

MAIN FEATURE

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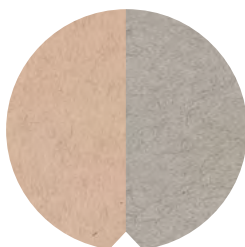
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Questions from our Website

What are kraft and bark fiber
inclusions in our Toned Paper.
-more-



Did you Know?

We're now on Instagram.
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On the Transience of Light, Colour, and the Artist's Digital Platform

by Georgina Kreutzer



Miista Oxford Shoe



"I feel there's so much gratification to be found in using resources around you to express any certain vision in your mind..."

It's hard to pinpoint a time I formally began drawing, because everyone draws as children and I never really stopped since then. I practiced through primary and high school, and continued after commencing my degree at university. I feel there's so much gratification to be found in using resources around you to express any certain vision in your mind, and for the most part I create art as a method of mental therapy. But knowing my work can be enjoyed in people's homes on an international scale is a brilliant thought – definitely a catalyst for my personal drive. I currently have artwork in countries across the globe and I will always find that so surreal.

The contrasts in metallic, translucent, and matte surfaces intrigue me right now, while I figure out new ways to express them through different media. Drawings like the Miista

Oxford Shoe series (which involved drawing bold metallic and holographic surfaces) was about pure technical development – I did it because it was both a lot of fun and a brilliant challenge. I have a fascination with the concept that everyday objects surrounding us only appear to exist because our eyes perceive and process a particular section of the wave spectrum and create an image in our mind. Light makes what appears to exist to us even possible.

More often than not I use toned papers because I find the starkness and unnatural look of white paper quite sterile and harsh. But more importantly, expressing light can be accomplished much more effectively and with an efficacious aesthetic result on toned paper. Because my current interest of the transience of light and colour can apply

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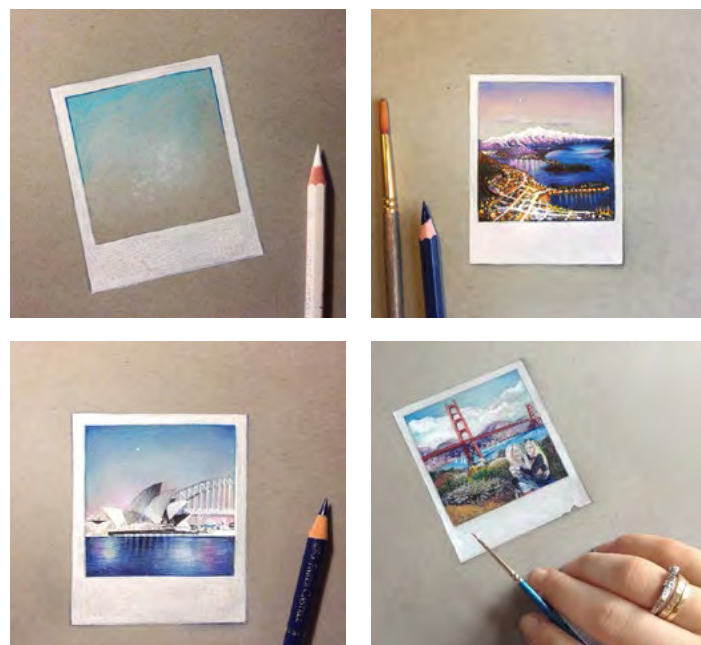
to all figurative and abstract objects, I have the liberty of concentrating on countless subjects. When I'm working on portraits, landscapes, and still life, I try to achieve a strong yet ethereal edge, usually drawing inspiration from bold reference images and synthesizing them with the softer media I use.

Right now I favour pastels and pencils on toned paper. I generally start out by blocking highlights and base colours with pastel before building layers of coloured pencil and detail over the top. It can take anywhere between a few hours to a few sittings over several days, depending on the piece.

On the practical flip side, continual development of drawing has translated seamlessly to the profession I'm pursuing. Architecture is an ultimate form of art - it's brilliant. In this field it is absolutely vital to be able to communicate to other designers, architects, engineers and your client through hand drawing. Although your creativity in architecture is curbed in so many ways by practical parameters, there's a lot of gravitas in using your hand to create a line, which is then translated into a CAD model, of which eventually gets built and touched and experienced. That amazes me. All from a single line once put on some paper.

The artist's social sphere has evolved beyond description, due to the exponential growth of social media. It is vast, quickly accessible, and transnational. By far one of the greatest aspects of visual platforms like Instagram is how they help propagate ideas among this vast, virtual, community of creatives. Because of it, I have connections to the art world on every continent; our scribbles have been shared among hundreds of IG accounts. I've sketched and painted numerous people I find inspiring, most of who are emerging and long-time revered female spokespeople or cultural icons: designers, singers, models and actors who are all also entrepreneurs, businesswomen, or creative visionaries. I feel they encompass values that personally relate to me. They've pursued a career in a typically male dominated field, while balancing a certain creative aptitude. Being able to connect with those individuals so easily gives you such a buzz. It's gratifying to find out first hand just how down to earth and genuinely

continued



From upper left to lower right: Polaroid process image, Queenstown Polaroid, Sydney Polaroid, San Francisco Polaroid



Nightcall

"Because my current interest of the transience of light and colour can apply to all figurative and abstract objects, I have the liberty of concentrating on countless subjects."



"I could certainly cringe at what is posted earlier on my own social media accounts...but those lesser developed sketches contributed to what I understand and am capable of now..."

interesting illustrious and renowned people can be, despite having their own demanding schedules. In conjunction to this, the opportunity to collaborate with and cross promote your artistic direction with international brands is something entirely new to artists, many who are like me, working within a makeshift bedroom-studio on another continent, within a different hemisphere. I've cross promoted my art with several Australian, British, and European brands whose designs I deem to be works of art in themselves, and resonate brilliantly with my own artistic style.

continued

I often wonder how the realization that millions of eyes may skim your work (due to the advent of social media) might subconsciously influence what an artist does. I think the main thing is to always keep it real. This is interesting, because any artist who makes their work publicly visible is allowing speculation upon older work that mightn't reflect their abilities and values now. I could certainly cringe at what is posted earlier on my own social media accounts (as many artists might upon looking at really old work), but those lesser developed sketches contributed to what I understand and am capable of now, so I like having them there. The Internet is every artist's enduring virtual



Roma Stamp



Blue Windows

gallery. I feel it's fair that the people inspired by my work have the liberty of seeing where I've come from, and witness the progression of my development. Hopefully it helps those emerging artists embrace their own progress.

Tips on sketching and working with Toned Paper

As mentioned earlier, the great thing about toned paper is the ability to express highlights so effectively. When working on surfaces like Strathmore's 400 Series Toned Gray or Tan I always work from lighter shades in media to dark, and softer consistency of media to hard. For instance, after lightly outlining a portrait, I apply white soft pastel to highlighted areas of the face (top of the cheekbones, down the nose, across the forehead etc.), and contrast by building shadows around them with a darker shade of pastel.

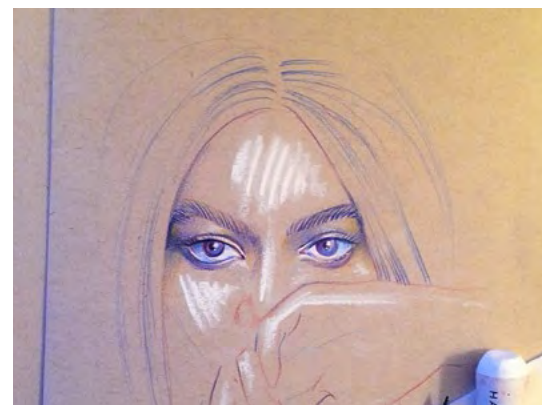
Another key method I use is slowly building light layers of colour to result in a complex surface that pops out from the page. From there it's all about layering details with finely sharpened pencils, and blending when necessary with a hard brush. I find the texture of the 400 Series Toned paper to be smooth enough to result in the ethereal surface glow I like to achieve, but with just enough tooth or surface texture to grab onto softer media.

Experiment, always! Your creative potential is never restricted by the materials you have on hand. My HSC Visual Arts Major Work (High School Certificate, Australia's graduating examinations) was intentionally created with some run-of-the-mill paints, inexpensive impasto paste, and ground coffee from my family's coffee farm, on

dark toned paper. The complete series of paintings held more physical, sentimental, and sensory value than other subjects painted with traditional materials.

Use unconventional blending tools, different methods of shading, and experiment with the colour palette. If you don't experiment you won't know what you could be capable of, and your artistic style could stagnate instead of develop parallel to your understanding.

When drawing or painting from life references, never hold back from drawing exactly what you see, even if it appears *continued*



"If you don't experiment you won't know what you could be capable of, and your artistic style could stagnate instead of develop parallel to your understanding."

wrong in your mind's eye or not how you would have approached it from imagination. Many artists starting out overlook the critical details that a well-practiced artist would treat as a foundational skill. For instance, skin tone is never made of various shades of one colour, but an entire spectrum of hues depending on the environment around the subject.

Be prepared whenever a trigger of inspiration strikes, or simply when you have the spare time. Continual practice and perseverance is crucial. I carry a small Strathmore Toned Tan pad in my bag everywhere in case an idea pops up. When I was thirteen I sketched most of Pixar's Finding Nemo, frame by frame, for practice. It was as excruciatingly time-thirsty as it sounds – play for a few seconds, pause, draw up the entire scene, repeat. The reason that little project was left unfinished is because Dad discovered I had been using too much copy paper from his study. Although it already feels I passed the proverbial one thousand hours to master art, I am well aware how far there is to go. Perfecting any art form is a race with an ever-shifting finish line. There is always a new technique to be honed or concept to be visualized.

ABOUT THE ARTIST

Georgina Kreutzer has been honing her expertise in fine art since childhood. Her artwork is typically recognizable by ethereal textures and a soft palette, juxtaposed with instances of metallics, high detailed still lifes, and bold photo shoot style portraits. Although Georgina identifies as

predominantly self-taught, she attended the National Art School in Sydney for a selective, intensive programme in 2009. Late in her undergraduate degree she began posting work to an Instagram profile, which gradually gained interest and amassed a following of other enthused, creative individuals.

Her work has been exhibited in Sydney, Byron Bay, and the Gold Coast. Many originals hang in homes in Australia, New Zealand, UK, USA, Canada, Germany, Spain, Mexico, and the UAE.

She currently lives in Sydney, and between studying the Master of Architecture at USyd spends much of her time completing custom artwork commissions and exploring the city.

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Facebook: [Georgina Kreutzer Originals](https://www.facebook.com/GeorginaKreutzerOriginals)





make
something
pop!

Our Toned Sketch papers are unique and exciting to work with because of the middle tone of the paper. A wider range of values from light to dark can be used, making it easier to deliberately place highlights and shadows. Starting your artwork with a mid-range color allows you to push darker values and add bright highlights to make drawings **POP!**

- Warm tan or cool gray
- Available in fine art pads, rolls, hardbound & softcover art journals, greeting cards, artist tiles & full sized sheets
- 80 lb. (118 g/m²): pads, rolls, art journals & sheets
- 80 lb. (216 g/m²): greeting cards & artist tiles
- 100% recycled, 30% post-consumer fiber
- Medium Surface
- Made in the USA
- Acid Free



make
something
real



ATTENTION ARTISTS!

Call for Artwork for our 2016 Product Catalog Cover!

ARTWORK THEME:

Make something _____.

You fill in the blank. We love to celebrate artists who use real materials and real paper to make artwork. We want you to make your artwork based on the theme of making something, and then fill in the blank to title it to describe your artwork. Examples could be "make something serene", "make something colorful", "make something yellow", "make something intricate", etc.

The artist whose artwork is chosen for the 2016 Product Catalog Cover will be awarded \$300.00. Four runner-ups will be awarded with \$100.00 retail value of Strathmore Product. Artists selected will be credited by name wherever artwork is featured.

Anyone is welcome and encouraged to submit artwork. Style, subject and mediums used are up to the artist, but it must be created on Strathmore paper. There is no fee to participate. Art will be selected based on aesthetic qualities, technical skill, and relation to outlined theme.

Artist retains all copyrights and ownership rights to their artwork. See terms and conditions, image requirements, and submit your work [HERE](#).

DEADLINE FOR ENTRY:
WEDNESDAY, SEPTEMBER 30, 2015

QUESTIONS FROM OUR WEBSITE:

Strathmore's Toned Sketch paper has "kraft and bark fiber inclusions." What are fiber inclusions?

Fiber inclusions are fibers added to paper for the sole purpose of creating a decorative or visual effect. Our 400 Series Recycled Toned Sketch papers incorporate the natural colors of two different types of inclusions – kraft fibers and bark fiber material. The result is a soft, natural look compared to traditional art papers, such as pastel papers, which typically use dyed rayon fibers.

Kraft fiber is created from a specific pulp-making process that uses wood chips and results in very strong papers. Most cardboard boxes and grocery bags are manufactured from kraft fibers. In our case, we use a small amount of acid-free kraft fibers to create visual interest.

The unbleached kraft fibers in our Recycled Toned Sketch appear as fine strands throughout the paper and feature the kraft's natural color which is brown or tan. You will also see random patterns of small flecks throughout the paper. This visual effect is created with tree bark (usually leftover from another process).



Detail of fiber inclusions in Toned Tan and Toned Gray Sketch Papers

Our Toned Sketch is available in Tan and Gray in all these formats:

