make something real
For over 125 years Strathmore Artist Papers™ 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 muli-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, lithography, intaglio, and screen printing.
### Newsprint and Sketch:
Lightweight papers that are great for experimentation and practice of techniques.

<table>
<thead>
<tr>
<th>Series</th>
<th>Type</th>
<th>Surface</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>Sketchbook</td>
<td>Fine Teeth</td>
<td>Good quality paper for artists.</td>
</tr>
<tr>
<td></td>
<td>Doodle Pad</td>
<td>Rough Surface</td>
<td>Easy to erase and reuse.</td>
</tr>
<tr>
<td>200</td>
<td>Newsprint</td>
<td>Rough Surface</td>
<td>Preprinted to save time.</td>
</tr>
<tr>
<td></td>
<td>Sketch</td>
<td>Lightweight</td>
<td>Great for practicing techniques.</td>
</tr>
<tr>
<td>300</td>
<td>Vision Sketch</td>
<td>Lightweight</td>
<td>High-quality paper for beginners.</td>
</tr>
<tr>
<td>400</td>
<td>Vision Sketch</td>
<td>Lightweight</td>
<td>Better quality for developing artists.</td>
</tr>
<tr>
<td>400 Recycled</td>
<td>Vision Sketch</td>
<td>Lightweight</td>
<td>Contains 30% post-consumer fiber.</td>
</tr>
</tbody>
</table>

### Drawing:
Papers for finished art using any dry media.

<table>
<thead>
<tr>
<th>Series</th>
<th>Type</th>
<th>Surface</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>Drawing</td>
<td>Medium Surface</td>
<td>Fine Tooth Surface</td>
</tr>
<tr>
<td></td>
<td>Vision Drawing</td>
<td>Medium Weight</td>
<td>Medium Surface</td>
</tr>
<tr>
<td></td>
<td>Drawing</td>
<td>Medium Surface</td>
<td>Medium/Smooth Options</td>
</tr>
<tr>
<td>400</td>
<td>Drawing*</td>
<td>100% Cotton</td>
<td>Ultra Smooth Plate or Toothly Medium Finish</td>
</tr>
<tr>
<td></td>
<td>Illustration Board*</td>
<td>100% Cotton</td>
<td>Resists Warping Vellum &amp; Plate Surfaces</td>
</tr>
</tbody>
</table>

### 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.

<table>
<thead>
<tr>
<th>Series</th>
<th>Type</th>
<th>Surface</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Smooth</td>
<td>Medium Surface</td>
<td>For detailed work with fine detail.</td>
</tr>
<tr>
<td></td>
<td>Vellum</td>
<td>Medium Surface</td>
<td>For pencil, charcoal, pastel, airbrush.</td>
</tr>
<tr>
<td></td>
<td>Plate*</td>
<td>Medium Surface</td>
<td>For detailed work with fine detail.</td>
</tr>
</tbody>
</table>

### Sequential Bristol:
Created specially for the comic, cartoon, and graphic novel industry.

<table>
<thead>
<tr>
<th>Series</th>
<th>Type</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Smooth/Sequential Art</td>
<td>Smooth Non-Reproducible Blue Lines</td>
</tr>
</tbody>
</table>

### Charcoal and Pastel:
Papers with just enough texture to create an ideal foundation for charcoal and pastel.

<table>
<thead>
<tr>
<th>Series</th>
<th>Type</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Black Chalk</td>
<td>Textured Surface Natural White</td>
</tr>
<tr>
<td></td>
<td>Pencil</td>
<td>Soft, Pastel, Charcoal Assorted Tints</td>
</tr>
<tr>
<td></td>
<td>Gray Scale</td>
<td>5 Colors - White to Black for Charcoal and Pastel</td>
</tr>
<tr>
<td></td>
<td>Artagain® - Black</td>
<td>Assorted Tints with Enhanced Pigment</td>
</tr>
<tr>
<td></td>
<td>Charcoal</td>
<td>White or Assorted Tints 100% Cotton Paper Finish</td>
</tr>
</tbody>
</table>

All Strathmore® Bristol, Watercolor, Illustration and Mixed Media Boards are stamped with an official Strathmore® mark to ensure paper identification and excellence in performance. Strathmore® papers are 100% cotton fiber and meet or exceed all standards for archival permanence.
### 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

### Paper Types

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

#### Watercolor:
- Watercolor: marker paper accepts heavy coverage and is bleed resistant. It is designed for watercolor, gouache, collage, watercolor washes, lifting, and blending.

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

#### 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 wide array of printmaking techniques.

#### 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.

#### Writing Papers:
- Writing Papers have ideal surfaces for pencil, marker, and ink. Suitable for colored pencil, sketching stick, and professional printmakers.

#### Watercolor Blocks:
- Watercolor Blocks are available in White, Aged, and Natural. Contains 30% post-consumer fiber.

#### Mixed Media Blocks:
- Mixed Media Blocks are designed for Mixed Media Applications. Suitable for Mixed Media, Watercolor, and Pen and Ink. Includes Medium Surface for Wet Media Applications.

### Paper Specifications

#### 100 Series
- **YOUTH**
  - Tracing Pad: Semi-transparent
  - Marker Pad: Smooth Surface, Bleed Resistant

#### 200 Series
- **GOOD**
  - Mixed Media: Lightweight, Vellum Surface
  - Canvas: Canvas Texture, For Oils and Acrylics

#### 300 Series
- **BETTER**
  - Vision Mixed Media: Medium Weight, Vellum Surface
  - Vision Watercolor: Heavyweight, Water Resistant

#### 400 Series
- **BEST**
  - Vision Mixed Media: Medium Weight, Vellum Surface
  - Vision Watercolor: Heavyweight, Vellum Surface

#### 500 Series
- **PREMIUM**
  - Vision Mixed Media: Heavyweight, Vellum Surface
  - Vision Watercolor: Heavyweight, Vellum Surface

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*Strathmore® is a registered trademark of Strathmore®.*

*All Strathmore® products are manufactured from 100% Recycled, Chlorine Free, and SFI certified fibers.*

*Aquarius® is a registered trademark of Pacon Corporation.*

*Impression® is a registered trademark of Pacon Corporation.*

*Imperial® is a registered trademark of Strathmore®.*

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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 Weight: 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 worldwide.

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, and certain plants, adding strength and certain plants, adding strength and certain plants, adding strength and certain plants, adding strength. Lignin is undesirable in the production of fine, permanent papers, and certain plants, adding strength and certain plants, adding strength and certain plants, adding strength and certain plants, adding strength and certain plants, adding strength.

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.