

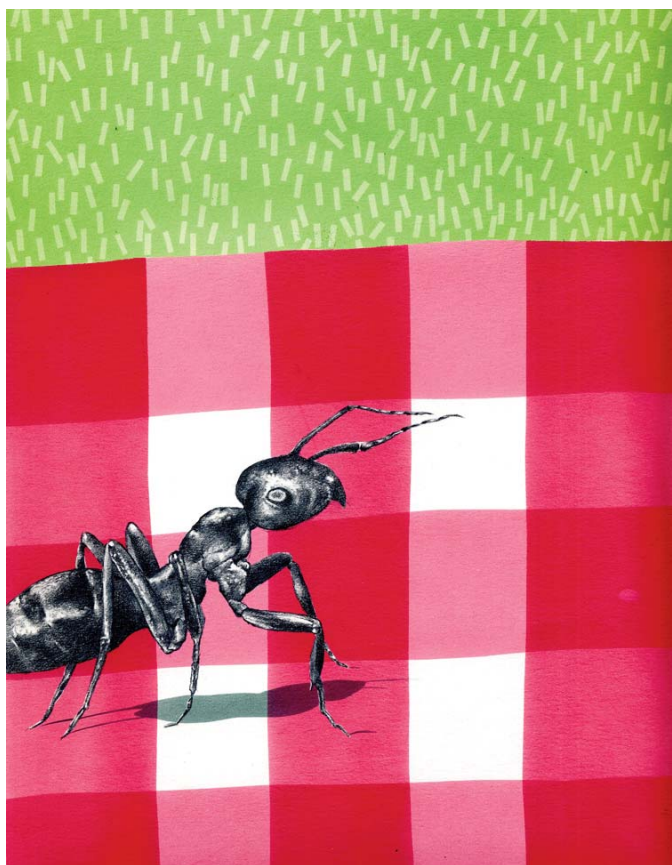
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I Heart Strathmore 500 Series Bristol 2-Ply Vellum

by Lisa Adams

Since the very beginning of my career, the quality of my artwork and my peace of mind as a professional artist have been dependent on the use of Strathmore® paper. My trademark style incorporates a variety of techniques and media, and when I use the 500 Series Bristol 2-Ply Vellum, I can breathe easy, as I know that the outcome of my artistic efforts will always be successful. A continually reliable product, it provides me the certainty that I will achieve the results that my clients and I have come to expect – and need. Working with Strathmore is an absolute necessity.



Picnic

Mixed media: graphite, watercolor, airbrush
on Strathmore 500 Series Bristol 2-Ply Vellum, 8.5" x 11"



ArtKid

Mixed media: watercolor, airbrush, colored pencil, collage
on Strathmore 500 Series Bristol 2-Ply Vellum, 8.5" x 11"

With my beginnings rooted in fine art, I first began using Strathmore to accommodate my passion for super-realistic pencil drawing. Its vellum finish, with its subtle tooth, takes to my pencil stroke magnificently, allowing me to render my refined drawings with total precision. As drawing is an integral part of my look as an artist, I need to know that I can depend on the quality of my paper to showcase my images clearly. Strathmore has always given me that peace of mind.

As I continued to evolve as an artist, my fine art training eventually began to morph into illustration, and Strathmore® was just the tool I needed to be able to showcase my work in standard industry sizes. As I grew and developed, it took awhile to feel comfortable and confident with my new illustrative direction, but by the time I was established, Strathmore paper had already become entirely integral to my process. No matter where I was in my development, I was always confident in Strathmore and knew that it would provide me with the perfect surface to create the highest caliber work. My techniques and style have gone through many changes over the years, but my use of Strathmore has

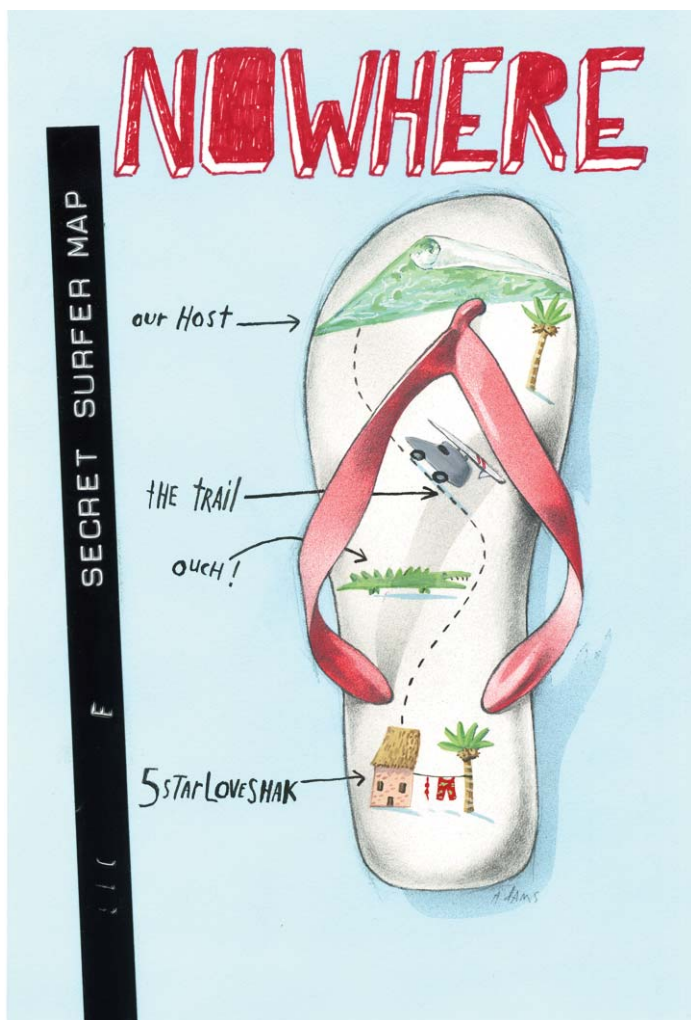
always been a constant. Regardless of the way I choose to work and the style I want to communicate, I can count on Strathmore to make my artwork look its best.

In addition to my meticulous pencil work, I often employ the use of an airbrush, various painting techniques, collage,



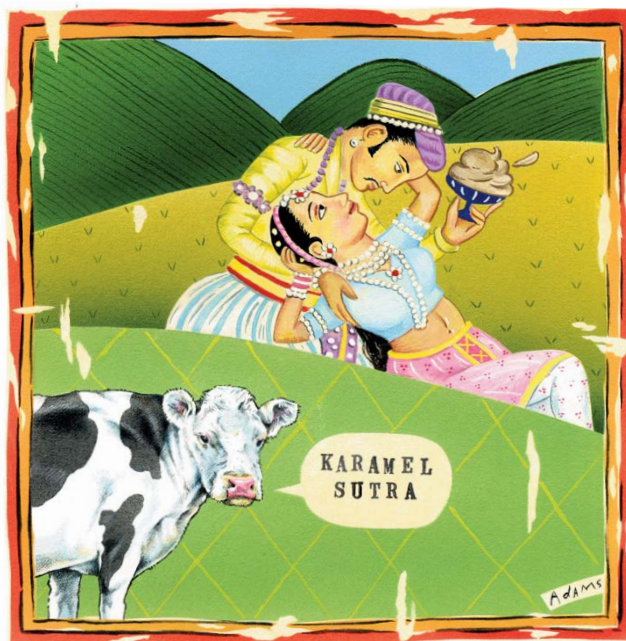
Stereo Girl

Mixed media: graphite and gouache on Strathmore 500 Series Bristol 2-Ply Vellum, 24" x 30"



Secret Surfer Map

Mixed media: graphite, gouache, watercolor, airbrush, rapidograph, collage on Strathmore 500 Series Bristol 2-Ply Vellum, 8.5" x 11"

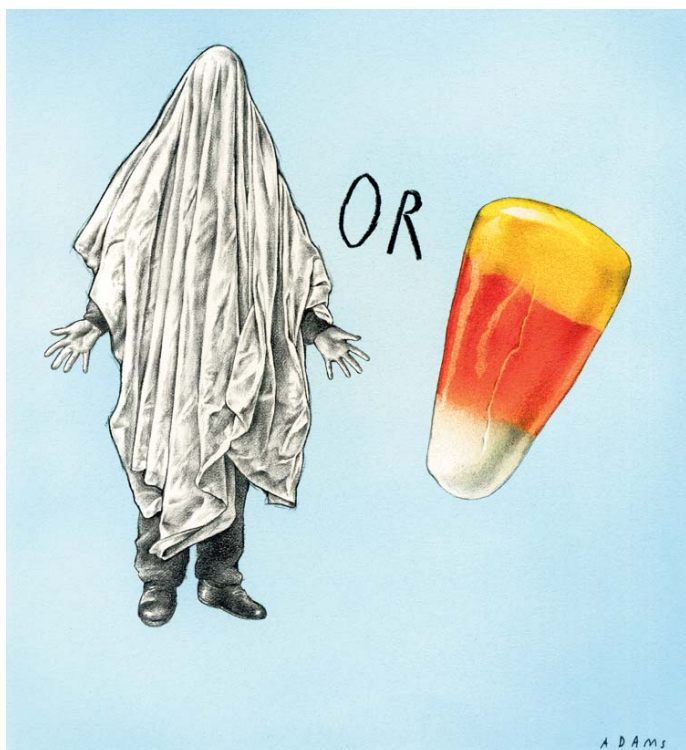


Karamel Sutra

Mixed media: gouache, colored pencil, watercolor, airbrush, rubberstamp on Strathmore 500 Series Bristol 2-Ply Vellum, 7" x 7"

hand-lettering, a rapidograph, and the occasional rubber stamp – all of which are highlighted and accommodated by the quality that Strathmore® provides. With the 2-ply weight, I can easily lightbox my reworked master, as it allows for the perfect degree of transparency. I am able to pencil in my image using the tracing paper underneath, bringing my piece one step closer to completion. Having this clarity of vision allows me to see the details of my drawings as I work, and I love that it enables me to envision the direction the piece is going in.

In addition to the weight, transparency, and tooth, Strathmore accommodates my airbrushing techniques, taking wonderfully to the sticky frisket and allowing for the saturation I need along with the precise placement of color. When I paint with gouache, I can count on Strathmore to lock in the pigment, preventing any unwanted bleeding and helping me to achieve a level of refinement that is an important part of my trademark style. And when it comes to my collage process, Strathmore's ability to handle



Trick or Treat

Mixed media: graphite, colored pencil, watercolor, airbrush, crayon on Strathmore 500 Series Bristol 2-Ply Vellum, 5" x 7"



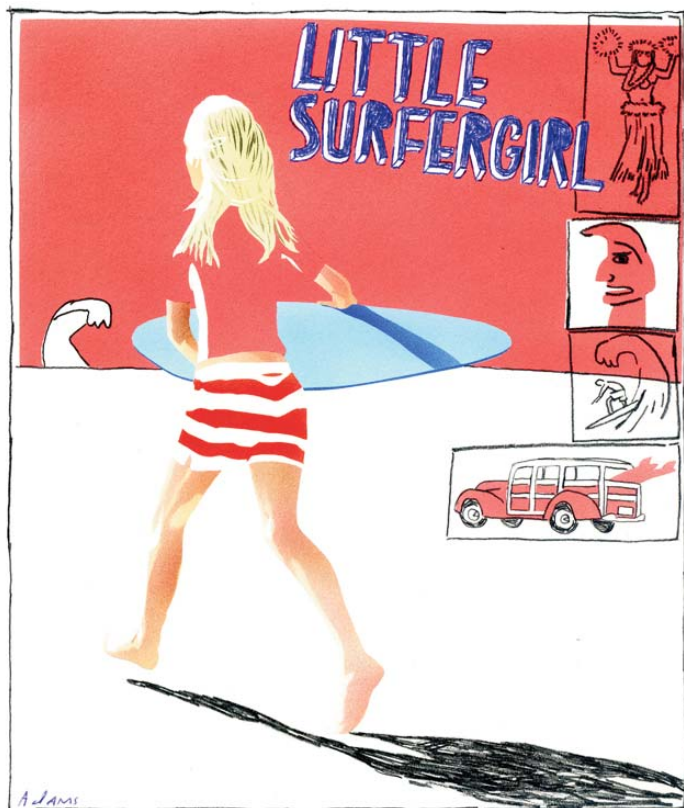
Harbor Miss

Mixed media: watercolor, airbrush, colored pencil, gouache, rapidograph, collage, on Strathmore 500 Series Bristol 2-Ply Vellum, 8.5" x 11"

glue is unrivaled. My multi-media work relies heavily on the perfect marriage of these various elements, and I know I can count on Strathmore to handle them all with excellence.

The stark whiteness of the paper is also a noted feature, and it allows my crisp imagery to really pop. Additionally, it is no surprise that Strathmore reproduces incredibly well – an element that is critically important to the success of an illustrator. On many occasions I have had art directors ask me about the paper that I am using, and I am only too happy to share with them one of the secrets to my success. It is not uncommon to hear that they've begun recommending Strathmore to their other artists, and it seems clear that many top professionals recognize its distinct level of quality and how its use can enhance a piece and create the best possible image.

The Strathmore 500 Series Bristol 2-Ply Vellum is always a part of my finished artwork, and I have found that working



Surfer Girl

Mixed media: graphite, watercolor, airbrush, ballpoint pen
on Strathmore 500 Series Bristol 2-Ply Vellum, 8.5" x 11"

with it has become as essential to me as the ability to draw, paint, or manage the delicate cut of an x-acto blade. The large sheets are incredibly helpful when I have a double-page spread, and more importantly, it allows me to give my client options. If they prefer to have the original art to scan themselves, Strathmore® helps me to accommodate them. The large size of the paper also gives me the freedom to cut it to any size that I may need, allowing me to work in any dimension that may be required, and also helping me to later store the final pieces in my flat files with ease.

Before I began incorporating the computer into my process, if a mistake was made, I didn't have the luxury of using the clone tool, the ability to erase a layer, or select 'undo'. It could be a potentially horrifying situation, but I always knew that I could handle it with ease, as the dependable Strathmore brand allows for a correction without diminishing the quality of my artwork. I am able to gently scrape away

that layer of paint on the surface with a single-edge razor, and without fail the integrity of the paper remains. Even when I've employed the use of a Q-Tip, covered in bleach, to deal with a correction, I knew that once it was removed, the freshly exposed paper underneath would remain intact. In rare and harrowing instances, I would need to replace a section of the image. Amazingly, it has always been easy to alter by sanding the surface and applying a patch, then burnishing the edge without detection. Strathmore's dependability was critical in these times where dealing with a correction could unfortunately mean going back to the drawing board. I have always known that, in addition to being a beautiful product, Strathmore is tough and reliable.

Strathmore paper has the outstanding characteristics of both delicacy and toughness, and without it – both then and now – I could not do my artwork. It is comforting to know that my work will read clearly, allowing my stylish and quirky images to be presented at their finest while accommodating my signature techniques with ease. I heart Strathmore 500 Series Bristol 2-Ply Vellum.

About the Artist



Lisa Adams, Vermont born, is a Pratt Institute graduate with a degree in fine arts. She began her career as a graphite artist. Residing in Coconut Grove, FL after graduating, she was recognized for her large super-realistic pencil drawing. Relocating to New York City in the 1980's, she switched her career to illustration. Her work has been recognized by the Society of Illustrators, 3X3 Magazine, Print Magazine and other industry showcases. After 21 years in Manhattan, Lisa recently moved to Mystic, CT and resumed her fine art career; she is represented by *dianebirdsallgallery* in Old Lyme, CT. Lisa continues to be represented by Morgan Gaynin Illustration Representatives in New York, NY for her commercial work. Her work appears in mainstream magazines and she is the author-illustrator of "The Twelve Days of Christmas in New York City" - a childrens book. Her favorite creation in 1994, the Gap teddybear, still continues to be the mascot for the BabyGap stores.

Featured Product

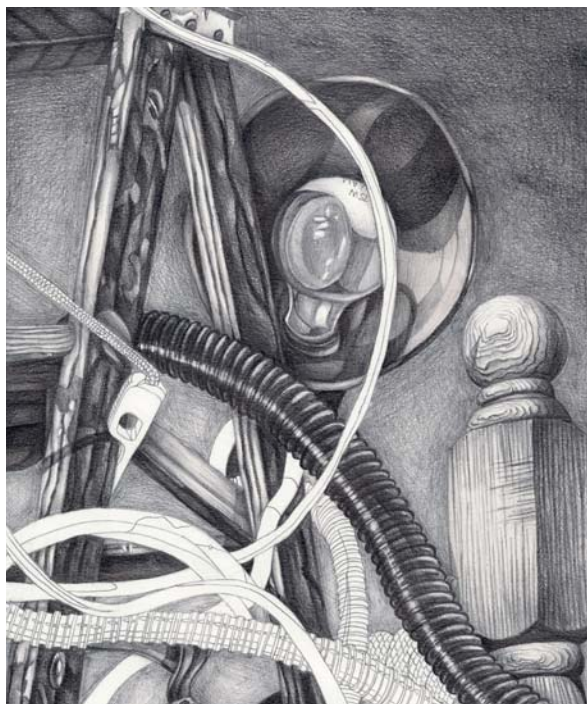
New Cover Design. Same Great Paper.

Over the next few months, you will see exciting new features on your Strathmore® fine art pads. Look for new, updated packaging on our 300, 400 and 500 Series pads, featuring original artwork from a broad range of artists. Here's the story behind the cover art.



300 Series Art

The still life study is an essential and historical tradition for artists, making it the perfect subject to represent our 300 Series fine art pads. And, it is likely that no artist is more familiar with still life art than a college art student. Under the guidance of Professor John Rise, art students from the Savannah College of Art and Design created the art images featured on our 300 Series pad covers.



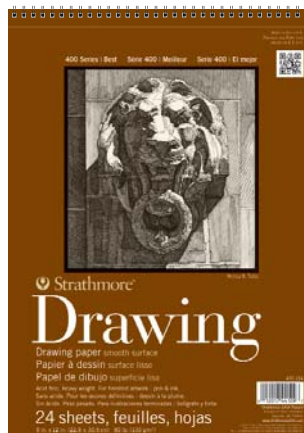
300 Series pads feature still life studies. Featured art by Chieh Lee.



Photo courtesy of SCAD



A thistle appears in each art piece featured on 400 Series pads. Featured art by Katherine Cantrell.



400 Series Art

The thistle has been a symbol of excellence in art papers from Strathmore's early beginnings. In fact, the Strathmore® name and thistle originated in the late 1800's when our founder Horace Moses visited the Valley of Strathmore in Scotland. He was so inspired by the beauty of the thistle in full bloom. That is why you will find the iconic thistle incorporated into the work of each artist featured on our 400 Series fine art pads.



500 Series Art

To professional artists, the Strathmore corner emboss stamp on our 500 Series sheets symbolizes that they are using the ultimate in quality and consistency. We asked artists to re-create that mark in their own style for the cover of our 500 Series pads.



Artists created the image of our corner emboss stamp on 500 Series pads. Featured art by Lisa Adams.

While our look has changed, you will still find the same great paper that you trust for quality, performance and longevity.

Visit our website to find out more about the art and the artists featured on our pads.

Questions From Our Website

What is the square black and white code on your new pad covers?



It is a QR code (quick response code). You will continue to see these codes popping up on more packages, promotions and advertisements. QR codes allow consumers

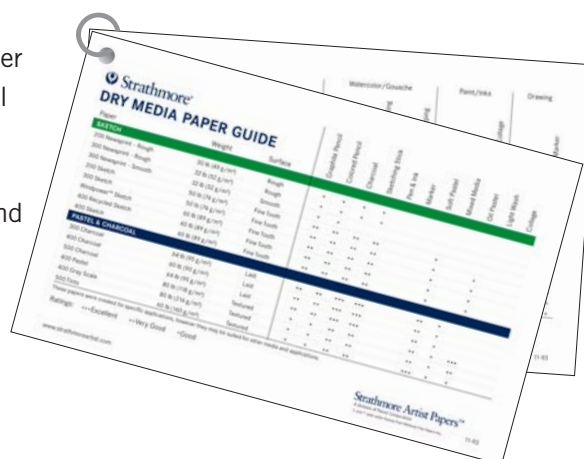
to use their smart phone and get more specific information. Using a camera and QR code reader application on a smart phone, you can scan the code and it will take you to a specific web page without having to type in a web address. The QR codes on our packaging open up a web page with additional information about the specific art pad.

Many newer smart phones with built-in cameras already have a QR code reader application. If yours does not, there are several free applications available for download on the web. Search for QR code reader.

How can I find out which Strathmore® papers are best for my media and techniques?

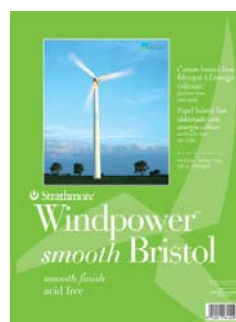
We have two great tools available for download on our website – our Paper Selection Guides. The Dry Media Paper Guide and the Wet Media Paper Guide provide ratings by paper types for the full range of media. Papers that are suitable for a particular medium are rated as good, very good or excellent. It makes it easy for the artist to find the best surface to meet their specific needs. You can access the Paper Selection Guides

on our website.



Strathmore® Windpower® pads feature a photograph of a wind turbine on the cover. Do you have wind turbines that generate electricity for your company?

Strathmore does not own wind turbines. Organizations like us that choose to use clean, renewable energy can do so by purchasing wind power energy in the



form of renewable energy credits (RECs). Renewable energy leaders sell wind power into the electricity grid, reducing the amount of power that would otherwise be generated by fossil fuels. The renewable energy credits we purchase are certified through the Green-e® Marketplace Program administered by the nonprofit Center for Resource Solutions based in San Francisco, CA.