
\$950.00	\$3,800.00	\$12,500.00

Paige Bradley

Sculptor



Immersed in nature and art, Paige Bradley's fascination with the human figure began early in life. She believes that through the figure an artist can speak a universal language that is both timeless and essential. Paige's work is full of dichotomies: both the beautiful and ugly, the liberated and contained, the falling and floating. She is always in control of form, but not imprisoned by its literality. Paige's work is becoming a valuable keystone for the missing figure in today's contemporary art market.

Her Inspiration comes from her connection to the world, her relationships with others, and with herself. As she states, "The figure to me is the perfect vehicle to communicate the human condition. My definition of success is to be a visionary through truthful and courageous artwork, work that communicates what it feels like to be alive in the world today. I keep moving my work forward by questioning, observing, looking for truth and searching for clarity. My goal is to have the courage to create what feels real, not necessarily beautiful, in order to create lasting, fine art."

Price Range Indicator

Low	Mid-Range	High
\$1,600.00	\$7,200.00	\$85,000.00



Bow | Bronze | 37.5" x 7" x 22"



Trust | Bronze | 39" x 20" x 16"



Expansion | Bronze with Electricity | Call for Details | 904.810.0460 or 904.395.3759



Harmony | Bronze | 30" x 17" x 17"



Balance, Third Life | Bronze | 32" x 24" x 16"

Marton Varo

Stone Carver



Born in Hungary, Marton Varo now lives and works in the USA, in California and Florida, spending his summers working in Carrara, Italy. At a young age he absorbed the impact of Roman sculpture, which survives abundantly in native homeland; it was these early influences that would shape his current work.

The idea that the figure actually lives already within the stone, and that a sculptor's task is to free it rather than create it is something which originated with Michelangelo. However, Varo approaches this idea in a more progressive fashion than any of his predecessors. Primarily working with Carrara marble as the medium for his sculptures, he assembles his sculptures with some facets masterfully carved while others remain completely untouched, leaving us a reminder of the stones true nature.

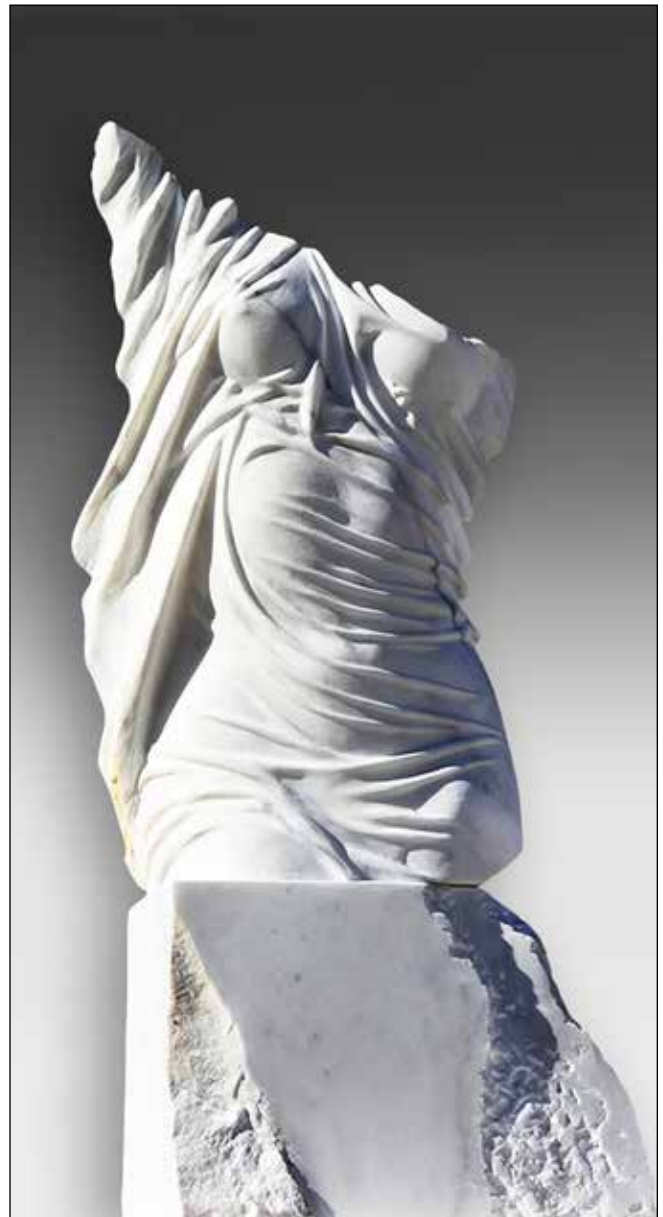
He is noted for his life-size works often depicting draped female figures, emerging from the raw block of stone from which they are carved. His approach to sculpting is true to classic form, carving directly into the marble or stone, as did the masters like Michelangelo—in fact, Varo's marble comes from the same quarry in Carrara, Italy as Michelangelo's.

Price Range Indicator

<i>Low</i>	<i>Mid-Range</i>	<i>High</i>
\$7,900.00	\$40,000.00	\$120,000.00



Coming Out | Carrara Marble | 21.6" x 24.6"



Split Torso | Carrara Marble | 32.5" x 14" x 5"

Toni DeLisa

Raku Pottery



Mau Loa | Raku Earthenware | 11" x 20" x 18"



Reef Pod III | Raku Earthenware | 10.2" x 8" x 8.5"



Kaikaku | Raku Earthenware | 12" x 21" x 18"



A native of Florida, artist Toni DeLisa now works from her home & studio in Black Mountain, North Carolina. Her passion is clay and her sculptural works explore and mimic natural surfaces and forms, echoing her love of and connection with nature. She is drawn to the unpredictable excitement and primal experience of the Raku firing process, which ensures that no two pieces are alike.

The Japanese have a word, wabi-sabi. It is the appreciation of things that are not perfect. A wrinkle, a crack, even a finger print can be much more interesting on a piece than something that is slick and perfect. Toni loves to go with the flow and allow interesting things to happen.

Once she has dried and bisque fired her creations, she glazes them before turning them over to the fire. As Toni states, "I believe one reason I have chosen Raku is that I have only minimal control over how my pieces look when they come out of the pit. It is exciting to finally scrub off the soot once they are cool enough to handle and to discover what has ultimately been created. No two are ever alike and I never tire of the process."

Price Range Indicator

Low	Mid-Range	High
\$300.00	\$1,950.00	\$14,500.00

Mark Yale Harris

Stone Carver



Mark Yale Harris realized his true passion in the Southwest. Stone carving became his life's work, as Santa Fe became his home. Inspired by the region and grounded in the wisdom of his Native American teachers, he began feverishly creating sculpture. He has an evolving body of work in alabaster, marble and limestone, often combining different elements to bring forth a duality through creation. Selected works in stone are occasionally cast into bronze editions. Harris has said, "I enjoy the challenge of working with permanent and natural materials... unlike other materials or mediums where one can add or delete, with natural material, one can only delete. The materials often dictate to me the direction in which the design is supposed to head."

Over the years Harris has continued to challenge himself as a sculptor and to date has been included in 220+ solo, museum and international exhibitions. Current works can be found in many permanent museum & private collections.

Price Range Indicator

<i>Low</i>	<i>Mid-Range</i>	<i>High</i>
\$1,800.00	\$5,500.00	\$15,000.00



My Muse | Bronze | 30" x 11" x 11"



Cloudia | Portuguese Rose Marble | 5" x 26" x 12"



El Toro Rojo | New Mexico Alabaster and Bronze | 17" x 26" x 12"



She Rides A White Horse | Bronze | 16" x 12" x 9"



Refuge | Bronze | 10" x 9" x 8"

Lotton Art Glass

Hand-Blown Glass



Charles Lotton, with his sons Daniel & David create hand blown, one of a kind works of glass art. Collectors will find a variety of their beautiful hand blown vases, bowls, sculptures, paperweights, perfume bottles, lamps and chandeliers available during Cutter & Cutter's 3D event.

The Lotton's family art business began in 1970 when Charles began teaching himself the art of glassblowing in his backyard. In 1972 Charles met Lillian Nassau, perhaps the world's most respected specialist in the work of Louis Comfort Tiffany. She had insight that Charles would one day become one of the great glass artists of our time. Lillian bought all of Charles' glass for the first five years which enabled him to transition from hair dresser to world-class glass artist.

The chemistry of The Lotton's glass is unique and no other glass artists outside of the Lotton Family is privy to these secret formulae. Lotton Art Glass is one of the very few studios in the world to start with elements of the earth like sand, soda ash, lime, borax, zinc and metals resulting in some of the most breathtaking colors that collectors will ever find. Each of the Lottons have found their own style, producing some of the finest glass made in the world today.

Price Range Indicator

<i>Low</i>	<i>Mid-Range</i>	<i>High</i>
<i>\$100.00</i>	<i>\$4,800.00</i>	<i>\$20,000.00</i>



Copper Blue Apple Blossom Lamp with Pink Anthurium Flowers by Daniel Lotton



Cobalt Blue Clematis Reflection Vase by David Lotton



Cypriot Vase with Purple Iris by Charles Lotton



Orange Bowl with Pink Flowers by Charles Lotton



Yellow Bowl with Purple Clematis by Daniel Lotton



Magnum Frosted Clematis Lamp by Daniel Lotton



Bridal Veil Organic Sculpture by David Lotton

The Collector's Perspective

TO MEET OR NOT TO MEET THE ARTIST

by Jamie A. LeBlanc



Dean Mitchell with Jamie & Kathy LeBlanc.

Over 30 years ago, I had the great pleasure and meaningful experience of meeting the artist, Gabor Peterdi. Mr. Peterdi was the Artist in Residence that year at Dartmouth College and while I was attending a conference in Hanover, NH, I visited the Dartmouth Art Museum which was featuring his work for the semester. An abstract expressionist whose art was hanging in museums worldwide, he painted with a powerful, impactful and dynamic style – amazing color, form and movement on every canvas. At the time, we could ill afford to invest in original art. Children, family responsibilities, a new business that was still in its nascent stage, and all the other costs, insecurity, surprise expenses, etc which crowded my mind while I was

standing in front of this wonderful work of art were telling me to enjoy the art on the museum wall but leave the buying to others.

So I ignored prudence and practicality and bought one of the paintings. We have enjoyed being with that work of art for over three decades. Our children still affectionately call it, "Dad's finger painting." But we like to believe that all three of our children, now adults, have a great appreciation of the importance of art in one's life. And the Peterdi may have been one of the catalysts for that sensibility. At least when we give them annual memberships to the Boston Museum of Fine Arts or the Portland (Maine) Museum of Art for Christmas, they feign

great excitement. And when they visit us in St. Augustine a tour of the art galleries in town (especially Cutter & Cutter Fine Art) is always one of the first items on the agenda.

When the impulsive purchase was consummated, I had not yet met the artist, Mr. Peterdi. The painting was scheduled to remain in the museum for several more weeks so I needed to drive back to Hanover to pick it up at some point. I made the four hour trip back to Hanover with great excitement and anticipation, and a fair amount of emotional relief that my wife, Kathy, didn't shoot me or shout at me, but was, in fact, thrilled to add this piece to our very small collection of original art. A few years previous to this and for our 15th wedding anniversary, we had purchased a lovely original watercolor by a Maine artist and at that time vowed that we would

attempt to purchase at least one work of art each year – not necessarily expensive works, but quality originals. Unfortunately, life got in the way of that vow as we paid the mortgage, car payments, business expenses and all the other 'stuff' that stands in the way of art acquisitions. So the Peterdi was a step towards honoring our goal.

Mr. Peterdi met me at the museum and offered to take me to lunch – so I was able to meet the artist, albeit post purchase of the painting. I received a one-on-one treatise on the importance of art in our lives – art of all types, genres, styles, and value. He talked about the difference in attitudes toward arts and humanities that existed in America compared to his native Hungary. Where he grew up, original art abounded and was an ever present source of joy, spiritual uplifting, connectedness



Dean Mitchell | Farm Road

Watercolor | 22" x 30"

to humanity and nature, and intellectual stimulation. He emphatically urged that people surround themselves with original art – not as financial investments but as investments in humanity and a full life. His strong advice to “buy art that you like and which moves you” has stayed with me for years. My lunch meeting with this artist fed my interest and affinity for art and informed our continued personal commitment to living with fine art of an integral part of our lives. And it also piqued my interest in meeting and listening to more of these special people called ‘artists.’

Meeting Gabor Peterdi was a memorable and wonderful experience, but I’ve often wondered if meeting an artist prior to making a decision about purchasing his or her artwork gets in the way of a clear thinking about the art. Does the art stand alone and how does one divorce their feelings about the artist, whether positive or negative, from an evaluation or appreciation of the work of art. I’ve gone both ways on this internal debate and there have been times when our wonderful art consultant at Cutter & Cutter (they are all wonderful, so I won’t name any names, but she is special) has invited us to meet the artist at the beginning of a special event. In some cases, we have decided to spend time in the gallery getting to know the art before meeting the artist, so our ideas aren’t colored or influenced by the engaging and captivating personalities of the artists.

Several years ago, Cutter & Cutter held a terrific event featuring the art of Dean Mitchell and we were generously invited to attend and meet the artist. We decided to wait and visit the gallery the next day when Mr. Mitchell wasn’t there. I still recall the awe and excitement we felt when we toured the gallery that day, felt the thrill of being in the presence of these wonderful works and marveled at the immensity of his talent and sensibilities. We purchased our first Dean Mitchell original water color work of art that day and still look at it every day with



Yellowstone Bison

Watercolor | 7.5" x 10"



China Waters

Watercolor | 10" x 15"



Buffalo Soldier

Watercolor | 10" x 7.5"

appreciation and a feeling of wholeness and wonder of all the beauty in the world which this artist shows us.

We did have another opportunity to meet Mr. Mitchell last year and found out what we had missed during the previous event. We were so impressed with his erudition, intelligence and kind demeanor. His words seem to have the same soft and subtle palette as his paintings. To listen to Mr. Mitchell talk about the light, color and spaces that exist in his art was invigorating and helped us to appreciate and enjoy the few works of Dean Mitchell art that we have been fortunate to be able to borrow for a while. (My feeling is that if it is a real work of art an individual can really only borrow it and function as a steward for another generation to enjoy and appreciate the art for a long time to come.)

I now understand that it is not important when one meets and connects with an artist, whether before or after evaluating the artwork. It's always a memorable and special experience and enhances the joy of looking at, enjoying and cohabiting with fine art. It is interesting to note that artists cannot 'art.' Painters can 'paint,' sculptors can 'sculpt,' drawers can 'draw,' and draftsmen can 'draft.'" But artists can't 'art.' Our syntax sets the artist apart and elevates the artist and for good reason. An artist is a 'creator' and creates art – a rare and special individual. In my mind, the Dean Mitchell works of art with which we are fortunate enough to live are the result of an amalgam of exceptional technical skill, an ability to see beauty in all aspects of the environment and humanity, rich and superb sensibilities, old fashioned hard work, and uncommon vision and preternatural genius.

He creates beauty with images of buildings, barns and fields, inner city tableaus of urban areas, spatial constructs and realism of storefronts in New Orleans, interpretations of Native American communities in the west, revealing and sensitive portraits of

real people and moving presentations of the natural world. These creations seem to grow and change with time – the tones and hues of the skies appear to change from day to day and the viewer understands the people who populate these works of art more fully each time they stop and look. Dean Mitchell's art seems to evolve, grow and enhance your life while it's residing on your wall.

In short, Mr. Mitchell is an 'artist'... and we are very pleased to have met him and listened to the artist speak.

Jamie A. LeBlanc

2017 Dean Mitchell Exhibition
Personal Appearance & Exhibition of New Art
St. Augustine | May 19-20
904.810.0460



French Quarter Balcony & Flowers
Watercolor | 15" x 10"

What Exactly is a Pastel Painting?

by Lyn Asselta, PSA, IAPS MC



Exhalation

Pastel | 14" x 18"

Is the pastel considered a drawing medium, or is it a painting? Will it fade? Is it going to stand the test of time? Will it be something I can pass along to my children? Is it of comparable quality to an oil painting? These are the questions I hear all the time in regard to my pastel paintings. Hopefully, this article will shed light on the process, the materials, and the unique qualities of the pastel medium.

The origins of pastel can be traced as far back as the cave paintings that exist in places like France, Spain and South Africa.

Although the colors were not as varied as they are today, early man used pigment from the earth to record events on the walls of these caves. Mostly, color was in the form of earth pigments like red, white and ochre. Burnt bone was also a source of pigment. As man became more sophisticated, so did his use of pigments and eventually time carries us forward to the 1600's when Rosalba Carreira, a female artist born in Venice, became a popular and sought after portrait artist in Paris. Her work in pastel still exists today, and that should be a testament to the durability and longevity of the medium.

Pastel was widely used for portraiture during these early days, most notably by Carreira and the French painter, Maurice Quentin de la Tour. Jean Baptiste Simeon Chardin used pastel to paint still life and the medium waxed and waned in popularity up until the time that the Impressionists began using it for sketching and painting landscapes and figures. Because it is such a portable medium, its popularity increased, especially with the plein air movement. One of the most notable pastel painters of all time, Edgar Degas, created works that pushed the boundaries of mark-making and also combined pastel with mediums like gouache and watercolor. His paintings of dancers and jockeys are testaments to the colorful and expressive mark making that is so unique to pastel. Throughout the 1800's, we see pastel becoming an increasingly important medium for painters such as Toulouse Lautrec, J.A.M. Whistler, J. Alden Weir, John Henry Twachtman, William Merritt Chase, Childe Hassam and Mary Cassat, just to name a few.

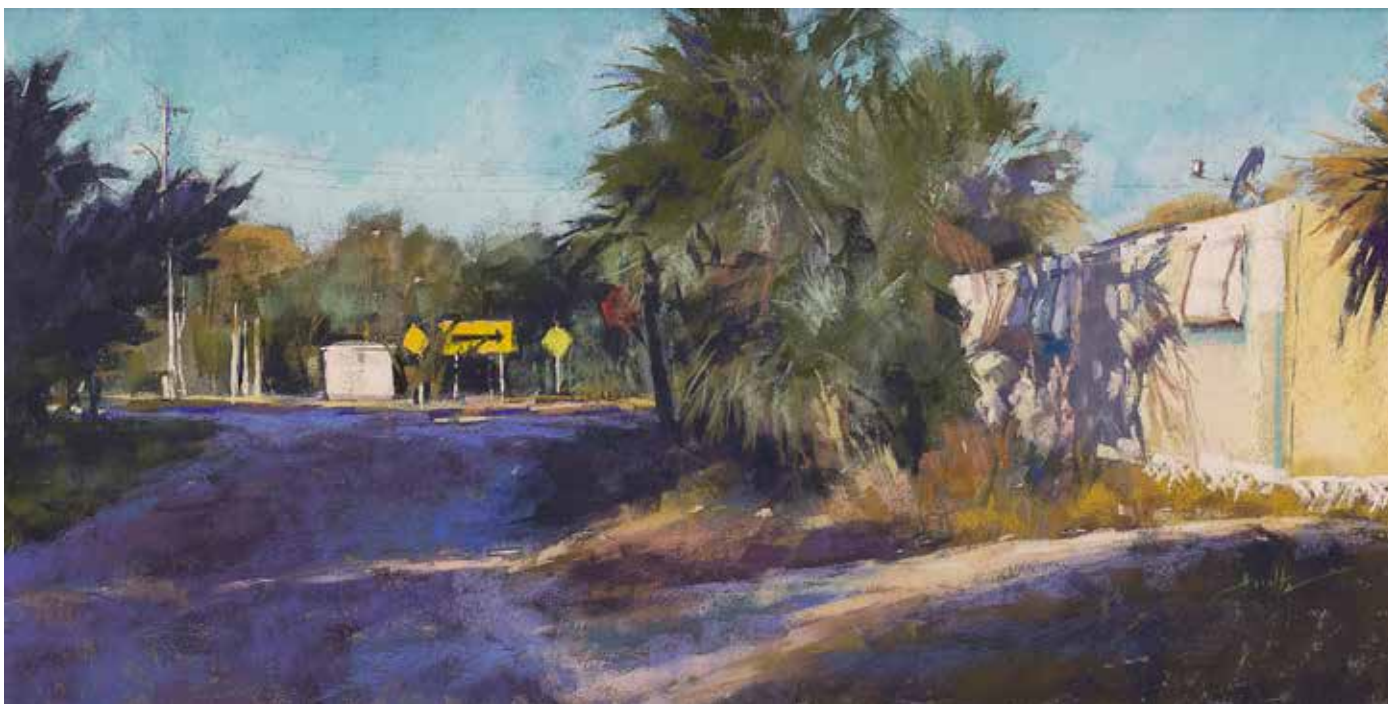
The medium itself is a bit of a mystery to most people. There was a time not so long ago that paper types were limited, and because of that, pastel was considered to be more of a drawing medium due to the limitations of the paper itself. There are now dozens of types of paper available, from somewhat smooth surfaces made with cork or vegetable fibers, to gritty sanded surfaces. The surface can and will determine the amount of pastel that can be layered onto the paper. A smooth, unsanded surface may take a few layers of pastel, but many of these grittier paper surfaces will easily hold layer upon layer of pastel and therefore can be treated more like a painting by blending colors directly on the surface. In addition, some pastel artists make their own surfaces by using mixtures of gel or gesso and pumice, giving them the ability to custom design a surface that suits their particular needs. Pastels today are considered "paintings" and not

drawings unless they are specifically made to be sketches. Many of the more important exhibitions are finally accepting pastel as a painting medium and no longer considering it a drawing medium.

The buildup of pigment on a surface, by the use of layering, is part of what creates the sophisticated beauty of a pastel painting. Often, a pastel painter will also employ the use of an underpainting as a foundational layer. Sometimes a colored paper is used in lieu of an underpainting, sometimes the surface of the paper is tinted to a particular color, and then there are also any number of types of underpaintings that can be used. The underpainting often sets up the value structure of the painting and it also provides the added service of creating a unity of color that will come through as subsequent layers of pastel are applied. As the layers of pastel begin to build, they act almost like layers of sheer fabric, building on one another, but also allowing the previous layers to show through to a certain extent.



Algonquin Afternoon | Pastel | 17" x 13"

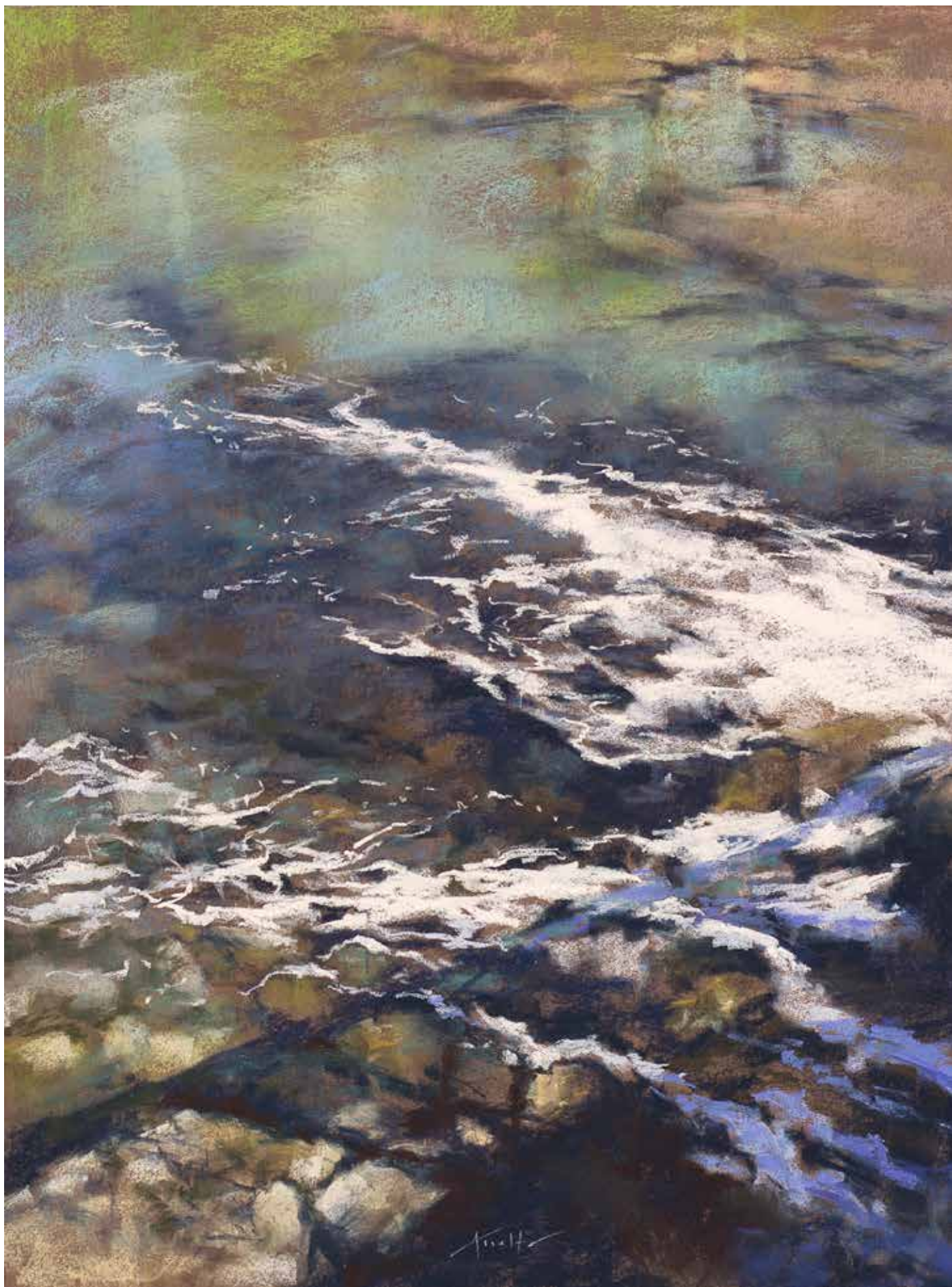


Light Shines on the Derelict

Pastel | 12" x 24"

A noticeable difference between pastel and other mediums is that the color seems almost "alive" on the surface of a pastel painting. This happens because the pigment itself is actually refracting light as you are looking at the painting. The makeup of pastel pigment can be compared to the facets on a diamond. Microscopically, if you study a small bit of pastel, there are facets on the surface. As these get dragged across the gritty surface of a piece of sanded paper, the facets are chipped and broken and light will bounce off of them. If the artist blends the pastel with a finger, it will round off the edges of those chipped surfaces and the light will no longer bounce off of the pigment, leaving the pastel to take on a matte appearance. In many cases, especially in landscape painting, this light refraction is what makes the pastel so beautiful when looked at closely. The artist will often choose to blend colors with the use of another pastel stick or not to blend at all in an effort to preserve the freshness and the quality of color on the surface of the painting.

Pastel today comes in stick form, in both hard and soft varieties. The hard or soft quality of a pastel stick is determined by the amount of pigment versus the amount of binder used to hold it together. It also depends on whether or not a pastel stick is extruded under pressure through a machine, rolled by hand, or pressed into a mold. Paintings are usually comprised of several different types of sticks as well as several different brands. Each brand or type brings a different kind of mark to the painting. A very soft, rounded pastel stick will create one type of mark, a rectangular molded stick will create a different mark, and a hard pastel stick will make yet another type of mark. Most pastel painters will have thousands of pastel sticks in their studio, and will know exactly what can be done with each after having spent years working with them. **The pastel artist is as familiar with his or her sticks as a painter is with the different brushes that are available.** Add to this the number of different colors and values of the sticks, and the pastel artist will generally have tables full of pastels at the ready.



Water Under the Bridge

Pastel | 24" x 18"



Tomorrow's Another Day | Pastel | 18" x 18"



Morning Sky | Pastel | 18" x 18"

A good, high-quality pastel stick will create a mark that will not fade with time. Inexpensive sticks, utilizing inexpensive binders, will often fade fairly quickly. With pastel, it is imperative to use the highest quality pigments and surfaces available. Although fading should never occur

A Major Medium



Lyn's palette of pastels.

with these pastels or papers, it is always advisable to frame a pastel painting under glass or acrylic not so much because of the possibility of fading, but to prevent anyone or anything from accidentally smudging the painting. Regardless, it is still advisable to keep the painting out of direct sunlight and out of high humidity situations. It is widely believed by serious pastel artists that the use of a final fixative as a means to "set" the surface of a pastel painting should be discouraged, as the fixative has a tendency to darken and change the value structure of the painting, creating much more contrast than would have been initially created. There are artists who do fix their paintings at the end of the process, but they are very careful as to how they do this. Many will simply refuse to do it under any circumstances. Their use of fixative is often confined to a quick spray between layers as a means to stabilize an area where more color will eventually be layered.

Although each and every pastel artist approaches a painting in a very personal way, I find that my own tendency is to use hard pastel sticks through about 2/3 of the painting process, often on top of an underpainting that will be unique to the particular painting I happen to be working



Heading Home | Pastel | 16" x 16"

on. Because of this, I am able to create layer upon layer of color, sometimes up to 16 or 17 layers of pastel. Because of the grit of the sanded paper, a slight surface texture is a valuable asset to my painting process. What I love most about this approach is that I can paint as if I am starting out in a dense fog of color and continue making passes of color until the shapes of the objects in the painting begin to emerge.

It is a meditative process, with each mark on the surface informing the next mark and requiring me to pay close attention even as I am allowing for a certain amount of spontaneity. As I tend to be more of an intuitive painter, this approach suits me well because I am able to paint the large masses of the subject matter first and then begin to add only as much detail as is needed, describing what I want the viewer to see without giving away too much. The idea of allowing the viewer to create his or her own narrative is very important, so I like to be aware of consciously providing just enough information to be intriguing, but not so much as to allow the painting to become predictable. It is more important to me to allow the viewer to marvel in the mark-making and the uniqueness of this medium than it is to be literal. As an added bonus, pastel allows



Rest | Pastel | 12" x 12"

me to have my hands directly in contact with the painting process. Picking up a stick and making a mark is, in many ways, somewhat like a sculptural experience on a flat surface. The texture of the pastel stick itself allows me to "chisel" away at the surface of the painting until I'm happy with the result.



Lyn Asselta painting on location.

One more thing to understand is that pastels come from exactly the same dry pigment as oil paint, watercolor, or gouache. What determines which medium the pigment eventually becomes is simply the binding agent used. Oil paint is dry pigment mixed with some type of oil, dry pigment mixed with water becomes watercolor, a pastel stick is dry pigment mixed with a binder such as gum tragacanth or gum arabic. They all start out the same, but pastel has a higher pigment concentration than any of the other mediums and this contributes to its luminosity and the rich colors that can be created.

So, is pastel a drawing or a painting? It is nowadays considered a painting. Will it fade or will it stand the test of time? Pastel has been around for centuries and will be around for centuries to come if properly taken care of. Will a pastel painting be stable enough to pass along to my children? Absolutely! Is it of comparable quality to an oil painting? **In many cases, it is of higher quality!** A poorly done oil painting is susceptible to cracking and yellowing and the canvas can dry out. A pastel painting on archival paper will look the same years from now, provided it has been framed correctly using archival materials.

Because of organizations such as the Pastel Society of America in New York City, and the International Association of Pastel Societies which acts as an umbrella organization for societies throughout the world, pastel is enjoying one of its greatest resurgences. Pastel paintings and painters are recognized and thrive alongside the best painters in all mediums around the globe today. The quality and availability of pastels and surfaces has allowed artists to work with exceptional materials and to produce an exceptional product. It is a medium that has finally come into its own, throughout the art world, in a spectacularly colorful way!



Lyn Asselta is an internationally recognized pastel painter and instructor. She is a Signature member of the Pastel Society of America, a Masters' Circle member of the International Association of Pastel Societies, a Member of Excellence of the Southeastern Pastel Society, founder of the First Coast Pastel Society and is the newest member of the Salmagundi Art Club of New York. Her paintings have been exhibited in juried shows throughout the United States and by invitation in France and China. She has had the honor of being an Artist in Residence for the National Park Service at Acadia National Park in Maine. Her home and studio are in the nation's oldest city, Saint Augustine, Florida.

Lyn Asselta's pastel paintings range in price from \$500.00 to \$3,000.00. For more information please contact the galleries.

Ponte Vedra Beach - 904.395.3759

St. Augustine - 904.810.0460

www.cutterandcutter.com

The Art "Seen"

Recent Event Photos

Matthew Cutter | Mayo 30th | Jeong & Choon Yun | Ramon Vilanova | Royo | Josef Kote | M & I Garmash



For upcoming event information visit us in the gallery or online at www.cutterandcutter.com/events.

THE UNCLOUDED DAY

A Little Personal Insight



by Sonya Cutter

There is a song with which I grew up, **"The Unclassified Day"**, that goes like this:

"O they tell me of a home far above the skies, O they tell me of a home, far away; oh they tell me of a home where no storm clouds rise, O they tell me of an unclassified day."

I recall the elders in the congregation seated on wooden pews, (most of which had gum stuck underneath), smiling as they lifted their voices in joyful song. As age has silently crept in, I have returned to singing that song....and again with a smile. Those lovely words can carry a different meaning to each of us.

It has been proven that to build strength, you must add resistance. A weight lifter adds more pounds or pressure in order to grow muscle for both strength and endurance. I have to say that over the past few years we four Cutters, Len, Matt, Mark and myself, along with our dedicated staff, have definitely gained strength and built up our endurance. It may not be immediately obvious, but internally we have endured pressures from all sides, some related to the economy; others are changes in our clientele not finding their way into our

galleries because of the parking problems! HOWEVER, we have maintained an abiding hope and determination to continue moving toward "Unclassified Days".

As you have previously read in my husband's forward regarding our new gallery in Ponte Vedra Beach, I am elated! The first time I walked into our new space, with its high ceilings, a happy feeling came over me. I shared that with Len and my family, "This just seems right!" You might say, I experienced a "cloudless day" at that very moment, and we are moving forward each day. We have enjoyed great success as an art dealer over the past 19 years in St. Augustine. Now it is time to spread our wings and fly high into the "unclassified days to come". Just recently a friend made an observation...."You are actually Event Planners as well as an Art Dealer!"....a real compliment. Ponte Vedra art collectors will love our events.

We invite you to be a part of changing cloudy skies into "Cloudless Days". Be a part of our ever-growing customer-focused art gallery. Let us bring art to you and see how it looks in your home or office prior to your final decision. This works well because wall color, floor color and décor may prove



Lyn Asselta | Coming Up Bright

Pastel | 16" x 16"

to be a better fit than you think. Remember, the artist needs the gallery, the art dealer needs the collector and collectors need both the artist and the gallery. Without that triad the market loses strength. We need each other! Believe me it is tons of fun to be a part of our gallery experience. Get ready to get "hooked on the Cutter & Cutter experience". From the time you walk in until the time you hang your first acquisition on

your wall who knows, we may become a refreshing way to change your cloudy skies into "Unccluded Days". We want that! (By the way, none of that gum underneath the pews was mine; however, I did write in a few song books.)

Sincerely,
Sonya Cutter

New Arrivals.....

Contact the gallery for information on availability & price. 904.810.0460 | 904.395.3759



Dmitri Danish | Late Afternoon | Oil | 60" x 40"



Dmitri Danish | October Venice | Oil | 36" x 48"



Paige Bradley
Academia Maquette
Bronze | 37" x 14" x 27"



M & I Garmash | Concentration | Oil | 20" x 30"



Jeong & Choon Yun | Sosik III
Hand-Made Hanji Paper | 24" x 24"



Royo | Panuelo | Oil | 16" x 16"

New Arrivals.....

Contact the gallery for information on availability & price. 904.810.0460 | 904.395.3759



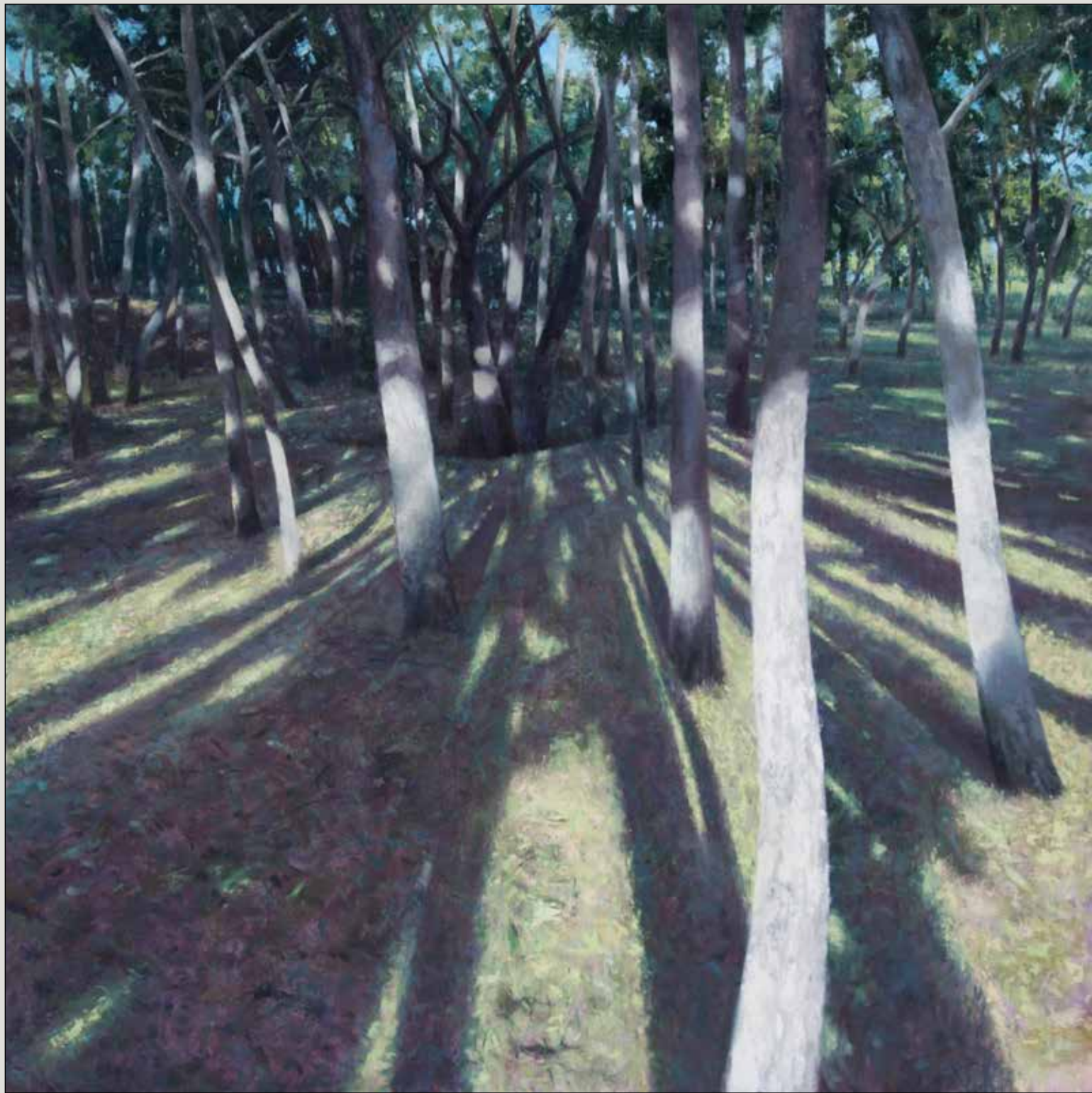
M & I Garmash | Happiness | Oil | 40" x 60"



Daniel Lotton | Sunset Table with Purple Anthurium
Hand-Blown Glass



M & I Garmash | Surrounded by Light | Oil | 16" x 16"



Matthew J. Cutter | Light and Shadow | Oil | 60" x 60"



Dean Mitchell | Grey Barn | Acrylic | 10" x 15"



Josep Domenech | Serenidad | Oil | 18" x 36"

New Arrivals.....

Contact the gallery for information on availability & price. 904.810.0460 | 904.395.3759



Royo | Pinos Junto al Mar | Oil | 24" x 49"

Visit www.cutterandcutter.com to see more new art!



Anne Packard | Red Sail | Oil | 30" x 30"



Josef Kote | Sunday's Best | Acrylic | 40" x 40"



Josep Domenech | Perfil II | Oil | 18" x 10"

Mark Yale Harris | Close | Bronze | 13" x 6" x 4"

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Dean L. Mitchell

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May 19 & 20, 2017



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