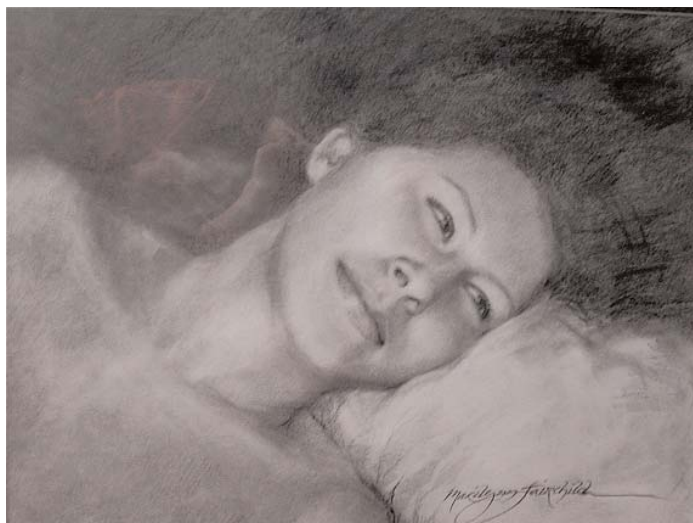


Figure Study Series

by Marilynn Fairchild

With each new approach, an artist can interpret the same image with a variety of creative results. As demonstrated herein, with only five possibilities, you can explore different styles and mediums on paper, canvas, or board. In addition, considerable excitement can be found by using various paper textures and colors. Texture can help achieve the smoothness desired for great detail and luminosity, as demonstrated in "Afterglow", or the spontaneity and abandon of "Night Fantasy". Such textural variety is exciting, but creating an image over color adds to the fun! Try working in Bistré or Black Conté crayon over blue, gray, or beige paper for a neutral ground, such as in "Forty Winks", and add some White or Light Gray Conté for highlighting or accents. In "Sleeping Beauty", the intense richness of red contributes to the pastel quality, but deep indigo or viridian can strengthen your art work immensely while soft pink or lavender may encourage tenderness. The possibilities are endless. Although "Carmen in Pink" is an oil on linen canvas, a similar result can be achieved on 300 lb. watercolor paper; Strathmore's new acrylic line offers unlimited opportunities for creative expression. Enjoy the diversity available and develop your individual talents while expanding technical knowledge with Strathmore's Fine Art Papers.



Afterglow

Realistic Interpretation in Graphite on White Strathmore Drawing Paper - 400 Series (11" x 14" Image, 16" x 22" Frame)

© Marilynn Fairchild



Night Fantasy

Abstract Pastel Interpretation in Pastel on "Light Blue / Gray" Strathmore 80 lb. text Pastelle Series

© Marilynn Fairchild

ABOUT THE ARTIST

Marilynn Fairchild



Marilynn Fairchild has pursued a successful career in the fine arts throughout her adult life. She attended The Royal Academy of Art in Great Britain, yet pursued most of her education here in the United States of America through the Universities of Texas, William and Mary, North Carolina and South Carolina. She also studied with several prestigious artist such as Everett Raymond Kinstler, Eliot McMurrough, Bud Wertheim, Robert Heindel, Stephen Quiller, Wolf Khan and Michael del Priore. Marilynn has won numerous awards for her portraits, landscapes, and figure studies in both two and three-dimensional work. Among the most notable are "Best of Show" in several illustrious competitions such as The Sun Carnival International Art Competition at The Museum of Fine Art in El Paso, Texas, Houston's International Portrait Show, the state wide Florida Federation of Artists Competition, and three consecutive years of The GCA's International Art Exhibition. Several of Charlotte, North Carolina's leading interior designers have featured her art works within the Charlotte Symphony ASID Designer Houses and she is often an interviewed guest on WSOC Television. Marilynn's work is maintained both nationally and internationally in numerous private collections and she is acclaimed as a superb portrait artist. Her paintings

include portraits of Princess Haifa Nahas (the daughter of King Faud of Saudi Arabia), John Settles (Vice President of Venezuelan Petroleum), and such textile magnates as Duke Kimbrell (CEO/Owner of Parkdale Mills) and Jim Stowe (Stowe Mills). In addition, her portrait of Duke Kimbrell was also published on the cover of "Textile World" magazine. Throughout her career, her creations have been viewed in distinguished galleries, museums and showrooms such as The Museum of Fine Art in El Paso, Texas; The Mint Museum of Art and its Gallery 501 in Charlotte, North Carolina; in addition to the Gemini Gallery, both Gallery 401 and the Gillespie Gallery on Worth Avenue in Palm Beach, Florida; The Museum of Fine Arts in Greenville, South Carolina; The Studio of Long Grove in Chicago, Illinois; The Nell Yperifanos Gallery in New York City, New York; Bowles • Soroko • Yarger on Rodeo Drive in Beverly Hills, California, and The Smithsonian Institute in



Forty Winks

Impressionistic Interpretation in Conté Crayon on "Bar Harbor Gray" Strathmore 80 lb. text Beau Brilliant Series

© Marilynn Fairchild

Sleeping Beauty

Impressionistic Interpretation in Pastel on "Del Monte Red" Strathmore 80 lb. text Beau Brilliant Series

© Marilynn Fairchild





Carmen in Pink

Oil Painting on Belgium Linen Canvas - Double Primed (15" x 22")

© Marilyn Fairchild

Washington, DC. She has been commissioned by royalty, industrial leaders and textile magnates, the clergy, movie stars and movie companies, athletic notables and international dignitaries, a NFC football player and an American "Hall of Fame" bowler. Warner Brothers commissioned Marilyn to sculpt a life sized, bronze finished bust of Miguel Nunez who starred as Jamal Johnson, in the movie "Juwanna Mann", filmed in Charlotte, North Carolina. In addition, they chose several of her paintings for display throughout the interior set designs while filming the movie.

Marilynn's creative art pieces represent both familiar and foreign concepts. She finds all forms of life and/or matter to be a curious source of inspiration. As a result, her art work is multi-faceted and ranges from free-form abstract concepts to personifying an individual with a likeness that demonstrates the inner soul of the person portrayed. Most of her sculptures are either cast in bronze or sculpted in cement, but she also enjoys metal fabrication when creating exterior pieces. In addition, Marilyn enjoys ceramic and terra-cotta, however, for interior sculptural pieces, she has found claystone to be a very versatile and satisfying

“Enjoy the diversity available and develop your individual talents..”

medium. When working two-dimensionally, her preferred medium is usually oil, pastel, graphite or Conté, but she also creates in acrylic, water-color, and various mixed-media forms. It is her belief that all mediums enrich the artist and that life's cumulative experiences help create the consummate artist.

Currently, Marilyn is producing her own weekly television show pertaining to the creation and appreciation of fine art titled "Marilynn Fairchild's Art Insight". Furthermore, she has begun creating related programs and publications to correspond with artistic and creative interest and her original fine art creations are among the most treasured possessions of her clients. Multi-talented and highly motivated, Marilyn Fairchild has distinguished herself as an exceptionally gifted artist with a rare and valuable combination of skills and talents which are seldom found in the world today.

For more information regarding the artist and her work, please, refer to her website www.fairchildart.com or send e-mail to marilynn@fairchildart.com.

A Brush Up on Watercolor Paper

Watercolor is nearly as old as paper itself, dating back to China around the first century AD. That's a long time to establish a legitimate claim as an artistic medium, particularly after attracting the likes of Michelangelo, Joseph Turner and Emil Nolde.

But even with these and other luminaries attached to the medium, watercolor still carries the connotation of Sunday painters whose commitment to their work doesn't last longer than an afternoon.

If anything, the conflicting perspectives on watercolor only indicate how versatile the medium is. In fact, watercolor is arguably more demanding than oil or acrylic. These other mediums allow artists to adjust their edge, shape and color decisions, again and again. Unlike watercolor, they are more forgiving of a poorly planned composition or an errant brushstroke.

But what watercolor allegedly lacks in opportunities for artistic polish, it makes up for in immediacy. Like calligraphy, every brushstroke counts. Precision is important, and yet the results are never entirely predictable.

While stimulating, this quality can lead watercolorists to cling to a certain type of paper, one that keeps the "unpredictability" within familiar patterns. This behavior is hardly surprising considering the profound impact that a new type of paper can impose on a watercolorist's work. But, with just a bit of flexibility and experimentation, artists might discover other surfaces that produce exciting new challenges and results.

Watch your weight and fiber

Cotton sheet is the "Cadillac" of watercolor paper. The cotton fibers from which it's made are naturally lignin free, and when combined with alkaline papermaking produce strong, durable and long lasting paper.

But don't toss your wood pulp sheets on the fire just yet. Advanced surface sizing and high "alpha" pulps with low lignin content can produce wood pulp watercolor sheets with excellent wash and lift properties. Alkaline papermaking processes can also extend the longevity and color fastness of wood pulp sheets.



Weight is another important detail to consider when selecting watercolor paper. Most sheets range from 90 to 300 lbs. Lighter-weight papers usually require stretching before they're used, while those on the heavy side are more rigid, allowing the artist to work directly on the sheet with most watercolor techniques.

The rule of thumb is the heavier the sheet the more expensive it is. But the added cost of heavyweight paper brings several advantages to intermediate and committed artists. It holds moisture during long painting sessions and allows painting in outdoor conditions without excessive drying. Plus, buckling is less of a problem, even if the paper is not stretched first. These last two factors alone make it very appealing. For a good compromise consider using a 140 lb. sheet.

Start with a finish

Finish options determine surface texture, and include cold press, hot press or rough. Each is established at the end of the papermaking process, when the paper passes through a stack of steel rollers called "calendars." Moderate pressure from the calendars results in a cold press finish, which has a medium textured surface suitable for transparent watercolors.

Hot press and rough finishes are used for more specialized finish effects and are usually found in professional grades. Hot press is a bit of a misnomer, since heat is not part of the process. Instead, the calendar rollers are slightly offset from one another to generate a lateral pressure across the surface of the sheet. This evens the texture into a very smooth surface desirable for opaque watercolors and finer lined paintings, requiring greater brush control from the artist.

Rough finishes are similar to cold press but, as the name implies, they provide a surface texture with a greater degree of tooth. This can lend watercolor images more texture and shading.

Strathmore recognizes that paper is one among many items the artist must select. Given the number of pigments, mediums and application styles available, no paper can be the single best choice for everyone. That's why we offer watercolor papers in a selection of finishes, weights and fiber compositions.

Cold press sheets are among Strathmore's most popular watercolor papers, and come in a variety of sizes and weights. Rough finish sheets are available from our Imperial and Gemini product lines. Either grade is made from 100 percent cotton and provides excellent surface strength for extensive reworking and paint removal.

Strathmore's Imperial line also offers a hot press sheet that, combined with the line's hard sizing, delivers a strong, smooth surface.

Artists also have the option to explore different surfaces, weights and textures through Strathmore's Watercolor Sampler pads and books. The packs are available in several sizes, in either tape or spiral binding.

Lastly, Strathmore offers watercolor paper in 90 lb., 140 lb. and 300 lb. weights and in various qualities from Kids to Professional. To learn more, ask your retailer or visit www.strathmoreartist.com.

Hot New Products

Strathmore Introduces Fine Art Cards

Our popular 200 Series papers are now available as cards packaged in convenient j-packs. Strathmore Cards are the perfect way to share your artistic talents with family and friends.

Matching envelopes are 5.25" x 7.25".

Drawing Cards

These heavyweight, lightly textured cards are perfect for any dry media including colored pencils, pen, charcoal and pastel.

ITEM#	CARD SIZE	CARDS & ENVS/PKG	RETAIL PRICE
105-25	5" x 7"	10	\$ 6.95

Watercolor Cards

These heavyweight, textured cards are made from 140 lb. cold press watercolor paper. They are ideal for any wet media including markers, acrylic, gouache and of course, watercolor!

ITEM#	CARD SIZE	CARDS & ENVS/PKG	RETAIL PRICE
105-26	5" x 7"	8	\$ 6.95

Watercolor Postcards

140 lb. cold press watercolor paper.

ITEM#	POSTCARD SIZE	POSTCARDS/PAD	RETAIL PRICE
105-27	4" x 6"	15	\$ 5.00

Parchment

These ivory duo-tone cards have a smooth surface allowing for even ink flow, just the right thing for pen and ink or calligraphy.

ITEM#	CARD SIZE	CARDS & ENVS/PKG	RETAIL PRICE
105-28	5" x 7"	10	\$ 6.95

Canvas

The subtle canvas textured surface is ideal for any wet media including oil, acrylic and gouache.

ITEM#	CARD SIZE	CARDS & ENVS/PKG	RETAIL PRICE
105-29	5" x 7"	10	\$ 6.95



Strathmore Introduces Sketch, Drawing and Bristol Paper Made With 100% Windpower



Strathmore's new line of Artist Papers has been made with 100% windpower - a pollution free, renewable energy resource. We are the first and only manufacturer in the U.S. to make paper entirely from wind generated electricity.

The Windpower Series is a continuation of our long tradition of environmental stewardship. Strathmore pioneered the practice of using recycled content to make high quality, fine art pads. We are proud to continue this tradition with the introduction of this exciting new line of papers.

Creating paper by using wind power in no way compromises the quality of our paper. The environmental benefits come with no trade off

in paper functionality, appearance or price. Said another way, you can expect the same high standards from Strathmore you have come to expect over the last 100 years.

Windpower Provides Environmental Savings

Wind generated electricity has many lasting and positive effects on our environment. Wind turbines are emission-free; do not disturb wildlife or the serenity of our natural landscape. By using less than 5% of the land where they are sited, wind turbines allow for multiple uses of the same land.

Annually, the use of windpower and recycled fiber at our mill producing this paper results in the following environmental savings:

- 13 million lbs. toxic air emissions not generated (CO2, SO2 and NOX)
- 8,581 barrels of crude oil or 1,960 tons of coal not used
- 14.5 million miles not driven in one year
- 94,500 trees not cut down
- 40 million gallons water/wastewater flow saved

Learn more about the Windpower Series at www.strathmoreartist.com

Now available at fine art stores everywhere.



MOHAWK
manufactured with windpower

Paper Manufactured
With Green-e Certified
Renewable Energy



30% Post-consumer Fiber

