

September Special 2011

10% reduction on published prices, for full packs, mini packs, watercolour packs, and watercolour rolls, until 30th September

This offer includes, printmaking, drawing, watercolour, painting, book craft, conservation, and handmade papers in our new September catalogue

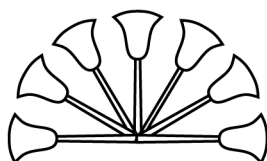
Scroll down to view or print the full catalogue

FINE ART PAPERS

ARTISTS & STUDENTS WHOLESALERS SUPPLY CO.

CATALOGUE & PRICE LIST

EFFECTIVE 1st September 2011



PAPER PARADISE

SUPPLIERS OF PAPERS FOR THE ARTS

TERMS OF TRADE

- Ordering** Our hours are 10.00am to 5.00pm Monday through Friday. After hours by arrangement.
Contact us at:
- Fine Art Papers
P O Box 22-082
Temporary premises – please call to arrange visit
Christchurch
- Tel: (03) 379-4410
- E-mail: artpaper@ihug.co.nz
website: www.fineartpapers.co.nz
- Prices** The prices shown in this catalogue/pricelist are GST exclusive and are subject to alteration, without notice, at the discretion of FAP. Prices charged will be those ruling on the day of dispatch of the clients order.
- Payment**
1. Payment on receipt of Proforma Invoice. A Proforma Invoice will be prepared on receipt of your order and a copy will be forwarded to you for payment. Orders will be dispatched on receipt of full payment. A Tax Invoice will be issued upon dispatch.
 2. Alternatively, customers can charge purchases to Visa or Mastercard, direct bank credit, or cheque
 3. A 14 day credit facility is available, on approval of application, to bona fide educational institutions, and local & government agencies
- Freight**
1. Orders under \$500 (ex GST) will have freight charged. The average charge for out of town deliveries is \$10.00 to \$12.00 per 10 kilogram package, 48 hours, door to door. Rural deliveries incur an extra \$6.00.
 2. Free freight applies to orders (within NZ) over \$500 (ex GST).
- Returns** Where goods are received in a damaged or sub-standard condition clients must notify FAP, in writing within 7 days of receipt of goods. Where the goods are not covered by carriers liability the goods will be replaced. Any goods subject to a claim or replacement must be returned to FAP in the first instance.
- Back-orders** Orders which for any reason cannot be supplied ex-stock, either in whole or in part, will not be back-ordered unless specified by the client. If your order is unable to be supplied ex-stock you will be notified immediately.
- Samples** Please feel free to inquire about the availability of samples and advice about paper uses and properties.

FINE ART PAPERS

WATERCOLOUR & MIXED MEDIA PAPERS

				\$/SHEET	\$/SHEET
	GSM	SIZE CM	SHEETS PER PACK	FULL PACK	BROKEN PACK
FABRIANO ARTISTICO TRADITIONAL WHITE					
<i>Artistico Traditional White watercolour paper is 100% cotton, chlorine-free, acid free, archival paper. The paper has an internal and external sizing, which makes it very absorbant and suitable for lifting, scraping and other techniques. A warm white colour, it is free of whiteners, has two deckle edges and is watermarked on two corners. Artistico is ideal for watercolour, gouache, acrylic, ink, charcoal, and drawing. It is also suitable for embossing, silk-screen, relief printing, intaglio, calligraphy, polaroid transfer, and air-brush.</i>					
F. ARTISTICO T/W ROUGH	300	56X76	10	8.50	9.20
F. ARTISTICO T/W COLD PRESSED	300	56X76	10	8.50	9.20
F. ARTISTICO T/W HOT PRESSED	300	56X76	10	8.50	9.20
F. ARTISTICO T/W ROUGH	640	56X76	10	18.00	21.00
F. ARTISTICO T/W COLD PRESSED	640	56X76	10	18.00	21.00
F. ARTISTICO T/W HOT PRESSED	640	56X76	10	18.00	21.00
F. ARTISTICO T/W COLD PRESSED	640	75x105	5	27.00	31.00
F. ARTISTICO T/W COLD PRESSED ROLL	300	1.4x10m	1	n/a	290.00
F. ARTISTICO T/W HOT PRESSED ROLL	300	1.4x10m	1	n/a	290.00

FABRIANO ARTISTICO EXTRA WHITE

Artistico Extra White watercolour paper is 100% cotton, chlorine-free, acid free, archival paper. The paper has an internal and external sizing, which makes it very absorbant and suitable for lifting, scraping and other techniques. A bright white colour, it is free of whiteners, has two deckle edges and is watermarked on two corners. Artistico is ideal for watercolour, gouache, acrylic, ink, charcoal, and drawing. It is also suitable for embossing, silk-screen, relief printing, intaglio, calligraphy, polaroid transfer, and air-brush.

F. ARTISTICO E/W ROUGH	300	56x76	10	8.50	9.20
F. ARTISTICO E/W COLD PRESSED	300	56x76	10	8.50	9.20
F. ARTISTICO E/W HOT PRESSED	300	56x76	10	8.50	9.20
F. ARTISTICO E/W ROUGH	640	56x76	10	18.00	21.00
F. ARTISTICO E/W COLD PRESSED	640	56x76	10	18.00	21.00
F. ARTISTICO E/W HOT PRESSED	640	56x76	10	18.00	21.00

LARGE FORMAT:

F. ARTISTICO E/W HOT PRESSED	640	75x105	5	27.00	31.00
F. ARTISTICO E/W COLD PRESSED	640	75x105	5	27.00	31.00
F. ARTISTICO E/W COLD PRESSED ROLL	300	1.4x10m	1	n/a	290.00
F. ARTISTICO E/W HOT PRESSED ROLL	300	1.4x10m	1	n/a	290.00

SAUNDERS WATERFORD

100% cotton, acid free, mouldmade sheet, tub sized and internally sized in the traditional manner creates a particularly receptive surface for multiple washes. Antique white in colour, it has two deckle edges.

SAUNDERS WATERFORD ROUGH	300	56x76	10	8.90	10.00
SAUNDERS WATERFORD FINE	300	56x76	10	8.90	10.00
SAUNDERS WATERFORD SMOOTH	300	56x76	10	8.90	10.00
SAUNDERS WATERFORD ROUGH	356	66x101	10	18.00	21.00

Prices exclusive of gst

FINE ART PAPERS

				\$/SHEET	\$/SHEET
	GSM	SIZE CM	SHEETS PER PACK	FULL PACK	BROKEN PACK
ARCHES AQUARELLE					
<i>A widely used, 100% cotton, acid free paper, the sheets are mouldmade and tub-sized using animal gelatin creating an extremely durable and sensitive surface. It has two deckle edges and is a versatile sheet for the watercolourist and artist working in mixed media. Antique white in colour.</i>					
ARCHES AQUARELLE ROUGH	300	56x76	10	13.50	14.50
ARCHES AQUARELLE FINE	300	56x76	10	13.50	14.50
ARCHES AQUARELLE SMOOTH	300	56x76	10	13.50	14.50
ARCHES AQUARELLE ROUGH, FINE, SMOOTH	640	56x76	5	26.00	29.00

HANDMADE INDIAN COTTON

Rugged, heavyweight, handmade 100% cotton rag papers individually tub-sized. Each sheet is uniquely different. 4 deckles. Suitable for all water-media painting techniques

R4 INDIAN COTTON WHITE ROUGH	640	56x76	10	12.00	14.00
R14 INDIAN COTTON WHITE ROUGH	640	70x100	5	25.00	28.00

FABRIANO 5 DISEGNO

Fabriano 5 is 50% cotton, acid free, pure white sheet, and is especially recommended for watercolour, tempera, charcoal, pastels, felt markers, crayon, drawing and silk screen. An extremely versatile sheet for illustrators and graphic artists. Available in either Hot Pressed (Smooth) and Cold Pressed (Fine) finishes.

FABRIANO 5 FINE	350	70x100	25	10.00	11.00
FABRIANO 5 FINE (1/2 sheets)	350	50x70	25	5.50	6.00
FABRIANO 5 SMOOTH	300	70x100	25	9.00	10.00
FABRIANO 5 SMOOTH (1/2 sheets)	300	50x70	25	5.00	5.50

FABRIANO PITTURA

A high quality cellulose, heavy weight, white, acid free sheet with natural grain. Ideal for acrylics and oils.

FABRIANO PITTURA	400	50x70	10	4.00	4.80
FABIRANO PITTURA	400	70x100	5	8.00	9.00

ACCADEMIA DRAWING ROLLS

An acid free white paper with a mild toothy finish recommended for drawing and illustration.

ACCADEMIA ROLLS	120	1.5 X10M	1 ROLL		40.00 /ROLL
ACCADEMIA ROLLS	200	1.5 X10M	1 ROLL		60.00/ROLL

PALANTINA

An acid free cream coloured wove paper with smooth surface. Recommended for drawing, digital printing, and illustration.

PALANTINA	120	70X100	50	n/a	1.50	n/a	1.80
-----------	-----	--------	----	-----	------	-----	------

PRINT MAKING, DRAWING, & BOOK ART PAPERS

	GSM	SIZE CM	SHEETS/PACK		PRICE PER SHEET		
			FULL PACK	MINI PACK	FULL PACK	MINI PACK	LOOSE SHEETS
ACID FREE TISSUE							
<i>An acid free tissue for interleaving and storage of precious objects</i>							
ACID FREE TISSUE			18	75X100	500	.35	.40
ACID FREE BLOTTING PAPER							
<i>High absorbency, acid free, white bulky paper for restoration of large documents and drying of intaglio prints.</i>							
ACID FREE BLOTTING PAPER			315	61X86	50	3.80	4.50
ACID FREE BLOTTING PAPER			315	86X122	20	7.00	8.00
ARCHES 88							
<i>This beautiful bright white paper is excellent for silk screen, lithography, monoprints, etching, charcoal, and pastel. Since it is a waterleaf, we recommend dampening prior to printing. Mouldmade, acid free, and 100% cotton, this paper has 2 deckle edges.</i>							
ARCHES 88	300	56X76	100	25	10.00	11.00	12.00
ARCHIVAL RAG ENDLEAF							
<i>A cream coloured 100% cotton paper. This sheet is comprised of long fibre cotton mixed with cotton linters to give high fold strength for book making. It is buffered with calcium carbonate and has full archival specifications. It can also be used as a barrier sheet in framing, for drawing, and as a proofing paper in print making.</i>							
ARCHIVAL RAG ENDLEAF	120	81X112	n/a	25	n/a	5.00	6.00
ARCHIVAL RAG ENDLEAF	120	56X81	n/a	25	n/a	3.00	3.50
BFK RIVES							
<i>An extremely popular paper, BFK is designed for all print making processes. Whiter and smoother than Velin, BFK has a finer "look-through". Mouldmade, it is 100% cotton, acid free, and has 2 deckle edges.</i>							
BFK RIVES WHITE	270	75X105	50	20	16.00	17.00	18.00
FABRIANO ROSASPINA							
<i>Rosaspina is a white, mouldmade, Ph neutral, print making sheet, with a 60% cotton content. It works well for all techniques including etching, lithography, silk screen, and wood cuts. This paper has 2 deckle edges. Also available in rolls.</i>							
ROSASPINA WHITE	285	70x100	50	20	8.00	8.50	9.00
ROSASPINA WHITE 1/2 sheet	285	70x50	50	20	4.25	4.60	5.00
ROSASPINA WHITE	220	70x100	50	20	6.00	6.50	7.00
ROSASPINA WHITE 1/2 sheet	220	70x50	50	20	3.30	3.65	4.00
ROSASPINA BEIGE	285	50x70	50	20	4.50	5.00	5.50
GERMAN INTAGLIO							
<i>A special mouldmade paper for intaglio techniques it also works extremely well for hand lithography, embossing, silkscreen, and letterpress. Off-white with a vellum finish it is made from 35% cotton and 65% high alpha cellulose and is acid free. Non-watermarked, long grain, moderately sized, with 4 deckle edges.</i>							
GERMAN INTAGLIO	350	76X108	50	20	12.00	13.00	14.00

FINE ART PAPERS

	GSM	SIZE CM	SHEETS/PACK		PRICE PER SHEET		
			FULL PACK	MINI PACK	FULL PACK	MINI PACK	LOOSE SHEETS
HAHNMEUHLE ETCHING							
<i>Regarded by many professionals as one of the finest etching papers available, this premium mouldmade paper is produced in Germany. Hahnemuhle Etching is particularly ink receptive and works extremely well for intaglio, embossing and hand lithography. A waterleaf paper it requires dampening prior to printing. Acid free, rag and high alpha, it has 2 deckle edges.</i>							
HAHNMEUHLE NAT. WHITE	300	53x78	50	20	6.25	6.90	7.50
HAHNMEUHLE NAT. WHITE	300	78x106	50	20	11.50	12.60	13.75
HAHNMEUHLE CREAM	300	53x78	50	20	6.25	6.90	7.50
HAHNMEUHLE CREAM	300	78x106	50	20	11.50	12.60	13.75
HAHNMEUHLE BR. WHITE	300	78x106	50	20	11.50	12.60	13.75

INCISIONI

Produced in Italy by the Magnani Mill, Incisioni is a 50% cotton paper similar to Arches 88 but with more sizing making it very suitable for Etching, Hand Lithography, Woodcuts, & Silkscreen. Acid free with deckle edges, its low price makes it affordable for students.

INCISIONI WHITE	350	70x100	50	20	8.50	9.25	10.00
INCISIONI WHITE ½ sheet	350	50x70	50	20	4.70	5.10	5.50
INCISIONI WARM WHITE	310	70x100	50	20	8.00	8.75	9.50
INCISIONI “ “ ½ sheet	310	50x70	50	20	4.50	4.90	5.30

PESCIA

A 100% cotton paper, mouldmade and acid free, this paper is most suitable for etching, hand lithography, silk screen, linocuts, and wood cuts. It has 2 deckle edges.

PESCIA CREAM SMOOTH	300	56x76	100	25	6.00	6.50	7.00
PESCIA LIGHT GREY SMOOTH	300	56x76	100	25	6.00	6.50	7.00
PESCIA WHITE SMOOTH	300	56x76	100	25	6.00	6.50	7.00
PESCIA WARM WHITE VELLUM	300	56x76	100	25	6.00	6.50	7.00

TIEPOLO

An off white 100% cotton mouldmade paper with a surface similar to Moulin du Gue, Tiepolo is most suitable for etching, hand lithography, silk screen, linocuts, and wood cuts. It has 4 deckle edges.

TIEPOLO WHITE	290	56x76	50	20	6.00	6.50	7.00
TIEPOLO WHITE	290	70x100	50	20	9.50	10.20	10.90

REVERE New

A new printmaking and drawing paper designed and produced by Magnani. This 100% cotton paper has a slightly softer feel than most other cotton equivalents. Acid-free and chlorine-free to ensure longevity with 4 deckle edges. Revere has a subtle “suede-like” surface texture. Recommended for all printmaking techniques.

REVERE WHITE	300	76x112	50	20	9.80	10.50	11.20
REVERE IVORY	300	76x112	50	20	9.80	10.50	11.20
REVERE IVORY	250	56x76	50	20	5.50	6.00	6.50
REVERE BOOK IVORY	175	66x101	50	20	4.50	5.25	6.00

FINE ART PAPERS

	GSM	SIZE CM	SHEETS/PACK		PRICE PER SHEET		
			FULL PACK	MINI PACK	FULL PACK	MINI PACK	LOOSE SHEETS

VELIN ARCHES

A favourite of print makers and other artists, Velin Arches is a highly versatile sheet. It can absorb multiple lithographic printings without the ink stacking or drying with a surface sheen. It is also excellent for etching and silk screen. Mouldmade, this 100% cotton paper has 2 deckle edges and 2 waterline edges. Please note that the cream version is no longer in production.

VELIN ARCHES WHITE	270	75X105	50	20	16.00	17.00	18.00
--------------------	-----	--------	----	----	-------	-------	-------

SOMERSET VELVET BLACK

A solid deep black paper superior to most other brands for etching, hand lithography, silk screen, and relief printing techniques.

SOMERSET VELVET BLACK	250	56X76	50	20	9.00	9.70	10.50
SOMERSET VELVET BLACK	280	76X112	50	20	19.00	20.50	22.00

ZERKALL SPECIAL EDITION

Made from cotton and high alpha cellulose mix these papers are highly suitable for block printing, silkscreen, and lithography. They are also superb for calligraphy, drawing, and book arts. Acid free, sized, short grain, with 4 deckle edges and watermarked.

ZERKALL S/E WHITE	145	53X76	50	20	3.80	4.20	4.60
ZERKALL S/E CREAM	145	53X76	50	20	3.80	4.20	4.60

BIBLOS OFF-WHITE *New*

Light-weight, wove, acid free paper with high cotton content. Biblos has a soft subtle surface texture and is suitable for printing, book arts, letterpress, and a variety of other applications.

BIBLOS WHITE	145	69x102	100	25	3.80	4.20	4.60
--------------	-----	--------	-----	----	------	------	------

MURILLO BLACK (ACID FREE COVER STOCK)

An acid free cover weight sheet with exceptional lightfast colour qualities. Ideal for albums and mounting artworks, where acid free properties are important.

BLACK	190	70X100	50	20	4.00	4.40	4.85
IVORY	190	70X100	50	20	3.50	3.85	4.25
PALE GREY	190	70X100	50	20	3.50	3.85	4.25

FINE ART PAPERS

TRADITIONAL JAPANESE PAPERS

				\$/SHEET	\$/SHEET
	GSM	SIZE CM	SHEETS PER PACK	FULL PACK	BROKEN PACK
FINE ART AND CONSERVATION					
MITSUMATA <i>New</i>					
<i>This handmade sheet is soft, thin, with a lustrous appearance. Its durability and permanence make it a valued paper for archival applications. It is also traditionally used for sumi painting, pen & ink, wood-cuts, and lithography. 4 natural deckle edges.</i>					
MITSUMATA	31	97X64	5	20.00	22.50
MULBERRY					
<i>Japanese mulberry is a handmade, acid free sheet of kozo fibre. Soft, flexible, long-fibred, this paper possesses great wet strength. Recommended for intaglio, relief printing, and chine colle, this sheet has 4 natural deckles.</i>					
MULBERRY NATURAL <i>New</i>	46	98X66	10	9.00	10.00
MULBERRY WHITE <i>New</i>	48	97X64	10	8.50	9.50
MULBERRY BLACK	45	97X64	10	9.00	10.00
KITAKATA (<i>Gampi</i>)					
<i>A cream coloured handmade sheet with 4 deckle edges, Kitakatashi is made from Gampi and is acid free. Because of its strength it is often used in restoration and bookbinding. It is also very suitable for relief printing, etching, and chine colle.</i>					
KITAKATASHI NATURAL	35	52x43	10	5.00	6.00
KITAKATASHI PALE AVOCADO	35	52X43	10	5.00	6.00
SEKISHU WHITE					
<i>Sekishu is a beautifully crafted handmade paper in the true Japanese tradition. A white paper with delicately laid lines, it has 4 natural deckle edges, acid free and buffered with calcium carbonate. Sekishu is eminently suitable for relief printing, book arts, and as a distinctive interleaving sheet.</i>					
SEKISHU	34	99x61	10	11.00	12.25
TAIZAN NATURAL <i>New</i>					
<i>Light-weight, acid-free, wove sheet, and produced with kozo fibre, Taizan is a extremely useful paper for conservation work, hinging, interleaving, as well as pen & ink, and book craft.</i>					
TAIZAN NATURAL	30	97X64	10	9.50	10.50
GAMPI SILK TISSUE					
<i>This silky acid-free paper is highly transparent and surprisingly strong for its weight. A valuable paper as a mending tissue in conservation work, it is also employed for chine colle, and model construction</i>					
GAMPI SILK TISSUE	10	61X44	10	5.00	6.00
ATSUKUCHI <i>New</i>					
<i>A white wove acid-free sheet similar to the discontinued "kozo-gami" previously stocked. Made from kozo with 2 deckle edges, it is recommended for print-making, book arts, conservation, and pen & ink work. Deceptively strong for its weight.</i>					
ATSUKUCHI	39	97X64	10	7.00	8.00

FINE ART PAPERS

TRADITIONAL JAPANESE PAPERS

				\$/SHEET	\$/SHEET
	GSM	SIZE CM	SHEETS PER PACK	FULL PACK	BROKEN PACK
FINE ART AND CONSERVATION					
TENGUCHO					
<i>A tissue weight, translucent, acid free sheet made from Kozo. Tengucho is primarily used for document repair and restoration, interleaving, and the wrapping of precious objects.</i>					
TENGUCHO	9	97x64	10	5.00	6.00
SHIN INBE NATURAL <i>New</i>					
<i>An acid free, cream coloured, laid paper, made from Kozo. For book arts, interleaving, hinging artworks, chine colle and block printing.</i>					
SHIN INBE NATURAL	30	54x79	10	5.00	6.00
BOTAN <i>New</i>					
<i>With its ribbed pattern on one side of the sheet, this acid-free white paper is typical of paper used in "shodo" (Japanese 'way of writing'). The reverse side of this sheet is smooth. Either side is ideal for sumi-painting. Botan is perfect for calligraphy, brush painting, as well as letter press, and digital printing. Replaces 'Masa' because of its versatility.</i>					
BOTAN	53	79x54	20	3.00	3.75
UNRYU-SHI					
<i>This acid free paper is light and translucent and has long silky fibres running throughout the surface. 2 deckles, it can be used for collage work, interleaving, block printing, and as a decorative craft paper.</i>					
UNRYU-SHI WHITE	30	97x64	10	6.00	7.00
MULBERRY ROLLS					
<i>Acid free, unbleached, wove paper suitable for conservation and printmaking.</i>					
MULBERRY ROLLS	25	.68 x 9.14M	n/a	n/a	75.00
KINWASHI					
<i>Kinwashi is creamy natural paper, with swirling manila hemp fibres running throughout the sheet. It is great for printing, painting, digital printing, as well as shoji screens, lampshades, collage, and as a all-round craft paper</i>					
KINWASHI	56	97x64	10	8.00	9.00

PAPER TERMS

Acid Free Paper

A paper which has no acid, or a pH of at least 6.5. The use of synthetic sizing material allows the paper to be manufactured with a neutral or alkaline pH. Paper can become acidic from the ingredients used in its manufacture or the environment, or both.

Archival

A term describing a set of standards which apply to the durability and permanence of paper. Archival quality paper must be acid free and be of pure cellulose in its manufacture and be able to maintain its chemistry over several centuries.

Bast Fibres

Refers to a group of fibres commonly used in Japanese papermaking, including mulberry, gampi, mitsumata, and hemp. Bast fibres are generally longer and stronger than most other types of fibre types used in paper making.

Buffered Paper

Paper which may or may not be made in an acidic environment, and which is buffered by the addition of an inert pigment to obtain the required pH. Often pH neutral papers are buffered to protect the paper against acidic influence from the environment. The buffering agent helps reduce acidity over a long period of time.

Cold Pressed

Mildly textured surfaces produced by pressing the paper through unheated rollers. Generally considered to be a surface between rough and hot pressed.

Deckle

A wood frame resting on or hinged to the edges of the mould that defines the edges of the sheet in hand made paper making.

Deckle Edge

Natural, feathery edges of hand made papers, simulated in mould made and machine made papers by a jet stream of water while the paper is still wet. Hand made papers have 4 deckle edges, while mould made and machine made usually have two.

Durability

The degree to which paper retains its original qualities with use.

Fibres

The slender thread-like cellulose structures that cohere to form a sheet of paper.

Filler

Generic term to describe the non-oxidising clays or minerals added to the pulp at the beater stage to enhance density.

Finishing

Term used to describe cutting, sorting, trimming, and packing of paper.

Gampi

A traditional fibre used in Japanese paper making. Papers made from gampi generally have a smooth and silky feel. Frequently used for conservation and archival techniques.

GSM

The metric measure of weight for artist's papers. It compares the weights (in grams) of different papers, each occupying one square metre of space, irrespective of individual sheet dimensions.

Grain Direction

Direction in which the fibres of machine made paper lie due to the motion of the machine. Mould made papers have an almost indistinguishable grain direction, while hand made papers have no grain direction at all.

Hand Made Paper

A sheet of paper, made individually, using a mould and deckle.

High Alpha

A nearly pure form of wood pulp which has the same potential for longevity in paper as bast fibres, cotton, linen, or other natural fibres.

Hollander Beater

A machine invented in the 17th century for beating and refining rags or other fibres for hand paper making.

Hot Pressed

Smooth, glazed surfaces produced by pressing the paper, while still partially damp, through hot rollers after formation of the sheet.

Lace Paper

A Japanese paper made by placing a stretched stencil a few millimetres above a newly formed sheet of wet pulp and then spraying or sprinkling water through the stencil, displacing areas of the pulp and creating a lace-like effect.

Laid Paper

Paper with a prominent pattern of ribbed lines in the finished sheet. It is accomplished in handmade paper using a screen-like mould of closely set parallel horizontal wires, crossed at right angles by vertical wires somewhat further apart. The same effect is achieved in machine made paper with the use of a "dandy roll", positioned at the top of the wire in the wet end of the paper making machine.

Linters

A general term for processed pulp, cotton or wood, purchased in sheet form. Cotton linters are left on the seed after the long fibres have been removed for textile use. They are too short to be spun into cloth but can be cooked and made into paper. Stiffer and more brittle than long fibred cotton, linters produce low shrinkage pulp good for paper casting. They cannot produce paper with the strength of cotton rag.

Kozo

Kozo is the bast fibre obtained from the Japanese Mulberry plant. Paper produced from this fibre is characterised by the long fine silky fibres that provide the sheet with outstanding strength when wet. Used in fine art and archival applications.

Machine made paper

A sheet of paper produced on a rapidly moving machine called a Fourdrinier.

Mitsumata

Another important Japanese fibre used in handmade paper making, it produces a soft, thin, and lustrous paper. Its exceptional durability lent itself to become the first choice of fibre for producing paper money in the Meiji period.

Mould

The main tool for hand-papermaking, it is a flat screen that filters an even layer of fibres through it to form the sheet. In western paper making, it is accompanied by a wooden frame called a deckle.

Mouldmade Paper

A sheet of paper that simulates a handmade sheet in look, but is made by a slowly rotating machine called a cylinder mould.

Permanence

The degree to which paper resists deterioration over time.

pH

A measure of the hydrogen ion concentration of a water solution and substance, denoting acid or alkaline. A paper's pH is measured on a scale of 1 to 14. Papers with a pH of 6.5 to 7.5 are generally considered neutral.

PAPER TERMS (cont'd)

Pulp

A general term describing the beaten, wet mixture of stock used in making paper, whether its contents are wood, cotton, or other fibres.

Rags

Processed clippings of new cotton remnants from the garment industry for use in high quality papers.

Rag Papers

Paper made from fibres of non-wood origin, including actual cotton rags, cotton linters, cotton or linen pulp. Rag papers contain from 25% to 100% pure cotton

Rice Papers

A common misnomer applied to lightweight Oriental paper. Rice straw is only occasionally mixed with other fibres in paper making. The name may be derived from the rice starch once used in Japanese paper making.

Rough

Heavily textured surfaces produced by minimal pressing after sheet formation.

Sizing

A process by which an agent is added to paper to make it more impervious to ink or moisture and eliminate ink feathering or bleed through, usually by aqueous substance. Sizing added before the sheet forming process, either in the beater or in the vat, is known as internal sizing. Some of the common internal sizes are alum and rosin (highly acidic), and alkyketone dimer (neutral to alkaline). Common external sizes are potato and corn starch, and until recently, gelatin. The various materials used in sizing are referred to as sizing agents.

Surface sized

A term applied to paper whose surface has been treated with a sizing material after the sheet is dry or semi-dry.

Tub-sized

A term applied to a paper that has been treated and/or impregnated with a sizing material in a tub-size press or by hand

Vellum Finish

A slightly rough or toothy surface on a sheet of paper.

Washi

The Japanese term for handmade paper.

Waterleaf

A paper with little or no sizing, like blotter, making it very absorbent. If dampening is desired, this paper can be sprayed with an atomiser.

Web

The continuous ribbon of paper, in its full width, during any stage of its progress through the paper machine.

Wet Strength

The strength of a sheet of paper after it is saturated with water.

Wove Paper

Paper with a uniform unlined surface and smooth finish, generally made on a European style mould with a woven wire surface.