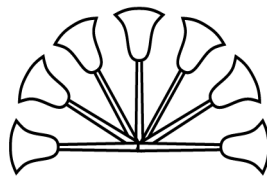


# ***FINE ART PAPERS***

ARTISTS & STUDENTS WHOLESALÉ SUPPLY CO.

## CATALOGUE & PRICE LIST

July 1st 2017



PAPER PARADISE



SUPPLIERS OF PAPERS FOR THE ARTS

# FINE ART PAPERS

Stock Code	\$/SHEET	
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## FABRIANO ARTISTICO

This is a 100% cotton paper, watermarked, with two deckled edges, acid free and mould made. Suitable for watercolour, gouache, acrylic, ink, embossing, calligraphy, and printmaking.

Sheets		Extra White		
FA300R E/W	Rough 300gsm 56x76cm	10	8.25	8.90
FA300CP E/W	Cold Pressed 300gsm 56x76cm	10	8.25	8.90
FA300HP E/W	Hot Pressed 300gsm 56x76cm	10	8.25	8.90
FA640R E/W	Rough 640gsm 56x76cm	10	16.90	18.50
FA640CP E/W	Cold Pressed 640gsm 56x76cm	10	16.90	18.50
FA640HP E/W	Hot Pressed 640gsm 56x76cm	10	16.90	18.50
FA640CPL E/W	Cold Pressed 640gsm 75x105cm	5	25.50	28.05
FA640HPL E/W	Hot Pressed 640gsm 75x105cm	5	25.50	28.05

Rolls				
FA300CPR E/W	Cold Pressed 300gsm 1.4 x 10m	1	n/a	270.00
FA300HPR E/W	Hot Pressed 300gsm 1.4 x 10m	1	n/a	270.00

Sheets		Traditional White		
FA300R T/W	Rough 300gsm 56x76cm	10	8.25	8.90
FA300CP T/W	Cold Pressed 300gsm 56x76cm	10	8.25	8.90
FA300HP T/W	Hot Pressed 300gsm 56x76cm	10	8.25	8.90

Rolls				
FA300CPR T/W	Cold Pressed 300gsm 1.4 x 10m	1	n/a	270.00
FA300HPR T/W	Hot Pressed 300gsm 1.4 x 10m	1	n/a	270.00

# FINE ART PAPERS

Stock Code	SHEETS/ PACK	\$/SHEET	\$/SHEET
		FULL PACK	BROKEN PACK

## ARCHES AQUARELLE (ARCHES WATERCOLOUR)

This well known mould made paper is 100% cotton, tub sized with gelatine, air dried and has four deckled edges. It is also used extensively for printmaking where a tougher, harder sheet than normal is required. It is available in three surfaces, Satine (Smooth, Hot Pressed), Fine (Cold Pressed, NOT), and Torchon (Rough).

### Traditional White

#### Sheets

Rough 185gsm 56x76cm	10	8.10	8.90
Cold Pressed 185gsm 56x76cm	10	8.10	8.90
Satine Pressed 185gsm 56x76cm	10	8.10	8.90
Rough 300gsm 56x76cm	10	12.40	13.60
Cold Pressed 300gsm 56x76cm	10	12.40	13.60
Satine 300gsm 56x76cm	10	12.40	13.60
Rough 640gsm 56x76cm	5	26.00	28.70
Cold Pressed 640gsm 56x76cm	5	26.00	28.70
Satine 640gsm 56x76cm	5	26.00	28.70

#### Rolls

Rough 300gsm 1.13 x 9.15cm	1	n/a	295.00
Cold Pressed 300gsm 1.13 x 9.15m	1	n/a	295.00
Satine 300gsm 1.13 x 9.15m	1	n/a	295.00

### Bright White

#### Sheets

Rough 300gsm 56x76cm	10	12.40	13.60
Cold Pressed 300gsm 56x76cm	10	12.40	13.60
Satine300gsm 56x76cm	10	12.40	13.60

# FINE ART PAPERS

Stock Code	\$/SHEET		\$/SHEET	
	SHEETS PER/PACK	FULL PACK	BROKEN PACK	

## SAUNDERS WATERFORD

This highly regarded mould made watercolour paper, is 100% cotton and acid free. It is available in three surfaces, Rough, Cold Pressed, & Hot Pressed. It has 4 deckled edges and the paper is watermarked Saunders Waterford and stamped with a chop mark in the corner of each sheet, and has been surface-sized with gelatine. Saunders Waterford is also available in High White.

Sheets	Traditional White			
SW300R T/W	Rough 300gsm 56x76cm	10	9.40	10.50
SW300CP T/W	Cold Pressed 300gsm 56x76cm	10	9.40	10.50
SW300HP T/W	Hot Pressed 300gsm 56x76cm	10	9.40	10.50
SW356R T/W	Rough 300gsm 66x101cm	10	18.00	21.00

Sheets	High White			
SW300R E/W	Rough 300gsm 56x76cm	10	9.40	10.50
SW300CP E/W	Cold Pressed 300gsm 56x76cm	10	9.40	10.50
SW300HP E/W	Hot Pressed 300gsm 56x76cm	10	9.40	10.50

## SIMILI JAPON

This paper is tub-sized with Aquapel and surface sized with starch. Acid free and unbuffered, this sheet is ideal for ink work, and book arts.

“The paper is excellent for calligraphy. It takes everything well - ink, gouache, watercolour, sumi - via broad-edged pen, pointed pen, or brush. The surface offers a nice amount of friction to calligraphy tools (rather than being too slick) for a smooth-surfaced paper. It also looks beautiful in that natural white colour.” - *Daniel Reeve*

SIMILI JAPON	225gsm 96x64cm	25	6.10	6.90
SIMILI JAPON	225gsm 64x48cm	25	3.30	3.70

# FINE ART PAPERS

Stock Code		\$/SHEET	
		SHEETS PER/PACK	FULL PACK

## FABRIANO 5 DISEGNO

Fabriano 5 Disegno is a 50% cotton, acid free, pure white sheet, and is recommended for watercolour, charcoal, pastels, felt markers, crayon, drawing and silk screen. An extremely versatile multimedia sheet for book illustrators and graphic artists. Available in either Hot Pressed (Smooth) and Cold Pressed (Fine) finishes. Note: watermark is on the reverse side of sheet.

F570100HP	Hot Pressed 300gsm 70x100cm	25	8.50	9.00
F55070HP	Hot Pressed 300gsm 50x70cm	25	4.50	5.00
F570100CP	Cold Pressed 350gsm 70x100cm	25	9.00	10.00
F55070CP	Cold Pressed 350gsm 50x70cm	25	5.00	5.50

## ACCADEMIA DRAWING SHEETS & ROLLS

An acid free white paper with a mild toothy finish recommended for drawing, graphite, ink, pastel, crayon, proofing, and book arts.

AC120	120gsm 70x100cm	50	1.40	1.55
AC120B3	120gsm 50x70cm	50	.80	.90
AC200	200gsm 70x100cm	50	1.95	2.25
AC200B3	200gsm 50x70cm	50	1.20	1.35
AC120Roll	120gsm 1.5 x 10 metres	n/a	n/a	35.00
AC200Roll	200gsm 1.5 x 10 metres	n/a	n/a	50.00

## PALANTINA

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

PAL120	120gsm 70x100cm	50	1.50	1.65
PAL120B3	120gsm 50x70cm	50	.90	1.00
PAL190	190gsm 70x100cm	50	2.25	2.50
PAL190B3	190gsm 50x70cm	50	1.25	1.40

# FINE ART PAPERS

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

## HAHNEMUHLE ETCHING

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 two waterline edges.

NATURAL WHITE	300	78x106	50	20	12.90	13.95	14.95
NATURAL WHITE	300	53x78	50	20	6.70	7.20	7.70
BRIGHT WHITE	300	78x106	50	20	12.90	13.95	14.95
BRIGHT WHITE	300	53x78	50	20	6.70	7.20	7.70
CREAM	300	78x106	50	20	12.90	13.95	14.95
CREAM	300	53x78	50	20	6.70	7.20	7.70

## SOMERSET VELVET PRINTMAKING

A superb archival paper for all printmaking techniques with a semi-smooth surface, soft and good-tempered nature, it is strong and stable enough to ensure excellent printing for intaglio, lithography, silk screen, embossing, and relief printing techniques. Mouldmade, this 100% cotton paper has 2 deckle edges and 2 waterline edges. The half sheets are hand-curated. The black is a solid deep black, superior to most other brands.

WHITE	300	76X112	50	20	13.90	14.90	15.90
WHITE	300	56X76	50	20	7.10	7.50	7.90
SOFT WHITE	300	76X112	50	20	13.90	14.90	15.90
SOFT WHITE	300	56x76	50	20	7.10	7.50	7.90
BLACK	285	76x112	50	20	22.00	23.50	25.00
BLACK	285	56X76	50	20	11.75	12.40	13.00

# FINE ART PAPERS

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

## ARCHES 88

This beautiful bright white paper is excellent for silk screen, lithography, monoprints, etching, charcoal, and pastel. Since it is a water leaf, we recommend dampening prior to printing. Mouldmade, acid free, and 100% cotton, with 2 deckle edges and 2 waterline edges.

ARCHES 88	300	56x76	100	25	12.00	13.00	14.00
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## 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. Velin Arches Noir is the same, but is a very deep, positively stygian Black. \*The 160gsm weight is ideal for calligraphy, and book arts.

VELIN ARCHES WHITE	160	65x50	50	20	4.25	4.50	4.75
VELIN ARCHES WHITE	270	75x105	50	20	17.00	18.50	20.00
VELIN ARCHES NOIR	250	76x112	50	20	22.00	23.50	25.00
VELIN ARCHES NOIR	250	56x76	50	20	12.95	13.70	13.50

## BFK RIVES

Internally sized but it is softer, smoother and whiter than the Velin Arches. The paper is acid free and calcium carbonate buffered, watermarked with four deckled edges (two natural and two waterline deckles). Often employed for charcoal & other drawing media.

BFK RIVES WHITE	270	75x105	50	20	17.00	18.50	20.00
BFK RIVES WHITE	300	80x120	50	20	23.50	24.50	25.50

## TIEPOLO

An off white 100% cotton mouldmade paper with a semi-smooth texture. For etching, hand lithography, silk screen, & relief printing. It has 4 deckle edges & is acid free.

TIEPOLO	290	56x76	50	25	6.00	6.50	7.00
TIEPOLO	290	70x100	50	25	9.00	9.90	10.80

# FINE ART PAPERS

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

## GERMAN INTAGLIO

A mouldmade paper for intaglio techniques, hand lithography, etching & embossing. 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.

GERMAN INTAGLIO	350	76X108	50	20	12.50	13.60	14.50
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## ZERKALL SPECIAL EDITION

Made from cotton and high alpha cellulose, this smooth wove acid free paper is highly suitable for block printing, silkscreen, lithography & letterpress as well as calligraphy, charcoal, and book arts. Acid free, sized, short grain, with 4 deckle edges and watermarked.

WHITE	White 145gsm 53x76cm	50	3.50	3.95
CREAM	Cream 145gsm 53x76cm	50	3.50	3.95

## FABRIANO ROSASPINA

Rosaspina is a white, mouldmade, acid free, print making sheet, with a 60% cotton content. It works well for all techniques including etching, lithography, silk screen, wood cuts, and letterpress. This paper has 2 deckle edges.

ROSASPINA	White 285gsm 70x100cm	25	7.50	8.25
ROSASPINA	White 285gsm 50x70cm	25	4.00	4.50
ROSASPINA	White 220gsm 70x100cm	25	5.90	6.40
ROSASPINA	White 220gsm 50x70cm	25	3.00	3.50

## UNICA

A 50% cotton, acid free paper with a cold pressed surface. Designed as an entry level paper for print-making, and letterpress.

WHITE	White 250gsm 50x70cm	50	1.90	2.50
CREAM	Cream 250gsm 50x70cm	50	1.90	2.50



# FINE ART PAPERS

Stock Code			\$/SHEET	\$/SHEET
	SHEETS	FULL	BROKEN	
	PER	PACK	PACK	
	PACK			

## HANDMADE INDIAN COTTON

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

### Sheets

R4	Rough 640gsm 56x76cm	10	13.50	15.00
R14	Rough 640gsm 70x100cm	10	22.00	25.00

## ARCHES OIL COLOUR PAPER

100% cotton, white cold pressed surface, deckle-edged, acid free paper for oil painting. Capable of taking oil paint without medium or thinners; paint and pigment stay on the surface of the paper and do not sink into the paper - no need to prime with gesso. Can combine oil paint with other drawing media.

### Sheets & Rolls

Oil5676	CP 300gsm 56x76cm	10	9.90	10.90
Oil4050	CP 300gsm 40x50cm	10	7.80	8.60
Oil Roll	CP 300gsm 1.3 x 9.15m roll	10	n/a	220.00

## PITTURA

White canvas textured heavy board for acrylic paint. Acid free

Pitt5070	Pittura 400gsm 50x70cm	10	3.75	4.15
Pitt70100	Pittura 400gsm 70x100cm	10	7.00	7.70

# FINE ART PAPERS

Stock Code			\$/SHEET	\$/SHEET
	SHEETS PER PACK	FULL PACK	BROKEN PACK	

## ACID FREE TISSUE

An acid free tissue for interleaving and storage of precious objects

A/F TISSUE	18gsm 75x100cm	500	.35	.40
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## WET STRENGTH ACID FREE BLOTTER

High absorbency, acid free, white bulky paper for restoration of large documents and drying of intaglio prints.

BLOTTER	315gsm 61x86cm	10	3.80	4.30
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## MURILLO COVER STOCK

Acid free cover stock for books arts and pastel.

BLACK	190gsm 70x100cm	20	4.00	4.70
CREAM	190gsm 70x100cm	20	3.80	4.30
OLIVE	190gsm 70x100cm	20	3.80	4.30
PERLA	190gsm 70x100cm	20	3.80	4.30

## TRADITIONAL JAPANESE WASHI

				\$/SHEET	\$/SHEET
	GSM	SIZE	SHEETS	FULL	BROKEN
		CM	PERPACK	PACK	PACK
<b>AWAGAMI MULBERRY</b>					
A beautiful white handmade acid free paper with 4 natural deckles. Recommended for lithography, etching, and relief printing.					
AWAGAMI MULBERRY	48	97x64	10	9.00	10.00
<b>KOZO NATURAL</b>					
A handmade, acid free sheet of kozo fibre. Soft, flexible, long-fibred, this paper possesses great wet strength. Recommended for etching, lithography, silkscreen, and relief printing, this sheet has 4 natural deckles.					
KOZO NATURAL	46	97x64	10	9.00	10.00
<b>KITAKATA</b>					
A natural cream coloured handmade acid free sheet with 4 natural deckle edges, Kitakata is made from Gampi. Suitable for lithography, etching, silkscreen, relief printing, letterpress, and sumi ink .					
KITAKATA	36	52x43	25	5.00	6.00
<b>KIZUKI</b>					
Kizuki is a beautifully crafted handmade archival 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. Kizuki is suitable for lithography, etching, silkscreen, relief printing, sumi					
KIZUKI	24	97x64	10	10.00	11.25
<b>GAMPI SILK TISSUE</b>					
This silky acid-free museum-quality paper is highly transparent and extremely strong for its weight. A valuable paper as a mending tissue in restoration and conservation, and is especially unique as a natural overlay sheet that will work with many types of media. Fine art applications include; printmaking, chine colle, sumi ink, liquid acrylic, chalk pastel, graphic					
GAMPI SILK TISSUE	10	61X44	25	5.00	6.00

# FINE ART PAPERS

				\$/SHEET	\$/SHEET
	GSM	SIZE	SHEETS	FULL	BROKEN
		CM	PER	PACK	PACK
			PACK		

## MULBERRY ROLLS

Acid free, unbleached, archival wove paper suitable for conservation, screen printing, lithography, & relief printing.

MULBERRY ROLLS	25	0.97 x 9.2M (1 x 10 yds)	n/a	n/a	95.00
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## INBE NATURAL

A deep toned cream wove paper made from Kozo. Suitable for lithography, etching, silkscreen, letterpress, offset, and relief printing. Acid free, no deckles.

INBE NATURAL	70	97x64	25	6.00	7.00
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## TENGUCHO

A gossamer-like, translucent tissue acid free sheet made from Kozo. Tengucho is primarily used for document repair and restoration, interleaving, and the wrapping of precious objects. 4 deckle edges.

TENGUCHO	9	97x64	10	5.50	6.50
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## SHIN INBE NATURAL

An acid free, cream coloured, laid paper, made from Kozo. For book arts, interleaving, hinging artworks, chine colle and block printing. No deckles

SHIN INBE NATURAL	30	54x79	25	5.00	6.00
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## TAIZAN NATURAL

Light-weight, acid-free, unbleached, wove sheet, and produced with kozo fibre. Taizan is suitable paper for conservation work, lithography, etching, silkscreen, & relief printing. No deckles

TAIZAN NATURAL	30	97X64	10	9.00	10.00
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# FINE ART PAPERS

GSM	SIZE CM	SHEETS PER PACK	\$/SHEET	\$/SHEET
			FULL PACK	BROKEN PACK

## SILK PURE WHITE

A robust white acid free mulberry paper with one side smooth and a rough finish on the other. Suitable for lithography, etching, silkscreen, offset, letterpress, relief printing, marbling, and as multi-media paper. No deckles.

SILK PURE WHITE	68	100x66	25	5.00	6.00
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## KINWASHI

Kinwashi is a natural golden translucent paper, with swirling manila hemp fibres running throughout the sheet.. Used for traditional Japanese screens, it may used for

KINWASHI	56	97x64	10	8.00	9.00
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## BOTAN

With an embossed ribbed pattern on one side of the sheet and smooth on the other, this acid-free white paper is typical of paper used in "shodo" (Japanese 'way of writing'). Suitable for ink, calligraphy, and book arts.

BOTAN	53	54x40	25	1.90	2.50
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## YANAGI

A mixture of Kozo and minilla hemp, this paper is suitable screen lamp-shade making, book arts, and digital printing.

YANAGI	70	101x79	10	7.00	8.00
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## YAMATO BLACK

A handsome handmade black acid free kozo paper with 4 deckles

YAMATO BLACK	45	97x64	10	9.00	10.00
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## OTHER ASIAN PAPERS

Other stocks of end-of-line papers such as lace papers, rayon tissue, manilla hemp, and handmade papers are available. Please enquire.

## TERMS OF TRADE

- Ordering** Our hours are 10.00am to 5.00pm Monday through Friday. Customers are most welcome to call and arrange a time to visit outside normal hours .
- Fine Art Papers  
51 Opawa Rd, Christchurch 8023  
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** 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.  
Payment options include Visa or Mastercard, on-line bank deposit.  
A 14 day credit facility is available, on approval of application, to bona fide educational institutions, and local & government agencies
- Freight** 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 \$6.50.  
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 us, 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.

## 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.*