

make
something
real

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Artagain Paper

The perfect surface to Make
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2019 Online Workshops

New workshops begin March 4th.

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Questions from our Website

What Does Vellum Mean
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MAIN FEATURE

Sketching the History of US Justice

By Pat Lopez



First hearing of Oklahoma City Bombing with Nichols and McVeigh

I have been a Courtroom sketch artist for over 39 years, covering some of this nation's most publicized U.S. Trials. It has been quite a journey that began when I saw court sketches on TV in 1977. I had just graduated

from college with a BA in Art and was at my parents home when I saw some amazing graphite sketches of a murder trial on CBS News. I remembered the artist's name, Howard Brody. I just knew that I wanted to sketch human drama because his sketches inspired and moved me! As fate would have it, I was working for a CBS station, KWTW 9, when I was asked to draw a hearing on the Karen Silkwood murder in federal court in Oklahoma City. I was told to sit in the jury box

with the other artist. This was my first trial and I was extremely nervous. As I walked closer to the artist, I saw the drawing he was sketching

"After my first primitive attempt, he looked at my sketch and stated; 'Kid, you've got talent. If you want to keep doing this, you'll have to sketch every day in order to be the best.'"

and realized that it was Howard Brody! After my first primitive attempt, he looked at my sketch and stated "Kid, you've got talent. If you want to keep doing this, you'll have to sketch every day in order to be the best." I have followed his advice for almost 40 years and last year, my portfolio of sketches from some of my biggest trials were archived and exhibited in the U.S. Library of Congress alongside Howard Brody's and 9 of my peers.

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Howard is no longer with us, but his son was at the exhibit and it was an honor to meet him.



One of the many reasons I used Strathmore paper was because I found it to be readily available, no matter what city or court I found my work to be located. I used Strathmore Artagain® in Gotham Grey or Moonstone because my drawings were often shot outside of the courthouse, taped to the satellite truck or the front of the courthouse. The light level was horrific and the photographers were up against deadlines, so white balance would be off the charts if the sketch was on white paper! Toned papers were perfect and because of their weight (60lb/160gsm), I was able to lay down many layers of pencil to achieve a realism that most sketch artists' could NOT achieve.

I often had 3 daily deadlines: East Coast, West coast, and Europe. Needless to say, sketching moving humans in seconds or minutes was like walking on ice on a sunny day. You never knew if you were safe, if you would make it on time, or that your choice of who you thought was important to have in your sketch was appropriate for the story that today's reporter was going to write.

This is all part of the art of sketching in court. I became a reporter in

my own genre. I learned to feel and translate the energy in the room. I developed a radar in court, meaning I could sense an emotional outburst coming before it came, which allowed me to sketch what might turn

"It took about 10 years for me to be able to draw a realistic likeness of a person in court in less than three minutes."

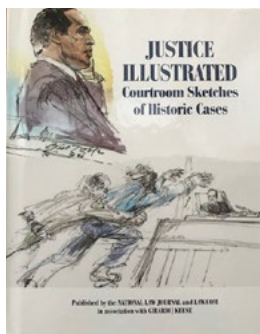
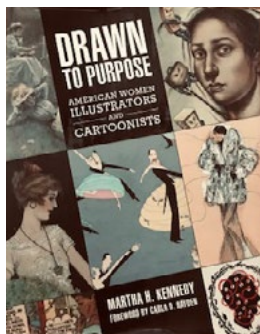
out to be the new story of the day. I was known for my realism and this is why I was asked to do trials where public figures would have to be recognized. Kobe Bryant, Bill Clinton, and Martina Navratilova are three

good examples. Often, before I was in court, I would research and study the faces of the people I would have to sketch. This would help me to create their likeness in record time. When you don't have a lot of time on sight, you get to know your subject as well as you can! Then, no matter what the light, perspective, or viewpoint, you are familiar with all the nuances of the body and face so you can reproduce the moment. It took about 10 years for me to be able to draw a realistic likeness of a person in court in less than three minutes. I chose colored pencils because they allowed me to sketch fast with no wait time and gave me the ability to add layers of color to skin and clothing for realism. My Strathmore papers were always forgiving, no matter how much I layered or erased.

From my years of experience, drawing under tight deadlines within a highly emotional environment, it was extremely important to allow my color choices to follow my feelings in the moment. I have learned that my emotions were literally colored by the energy around me. The only way I could translate that energy in the moment was with color. Time after time, color would tell the viewer how that moment felt. No matter how perfect the likeness, or how balanced the composition, it was always color that created the beginning and the end of the story.

"I developed a radar in court, meaning I could sense an emotional outburst coming before it came...which allowed me to sketch what might turn out to be the new story of the day."

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"I also remember waiting in a CNN satellite truck across from the destroyed Oklahoma City Federal courthouse, not knowing if my little sister had survived the bomb."



Kobe on trial

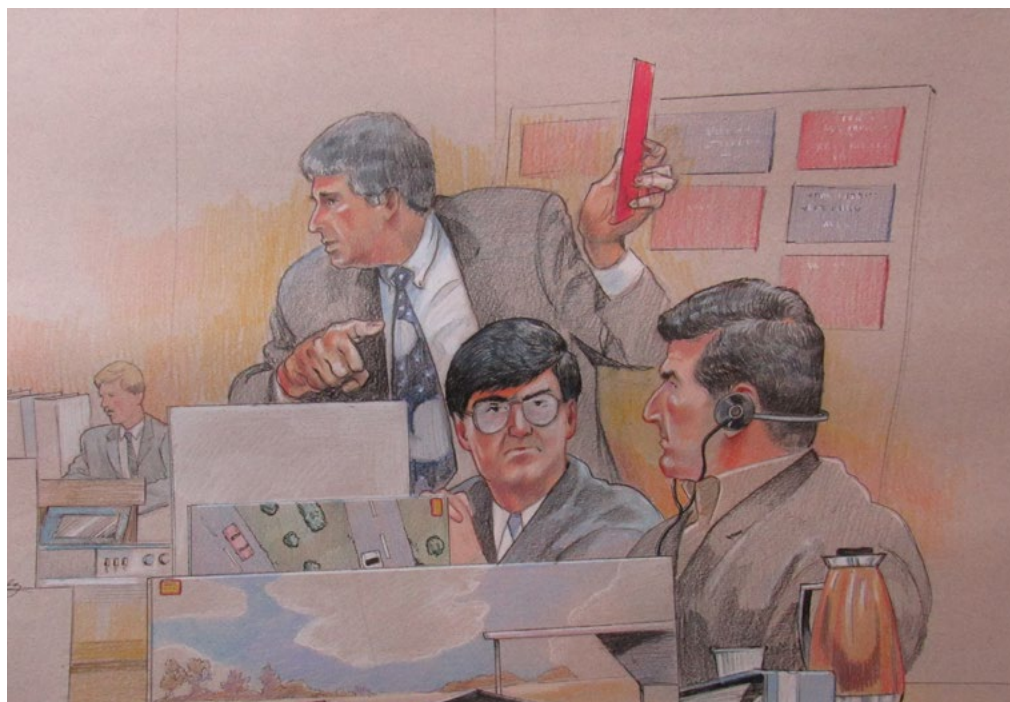
I now have my works archived and exhibited at the [U.S. Library of Congress](#) and the [Oklahoma City National Memorial Museum](#). My little sister survived the Oklahoma City bombing so it was important that the Memorial Museum have the entire portfolio of that trial. I am also honored to be published in these books: [Drawn to Purpose American Women Illustrators and Cartoonists](#), (Martha H. Kennedy), [Justice Illustrated Courtroom Sketches of Historic Cases](#) (National Law Journal and Law.com in association with Girardi-Keese).

I have worked for over 39 years as a national court artist and during that time I enjoyed meeting and sketching people from all walks of life, the famous and infamous, those who made history, and those who changed it (not always for the greater good). I have walked with my portfolio in between the Ku Klux Klan and the Black Panthers on a sunny morning in Texas. In another trial, I was threatened inside a federal courthouse

elevator by neo-Nazis while taking my sketches to the cameras downstairs. I also remember waiting in a CNN satellite truck across from the destroyed Oklahoma City Federal courthouse, not knowing if my little sister had survived the bomb.

Today the genre of Courtroom Art is a dying art form. Those of us who are left, who mastered this genre, are few. After years of being away from home, drawing the horrific stories of what people do to each other, I knew that I could touch all wounding with art and create a path for healing. I decided to become an Art Therapist, so I attended graduate school at Southwestern College in Santa Fe, New Mexico. I am now employed as an Art Therapist/Counselor for the JEMEZ Tribe. Art is still a very important part of my professional life and my creative personal life. I am currently writing my memoir on my life experience and adventures in court. My courtroom art is now a part of US trial history and Strathmore paper has helped me achieve this artistic record by providing a consistent and durable support for my work.

continued



Mexican drug lord on trial



ABOUT THE ARTIST:

For 38 years Pat Lopez has mastered the art of observing the emotional dramas of high profile trials and translating them onto paper. From the Karen Silkwood murder trial, to the Oklahoma City Bomb Trial, Ms. Lopez documented every human emotion that unfolded before her through the quick movement of her colored pencils.

Pat Lopez's work has taken her from the deep desert of west Texas to the Supreme Court of the United States. Some of those trials included: Matthew Shepard murder, Karen Silkwood murder, Oklahoma City bombing, Hasan/Fort Hood Shooter, Sam Bowers/KKK, King/Jasper dragging murder, Enron, Citadel, Waco Branch Davidian, Saldivar/Selena murder, Susan Smith, Whitewater, Andrea Yates, Kobe Bryant rape hearing, and many others.

Pat Lopez has worked for ABC News, CBS News, CNN News, NBC News, the Associated Press, Getty, Reuters, National Geographic, HBO, MTV, and media from Germany, Denmark, Japan, and Canada. Pat's work has been published by the Dallas Morning News, Cornell University, Washington Post, Houston Chronicle, New York Times, The Wall Street Journal, Rocky Mountain News, Time, and countless other periodicals around the nation.

Ms. Lopez resides in the beautiful mountains and arroyos in Central New Mexico. In her professional life outside of the courtroom, Pat is available as a dynamic speaker for groups, programs and universities. For info: PatLopezart.com.

Pat Lopez received her Masters degree in Art Therapy/Counseling, from Southwestern College in Santa Fe, New Mexico. Pat is a Counselor/Art Therapist with the Jemez Tribe in New Mexico.

Make Something Vibrant

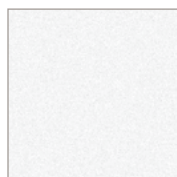
WITH Strathmore® ARTAGAIN® PAPER



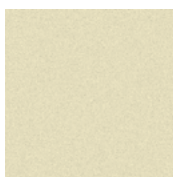
Don't think about what could go wrong...think about what could go right! Just like Esther did when she chose to draw this portrait with vibrant colors on Strathmore Artagain Desert Rose paper.

This unique, fiber-enhanced sheet in 8 different colors offers unlimited potential to create something special. It is perfect for colored pencils, soft pastels, charcoal, and your beautiful ideas.

- 60 lb. (160gsm) • available in pads and sheets
- medium drawing surface • 30% post-consumer fiber



FLANNEL WHITE



BEACHSAND IVORY



DESERT ROSE



STORM BLUE



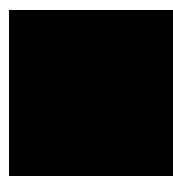
MOONSTONE



GOTHAM GRAY



STEEL GRAY



COAL BLACK



Strathmore® 2019 ONLINE WORKSHOP SERIES

Join us for Strathmore's **FREE 2019 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 4 and continue through December 31, 2019



Workshop 1: Realistic Drawing with Charcoal

Instructor: Kirsty Partridge

Start Date: March 4, 2019

Follow along with Kirsty Partridge in this four-part online workshop series that focuses on how to create photo-realistic drawings using charcoal. Kirsty's YouTube art channel has amassed over 21 million views because of her incredibly helpful, insightful, and creative videos on a how to draw, paint, and improve your art.

Now Kirsty has put together a special series just for us on how to create realistic drawings using charcoal. Here's what we'll learn:

Lesson 1: Materials and How to Use Them

Lesson 2: Still Life Drawing

Lesson 3: Drawing Realistic Animals

Lesson 4: Drawing a Realistic Portrait

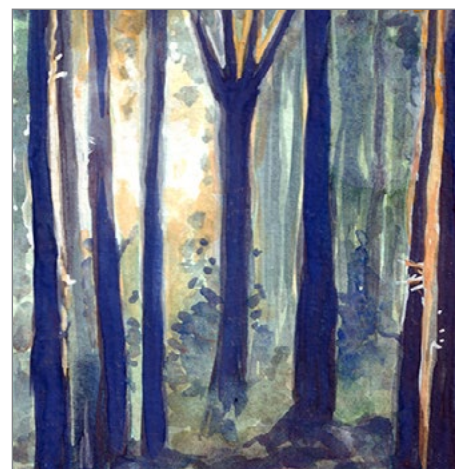


Workshop 2: Urban Sketching Basics

Instructor: Alphonso Dunn

Start Date: May 6, 2019

Urban Sketching is one of the most fun, fulfilling, and adventurous artistic endeavors you will experience. You get to capture the world around you and leave your imprint with every sketch. There is no doubt drawing on location can be a bit intimidating. A typical scene can jolt us with an overwhelming amount of information with thousands of details! So, where do you start? Do you draw everything? And how do you put it all together? In this compact and beginner-friendly workshop you will learn the essentials you need to get going in this liberating art form. Topics include starting supplies, drawing mechanics, watercolor basics, compositional elements, simplifying scenes and techniques for handling pen and ink.



Workshop 3: Painting with Gouache

Instructor: Myriam Tillson

Start Date: September 3, 2019

In this workshop, students will be introduced to gouache in detail and will be shown which papers, brushes, and tools can help enhance their experience. Myriam will cover a few key tips and tricks that will give students the basic knowledge they'll need to get a better idea of the potential of the paint. These tips and tricks will include information on how to use gouache in an opaque manner, how best to mix it to achieve the ideal consistency, alternative ways to apply it (washes, glazes, etc...), exercises to practice the various techniques mentioned, and some examples of how to use it with its popular cousin, watercolor.

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

A Palette Full of Possibilities



Having a full set of colored pencils is like having a full palette. Lyra Rembrandt Polycolor is a complete line of premium, oil-based colored pencils. This beautiful range is made with real pigments that are resistant to UV rays, making it an ideal tool for artists of all kinds. Each Lyra Rembrandt pencil is made of the best PEFC-certified cedar wood and has a large 4mm core for unrivaled performance. Each of the 78 vivid colors can be blended for an endless variety of shades, hues and muted tones. Each creamy color lays down smoothly with no wax build-up.

- 78 Bright & Vibrant Colors
- Real Pigments for Lightfastness
- Large Lead Diameter
- Made in Germany



What Does Vellum Mean In Relation To Paper?

The term **vellum** as it relates to paper can be somewhat confusing because it can refer to two distinct aspects:

1. **Vellum as a Paper**
2. **Vellum as a Finish**

VELLUM AS A PAPER

Traditional vellum, like parchment, was an early writing surface. In ancient times it was made from the skin of calves, goats and lambs. The vellum was prepared by exposing it to a lengthy lime bath then the skins were scraped down with a rounded knife and rubbed smooth with a pumice stone. The term vellum is derived from the French word "veau" which translates to veal and referred to a parchment made from calf skin. It was known as a better quality of parchment with grain and hair marks producing a somewhat irregular and desirable surface.

Over time, vellum was used to describe a high rag paper, usually

with a creamy white color and smooth surface that imitated traditional vellum. Printing diplomas and certificates became a popular use of vellum paper. Today the term vellum is often used to describe a very translucent, smooth paper surface.

VELLUM AS A FINISH

Vellum finish is used to describe a somewhat toothy surface on drawing or Bristol paper. Over time, several like terms have been established to describe this toothy finish: vellum, medium, regular, and kid. Strathmore makes a number of popular products with a vellum surface: 300 Series Bristol, 400 Series Bristol, and 500 Series Bristol.

A vellum finish is most desirable for graphite, colored pencil, charcoal, pastel, and crayon. The surface has peaks and valleys which grab the dry media, helping the artist achieve more layers and deeper tones.



300 Series Bristol

Our 300 Series Bristol paper is a popular choice among many artists because it contains quality paper at a very reasonable price. It comes in a number of pad sizes, loose sheets, and large rolls. It has a 'Bristol weight' at 100lb. (270gsm), and is perfect for finished art. Look for it in smooth and vellum surfaces.

Smooth is a very good choice for mechanical drawing, marker, airbrush, and pen & ink.

Vellum is best suited for working with graphite pencil, colored pencil, charcoal, sketching stick, mixed media, airbrush and oil pastel.



400 Series Bristol

Our 400 Series Bristol paper is a high quality sheet that comes in 2-ply, 3-ply and 4-ply weights. It is available in pads and loose sheets, and comes in two surfaces:

Smooth finish is excellent for fine line drawings using pen & ink or marker.

Vellum finish is excellent for pencil, charcoal, and pastel, as well as airbrush, and light washes. (Not recommended for traditional watercolor techniques.)



500 Series Bristol

Our 500 Series Bristol is a 100% cotton paper that was created in 1893 and has become an industry standard. It is the ultimate high quality surface for professional artists and illustrators. It is available in three surfaces:

Plate: An ultra-smooth surface that is great for technical pen, pen & ink, marker, and airbrush

Vellum (Medium): Toothy finish that is great for graphite pencil, colored pencil, charcoal, sketching stick, pen & ink, marker, soft pastel, mixed media, oil pastel, light wash, and collage

Semi-Smooth: Slightly textured surface for use with pen and ink, pencil, specialty pens, and markers.