



## Various Toned Papers for Artwork

This list of toned papers for artwork is provided to help you narrow the search for papers that you might find useful for mixed media.

I use all of the listed papers. For most of them there are examples of my work on those papers posted on my blog. You can go to my website:

<https://rozwoundup.com>

Use the search engine at the top left of the home page, or the category list on any post page to look for paper names.

On this list if no information is given for a paper's archival aspects none were known at the time I compiled this list.

Many artists choose not to worry about archival qualities of paper if they are going to completely cover the paper with acrylic gesso before commencing their work. If you do gesso your paper/board two complete coats (or three) with sanding between each coat is recommended to create a complete barrier).

If you only partially coat your paper with gesso, leaving large areas uncoated know that you are not creating a barrier that will prevent the migration of acid from the paper into the surface of your artwork.

Additionally partial coatings of gesso creates different working surfaces on your paper. Many artists enjoy that, despite the loss of the barrier effect.

### Kraft-Brown Papers for Artwork

Even though online shopping lists provide photographs of a product the "Kraft-Brown" of paper can vary widely. When possible it's best to ask for swatches or samples before placing a large order if color exactness is an issue for you.

#### Lighter Weight Papers

I have painted with light glazes of watercolor and with heavy gouache on each of the listed papers. (Without any treatment to the paper.) The papers will buckle slightly but you can control the buckling by minimizing the water used in your paint.

Wet-in-wet techniques are not suitable for these papers because the paper starts to absorb the water.

I recommend that you test all wet media on these sheets before committing to a large piece. Acrylic marker, water-soluble crayon, oil pastel, dry pastel, color pencil, all look fantastic on these papers.

I enjoy painting on Speckleton and Kraftone papers from French Papers. If you live near a paper distributor you can have them cut the parent sheets into sizes that you

like to work with for a minimal fee. Additionally many paper vendors sell pre-cut pieces in popular card craft and memory book sizes. Get the heaviest weight cover stock you can get. I've misplaced my sample book but I think that's #100 cover. I have #100 in stock that I have been painting on.

Recollections Signature™ & Special 110 lb. / 298 gsm, 8.5 x 11 inch. Michaels Stores A rich light tan brown like grocery bags with fiber flecks. Smooth surface.

Recollections Signature™ & Special Cardstock, 12 x 12 inch. Michaels Stores A dark brown like cardboard with fiber flecks. Smooth surface.

Bazzill Kraft, 12 x 12 inches. A very light tan with fiber flecks. Smooth surface. Visit Bazzillbasics.com. I purchased mine at Michaels Stores. Their online sample for their Kraft cardstock reads much darker than my samples in hand.

Cricut Kraftboard Natural 12 x 12 inches. This is a rich orange-y brown. It seems to be about #80 to #100 lb. cover. It is available directly from Cricut or through Amazon.

Bogus Recycled Rough Sketch #70 / 114gsm from Bee Paper. This is sold in different paper sizes. Note that I have found vast color differences when ordering the same size sheet at different times. I suspect this is because of the recycled nature of the product. Different weights also have different colors/tones. The colors/tones run the gamut of tan to brown. The paper is smooth, but with a more pronounced tooth than the four papers listed above it. Besides flecks this paper has frequent splotches of color change that are muted, but constant throughout the sheet. This texture is ideal for charcoal and other dry media in life drawing. This paper is typically used in the fashion industry for quick sketches. It is not archival. Contact the vendor for sales outlets.

Bold Bogus Rough Sketch #120/200gsm. From Bee Paper. See comments under the other Bogus Paper listing. I use this paper in large sheets as waste paper in the studio, when painting other large sheets. I then cut off painted scraps to use for collage. As I mentioned above, it is not archival. It has the same flecks and splotches of the other sheet. I either seal the paper in some way before using it for collage or am OK with non-archival properties in a given piece.

**Speckleton Kraft** is a light tan that has a warm gold undertone. There are flecks. The texture surface is smooth. As mentioned in the introduction to this section

I enjoy painting on the #100 cover. Check the entire line of **Speckletone at FrenchPaper.com** for other colors you might enjoy working on. These papers are fantastic for rubberstamping, color pencil, etc. as well as painting. Amazon sells precut and prepackaged Speckletone from a number of vendors. Be sure that you are getting COVER which is thicker than any Text. And get as heavy a cover weight as you can.

My 2017 International Fake Journal Month Journal was painted in light glazes of watercolor on this paper. You can view the entries to that journal here:

<https://rozwoundup.com/2017/06/wrapping-up-my-2017-international-fake-journal.html>

Kraft-Tone from French Paper is a newer line of bolder richer colors. Their paperbag and brown box kraft colors are even darker than Speckletone's offerings. Additionally the line contains some rich pastels that are work a look.

### *Heavy Weight Boards*

Chipboard and tag board are two names used in the United States to describe the type of "Kraft" brown/tan/gray boards that many crafters use. Product packages area also made from this material.

Much of it is not archival. All of it varies in color. I have had fun using the following product both without and with gesso.

Grafix Medium Weight Chipboard 12 x 12 inch, natural. It is ACID FREE. It's smooth with some texture, and the brown color varies by package.

There are other chipboards available on line. I found this on Amazon. Pay attention to thickness and also inquire as to whether or not it's acid free if that matters to you.

### **Kraft Brown Art Papers**

The following art papers are brown or tan (and some other colors). All are acid free. I use them all in book binding for various projects. I also use them as loose sheets for framed artwork. I paint with watercolor and gouache on all of them. While several aren't sized for wet media it is still possible to create wet media pieces on all of these papers. I do it every day. (There may be some slight buckling depending on your water use.)

You can find blog posts about all of the following papers on my blog. Please note that my experience with Stonehenge changed as I started to try some other media on it, so in later (more recent posts) I'm more pleased with the paper than in my first blog posts about this. Part of this is also due to the fact that when I first started using Stonehenge I was constantly comparing it to my favorite but defunct paper, and I finally grew up and faced reality.

We have to work with the papers that are still being made, and there are great things about Stonehenge.

### *Stonehenge Printmaking and Drawing Paper*

This is available almost everywhere in sheets and tablets. In sheets there are many colors from cream through Kraft Brown, including grays and blues. Kraft Brown is a golden-orange-brown. It has a smooth surface. The color on the front is decidedly different from the back. The paper cracks when folded with the grain (see my blog for posts on this) and so it is not suitable for bookbinding, but the original colors in this line fold nicely with the grain and can be used for binding. All these papers are great for watercolor (with reduced water and modified technique) and excellent for gouache. Color pencils, rubber stamping, stenciling, acrylic markers, watercolor pastels, dry pastels, are all excellent on this paper. This is truly an excellent paper for mixed media.

### *Strathmore Toned Mixed Media Paper*

This paper comes in pads and is a 400 series paper. (In white remember that I only use the 500 series; see my blog for posts.) The toned paper is smooth in surface texture and it is acid free and suitable for wet media. It is 184 lb/300 gsm. Currently it comes in tan, gray, and blue. All have wonderful fiber flecks. The tan and gray are excellent midtone papers. The new blue is like a dark cool gray blue. It is WONDERFUL. All three colors are fantastic for work in gouache. I can't say enough wonderful things about this paper. It is too thick and stiff to fold into signatures for book binding. (That's it's only negative.)

### *Annigoni*

This is a beige/tan paper that is **made for wet media work**. This 250gsm paper is 100 percent cotton, Ph neutral, and acid free. You can read about it at Legion paper here

<https://legionpaper.com/annigoni/>

Another advantage to Annigoni is that it was available in sheets and it folded nicely to make into books. I have many books made of this paper. It is perfect for all wet and dry media. It is a wonderful paper.

Recently I have not been able to locate it except in pads. The padding process makes this smooth paper seem a little harder to me. I prefer working on it in the books I've made from sheets. Those sheets with their "looser" surface texture take dry media well. I use dip pen on both versions of this paper.

Due to a natural disaster near the mill several years ago this paper was not available for some time so you may have to look for it. Contact Legion Paper for availability.

### *Zerkall Nideggen*

If you go to this page at Legion Paper you'll see a portion of one of my watercolor sketches on this paper:

<https://legionpaper.com/nideggen/>

One of my favorite watercolor paintings on this paper can be found at the following link on my blog.

<https://rozwoundup.com/2015/12/more-giddiness-with-nideggen-paper-and-schmincke-pan-watercolors.html>

*(Copy and paste that link into your browser. If you type it do not include a hyphen after "nide-" When you click on the link the hyphen after nide- adds "%AD" to the link in your browser. If you remove those 3 characters and don't leave a space the link will work. Or simply use my blog's search engine to search for "More giddiness." The first post in the resultant list is the one you want.)*

Nideggen is 81 lb/120 gsm. It is one of the papers I use in my Simple Round Back Spine online bookbinding class to ensure that students learn to make a quality book. I love this paper.

As you will see from the backlit sample on the Legion sight the paper has a fantastic WAVY Laid pattern. This sheet has a smooth texture, but the laid pattern will impart a lovely depth to any dry media you use on this paper.

While it is not a wet media paper I have always painted on it. I use less water but have no difficulty using watercolor, gouache, or watersoluble wax crayons on this paper. It is tough and delightful to work on.

Because it is a lightweight paper it will buckle when you use wet media on it, but it is still delightful. Also it is amazingly opaque for such a light sheet. I use heavy brush pen on this paper and not a bit of it shows through to other pages when I scan.

I have found that the 22 x 30 inch sheet has a slight more beige and almost slight greenish tone. The 25 x 37 inch sheet is a more uniform brownish tan. I have asked the manufacture about this and it relates to the materials they use and it is consistent to size, so if you want the lighter more beige color go with the smaller sheet of paper. Working capabilities on both are the same.

Use Nideggen in the keyword search to find many journal pages created using this versatile paper.

## **Papers I Don't Use**

I do not use the toned paper books made by Stillman & Birn. I found during my tests of that paper that it was too toothy for the smooth media work I like to do (with ink) and not hardy enough for my wet media approaches. It is also a bland and uniform color. As you can tell from my list flecks matter very much to me! These books are available everywhere, however, should you wish to try one.

## **New Papers to Discover**

At some point this handout will become a blog post with accompanying photographs of the various materials mentioned. However I had students who needed this information and I had no time to take photos.

If you have a toned paper that works for wet media that isn't on this list I'd love to hear about it; along with details on where I can purchase it. I'm always experimenting. Contact me at [roz@rozwoundup.com](mailto:roz@rozwoundup.com)

*Note: All the links in this handout are clickable except for the final link at the top of this page. Please read instructions concerning it.*