

make
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ALSO IN THIS ISSUE



NEW!

Mixed Media Postcards

400 Series Mixed Media® paper
you love in a postcard size.

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2018 Online Workshops

Bob Burridge's *Finding the Focus*
in your Painting now available.

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DIY Holiday Card Tutorial

An easy and fun technique to
make charming holiday cards.

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Questions from our Website

What is the difference
between Mixed Media and
Watercolor paper?

-more-

MAIN FEATURE

What's Old is New Again

By Dan Burkholder



Stand of Trees, Texas, Platinum/Palladium on Vellum over 24k Gold Leaf

It's no
secret that
Photography
keeps
reinventing
itself; from
finding new ways to use optics, chemistry,
electronics, hardware, and software,
to fashioning the photographic
image in exciting, beautiful, and
thought-provoking ways.

When I headed west to study at Brooks
Institute of Photography in 1977, one
important goal was to become a master
silver gelatin printer. Just as I was close
to achieving that goal, a personal photo
project detoured me to the world of hand
coated platinum/palladium printing. Instead
of purchasing a box of Ilford, Kodak (yes,
there was such a thing) or other factory

*"It was both thrilling and daunting to depart from the safe world
of store-bought materials and to jump into an arena where the
number of variables...was exponentially magnified."*

produced printing paper, I discovered
a world of exotic watercolor papers,
mysterious prepare-yourself chemical
concoctions, UV light sources, and hand
coating routines. It was both thrilling and
daunting to depart from the safe world of
store-bought materials and to jump into
an arena where the number of variables
(and potential hassles) was exponentially
magnified.

**COMBINING PLATINUM
WITH METALS**

Shortly after I began printing platinum/
palladium (around 1984) I discovered a fine,
translucent vellum made in Germany. The



ethereal qualities brought select images to life in a way a traditional opaque paper couldn't. When this delicate vellum went out of production, I retired vellum printing from the repertoire to fry other fish like Digital Negatives, High Dynamic Range (HDR) and iPhone photography, each of which resulted in a published book.

Then about 11 years ago I started to investigate how I could make the platinum/palladium process even lovelier. Of course! I'll add extra precious metals to the mix! Gold was the first precious metal that came to mind. Blame it on A.D.D. but I seem to

have developed a reputation for incessantly stretching the medium in new and different

"...it became clear there was a hunger for the look and feel of these prints but without the expense and hassle of the wet darkroom work required as with platinum printing."

directions, especially when an even more beautiful print might come out at the other end of the process. And beautiful they are. My series of platinum/palladium prints on vellum over gold leaf were well received in the art world. Better yet, I found by working with these labor-intensive materials I could sell prints by the square inch instead of by the square yard, bucking the fad of increasingly larger prints. It was win-win from a printer's perspective.

Facing Modern Realities

As much as I personally enjoy the synergy of combining the handmade platinum/palladium print with precious metals, the photographic elephant in the room is the increasing scarcity of the darkroom itself. Whether for health reasons (sensitivity to chemical exposure), issues of space in their homes, or an aversion to darkness, the majority of photographers have no plans to explore the classic darkroom with its smells, chemical concoctions, splashing liquids, and...magic. So what to do? How could I make this new world of metal leaf gilding a

reality for those who didn't want a darkroom environment?

Combining the Convenience of Inkjet Printing with Hand-Applied Gesso and Precious Metals

One of the photographic hats I wear is that of educator. All teachers know that job #1 is to make learning accessible, enjoyable and affordable. As more and more fellow photographers responded to my gilded platinum/palladium prints, it became clear there was a hunger for the look and feel of these prints but without the expense and hassle of the wet darkroom work required as with platinum printing. The obvious answer was to substitute the archival inkjet print for the handmade platinum version. But this required vellum that would accept the Epson or Canon pigment inks without



running or plugging of shadows. Happily, the Strathmore Inkjet Vellum was perfect.

What is Vellum?

Vellum was historically used to describe thin layers of animal hide, on which ink or pigments could be applied. Today vellum is more commonly used to refer to a thin paper product (preferably 100% cotton for archival purposes) that is translucent. This translucency is what we exploit to achieve a unique luminosity and to let the precious metals (applied to the back of the vellum) shine through the inkjet image.

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Various imitation leaf colors included in an inexpensive kit of imitation gold, rose gold and silver.



Mona Lisa™ liquid size



Krylon® spray gesso



Artist tape

What Other Materials Do We Use?

Here is a list of terms we'll use as we go through this process:

Gold Leaf: a very thin layer of pure gold that can be applied to the back of the vellum print. We can also use other metals like White Gold (a mix, often 50% gold and 50% silver), palladium, silver, copper, etc. When learning, it's much more economical to use imitation versions of precious metals.

Size: In the gilding world, size is the adhesive used to bond the metal leaf to a surface (the vellum). Don't confuse it with sizing of paper to control its absorbency. You can find gilding size in art supply stores or on online. You'll find both aerosol and liquid size available. Spray size is faster but rarely results in the smoothness of a liquid size that is hand applied with a brush.

Gesso: an opaque (generally white) paint that can be sprayed or painted on the back side of the vellum. It provides a clean, white highlight in your images with an enhanced feel of luminosity. Krylon® makes a non-yellowing spray gesso that I use.

Artist Tape: this is an acid-free tape made specifically for archival projects. Please don't substitute cheaper masking tape (or

painter's tape) because these might leave paper-damaging residue on your print. The image above is an example of artist tape that you can find at art supply shops or online.



A finished print on Inkjet Translucent Vellum with gesso applied on the reverse side.

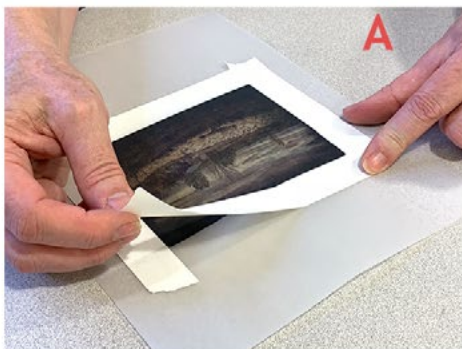
HOW TO MAKE YOUR PRINT

The actual printing steps are straightforward once you have a few tips under your output belt. Remember, you are applying the gesso or the size (the adhesive for your metal leaf) to the back of your inkjet print. Here's some advice for this application.

Masking to Control Where You Apply Gesso or Metal Leaf

Whether you're working with gesso (to get that enhanced feeling of luminosity on your print) or metal leaf, you probably want to control where the gesso or leaf is actually applied to the back of your print. The easiest way to do this is with artists tape.

A. Applying artists' tape to mask the image area on the back of the print.



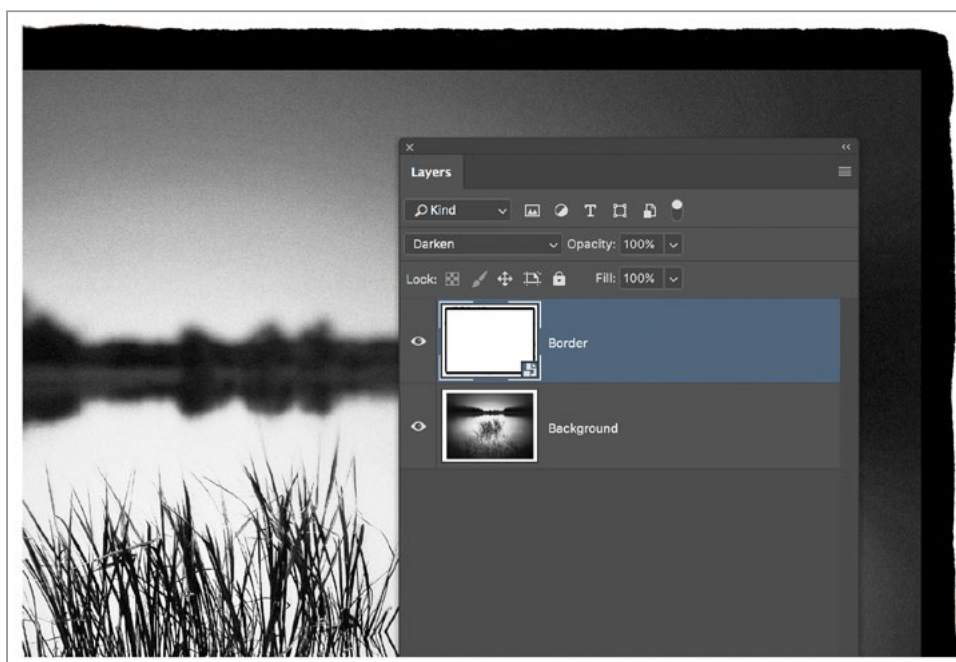
B. Gesso has been applied to the masked area.



C. Gold leaf is applied (using brushed-on size) to the masked area.



Applying a Mask with Artist Tape and the Results with Gesso and Gold Leaf



Using a Border as a Layer in Photoshop

Once you have your area masked, you can either spray gesso or apply the liquid size via brush for gilding with metal leaf. (Note: if you are spraying either of these, you should mask the entire area outside of the image; nothing looks worse than having white gesso or size showing through around your actual image area.)

A Border Will Make Your Gesso or Leafing Life Easier

In the photos above, you should notice the thin, black border surrounding the image area. It's easy to make a border like this in Photoshop, especially if you create it on a separate Photoshop layer as shown in the image to the left.

EXAMPLES OF BOTH INKJET AND PLATINUM PRINTS WITH GOLD LEAF AND GESSO



Platinum/Palladium Print on Vellum with 24K Gold Leaf



Platinum Print on Vellum with Gold Leaf and Palladium Leaf



Inkjet Print on Vellum with 24K Gold Leaf

I always warn students and colleagues that there are few magic bullets in photography. Applying gold leaf, silver, gesso, or palladium doesn't



Inkjet Print on Vellum with Gesso

"Applying gold leaf, silver, gesso or palladium doesn't automatically make your image desirable or special; you must learn to match the image with the process..."

automatically make your image desirable or special; you must learn to match the image with the process, just as we have for nearly 200 years of Photography. Much of the thrill of photography is confronting this challenge.

There are many more aspects of this process that I share in my Inkjet Printing in an Alternate Universe workshops at venues including the

International Center of Photography (New York), Santa Fe Workshops (New Mexico), Photographers Formulary (Montana) and many others. I hope to see you in a workshop soon!

ABOUT DAN BURKHOLDER

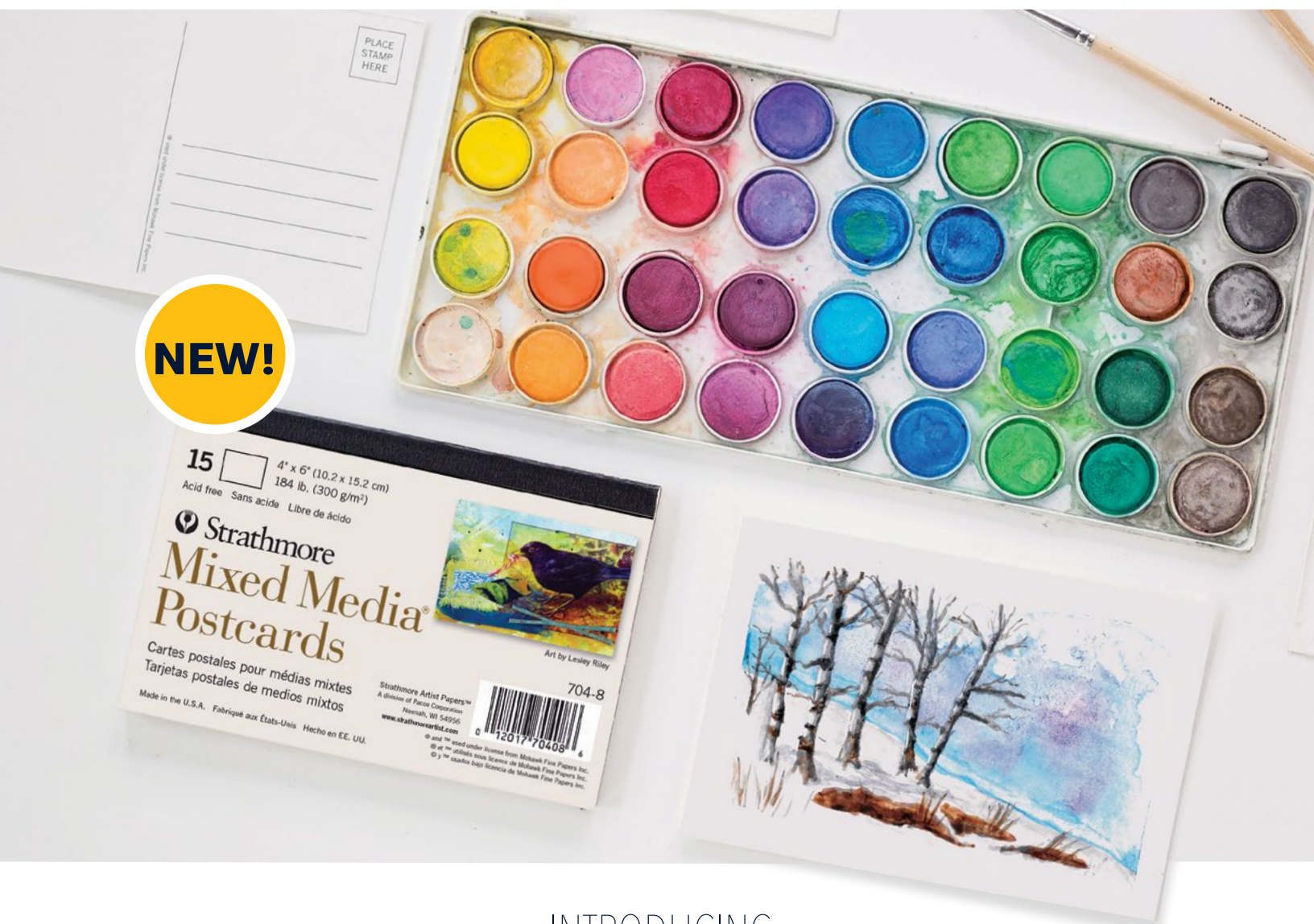
Dan Burkholder is known for looking over photography's horizon to discover new ways of capturing and expressing the photographic image. In the early 1990's Dan wrote the groundbreaking book *Making Digital Negatives for Contact Printing*, which opened door for legions of image-makers wishing to combine the precision of digital imaging with the warmth and charm of the handmade print. After Hurricane Katrina ravaged the Gulf Coast in 2005, Burkholder recorded the chaos of post-Katrina New

Orleans in his poignant monograph, *The Color of Loss*, the first

coffee table book photographed entirely with high dynamic range (HDR) techniques. In 2012, Burkholder led the mobile photography revolution with his forward-looking book *iPhone Artistry*.

Dan earned his BA and Master's degrees in Photography from Brooks Institute of Photography in Santa Barbara, California. His platinum/palladium and pigmented ink prints are included in private and public collections internationally.

You can learn more about Dan's prints, workshops and publications at www.danburkholder.com.



NEW!

INTRODUCING MIXED MEDIA POSTCARDS

NEW Strathmore® Mixed Media postcards are made from the same high quality 400 Series Mixed Media paper artists love, but now in a convenient postcard size. They have the working properties of watercolor paper and a vellum finish so they're ideal for both wet and dry media. The postcard back features an address panel and postal insignia, making them easy to send and receive. Tape bound pad allows clean and easy removal of postcards.

184 lb/300 gsm • Heavyweight • For wet & dry media • Acid free

 **Strathmore®**



FW® Acrylic Artists Ink

FW Professional Fluid Acrylics are made with real pigment, not dyes, so your work is lightfast and permanent. Available in **45 vibrant colors** and **22 pearlescent colors**, all fully intermixable. Once dry, these colors are water-resistant and can be easily layered. You can also dilute FW to achieve subtle tones, similar to watercolor.

The **NEW** addition of FW Mixed Media Markers is fully compatible with all Dalier-Rowney fluid mediums, including FW Fluid Acrylics. In packs of 2, these markers come empty with extra nibs so they can be filled as desired and then reused. The volume printed on each marker allows for precise measurements when filling and mixing your FW colors.

- Pigmented, lightfast & permanent
- Fully intermixable range of 67 colors
- Made in the United Kingdom



DALIER  ROWNEY

Strathmore® 2018 ONLINE WORKSHOP SERIES

If you've always wanted to try oil painting but didn't know where to start, **Robert Burridge's** FREE online workshop series is for you! Robert breaks down this intimidating medium to

FREE Online Workshop: Finding the Focus in your Painting

make it approachable and fun. You'll learn about fundamental art principles like composition, color theory, lighting, proper materials, and studio setup.



Lesson 1: Setting up Your Studio to Paint



Lesson 2: Light Source and Intro to Rembrandt Style Lighting



Lesson 3: Painting Floral Still Lifes



Lesson 4: Color Lesson and Finishing Touches

"The most informative, inspiring, and FUN art workshop I've ever done!"

"I can't believe how much I just learned in such a short amount of time."

"I can't believe these workshops are free. I learned so much and absolutely LOVE Robert's passion!"

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

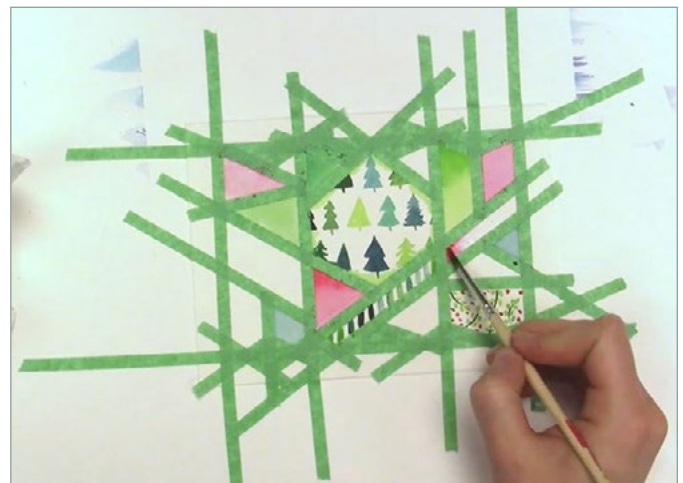
DIY Holiday Watercolor Card

SUPPLY LIST

- Strathmore Watercolor Cards or Mixed Media® Cards
- 1/4" painters tape
- Watercolor paint & brushes
- White gel pen



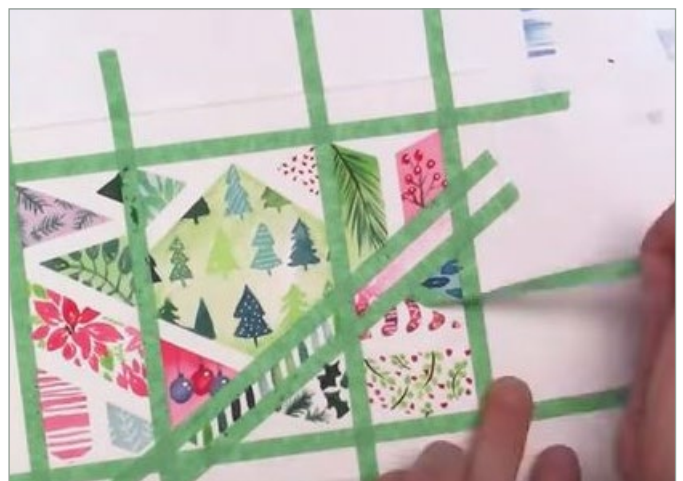
STEP 1: Create geometric design using 1/4" painters tape. Make sure edges are sealed so paint doesn't seep.



STEP 2: Fill in sections with different watercolor designs. For some areas, paint light washes as background, let it dry, then add designs on top.



STEP 3: Let the paint dry, then use white gel pen to add details to the designs.



STEP 4: Once card is dry, slowly and carefully remove tape. Voilà!



What is the difference between Mixed Media and Watercolor paper?

While there are many similarities between Mixed Media and Watercolor paper, the biggest difference is the surface. Mixed Media papers typically have a vellum/medium drawing surface with some tooth, while Watercolor papers traditionally have a more textured surface, making them ideal for different applications.

SIMILARITIES

Weight:

Mixed Media and Watercolor paper both come in similar common weights: a lighter 190gsm and a heavier 300gsm. The lighter weight is better for sketching and practice applications. The heavier weight is best for finished work and heavier washes of watercolor. You may find both surfaces in some heavier and lighter weights, but these are the two most common.

Wet Media Properties:

Both papers are sized to handle wet media applications. Sizing in the papermaking process refers to additives that make the sheets less porous. Without sizing, paper would react to moisture like a blotter or a paper towel. Type and amount of sizing applied to different papers varies based on the desired working properties. Mixed Media and Watercolor papers can use the same type of sizing; however, there will be some variation in the amounts used for both internal and external sizing based upon the weight and surface finish of the paper. The desired working properties for wet media sheets are uniform washes, clean lifts, no buckling, and enhanced surface strength to prevent pilling.

DIFFERENCES

Surface:

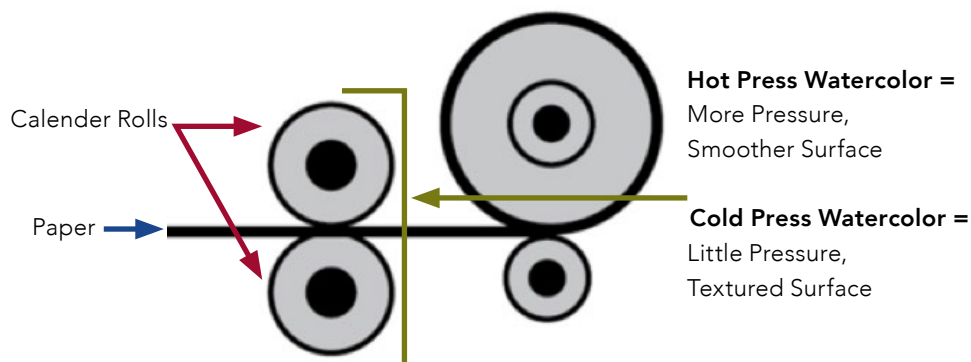
Mixed Media papers typically have a medium/vellum drawing surface with a slight amount of tooth, allowing an artist to create better depth of tone with dry media like graphite. Mediums like marker, pen & ink, and colored pencil also work better on a mixed media sheet because the surface is much smoother than a traditional watercolor paper, allowing for finer detail.

The most common watercolor surface is cold press. Cold Press watercolor paper has a good amount of texture. Picture "peaks and valleys". The added gaps (or more loosely compressed fibers) allow the watercolor to penetrate deeper into the paper and make an even tone easier to achieve. Mixed Media surfaces have smaller and fewer gaps (more compressed fibers). A helpful analogy would be to think of cold press watercolor paper as a bath towel, and mixed media paper as a polyester shirt. The bath towel will absorb water more easily than the polyester shirt.

Watercolor papers are also available in rough (more extreme peaks and valleys), and hot press (smoother). A hot press watercolor paper is similar to mixed media paper in look; however, they are not exactly the same. A hot press watercolor is made with the same watercolor felt as a cold press watercolor in the papermaking process. The watercolor felt is what imparts the texture onto the sheet. The difference between hot and cold press watercolor comes at the end of the papermaking process when the paper passes through large rollers called "calender rolls". The calender rolls are tightly compressed and

add pressure to a hot press sheet, causing it to have a smoother surface. For cold press surfaces, the sheet passes through the calender rolls with little pressure, allowing the surface texture to remain intact. With a Mixed Media paper, a drawing felt is used to press the vellum surface onto the sheet instead of a watercolor felt. This felt has a tighter weave, resulting in a smoother finish.

adding various mediums to their watercolor pieces, the need became apparent for a sheet that could handle both wet and dry media at the same time. Mixed Media papers are ideal for artists who like to work in watercolor and add detail with ink, colored pencil, marker, or other mediums on top (or vice-versa: starting with the detail and adding watercolor). While the cold



Close-up of Strathmore 400 Series Mixed Media Surface

Close-up of Strathmore 400 Series Watercolor Paper - Cold Press

With a smoother surface, it can be somewhat more difficult to achieve as even of a tone with watercolor since the colors don't have the peaks and valleys to settle into. However, some artists prefer a looser, less predictable look and with practice, many artists have found the mixed media surface to be ideal for their style.

and rough press texture of watercolor papers allow for even washes, it is more difficult to achieve details with the peaks and valleys. Think of a Mixed Media a hybrid between a drawing and a watercolor paper - surface of a drawing sheet plus sizing of a watercolor sheet.

Dry Media Properties:

In recent years as more artists began experimenting with

Refer to the chart below for an overview of the similarities and difference between mixed media and watercolor papers.

 	
VS	
MIXED MEDIA PAPER	
WATERCOLOR PAPER	
SIMILARITIES	
✓ Common weights: 190gsm and 300gsm	
✓ Manufactured for wet media (watercolor, acrylic, gouache)	
DIFFERENCES	
✓ Medium/vellum drawing surface (slight tooth)	✓ Cold press, rough (more texture), and hot press surfaces
✓ Great for dry media, markers, pen & ink, and details	✓ Harder to achieve smooth detail with dry media
✓ Good watercolor washes	✓ Excellent watercolor washes

See our Mixed Media and Watercolor papers HERE: [Strathmore Mixed Media](#) • [Strathmore Watercolor](#)