



FINE ART PAPERS GUIDE

100 Series • 200 Series • Vision • 300 Series • 400 Series • 500 Series



make
something
real

For over 125 years Strathmore® has been providing artists with the finest papers on which to create their artwork. Our papers are manufactured to exacting specifications for every level of expertise.



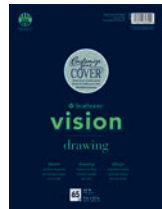
100 Series | Youth

Ignite a lifelong love of art. Designed for ages 5 and up, the paper types and features have been selected to enhance the creative process.



200 Series | Good

Value without compromise. Good quality paper at a great price that's economical enough for daily use. The broad range of papers is a great starting point for the beginning and developing artist.



Vision | Good

Let the world see your vision. An affordable line of pads featuring extra high sheet counts and durable construction. Tear away fly sheets reveal a heavyweight, customizable, blank cover made from high quality, steel blue mixed media paper.



300 Series | Better

Discover the difference. Better quality paper designed for quick studies and the practice of techniques with any media, as well as final artwork by beginning or student artists.



400 Series | Best

Draw on experience. Best quality with superior sheet formation, harder surfaces, and a variety of textures that work with a wider range of media and styles. Perfect for advanced artists.



400 Series Recycled | Best

Conserve without compromise. Best quality recycled paper containing post-consumer fiber that is rated Grade A for cleanliness. Strathmore® supports environmental solutions that don't compromise paper performance, appearance, or price. Perfect for advanced artists.



500 Series | Premium

Create a legacy. Premium quality, professional grade fine art papers. All papers are archival quality, acid free, and manufactured with cotton fiber for enhanced surface durability and exceptional results. Perfect for professional artists.

Choice of paper is one of the most important decisions an artist makes in determining the outcome of their work.



Color, absorbency, texture, weight, and size are some of the more important variables that contribute to different artistic effects. Whether your choice of medium is watercolor, charcoal, pastel, pencil, or pen and ink, you can be confident that we have a paper that will enhance your artistic efforts. Our papers are manufactured to exacting specifications for every level of expertise.

Newsprint is a lightweight, economical paper meant for warm up exercises, practice, and preliminary sketching.

Sketch Paper is a lighter weight paper that is great for experimentation and practice of techniques. 200, Vision, and 300 Series are quality papers for the student and beginning artist at an economical price.

Drawing Paper is available in each of our Series levels from 200 to 500. Students and beginners usually start with the 200, Vision, or 300 Series, then move up to and 400 Series when they need more stringent performance features. 500 Series is our professional grade drawing paper made with 100% cotton fiber. This drawing paper has the toughest surface and will take repeated erasures and reworking.

Bristol and Illustration Board provide a stiff, strong surface to work on without the need for mounting. Our boards come in various weights and finishes. Bristol generally describes drawing paper that is pasted together to form multi-ply sheets. Illustration board has 100% cotton drawing paper mounted on both sides of heavyweight board.

Charcoal Paper in our 300, 400 and 500 Series is manufactured with a traditional laid finish making them the ideal foundation for this medium. The laid texture provides a great toothy surface for building layers of pastel color.

Pastel Paper comes in many textures and shades to create the ideal background for pastel paintings. Our 400 Series contains sheets ranging from subtle tints to deep fiber-enhanced colors. The 500 Series allows the artist to choose from a full range of 28 colors. The surfaces of these papers are great for soft or hard pastels, oil pastels, and charcoal.

Mixed Media Paper combines the true wet media performance of watercolor paper with the finish of a drawing sheet for a complete range of mixed media applications.

Watercolor Paper is manufactured to exacting specifications, acid free, and buffered to neutralize acid compounds absorbed from the atmosphere or formed through natural aging. We offer a complete range of these papers in surfaces to complement any technique and level of expertise.

Printmaking Paper Available in 300, 400, and 500 Series, this broad range of printmaking papers accommodates techniques from block printing to lithography, intaglio, and screen printing.

	YOUTH	GOOD		BETTER	BEST		PREMIUM	
PAPER/MEDIA TYPE:	100 SERIES Ignite a Lifelong Love of Art Artist quality papers to nurture talent	200 SERIES Value Without Compromise Good quality paper at a great price	STRATHMORE® VISION Let the World See Your Vision High value pads - customizable covers		300 SERIES Discover the Difference Better quality for developing artists	400 SERIES Draw on Experience Best quality for advanced artists	400 SERIES RECYCLED Conserve without Compromise Contains 30% post-consumer fiber	500 SERIES Create a Legacy Professional grade archival paper
Newsprint and Sketch: Lightweight papers that are great for experimentation and practice of techniques.	 <p>SKETCHBOOK Fine Tooth Surface</p> <p>DOODLE PAD Rough Surface</p>	 <p>NEWSPRINT Rough Surface Economical</p> <p>SKETCH Lightweight Fine Tooth Surface</p>	 <p>VISION SKETCH Lightweight Fine Tooth Surface</p>		 <p>NEWSPRINT Rough/Smooth Options Natural-Toned</p> <p>SKETCH Lightweight Fine Tooth Surface</p>	 <p>SKETCH Heavyweight Fine Tooth Surface</p> <p>RECYCLED SKETCH Heavyweight Fine Tooth Surface</p> <p>TONED TAN OR GRAY SKETCH For Light and Dark Media Medium Surface</p>		
Drawing: Papers for finished art using any dry media.	 <p>DRAWING Medium Surface</p>	 <p>DRAWING Lightweight Fine Tooth Surface</p>	 <p>VISION DRAWING Medium Weight Medium Surface</p>		 <p>DRAWING Medium Weight Medium Surface</p>	 <p>DRAWING Medium Weight Medium/Smooth Options Cream Colored</p> <p>HEAVYWEIGHT DRAWING Medium Surface Cream Colored</p> <p>COLORED PENCIL Heavyweight Medium Surface White</p>	 <p>RECYCLED DRAWING Medium Weight Medium Surface Bright White</p>	 <p>DRAWING* 100% Cotton Fiber Ultra Smooth Plate or Toothy Medium Finish</p> <p>ILLUSTRATION BOARD* 100% Cotton Fiber Resists Warping Vellum & Plate Surfaces</p>
Bristol: Smooth finish is for detail work with pen and ink, airbrush, and marker. Vellum finish is for pencil, charcoal, pastel, airbrush, and light washes. Plate finish is ultra smooth for detailed work with pen and ink, airbrush, and marker.			 <p>BRISTOL Smooth/Vellum Options</p>		 <p>BRISTOL Smooth</p> <p>BRISTOL Vellum</p>		 <p>BRISTOL Plate* 100% Cotton</p> <p>BRISTOL Vellum* 100% Cotton</p>	
Sequential Bristol: Created specially for the comic, cartoon, and graphic novel industry.		 <p>BRISTOL - SEQUENTIAL ART Smooth Non-Reproducible Blue Lines</p>	 <p>BRISTOL - SEQUENTIAL ART Smooth/Vellum Options</p>				 <p>BRISTOL - SEQUENTIAL ART Plate/Vellum/Semi-Smooth Options</p>	
Charcoal and Pastel: Papers with just enough texture to create an ideal foundation for charcoal and pastel.	 <p>BLACK CHALK Heavyweight Wipe Clean Surface</p>		 <p>CHARCOAL Textured Surface Natural White</p>		 <p>PASTEL For Oil, Soft, or Hard, Dry Pastels</p> <p>GRAY SCALE 5 Colors - White to Black For Charcoal and Pastel</p>	 <p>ARTAGAIN® - BLACK OR ASSORTED TINTS For Soft Pastels and Charcoal Assorted Tints are Fiber-Enhanced</p>	 <p>CHARCOAL White or Asst. Tints 100% Cotton, Laid Finish</p>	

YOUTH

100 SERIES

Ignite a Lifelong Love of Art
Artist quality papers to nurture talent

PAPER/MEDIA TYPE:

Tracing, Pen & Ink and Marker:

Tracing Paper and Layout Bond are suitable for pencil, marker, and ink.

Parchment, Calligraphy, and Writing Papers have ideal surfaces for smooth ink flow.

Marker Paper is designed to accept heavy coverage and is bleed resistant.



TRACING
Semi-transparent

MARKER
Smooth Surface
Bleed Resistant

GOOD

200 SERIES

Value Without Compromise
Good quality paper at a great price

STRATHMORE® VISION

Let the World See Your Vision
High value pads - customizable covers



TRACING
Smooth Surface
Economical

PARCHMENT
Smooth Surface for
Even Ink Flow

BETTER

300 SERIES

Discover the Difference
Better quality for developing artists



TRACING
Smooth Surface
Accepts Pencil,
Marker, and Ink

BEST

400 SERIES

Draw on Experience
Best quality for advanced artists



LAYOUT BOND
Smooth Surface
For Pencil, Pen,
and Marker

CALLIGRAPHY
White
For Calligraphy Nibs
and Pen and Ink

PARCHMENT
Smooth Surface
Available in White,
Aged, and Natural

MARKER
Smooth Surface
Heavyweight
Bleed Resistant

PREMIUM

500 SERIES

Create a Legacy
Professional grade archival paper



MARKER
Smooth Surface
Semi-Transparent

WRITING
25% Cotton Fiber
For Pen and Ink
Correspondence

Acrylic and Oil:

Textured papers for the demands of acrylic and oil painting.

Palette paper is a smooth coated sheet for blending and mixing oil and acrylic paint.



CANVAS
Canvas Texture
For Oils and Acrylics



PALETTE
Poly-Coated
Disposable

CANVAS
Canvas Texture
For Oils and Acrylics

BLACK CANVAS
Canvas Texture
For Oils and Acrylics

ACRYLIC
Heavyweight
Linen Texture

OIL PAINTING
No Gesso Required
Linen Texture

Printmaking:

Natural white papers for student and professional printmakers.

300 Series for relief printing, practice and proofing.

400 Series for lithography, intaglio, and screen printing.

500 Series 100% cotton and can be soaked for a wide array of printmaking techniques.



PRINTMAKING
Lightweight
Ready-to-Frame Sizes



PRINTMAKING
Heavyweight
Sheet Stock and Ready-to-Frame Sizes

Mixed Media:

Combines the wet media performance of watercolor paper with the vellum finish of a drawing sheet. For graphite, colored pencil, sketching stick, pen and ink, pastel, marker, and collage. Also suitable for light washes in watercolor, gouache, or acrylic.



MIXED MEDIA
Lightweight
Vellum Surface



VISION MIXED MEDIA
Medium Weight
Vellum Surface



MIXED MEDIA
Medium Weight
Vellum Surface



MIXED MEDIA
Heavyweight
Vellum Surface



TONED MIXED MEDIA
Heavyweight
Medium Surface
For Light and Dark Media



MIXED MEDIA
In Sheets & Boards
The Ultimate Surface
for Mixed Media



HEAVYWEIGHT MIXED MEDIA
3-ply Cotton Surface
Extra Heavyweight



ILLUSTRATION BOARD FOR WET MEDIA
For Drawing and Wet Media Applications

Watercolor:

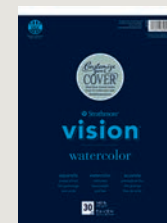
Paper manufactured to accept watercolor washes, lifting, and blending techniques.



PAINT PAD
Textured
Also Good for Markers & Poster Paints



WATERCOLOR
Lightweight
Cold Press



VISION WATERCOLOR
Heavyweight
Cold Press



WATERCOLOR
Heavyweight
Cold Press



WATERCOLOR
Heavyweight
Professional Grade
Cold Press



WATERCOLOR BLOCK
Heavyweight
Professional Grade
Cold Press



TRAVEL SERIES
Pads and Journals
For Urban Sketching
& Plein Air Painting



READY CUT WATERCOLOR
Hot and Cold Press
3 Sizes for
Readymade Frames

SHEETS:
AQUARIUS II®
Blend of Cotton &
Synthetic Fibers

GEMINI
100% Cotton
4 Deckle Edges

IMPERIAL®
Hot & Cold Press
Harder Sized for
Improved Lifting
and Blending

Glossary

Acid Free Paper: Paper manufactured using alkaline papermaking technology. Acid free papers are buffered with an alkaline reserve, such as calcium carbonate, to neutralize acid compounds absorbed from the atmosphere or formed through natural aging.

Archival Paper: Paper manufactured to provide the ultimate resistance against natural aging. The most important characteristics are: no groundwood or unbleached pulp, a minimum pH of 7.5, and additional alkaline reserve of 2%.

Basis Size: Sizes based on traditions/customs that represent the industry standard for a specific paper grade. For example, the basis size of watercolor paper is 22" x 30".

Basis Weight: The weight in pounds of a ream (500 sheets) of paper in a given basis size. Thus, a 140 lb. watercolor paper will be one in which a ream of 22" x 30" sheets actually weighs 140 pounds.

Bristol: Artist Bristol generally describes drawing paper that is pasted. Two or more sheets are pasted together to form 2-ply, 3-ply, etc. Sheets are pasted into bristol to achieve stiffness, strength, and to form a sheet with two identical useable (felt or top) sides.

Calendering: A process that takes place at the end of the papermaking machine. The paper is passed through a stack of steel rollers which gives it more uniform thickness (caliper). By varying the number of rolls used, and the pressure applied, degrees of smoothness can be achieved.

Caliper: The thickness of a sheet of paper, expressed in thousandths of an inch (.001) or mil.

Center for Resource Solutions: National Non-Profit Organization that administers the Green-e® program and whose goal is to increase the amount of renewable energy used world wide.

Cold Press: A term used to describe a moderately textured surface of paper used for watercolor work.

Deckle Edge: A decorative feathered edge produced during the papermaking process.

Environmental Stewardship: Good stewardship means putting back more than we take from the environment, as well as meeting the demands of the present without compromising the needs of the future.

Felt Side: The side of the paper that does not contact the carrying wire while traveling across the wet end of the papermaking machine. Also known as the "top side," it is considered the preferred working side of a sheet of paper.

Fourdrinier: The formal name for a papermaking machine that forms a continuous web of paper on a moving wire screen. The vast majority of paper manufactured in this country is made on Fourdrinier machines.

g/m²: A unit of measure for the weight of paper in the metric system. It is the weight of one square meter expressed in grams. A 140 lb. 22" x 30" watercolor paper is equivalent to 300 g/m².

Grain Direction: The direction in which the majority of fibers lie in a finished sheet of paper corresponding to the direction the wire travels on a papermaking machine. Handmade papers have no grain direction.

Green-e®: The nation's leading independent certification and verification program for renewable energy and companies that use renewable energy.

Hemp: A tree-free fiber used in papermaking. Hemp requires less energy to pulp, uses fewer chemicals than wood due to low lignin content and grows faster than trees. Its natural brightness eliminates the need to chlorine bleach and it can be recycled several times.

Hot Press: Used primarily in describing watercolor papers with a smooth surface.

Laid Finish: Describes a watermarked series of parallel, vertical, and horizontal impressed lines in a sheet.

Lignin: An organic substance which acts as a binder for cellulose fibers in wood and certain plants, adding strength and stiffness to cell walls. Lignin is undesirable in the production of fine, permanent papers because it reacts with light and/or heat to produce henols (alcohols) and acids, which cause deterioration and embrittlement of the paper.

Mould (Mold) Made: Although originally describing a handmade process, today "mould made" papers are produced on a Cylinder machine. Cylinder machines differ from Fourdriniers only in the way the pulp is applied to the wire.

Opacity: The property of a paper that minimizes or prevents the passage of light through the sheet.

pH: This is a chemical term, defining the acid-alkaline range of any substance. A lower pH indicates acidity, a higher figure shows an alkaline condition. A pH reading of 7.0 indicates neutrality.

Plate/High Surface: For a special, uniformly smooth finish, sheets of paper are interleaved with highly polished metal plates to make a stack or "book". The "book" is then pressed repeatedly between steel rolls under great pressure, imparting

the smoothness of the metal plate to a paper's surface. Plate surface papers are ideal for pen and ink, airbrush, and mechanical layouts.

Ply: A single thickness (sheet) of paper. Artists' papers and mounting boards, as well as other grades, are identified as 1-ply, 2-ply, etc. As each ply is pasted together the increased thickness and stiffness is described by the number of plies.

Recycled Fiber: Recycled fiber is made from reprocessing waste paper. Post-consumer waste (PCW) refers to paper that was recovered after actually being used by a consumer and discarded.

Renewable Energy: Renewable energy comes from sources that are continuously available, such as wind, solar, hydroelectric, geothermal, and ocean tides, as opposed to exhaustible fossil fuels such as coal, oil, and gas.

Renewable Energy Certificate (REC): An authorized document or other representation (electronic, paper, etc.) of the attributes associated with generation of a defined amount of electricity, usually one megawatt-hour (MWH).

Rough Surface: A term used to describe a coarse, textured paper. Often used by artists when discussing the surface characteristics of watercolor paper.

Size (Sizing): Additive substances such as starch, animal glue, or a synthetic product which are applied to the surface of the paper (surface sizing) and/or added to the furnish (internal sizing). Sizing is applied to the paper to improve the drawing, painting, or printing qualities such as moisture hold out and paper strength.

Smooth Surface: A paper with a very smooth, hard finish. Ideal for pen and ink, marker, airbrush, and mechanical layouts.

Vellum/Medium/Regular/Kid Surface: A term used to describe the finish of a sheet of paper with a minimum to moderate tooth. Ideal for pencil, charcoal, airbrush, pastel, crayon, and pen and ink (not requiring a solid line).

Virgin Fiber: New fiber produced directly from wood fiber or short fibers harvested from cotton plants known as cotton linters.

Wire Side: The reverse of felt side. It is the side of the sheet of paper that comes in contact with the Fourdrinier wire on the wet end of the papermaking machine.

