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ALSO IN THIS ISSUE



Heavyweight Mixed Media

The newest member of our mixed media family.

-more-



2018 Online Workshops

New workshops begin March 5th.

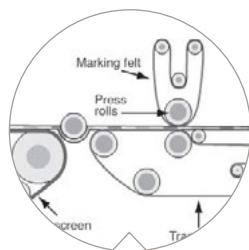
-more-



Exciting News!

Strathmore acquires Princeton Brush.

-more-



Questions from our Website

The difference between the top side and back side of art paper.

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MAIN FEATURE

Charcoal Tips and Tricks

By Casey Neal



My name is Casey Neal and I'm a charcoal artist from Northern Utah. I was first introduced to drawing at 9 years old when I received my first pencil set from my grandfather. I immediately put that pencil set to use and have been drawing ever since. I've slowly learned the art of realism drawing through trial and error by sketching and practicing on my own. It wasn't until studying art in college that I discovered charcoal and was inspired to take a chance on a career in artwork. I'd like to offer a look at my drawing process, as well as a few tips and tricks I've learned while working with charcoal that I hope will help you in your drawings!

THE DRAWING PROCESS

Step 1: Apply Basic Values

One of the great things about Strathmore is that they offer a wide variety of artist papers to choose from. If you'll be drawing something that is really light overall, then white charcoal paper with black charcoal will work well. If you'll be drawing something with a really dark background, then Strathmore Artagain® Black paper and white charcoal is an easy choice. But if you'll be drawing mid-range values, then I'd highly recommend the Strathmore 400 Series Toned Gray or Toned Tan paper. With these toned papers you can use both the white and the black charcoal. The black charcoal

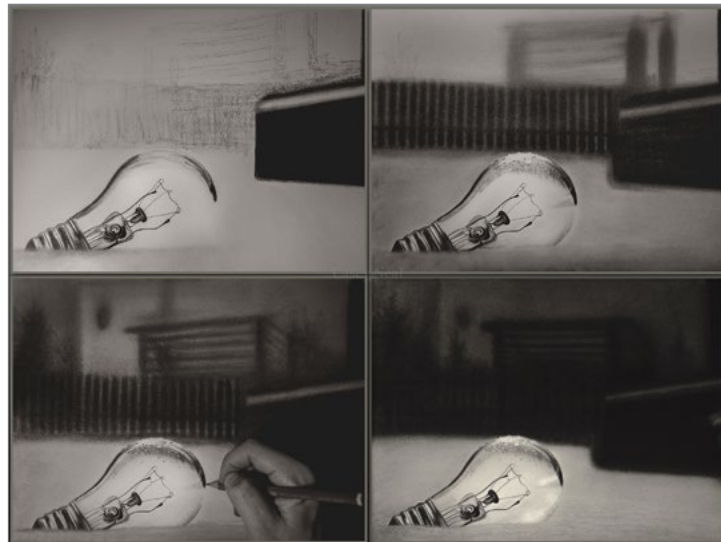
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will be used for all of your dark values, while the white charcoal will be used for all of your light values. I like to use General's® white and black charcoal pencils for all of my drawings.

When starting a charcoal drawing, I've found it's best to avoid using the sharp pencil tip when applying the base value. You



can tilt the charcoal on its side to lightly draw out the basic shapes of a piece, or you can use charcoal powder for basic values. Do this by grinding the charcoal

paper, even if you erase the mark. Ultimately you want to avoid this.

Step 2: Achieve Proper Values Through Layering

You've got all your basic values and proportions softly applied now, and you're ready to build up these areas. During this step, you'll still avoid using the direct sharp tip of the charcoal pencil to draw. Instead, sharpen your charcoal pencil and tilt the charcoal tip on its side. Pull the charcoal pencil across the area to gradually build up

down to a powder using a small sheet of sandpaper. Then apply the charcoal powder to a cotton Cotton swab and draw all the basic values. Either of these methods will ensure that you don't compromise the paper by carving into it with a sharp pencil. Any sharp line carved into the paper by the pencil will stay carved into the



continued

values. When doing this, avoid the back-and-forth motion of shading. Instead, only pull the pencil in one-way directions. To build up heavier layers of charcoal you'll continue to repeat this pull motion, but slightly change the direction that you're pulling the pencil each time. As you build up layers using this method, the cross-hatch will start to blend together creating consistent

pencils and use the "pull" method to gently overlap them until they fully blend together. It all depends on the style you're looking to achieve. After these values are blended together it's time for the background. Backgrounds are generally soft, so I like to create them using cotton swabs or dry paintbrushes with charcoal powder.

Step 4: Add Details

Details, my favorite part of the drawing process! These details will be the very top layer of your drawing, so make sure to take that into consideration before getting started on them. Once you're ready, sharpen both your white and black charcoal pencils and dive in! White and black charcoal apply very nicely with one another, so use this to your advantage when working through intricate details. Light strands of hair can easily be drawn using a sharp white charcoal pencil over a darkened black charcoal area, or white charcoal stars dotted over a black charcoal night sky. The key to achieving detail with charcoal is keeping it sharp. Charcoal is soft, so it wears down very quickly. This means that you'll be sharpening quite a bit. A kneaded eraser is an excellent tool to have for this step, as you can mold it into any shape. Be sure to keep a few clean sheets of scrap paper around

values. Don't worry too much about the details yet. Try to focus on achieving the correct values during this step.

Step 3: Blending Values

After you have all of your values shaded, you'll want to bring them all together. Be careful when you meet the white and black charcoal values together. Only shade each of them up to the edge of one another. After they meet each other, you can use cotton swabs to lightly blend the white and black charcoal values together, or you can tilt the

as well so you can place them over your drawing to prevent smudging the charcoal. Most importantly though, take your time drawing these final details!

10 HELPFUL TIPS WHEN WORKING WITH CHARCOAL

1. Don't draw too heavily

As a rule of thumb, build up charcoal in light layers as opposed to one heavy pass. Once you compress the texture of the paper there's not much left to work with.

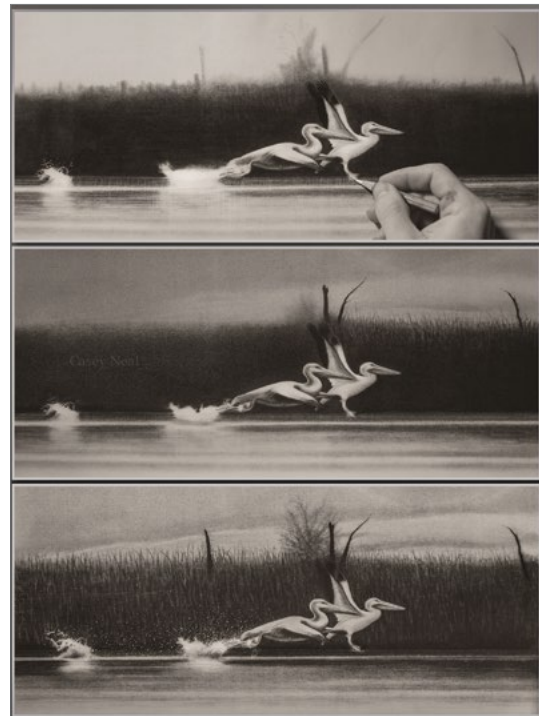
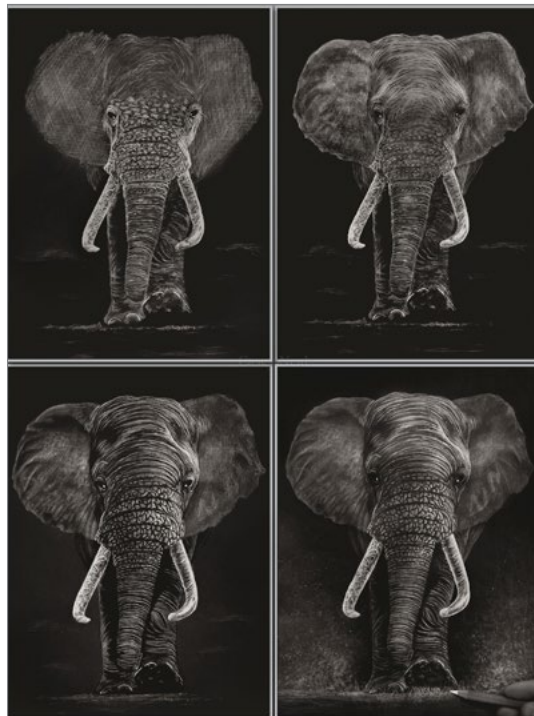
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2. Keep your pencil sharp

Keep your charcoal pencils sharp as you progress with your drawing. The pencils can be lightly sharpened on sandpaper in between sessions with the pencil sharpener to keep that sharp pencil tip.

This is one of the most important tools you can have. You will find so many clever uses for a kneaded eraser. You can easily blend up a light area with charcoal and draw into it using this eraser. Since you can mold them, you can create any shape that you need for the area you'll be working on.



3. Avoid smudging

Charcoal is a very bold and fragile medium. Keep a few sheets of scrap paper around to put over the areas you've already worked on to prevent the charcoal from smearing.

4. Rotate the paper

This can be a helpful tip when working on realism drawings where proportions are extremely important. Rotate the paper and your reference photo when drawing to get a new perspective on your work. When you rotate the paper you stop seeing the image for what it is, and start seeing it as shapes and values. This is a good thing. It will allow you to really concentrate on the values and detailed sections that you're working on.

5. Use a kneaded eraser

6. Cover large areas quickly

Use a clean sock or scrap piece of fabric to spread large areas of charcoal, such as the background. To do this, you can grind down some white and black charcoal on separate sheets of paper using a bit of sandpaper. Dip the fabric in the charcoal and blend it onto a separate scrap sheet of paper. It is important not to apply the fabric to the paper without blending the charcoal into the fabric first. If you don't, it will apply really heavy deposits of charcoal that will be very difficult to remove or blend. Do not ball up the fabric either, as this will leave wavy crease marks on the drawing. Instead, fold up the sock or fabric in layers so it forms a flat surface. This will ensure that you apply soft and uniform values.

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7. Avoid oil from your fingertips

Be very careful when you handle your sheet of paper while working through your drawing. Our skin and fingertips have quite a bit of oil on them and this can easily be transferred to your paper. These finger prints and smudges can be extremely unsightly when scattered throughout a soft background. Use small sheets of clean scrap paper to rest your hand on while you work. This will prevent any smudges from appearing.

8. Consider texture before you begin

Think about the texture you'd like to achieve in your drawing. If you'll be drawing skin, then choosing not to blend can be a great way of achieving the right look since the paper has quite a bit of texture to it. If you're drawing something soft such as clouds, then a lot of blending might be the right choice for you. Another great way of achieving

texture is to "dot" texture into areas. You can use a dull pencil to dot larger textures, or an extremely sharp pencil to dot intricate areas.

9. Plan ahead

Study your reference closely before getting started on your charcoal drawing. If you're working with white and black charcoal pay close attention to which values need to be applied. Don't outline your entire subject in only one value. Use the white charcoal where light values are necessary and use black charcoal where dark values are necessary.

10. Choose the right Strathmore paper for your work

Think about how light or dark your drawing will be. Fortunately, Strathmore offers a wide variety of high quality artist papers for you to choose from. If your drawing will be extremely light, then go with white

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Strathmore Charcoal paper (300 Series or 500 Series) and use black charcoal. If your drawing will consist of evenly divided light and dark values, the Strathmore 400 Series Toned Tan and Toned Gray paper is a perfect choice. You can use both white

Casey spends the majority of his time working on charcoal drawings in his studio or photographing wildlife. Spending most of his life in the mountains, he has developed a deep appreciation for the natural world. That appreciation for nature is surely displayed in his artwork, as he primarily draws views taken from his time in the wilderness. He captures a moment with his camera, and then draws the moment in great detail as he works from the photo. Depending on the size and complexity, these drawings can take anywhere from a single day to a year to complete.

www.CaseyNealArtwork.com

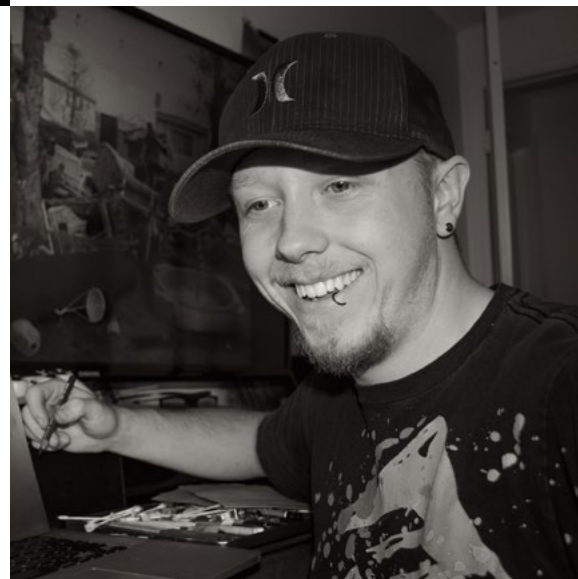
Follow Casey:



and black charcoal very nicely. If your drawing will be extremely dark or if it consists of a solid black background, then Strathmore Artagain® Black paper is the perfect choice for you.

ABOUT THE ARTIST:

Casey Neal is a charcoal artist based out of Northern Utah. He was first introduced to drawing at a young age after receiving his first pencil set, and has been drawing ever since. Over the years he's learned the art of realism drawing through trial and error by sketching and practicing. He offers a look at his drawing process, as well as a few tips and tricks that he has learned along the way that he hopes will help you in your artwork.



Introducing 500 Series HEAVYWEIGHT MIXED MEDIA



The Newest Member of the Strathmore Mixed Media Family

This extra heavyweight, 3-ply cotton surface is internally sized for wet media and has a durable vellum finish for drawing techniques. It is excellent for watercolor, gouache, acrylic, graphite, pen and ink, colored pencil, marker, pastel, and collage. It can stand up to multiple layers of media applications, is archival, and is lignin free.

Available in 6" x 8", 9" x 12", and 11" x 14" pads.

• 350 lb./570 gsm • 100% cotton • acid free • 3-ply



Strathmore® 2018 ONLINE WORKSHOP SERIES

Join us for Strathmore's
FREE 2018 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**

Workshops start March 5 and continue through December 31, 2018



Workshop 1: Realistic Watercolor for Beginners

Instructor: Kelly Eddington

Start Date: March 5, 2018

What do you love to paint the most? You'll never know until you explore a wide variety of subject matter. This workshop presents a sampler of popular watercolor subjects: landscapes, still life, and portraits. Kelly will show you how watercolor's unique properties can do the heavy lifting in each painting. Watch it create a serene blue sky, a soft shadow defining a cheekbone, and reflected light on a shiny surface—all in seconds. Watercolor is challenging and can take decades to master, but this medium's special quirks are so seductive you might find yourself under its spell for the rest of your life.



Workshop 2: Colored Pencil with Mixed Media

Instructor: Sarah Becktel

Start Date: May 7, 2018

This workshop series will focus on creating art with colored pencil as the primary medium. Sarah will introduce techniques for adding solvents, watercolor, acrylic, and ink to enhance and accentuate artwork while still maintaining the look and feel of colored pencil.

During this 4 week course you'll learn the proper materials and surfaces to enhance your work, how to blend with solvents, and how to add watercolor, acrylic, and pen and ink to a colored pencil piece.



Workshop 3: Finding the Focus in Your Painting

Instructor: Robert BurrIDGE

Start Date: September 4, 2018

Did you ever wonder why your painting has no punch? Too flat? Dull? This workshop will help you make your paintings pop using contrast, dramatic lighting and dynamic color combinations.

Robert BurrIDGE shows you how he jumpstarts his paintings using four basic principles that he calls his 4 C's. You will learn how to paint ordinary subjects with these quick-focus techniques, turning your painting into a WOW. No matter what your favorite subject is, you can punch it up and create dramatic, graphically strong paintings. All levels welcome.

Join us for our free workshops today at:
strathmoreartist.com/artist-studio

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We are excited to welcome Princeton Artist Brush Co.™ to the Strathmore family, where beautiful fine art brushes meet high quality paper.

Princeton is joining Strathmore under the same parent company, Pacon Corporation. Pacon provides a wide range of education aids, paper products, and art and craft materials to teachers, students, parents and artists. Strathmore became part of the Pacon family in 2006.

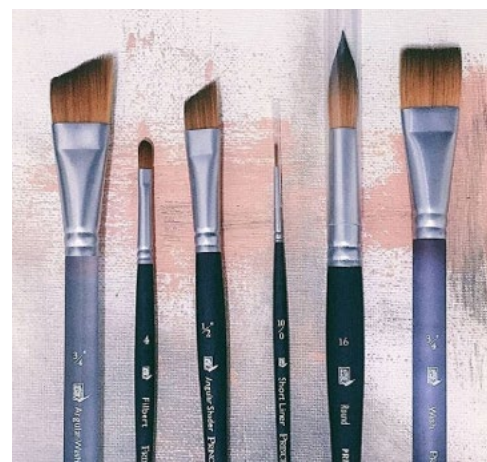
Princeton will remain in New Jersey under the oversight of its founder, Howard Kaufman. The company representatives, marketing and technical experts, and warehouse will all remain with Princeton.

Both Strathmore and Princeton are aligned when it comes to important values like innovation, inspiring and educating artists, listening to the artist community, and addressing the needs of artists.

Through this partnership, you'll get all the same lines of brushes and papers that you've come to know and love from both Strathmore and Princeton. We're excited about what lies ahead and how we can continue to innovate together.

MORE ABOUT PRINCETON

More than 25 years ago, Howard Kaufman began a small brush business in the basement of his home in Princeton, New Jersey. Previously the president of one of the world's largest art supply manufacturers, Howard had gained a vast knowledge of brush-making and an understanding of the needs and desires of artists. He believed that by focusing on innovation, value and the best service, he would always have an appreciative audience for his products.



Princeton Elite Brushes - photo by @r_hizzy

Working in tandem with Naohide Takamoto, third-generation of Japan's revered Takamoto brush-making family, the two

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worked tirelessly to create the finest synthetic sable, beginning with Princeton's flagship Series 4050. Howard Kaufman and his team have continued to innovate, inspire, and set the industry standard in hair, handle technology and innovation, releasing Neptune, Select, Aspen™, Catalyst™ Polytip, and Velvetouch™ in the past few years.

Princeton Artist Brush Co.™ brushes are specially designed with the artist in mind and include brushes for watercolor, mixed media, oil, acrylic, acrylic short and long handle, and specialty.



MORE ABOUT HOWARD KAUFMAN

Howard Kaufman has a passion for connecting artists and tools. As founder of Princeton Artist Brush Co., success for Kaufman involves staying in touch with the people who hold the brush. He is often found chatting one-on-one with art store owners and artists, hauling boxes at the company's warehouse, or even volunteering to take out the garbage. Over the past 25 years as Princeton Artist Brush has grown into the number-one supplier of artist brushes in North America, Kaufman keeps his focus on one thing: a love of the craft.

Kaufman's career began in 1973 with a family of companies dedicated to serving art retailers. Kaufman progressed from sales to product development to marketing,

ultimately securing the role of general manager at Grumbacher® in the late 1980s. It was then that Kaufman began formulating a vision for his own company—one where he could freely pursue his zeal for leading-edge design while maintaining a personal commitment to old-fashioned customer service. In 1992, from Kaufman's basement in Princeton, NJ; Princeton Artist Brush Co. was born.

The company distributes a broad range of brushes varying by size, design, function, and price. Princeton Artist Brush is a staple brand in major retailers as well as many boutique artist supply shops throughout the U.S., Australia, New Zealand, Europe, South America, Kuwait, and Israel.

Kaufman wakes up every day energized to produce innovative, quality brushes that artists can depend on to bring their visions to life, and he doesn't just do this from an office. From 1992 to 2012, Princeton Artist Brush operated out of Kaufman's home, where stacks upon stacks of boxes filled every room. Although daily operations moved to a 17,500-square-foot warehouse six years ago, Kaufman's wife Debbie says the house sometimes still smells like paint brushes.

Kaufman's daughter Ashley, who holds a master's degree in accounting from New York University, handles most of the company's operations. As the business has grown, Howard says, "I could not have done it without her. Sometimes I feel like I work for her but that's OK. She challenges me and we motivate each other. We can just about read each other's minds. It's great teamwork."

Now paired with Strathmore Artist Papers, one of the businesses of Pacon Corporation, Princeton Artist Brush will remain located and continue to operate out of its current

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location in New Jersey, under the direction of Kaufman. It will be business as usual for retailers worldwide with exceptional products and service delivered by Princeton Artist Brush.

Artists are a community and Kaufman enjoys being an active part of it, personally calling his customers to find out how he can best

serve them and asking questions about how he can help make the artist's work more meaningful. As innovation continues the business transitions and the future of art evolves, one thing is certain: Howard Kaufman continues to listen and exceed expectations like only Princeton Artist Brush Co. can.



MORE ABOUT STRATHMORE

The Strathmore Paper Company was founded in 1892 with the belief that better paper makes better art. The company founder, Horace Moses, opened the Mittineague paper mill in West Springfield, Massachusetts. After the first mill opened, Moses visited the Valley of Strathmore in Scotland. Impressed by the beauty of the thistle in full bloom and the site, the thistle became the symbol of high quality art and printing papers. The Strathmore brand

quickly became known as one of the highest quality art papers used by many leading artists around the world including Norman Rockwell, Andrew Wyeth, and today's Heather Rooney.

Strathmore fine art papers are designed for drawing and illustration, painting, books and art journals, matting and presentation, specialty arts and crafts, blank cards and more.

Questions from our Website

Question: What is the difference between the top side and back side of art paper? How can I tell what side is the front? Is the performance the same on both sides?

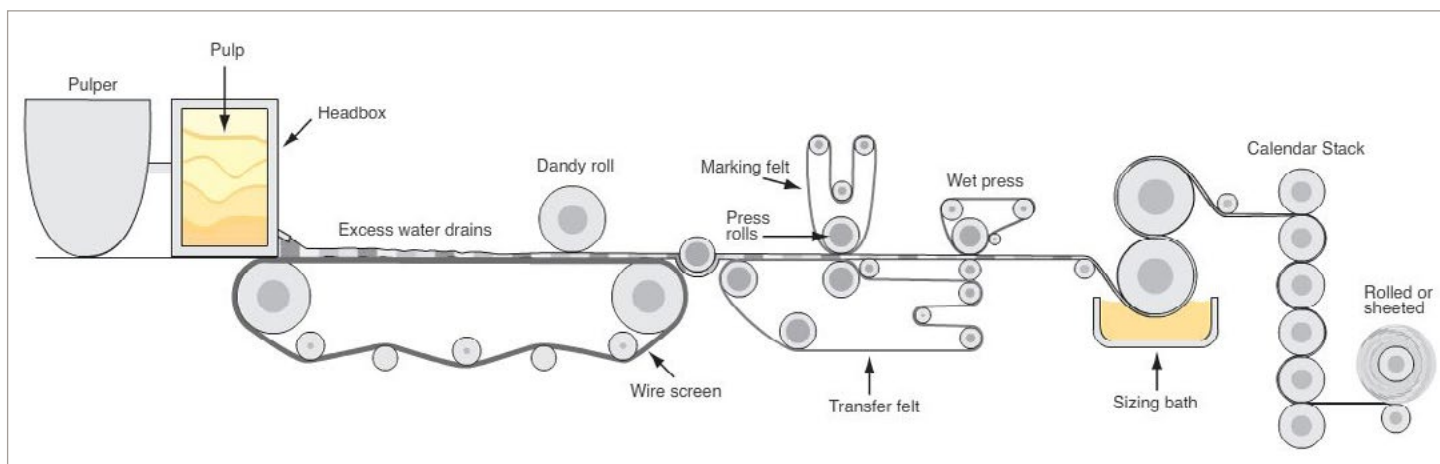
Answer: The top side and back side of papers manufactured on Fourdrinier paper machines (the most common type), have different physical and visual properties. The differences can be barely discernible or significant depending on the type of paper, felt, chemistry and fibers used.

In papermaking, the top side of a fine art sheet is called the *felt side* and the back side is called the *wire side*. The felt side finish of a textured paper is traditionally produced by a Dandy Roll, which is a wire cylinder that imparts a pattern onto the surface, or by a Marking Felt which resembles a woven, felt blanket that presses against the wet paper pulp. The dandy roll and felt, which vary by paper type, are what gives paper its distinct texture. For example, the felt used on drawing paper has a fine, slight texture. Felts used on cold press watercolor papers have a coarse, heavily textured pattern.

The wire side is named after a mesh screen which the pulp travels on located at the beginning of the Fourdrinier just after the Headbox. Water drains through the wire mesh and helps form the wet paper pulp into paper. During this process, the paper "picks up" some of the wire pattern.

The surface finish and working properties such as surface strength and absorbency are engineered into the felt side of the paper. That's not to say that the back (or wire side) of all papers will not perform well. Many artists use the back sides of paper, for example, when working in sketchbooks. But for many types of paper, the top-to-back-side differences may be more obvious and the artist will prefer to work on the felt side.

What if you are unsure what side is the top or felt side of the paper? The felt side of paper typically has a larger, more irregular pattern and the wire side has a finer, regular mesh pattern that is rectangular or diamond-shaped. Since there is greater variability in felt patterns, it's easier to identify the wire marks. To make it easy for the artists to identify the felt side of a paper, we produce all Strathmore pads, book, blocks, and rolls with the felt side up.



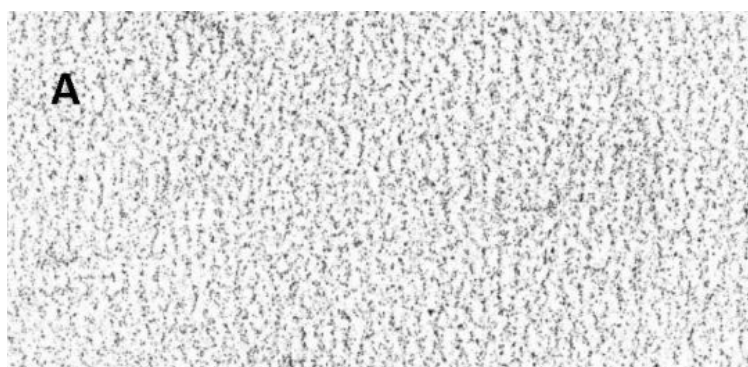
Fourdrinier paper-making machine

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We marked the felt and wire sides of our 400 Series Mixed Media paper with a carbon smudge to make the patterns visible.

It is easier to see the pattern by holding the paper up to a light source with the light striking at a very low angle (less than 10°). If you'd like, you can fold the paper so that you can compare both sides together.

A-Felt side: Larger and irregular pattern



B-Wire side: Finer, regular pattern of the wire mesh



If you are still having difficulty seeing the wire mesh pattern, you can wet a piece of the paper in water. Then let it stand a few minutes and examine it as described above. Wetting the paper can make the patterns more pronounced. Again, look for a regular mesh pattern of rectangle or diamond shapes to identify the wire or back side of the paper.