make something real

Strathmore®
ARTIST NEWSLETTER

VOLUME 16 | ISSUE 3 | SUMMER 2018

ALSO IN THIS ISSUE

Toned Blue Mixed Media Paper

The newest color in our Toned family.

-more-

2018 Online Workshops

Sarah Becktel's *Colored Pencil with Mixed Media* now available.

-more-

Questions from our Website

What are Optical Brighteners?

-more-

MAIN FEATURE

Using "Less is More" for Greater Impact

By Cliff Deun

"Less is more" and "KISS" (keep it simple, stupid) were two things I heard a lot during my studies so I learned to apply that to my style of drawing...

Hi, I am Cliff Deun. I'm a 34 year old illustrator and painter from Amsterdam, born and raised.

Since I was a little boy I've been drawing and crafting things. Movies were my primary source of inspiration. I remember pausing the VHS player so I had a good source to draw or craft Darth Vader's helmet, the DeLorean from *Back to the Future*, or the T-Rex from *Jurassic Park*. Today, movies are still a big inspiration.

I studied advertising and although the actual advertising work would turn out not to be my cup of tea, I did learn to draw more simplified. 'Less is more' and 'KISS' (keep it simple, stupid) were two things I heard a lot during my studies so I learned to apply that to my style of drawing, which was initially much too detailed for client concept drawings or storyboards.

When I stopped working in advertising, I started doing design and illustration work. Making murals was my favorite thing to do then. For the past 3 years I've been focusing mainly on illustration.

It took me a while, but I believe I have found my style now. I like working with bold lines and using geometric shapes to build up an image. Making portraits is one of my favorite things to do. I like drawing faces of people with a lot of character, with clear lines in their face or sharp features.

I met the people of Strathmore over a year ago while working at the Paperworld fair in Frankfurt. Since then I've been using their paper. I specifically like the Toned Tan since it gives you the ability to use dark but also very light colors.

continued

LINES

I realized the power and the importance of thick, bold lines while making murals. When you've made an illustration that you will blow up to 50 times its original size, you need the lines to also be 50 times the thickness. I find that if you don't do that, it takes away from the power of the original drawing. In other words; it would feel like you did all your lines with a fineliner instead of a marker.

I use bold lines to make my work powerful and more graphic. It also helps to make certain parts stand out more than others. I use lines for shadows and highlights, making them parallel to each other. The closer together they are, the darker the shadow gets or the lighter the highlight gets. The further away they are from each other, the less intense.

Moustache Guy

"I use bold lines make my work powerful and more graphic. It also helps to make certain parts stand out more than others."

GEOMETRIC SHAPES

I like using straight lines and angles, while keeping the flow within the image alive. When I start drawing, I first search for the geometric shapes and lines within the person or animal or whatever I'm going to make. Then I make the shapes that make up the light and dark tones.

SHADING/LIGHT

I like to mix simple lines with a realistic way of drawing. For me that means lining out every surface, every part that is shadow or light, while making sure the shape of that surface is as simple as possible. Leave out the details that don't matter for the full image. Too much detail will often take away from what you really want the beholder to see. Suggestion is a lot more powerful.

SKETCH LINES

Most of the time I don't like working too clean. I feel that when you keep your sketch lines in your work, the drawing or painting will feel more alive than when it's completely cleaned up. This is especially true when making something that has movement or speed. Your sketch lines can really help exaggerate that feeling. For example, if you're drawing a baseball player who just struck the ball, adding a sketchy swing line of the bat will help portray the feeling of speed and the movement the bat just made.

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PAPER COLOR

I've been very fond of the tan paper color for a while now. The Strathmore Toned Tan paper really got me into that. Compared to working with white paper, the tan paper gives you the ability to start out with a mid-tone rather than a highlight-tone. This has made it easier for me to understand and play with the mix of highlights and shadows, especially highlights. When you work on white paper, you have to keep the highlights open since the white is already the color of the paper itself. When you work on tan paper, you get to draw in the highlights yourself. I have found this makes for a greater understanding since you have to take action to make highlights appear instead of leaving them open on the paper.

TOOLS

I mostly work with pencil, acrylic ink and Ecoline® Markers. For setting up the sketch I use pencil or a semi empty marker. When I go all black in my sketchbook I generally don't use a pencil. This forces me to loosen up my drawing. Being able to erase pencil lines makes the perfectionist in me come out a bit too much. When working big and in color I use pencils to start off. I use acrylic ink diluted with water to make really big paper a shade of tan. I use a red pencil because it complements the tan color of the paper. After that I start setting up the shadows using the same color as the background but darker. I make the final lines with an Ecoline Marker. What I like about these is the more you go over the same line, the darker it gets. The last part is adding the highlights using a brush or brush pen and white acrylic ink.

Thanks for reading!

Marla

Too much detail will often take away from what you really want the beholder to see. Suggestion is a lot more powerful.

McQueen

continued

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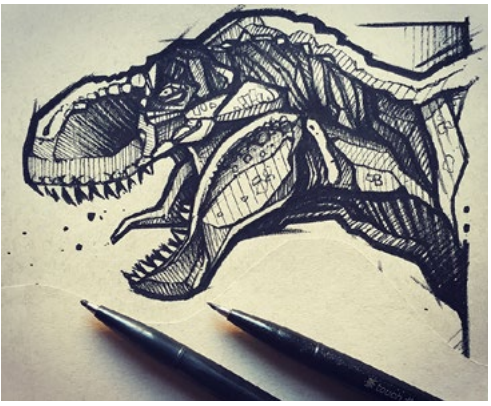
ABOUT THE ARTIST:

I am Cliff Deun. I'm a freelance illustrator from Amsterdam. I worked in advertising and as a graphic designer but moved on to illustration. My illustration style lies somewhere between realistic and graphic. I like using thick lines and geometric shapes within the subjects I'm drawing.

@clifford_dwight

Crows



T-Rex

Dunkleoteus

Rooster Cogburn

Giacometti

Keith

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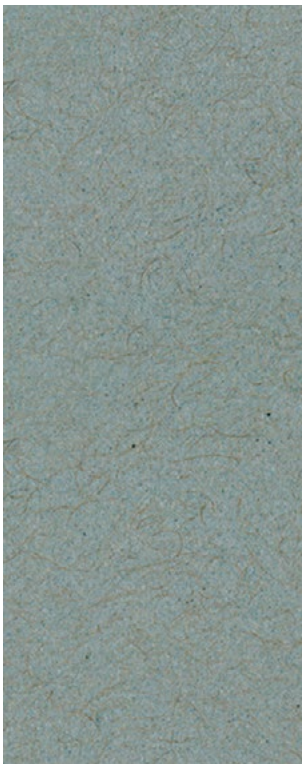
Introducing

400 Series

TONED **BLUE** MIXED MEDIA



Introducing a ***NEW*** blue color to our family of Strathmore Toned pads: **Toned Blue Mixed Media** paper! Specifically created for use with light and dark media, it also combines the characteristics of a watercolor paper and the finish of a drawing sheet for a paper that performs with all wet and dry media. Toned Blue Mixed Media paper is 100% recycled with 30% PCW.

• 184 lb./300 gsm • toned blue color • acid free • made in the U.S.A.

See artist Minnie Small's YouTube review of Strathmore Toned Blue Mixed Media paper.

Strathmore®

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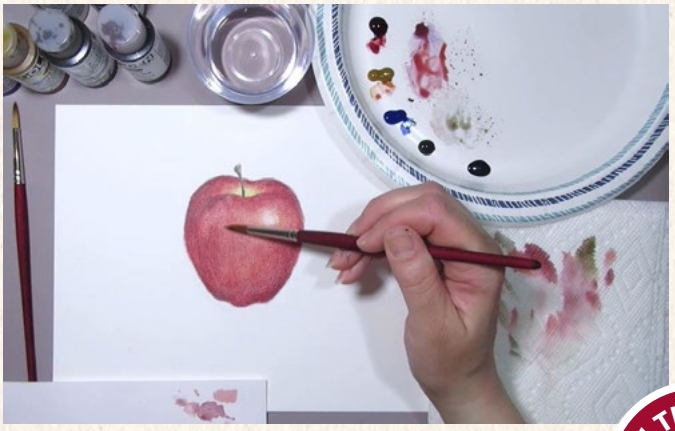
Strathmore® 2018 ONLINE WORKSHOP SERIES

FREE Online Workshop: Colored Pencil with Mixed Media

Join artist **Sarah Becktel** as she guides you through free video lessons in this four-part colored pencil course. She'll use colored pencil as the primary medium and introduce techniques for adding solvents, watercolor, acrylic and ink to enhance and accentuate your artwork.



Lesson 1: Intro to Materials & Techniques

Lesson 2: Adding Fluid Acrylics to Colored Pencil

VIEW THE VIDEOS

Lesson 3: Adding Watercolor to Colored Pencil

Lesson 4: Using Pen and Ink with Colored Pencil

About our Online Workshops

Strathmore's Online Workshops feature free video lessons and downloadable instructions created by experienced artists. Follow along in the online classroom as instructors guide you through various topics and demonstrate useful tips, techniques, ideas, and inspirations to get you creating and learning even more about art. Share all the fun on **Instagram, Facebook,** and **Twitter** using #StrathmoreWorkshops

Join us for our free workshops today at:
www.strathmoreartiststudio.com

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Questions from our Website

Question:
Do you have any really bright white papers?

Answer:
We manufacture our fine art papers without the use of optical brightener additives (OBA's). The color you see in our white papers is the natural color of the pulp that was used in the papermaking process. Optical brighteners can be used in paper manufacturing to increase the perceived "whiteness" of the paper. Their use results in a whiter and brighter appearance which can be desirable for many paper types and techniques.
However, for fine art papers there are advantages to selecting papers that do not contain OBA's. First, the natural white color, or what is known as "optically dead" papers, will remain consistent under different lighting conditions. In contrast, the color of papers that contain optical brighteners can shift depending on light source. Using "optically dead" papers is especially important for artwork that will be scanned for high quality reproductions.

Another advantage is that the color of OBA-free paper will remain more consistent over time. While OBAs enhance the perceived whiteness and brightness of papers, they can break down over time, causing color shifts.

Strathmore papers are considered optically dead as they are manufactured without adding any optical brighteners during the production process. Although no OBAs are added in the papermaking process, trace amounts of optical brighteners can sometimes be present in the pulp used to create the papers.

How can you check if a paper is considered optically dead?
If you hold a sheet of paper under a black light in a dark room, you will be able to tell whether or not it is optically dead. If it contains OBA's, it will glow bright under the black light.

Below is a comparison of our 400 Series Marker Paper (optically dead) next to copy paper (containing OBA's) under a black light:

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