

make
something
real

ALSO IN THIS ISSUE



2020 Online Workshops

Workshop 1 now open:
"How to Draw Portraits"
with Justin Maas
-more-



-NEW SIZE-

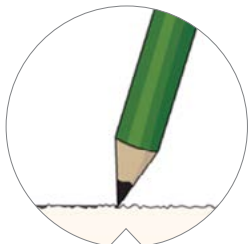
3 x 9" Mixed Media Pad

Our classic Mixed Media paper
now in a new, popular size.
-more-



Aquafine Watercolor Inks

Highly pigmented, water-based
inks with unlimited possibilities.
-more-



FAQ:

What Paper Should I
use for my Art?
-more-

MAIN FEATURE

The Journey to Full Time Freelancing

By Dean McKeever



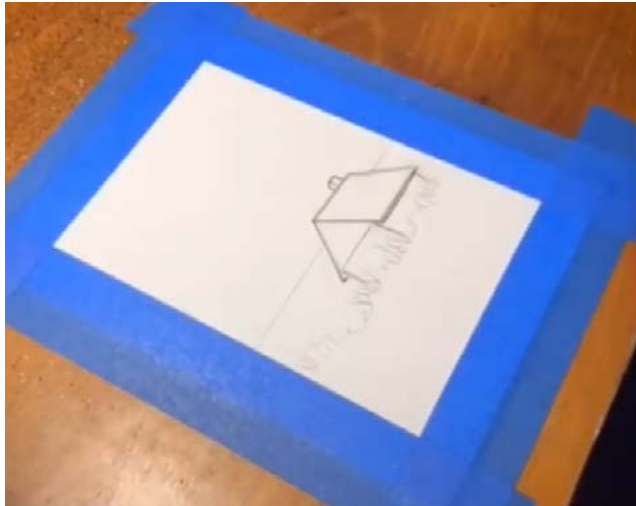
I've been an artist my whole life - I was given the gift from my late father who was a talented artist and model maker. I have been a full-time freelance artist for almost four years now. When I was in art college, materials (especially paper) were not at the top of my list of things to worry about. I was more focused on completing assignments and moving on to the next challenge.

Once I graduated in 2008 I did not pursue art again until 2012. I had no plan other than "I want to do this full time". I tried many different styles, materials, methods, etc. Through all of those trials, I can confidently say that Strathmore 400 Series Mixed Media

is my absolute all-time favorite paper to work with. I primarily use art markers and liquid watercolors, and the Strathmore paper excels with these two mediums. This paper is indestructible - I can layer markers until I'm blue in the face and wash them with watercolors with little to no fiber breakdown. A true pleasure to work on!

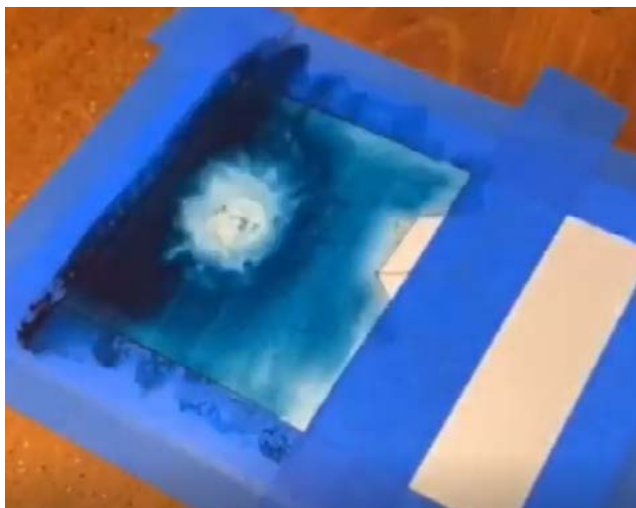
Many of my commercial illustration jobs start as traditional works on Strathmore paper, and are then scanned and finalized in Adobe Photoshop and Illustrator. I also love my iPad, but there will never be a replacement for a physical piece of art that my clients and customers can see and hold with their hands.

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Process:

I begin my drawings by researching imagery online. I screenshot the references I enjoy and “frankenstein” elements together in photoshop. After that, I print out the mockup and transfer it onto my Strathmore paper using carbon paper - just enough information as a reference when I begin rendering. I use painters tape around the borders of the paper.



Next I use liquid watercolors to lay down color washes for the sky, background...whatever it may be.



Sometimes I also layer in markers for fine details and use black liquid watercolors for the very dark areas.

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Then I overlay gouache for plants, clouds, etc - anything the needs to POP off the page!



Remove the tape, and here's the finished piece.

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ABOUT THE ARTIST:

Dean McKeever was born in 1986 in Western Massachusetts; he earned his BFA in 2008 from UMass Dartmouth. He now lives in East Longmeadow, MA where he works from his home studio as a freelance illustrator.

You can see more of Dean's artwork on his [website](#) or [Instagram](#).



Strathmore® 2020 ONLINE WORKSHOP SERIES

Join us for Strathmore's **FREE 2020 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 May 4 and continue through December 31, 2020



Workshop 1: How to Draw Portraits

Instructor: Justin Maas

Start Date: **NOW OPEN!**

Justin Maas will show you how he creates his stunning, dimensional portraits. You will get an introduction to materials used, then he will delve into how to start a portrait: choosing your subject and your reference, the difference between the block in vs. rendering stage, and the 'Maas method' for blocking in. Then you'll get the chance to put everything into practice as Justin walks you through two portrait demos: one on Toned paper with white charcoal and graphite, and the other on white paper with colored pencils.



Workshop 2: Creative Watercoloring

Instructor: Leslie Tieu

Start Date: **September 8, 2020**

Explore some of the fun you can have with watercolor in this workshop that plays with different techniques to create vibrant, colorful pieces. This watercolor workshop will demonstrate how to use simple painted floral shapes and incorporate them into four distinct projects from watercolor journaling to geometric pattern making. Leslie will also show you some of the creative ways you can combine different media with watercolor.

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

GRAB & *GO!*

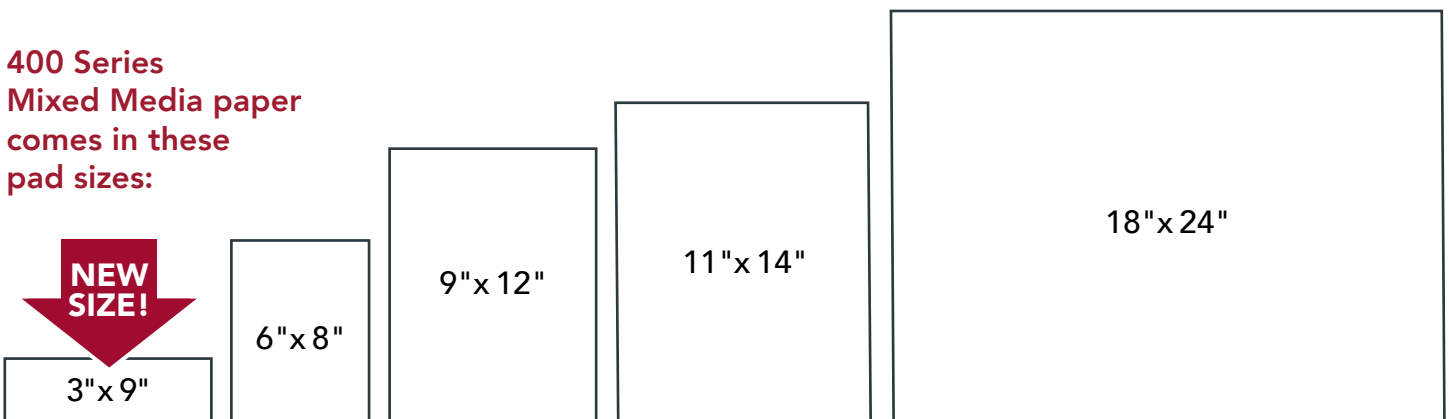
**NEW
SIZE**



Our 3 x 9" 400 Series Recycled Sketch pad was such a hit, artists wanted more! Introducing our **NEW 3 x 9" size pad** featuring one of our most popular papers: **400 Series Mixed Media!** Perfect for landscape work on the go, the wire bound cover and sturdy chipboard backing ensure these pads will stand up to backpacks, bags, and even pockets!

- Medium drawing surface with the wet media characteristics of a watercolor sheet
- Excellent for graphite, colored pencils, markers, acrylic, watercolor, gouache, pen & ink, charcoal, gel pens, & more
- 184 lb./300 gsm • acid free • made in the U.S.A.

**400 Series
Mixed Media paper
comes in these
pad sizes:**





PIGMENT-BASED WATERCOLOR INKS WITH UNLIMITED POSSIBILITIES

Aquafine Watercolor Inks are pigmented, water-soluble inks with a high degree of lightfastness and intermixability. Aquafine Inks can be used straight out of the dropper or diluted to achieve subtle tones similar to traditional watercolors. Formulated with genuine pigments, colors will remain bright and vivid over time compared to dye-based inks, which quickly fade. Use with traditional brushes, airbrush, technical pens, and paint markers.

- Highly saturated watercolor inks
- Pigment-based for permanent color
- High degree of lightfastness
- Great intermixability
- 20 vibrant and transparent colors
- 29.5ml bottles with droppers
- Traditionally manufactured in England

DALER  **ROWNEY**

FAQ:

What Paper Should I use for my Art?

Walk into any art store in search of paper and you could get lost in a sea of paper types, brands, textures, weights, and the list goes on. Why are there so many types of paper? How should you choose paper for your project? Many factors come in play when choosing the correct paper for your work. Let us help demystify the paper choosing process for you.

First, let us give you some terms that you should always consider when choosing paper for each project:

Make sure you pick a paper that is acid free.

Paper that is not acid free can deteriorate, or turn yellow, which would affect the image over time. Paper that is acid free is buffered with calcium carbonate which neutralizes acid that is absorbed from the air or through natural aging processes.

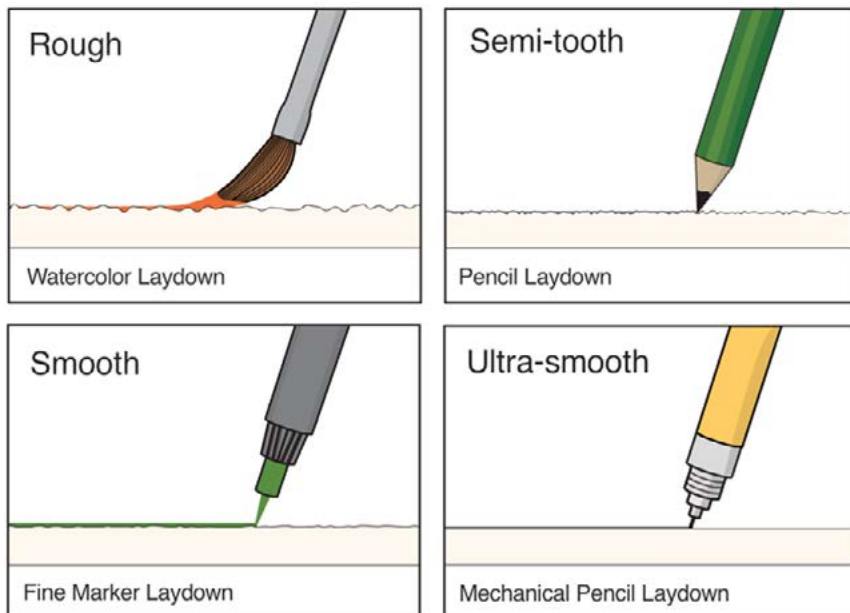
All of our fine art papers with the exception of Newsprint is acid free. Newsprint is a very low cost paper intended only for practicing.

Surface texture comes into play, especially if you plan to work in many layers. Once the surface tooth of the paper is filled, it is hard to layer any other colors on the surface. Picking a paper with the correct tooth or texture helps with that process.

Another factor to consider is the weight of the paper. A heavier weight paper can handle more layers, water, and techniques than a lighter weight paper. The weight of the paper is not determined by the individual sheet but is determined by a ream of 500 sheets weighed together at the factory.

[CLICK HERE](#) to find a list of paper types that we manufacture, and the mediums we recommend that you can use with them.

Types of surface texture:



How paper weight is determined:

