

the Papertrail

HANDMADE PAPER & BOOK ARTS

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Papermaking Kits

If you have always wanted to try hand papermaking, but don't know how to start, here is your answer: a simple kit that contains all the specialty items you need to get going.

Each kit contains one mould and deckle set, two types of pulp in sheet form, sizing (to make your finished paper water resistant), and 20 synthetic felts for pressing the paper. Mould sizes refer to the size of paper they will produce. You can use the cotton pulp for very white paper, the abaca for a cream colour, or mix them to get intermediate shades. How many sheets you get from a kit depends on how thick you make them, but you should get in the area of 150 sheets.

You can check the listed page numbers for more details on the individual parts of the kit.

	Page	Small Kit	Large Kit
Maple mould & deckle	16	5½×8½" (14×22cm)	8½×11" (22×28cm)
Sizing	14	125ml (4 oz)	250ml (8oz)
Abaca pulp (unbleached)	2	0.5kg (18oz)	1kg (35oz)
Cotton linter pulp, 1 st cut	3	0.5kg (18oz)	1kg (35oz)
Papermaking felts	18	7×9½" (18×24cm)	10½×12" (26×31cm)
Price		\$48.25	\$69.75

Dry Pulps and Raw Fibres

All cellulose fibre requires some beating to separate the fibres and make them fuzzy; this allows them to form a strong bond in the finished paper. Our dry pulp comes in sheet form, and consists of semi-processed fibre, that is, it has been beaten enough to make paper, and requires only dispersion in water to be ready for use. For this purpose, a blender, mixer, or an electric drill with a paint mixer will do. Of course, you may, if you wish, beat them further, giving a finished paper which is less like blotter paper and more like leather or parchment. Raw fibres, on the other hand, *must* be beaten before they can be used; for most fibres, this requires a Hollander beater, although the Asian bark fibres can be beaten by hand.

Fibre length also affects results: shorter fibres are easier to disperse and conform to shapes better when doing pulp moulding; longer fibres make stronger paper.

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Because of their differences in fibre length and texture, different fibres make different papers: Cotton is soft, flax resembles parchment, linen is rattly and refined.

Pulp and fibre prices are for quantities under 5kg (*11lbs*); for larger quantities of any particular pulp or fibre, the following discounts apply:

5kg (<i>11lbs</i>) and over	5% off
25kg (<i>55lbs</i>) and over	10% off
50kg (<i>110lbs</i>) and over	15% off

Abaca (Manila Hemp)

This fibre comes from the leaves of a banana plant (*musa textilis*) which grows in the Philippines and other tropical countries. It is greatly appreciated by the paper industry for its strength. Abaca has long smooth fibres, giving it a silky feel and making strong, thin sheets. It accepts colour very well and produces unique pastel shades. We carry two kinds of abaca pulp, as well as raw fibre.

Unbleached Abaca

This pulp is made from the raw fibre, cleaned, soaked, cut, and beaten, and has a light beige colour. This is the type included in our papermaking kits.

per kg (35 oz) \$27.00

Bleached Abaca

This pulp is similar to the unbleached abaca, but it has undergone an extra processing step to whiten it somewhat. This treatment also weakens the fibres slightly, and can also reduce pigment retention.

per kg (35 oz) \$28.50

Raw Abaca fibre

This is a bit darker than the pulps and not quite so silky, but it makes a beautiful paper unlike any other. It comes in long strands; and requires soaking, cutting, and beating in a Hollander beater; cooking is not necessary.

per kg (35 oz) \$12.65

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Cotton

Cotton linters are the fibres shaved off the cotton seeds after the long textile fibres have been removed by ginning. Each shaving produces shorter fibres than the last. The linters pulp we supply is a very pure white.

Cotton Linters—First Cut

This contains the longest fibres from the first shaving that make it strong and suitable for sheet forming.

per kg (35 oz) **n/a**

Cotton Linters—Second Cut

This pulp has shorter fibres than first cut and is therefore particularly suitable for paper casting where it can pick up very fine detail. For sheet forming it can be strengthened by combining with first cut or abaca.

per kg (35 oz) **\$8.25**

Cotton Rag Pulp

Cotton rag pulps are produced from clean used cotton fabric and cuttings from the textile industry. They typically have much longer fibres than linters, and are available in various colours, depending on the colour of the cloth they are made from. There are unfortunately no guarantees as to the fade resistance of these coloured pulps. We currently have **white**, **blue**, **blue denim**, **red**, **green**, and **black** available.

per kg (35 oz) **\$18.45**

Cotton Staple Fibre

This is long unbleached cotton fibre removed by the ginning process. The fibres themselves have a pale brown colour, and contain a few dark brown flecks from the cotton seeds.

per kg (35 oz) **\$3.95**

Flax and Linen

Flax (*linum utilitatissimum*) is the plant from which linen is made, and whose flowers produce seed which is the source of linseed oil. It has long fibres and makes crisp, strong sheets. The longer it is beaten, the more it shrinks, a property which lends itself to sculptural purposes. The longest fibres from the flax plant are called line flax, and are used for textile purposes; unfortunately, we cannot supply this at any reasonable price. Shorter fibres are called tow, and the dust is called noils.

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Unbleached Flax Noils

This is combing waste from the spinning industry—essentially what the lint filters and dust collectors pick up. It comes in fibre mats which must be soaked and beaten in a Hollander beater. Cutting is not necessary and cooking is optional. This flax has a natural greyish-brown colour.

per kg (35 oz) \$9.00

Uncombed Flax Tow

These are longer strands which must be soaked, cut, cooked and beaten in a Hollander beater. It is also called gold flax because of its reddish-gold colour. This fibre still contains the noils, as well as occasional bits of pith (the non-fibrous part of the flax stem) which add to the texture of the paper.

per kg (35 oz) \$9.75

Combed Flax Tow

This is gold flax that has been combed three times to remove impurities, including the pith and the noils. As a result it has more consistent fibre length and texture, and produces sheets which do not contain the little bits that you get with uncombed tow.

limited supply, per kg (35 oz) \$14.45

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Textile Flax

This is a fine, silver-grey flax fibre typical of dew-retted flax. The fibre is well cleaned of pith and dust.

per kg (35 oz) \$15.20

Kenaf

Kenaf (*hibiscus cannabinus*) is a plant of the mallow family originating in southern Asia and is a relative of the plant that produces jute fibre.

Kenaf pulp

This pulp resembles abaca pulp in appearance and handling but does not have quite the same silky feel of the wet pulp.

per kg (35 oz) \$28.50

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Hemp

Hemp (*cannabis sativa*) is an ancient, strong papermaking fibre. Our hemp pulp is made from hemp grown in Ontario and Manitoba.

Hemp/cotton pulp

This pulp is made from uncooked hemp fibres and cotton rag, beaten in a Hollander beater. It is off-white and contains shives (pieces of pith from the hemp plant stem) making a crisp but bumpy paper.

per kg (35 oz) \$16.50

Hemp Sliver

Dew-retted hemp fibre, cleaned of the plant pith (shives). This fibre is available either uncut or pre-cut approximately 1cm (1/2") long.

Uncut, per kg (35 oz) \$6.00

Cut, per kg (35 oz) \$7.00

Sisal

Sisal is produced from the leaves of a plant (*agave sisalana*) which originated in the Yucatán peninsula, and not only makes great ropes and doormats, but also beautiful paper. Like hemp, it is a traditional source of papermaking fibre.

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Sisal Pulp

Like most of our other pulps, this has been bleached almost pure white.

per kg (35 oz) \$10.00

Sisal Fibre

This comes as long smooth yellowish white strands.

per kg (35 oz) \$4.50

Jute Fibre

Jute is produced from the bark of Asian plants of the genus *Corchorus*, and is traditionally used for making burlap and rope, but can also be used in paper. We carry raw jute fibre in long strands which must be cut and beaten.

per kg (35 oz) \$4.50

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Asian Bark Fibres

These are the dried inner bark of various shrubs from which paper is still made entirely by hand in some parts of Asia. They have the great advantage over Western fibres that they may be beaten by hand, with beating sticks, after they have been cooked. They produce strong, thin sheets of paper.

Philippine Gampi

Gampi (*Wikstroemia diplomorpha*) has translucent fibres which produce a silky paper. The pulp produced from this bark contains its own mucilage, so you will need less than the usual amount of formation aid.

per kg (35 oz) \$33.50

Kozo

Kozo (*Broussonetia papyrifera*) is the inner bark of the mulberry tree, and is produced in many asian countries. We carry kozo from Japan and from Thailand. Japanese kozo is stronger and cleaner than the Thai product, but is considerably more costly. Please note that the usual quantity discounts do not apply to Japanese kozo.

Thai Kozo, per kg (35 oz) \$41.00

Japanese Kozo, per kg (35 oz)

under 3kg \$95.00

under 6kg \$87.00

6kg or over \$80.00

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Pulp and Fibre Sample Sets

We offer 1kg (35 oz) sample sets of our pulps and fibres. Selection may vary with availability, but we try to include a bit of everything, except for the asian bark fibres, which are never included in the sample sets.

Dry Pulp Sample Set \$17.50

Raw Fibre Sample Set \$12.50

Pigments

Paper may be coloured with either dyes or pigments, the distinction being one of particle size: Dyes usually dissolve completely in the dye vat, and coat the fibres with individual dye molecules, while pigments consist of a fine powder whose particles cling to the fibres.

While the paper industry tends to use dyes, we prefer pigments, because they are usually much more stable and lightfast. Our pigments are the finest quality available—they are used to prepare artist's colours worldwide. We offer both aqueous dispersed (i.e. water-based) and dry powdered pigments. Aqueous dispersed pigments are very highly concentrated and have a much higher yield than powdered pigments; the powdered pigments, however, allow you to obtain mottled earth tones that are impossible to achieve in any other way.

Because these are pigments, and not dyes, they must be used with some form of retention agent, which acts essentially to glue the pigment particles to the paper fibres.

Retention strength varies from colour to colour; you should mix coloured pulp rather than the pigments themselves for colour mixing.

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Aqueous Dispersed Pigments

Aqueous dispersed means mixed with water—no mess and ready to use. Our aqueous dispersed pigments come in brilliant colours and are exceptionally lightfast. Under ASTM (American Society for Testing and Materials) methods, results indicate that these pigments are not likely to fade in less than 100 years.

PIGMENT	125ml (4 oz)	250ml (8 oz)	500ml (1 pint)	1L (1 qt)	4L (1 gal)
Yellow 17 Azo (lemon yellow)	\$10.75	\$16.85	\$26.25	\$45.00	\$150.00
Yellow 83 Disazo orange yellow	\$12.90	\$20.25	\$31.50	\$54.00	\$180.00
Yellow 42 Iron Oxide	\$11.50	\$18.00	\$28.00	\$48.00	\$160.00
Red 112 Azo red	\$18.40	\$28.80	\$44.80	\$76.80	\$256.00
Red 101 Iron oxide	\$11.50	\$18.00	\$28.00	\$48.00	\$160.00
Brown Iron Oxide	\$11.50	\$18.00	\$28.00	\$48.00	\$160.00
Violet 19 Quinacridone Red	\$28.96	\$46.34	\$77.24	\$140.73	\$510.66
Violet 23 Dioxazine	\$26.50	\$41.50	\$64.55	\$110.70	\$369.00
Blue 15 Phthalocyanine	\$12.90	\$20.25	\$31.50	\$54.00	\$180.00
Green 7 Phthalocyanine	\$12.90	\$20.25	\$31.50	\$54.00	\$180.00
Black 7 Carbon	\$5.75	\$9.00	\$14.00	\$24.00	\$80.00
White 6 Titanium Dioxide	\$6.45	\$10.10	\$15.75	\$27.00	\$90.00

Most of these pigments weigh about 1kg per litre (*16oz per pint*); however, the iron oxide pigments are very dense, about 2kg per litre (*32oz per pint*).

Aqueous Pigment Sample Sets

You can choose between two sample sets of aqueous dispersed pigments: the large set contains 50 ml (*2oz*) each of all 12 pigments; the small set contains 50 ml (*2oz*) each of Yellow 17, Red 112, Blue 15 and Black 7.

Large Sample Set **\$69.50**
Small Sample Set **\$27.50**

Orders 1-800-421-6826

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Luster Pigments

When mixed into the pulp our luster pigments produce a rich metallic sparkle or, in heavier doses, an iridescent sheen. They are made of small mica particles coated with either titanium dioxide or iron oxide. They bond to the fibres with the aid of retention agent. They should be prepared by dampening with a bit of water, then diluting and mixing thoroughly in a blender.

Luster Pigment	50g (2 oz)	125g (4 oz)	250g (8 oz)	500g (18 oz)
Pearlescent White	\$5.05	\$8.10	\$13.15	\$20.30
Superspinkle	\$8.25	\$13.20	\$21.40	\$33.00
Brilliant Gold	\$5.75	\$9.20	\$15.00	\$23.10
Sparkle Gold	\$6.30	\$10.05	\$16.35	\$25.20
Aztec Gold	\$8.90	\$14.25	\$23.20	\$35.70
Golden Bronze	\$6.80	\$10.90	\$17.70	\$27.30
Super Copper	\$6.80	\$10.90	\$17.70	\$27.30
Bright Silver	\$12.40	\$19.85	\$32.30	\$49.70
Super Russet	\$9.10	\$14.55	\$23.65	\$36.40
HiLite Green	\$11.35	\$18.20	\$29.55	\$45.50
HiLite Blue	\$11.35	\$18.20	\$29.55	\$45.50
HiLite Violet	\$11.35	\$18.20	\$29.55	\$45.50

Please note that Antique Gold is no longer available, but a substitute can be made by mixing one part by weight of Mars Black powder pigment with four parts Brilliant Gold lustre pigment.

Lustre Pigment Sample Set

You can order a sample set of our luster pigments containing 15g ($\frac{1}{2}$ oz) each of the 12 pigments listed above.

\$45.95

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Dry Powdered Pigments

We carry a variety of earth pigments which are literally obtained from different coloured earths and thus pose no more health hazards than a dusty field—wear a dust mask when handling the dry powders and wash your hands before handling food. The iron oxides (Mars colours), Caput Mortuum, and Ultramarine Blue are synthetic pigments. All these pigments may be prepared in small batches in a kitchen blender by first adding a few drops of water to make a paste, and then diluting with more water. Some artists also use these pigments to make their own watercolours, oil paints or acrylics. These powdered pigments are available in an impressive range of colours at affordable prices. If you are interested in any special colours that are not listed, call us and we'll order them for you!

No.	Pigment	50 g (2 oz)	100 g (4 oz)	500 g (18 oz)	1kg (35 oz)
4006	French Ochre	\$3.60	\$6.00	\$15.00	\$24.00
4008	Havane Orange	\$3.85	\$6.45	\$16.15	\$25.90
4009	Soforouge Red	\$3.85	\$6.45	\$16.15	\$25.90
4020	Avana Green-Yellow Ochre	\$5.70	\$9.50	\$23.75	\$38.00
4028	German Amberg Yellow	\$6.80	\$11.35	\$28.40	\$45.50
4031	German Dark Ochre	\$4.85	\$8.10	\$20.30	\$32.50
4051	Venetian Red, Italian	\$6.80	\$11.35	\$28.40	\$45.50
4063	German Green Dark Umber	\$4.85	\$8.10	\$20.30	\$32.50
4072	Cyprus Burnt Umber	\$5.70	\$9.50	\$23.75	\$38.00
4082	Italian Green Earth	\$4.40	\$7.40	\$18.50	\$29.60
4500	Ultramarine Blue Extra Dark	\$8.35	\$13.95	\$34.90	\$55.90
4725	Lamp Black	\$6.60	\$11.00	\$27.50	\$44.00
4770	Graphite Silver Powder	\$8.35	\$13.95	\$34.90	\$55.90
4800	Mars Yellow 920	\$4.35	\$7.25	\$18.10	\$29.00
4804	Mars Yellow 940 Dark	\$4.35	\$7.25	\$18.10	\$29.00
4806	Mars Orange 960	\$4.35	\$7.25	\$18.10	\$29.00
4815	Mars Red 130B Medium	\$4.35	\$7.25	\$18.10	\$29.00
4822	Caput Mortuum Dark Blue/Red	\$4.35	\$7.25	\$18.10	\$29.00
4825	Mars Red 222 Dark	\$4.35	\$7.25	\$18.10	\$29.00
4830	Mars Brown 610 Light	\$4.35	\$7.25	\$18.10	\$29.00
4835	Mars Brown 660 Dark	\$4.35	\$7.25	\$18.10	\$29.00
4840	Mars Black 318	\$3.60	\$6.00	\$15.05	\$24.10
4865	Powdered Bloodstone	\$9.05	\$15.10	\$37.80	\$60.50

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Italian Marble Dust

From the same source as the powdered pigments, these are made from marble ground to a powder. Because this is coarser than the powder pigments, it will settle quickly in the vat and be less well retained in the paper, but it can add texture as well as colour to the finished product.

	500 g (18 oz)	1kg (35 oz)	10 kg (22 lbs)
Brown-Red Prugna (fine)	\$23.25	\$31.00	\$155.00
Coral Pink (coarse)	\$23.25	\$31.00	\$155.00
Alpine Green (medium)	\$23.25	\$31.00	\$155.00
Black (medium)	\$23.25	\$31.00	\$155.00

Glitter

Glitter consists of small polished and aluminum-coated pieces of plastic film. Add them directly to the vat, and stir frequently. They will be retained in the paper by becoming entangled in the fibres.

	50g (2 oz)	125g (4 oz)	250g (9 oz)
Speed Sparks 1mm multi-coloured squares	\$3.90	\$8.10	\$13.00
Gold Fibres 1×3mm flexible gold strips	\$3.90	\$8.10	\$13.00
Black Fox 1mm squares of black, copper, and silver	\$5.40	\$11.25	\$18.00
Gold Crescent Moons	\$5.40	\$11.25	\$18.00
Fuchsia Hearts	\$5.40	\$11.25	\$18.00
Multicoloured Stars	\$5.40	\$11.25	\$18.00

Additives

It is certainly possible to make paper without adding anything to the pulp, but when using pigments, making paper for a specific purpose, or to achieve special effects, additives are essential.

Calcium Carbonate

Calcium Carbonate (CaCO_3) is a buffer which is added to the pulp at the end of the mixing process to ensure that the paper never becomes acidic. It is also used as a whitener, to increase water repellence, and, in large amounts, to produce glossy paper.

125g <i>4 oz</i>	250g <i>9 oz</i>	500g <i>18 oz</i>	1kg <i>2 lbs 3 oz</i>
\$1.95	\$3.30	\$5.45	\$8.95

Coagulant Powder

This anionic polyacrylamide acts as a flocculant when used together with sizing, i.e. it produces flakes or clumps of pulp. If you combine pulp flakes of different colours you can obtain spectacular effects, especially if you use luster pigments. Coagulant can sometimes also be used to enhance the effect of our Retention Agent, forming a superstrong dual polymer retention aid system that solves most colour bleeding problems. This comes in granular form from which you prepare a stock solution as needed.

50g <i>2 oz</i>	125g <i>4 oz</i>	250g <i>9 oz</i>
\$17.41	\$34.20	\$57.00

Envelope Glue

Apply this glue with a brush or roller to your envelope flaps for a professional finish. It dries in about half an hour.

250ml <i>8 oz</i>	500ml <i>1 pint</i>	1L <i>1 quart</i>	2L <i>2 quarts</i>
\$4.40	\$7.30	\$11.90	\$20.15

Formation Aid

This white powder, called PEO (polyethylene oxide), is a synthetic substitute for neri or tororo-aoi. It prevents fibre clumping by keeping the fibres aligned and allows you to make thin but even paper.

50g	125g	250g	500g
2 oz	4 oz	9 oz	18 oz
\$20.10	\$34.80	\$52.80	\$80.00

Hydrogen Peroxide

This is the same as the antiseptic peroxide you find at the pharmacy, but it is about 2½ times stronger (7.5%). It is used to bleach pulp and plant fibres to remove some of the brown tint that is usually present. The pulp to be bleached should be well rinsed, drained, and soaked in the undiluted peroxide. Bleaching action is slow, sometimes taking several days. Once used, the peroxide is drained from the pulp, and can be filtered and kept for re-use, but it will have lost some strength, and will continue to weaken due to the impurities which were not removed by filtering.

500ml	1L	4L
1 pint	1 quart	1 gallon
\$1.80	\$2.95	\$10.00

Kaolin Clay

Also called Papermaker's Clay, this is a fine creamy white powder which, like Calcium Carbonate, serves as a filler to make the paper smoother and more opaque. However, unlike Calcium Carbonate, it has no effect on pH levels.

250g	500g	1kg	2kg
9 oz	18 oz	2 lbs 3 oz	4 lbs 6 oz
\$1.45	\$2.50	\$4.05	\$6.85

Methyl Cellulose for Sizing and Glue

This is a mild, water-soluble, reversible and archival glue in powder form. It is useful wherever a glue is needed; it may also be added to the vat to strengthen and size it, or used as a surface size.

250 g	500 g	1 kg	2 kg
9 oz	18 oz	2 lbs 3 oz	4 lbs 6 oz
\$10.35	\$17.20	\$28.00	\$47.45

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PVA Glue

Polyvinyl Acetate is a strong glue that is water soluble until it dries. It is not pH stable, so it should not be used for archival work.

250ml <i>8 oz</i>	500ml <i>1 pint</i>	1L <i>1 quart</i>	2L <i>2 quarts</i>
\$3.30	\$5.50	\$9.00	\$15.25

Retention Agent powder

A cationic polyacrylamide retention agent in powder form, from which you can prepare a stock solution as needed. It may be used either alone or together with our anionic Coagulant for a superstrong dual-polymer retention aid system.

50g <i>2 oz</i>	125g <i>4 oz</i>	250g <i>9 oz</i>
\$11.45	\$22.50	\$37.50

Sizing

This liquid sizing (an alkyl ketene dimer emulsion) should be added to the pulp at end of the beating or mixing cycle to make the paper less absorbent.

125ml <i>4 oz</i>	250ml <i>8 oz</i>	500ml <i>1 pint</i>	1L <i>1 quart</i>	4L <i>1 gallon</i>
\$5.00	\$7.60	\$11.50	\$17.40	\$40.00

Soda Ash

Soda Ash (Na_2CO_3) is a moderately strong caustic that is used for cooking raw fibres and rags. It breaks down everything that is not cellulose—what is left after cooking and rinsing is ready for pulping.

500g <i>18 oz</i>	1kg <i>2 lbs 3 oz</i>	4kg <i>9 lbs</i>
\$5.25	\$8.55	\$29.00

Titanium Dioxide

A white pigment in powder form used to make paper whiter, smoother, and more opaque.

125g <i>4 oz</i>	250g <i>9 oz</i>	500g <i>18 oz</i>	1kg <i>2 lbs 3 oz</i>
\$8.10	\$13.20	\$22.28	\$36.00

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Equipment

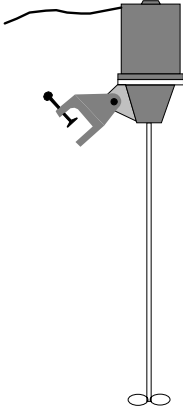
Mixers and Beaters

Jiffy Mixers

These stainless steel mixing paddles are great for processing small batches of pulp. Simply attach them to your electric drill.

Size	Overall Length	Shaft Dia.	Mixer Dia.	Price
Small	14 $\frac{3}{4}$ " (38cm)	$\frac{1}{4}$ " (6mm)	2 $\frac{3}{4}$ " (7cm)	\$38.50
Medium	20 $\frac{1}{2}$ " (52cm)	$\frac{3}{8}$ " (10mm)	4" (10cm)	\$120.00
Large	40" (102cm)	$\frac{1}{2}$ " (12.7mm)	5" (13cm)	\$200.00

Lightnin Mixer



A very rugged industrial batch mixer with a 3 foot (90cm) shaft and a 10cm (4") propeller at the bottom. It has a continuous-duty $\frac{1}{4}$ horsepower motor with sealed ball bearings and delivers a steady 1725 rpm on 115 volt, 60 Hz. It comes with a 7' cord and 3-prong plug. The shaft swings out to allow you to put your pulp container in position. The mixer comes with a mounting clamp for attachment to a stand such as a sturdy sawhorse. This mixer will process (disperse) 1kg (2 lbs) of dry pulp in a garbage pail filled with water in about half an hour. It can also be used to mix additives and pigments into pulp. These are made by Greey Lightnin, who back them up with a one year warranty

Call for pricing

Beating Sticks

These beating sticks are carved from one piece of wood with a handle at one end and a beating surface at the other. You use them to beat the Asian fibres into pulp.

\$27.00

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Vats

Tabletop Vats

These polyethylene vats have a sturdy rolled rim and come without lids. Listed by inside dimensions.

61×41×23cm deep (24×16×9") **\$70.00**

49×35×18cm deep (19½×13¾×7") **\$30.00**

Plastic Laundry Tub with Drain

Inside dimensions 50×50×30cm deep (20×20×12"), and stands 88cm (35") tall on detachable legs. A bottom drain with stopper allows easy emptying into buckets.

\$42.00

Moulds and Deckles

All of our moulds are fitted with the heat-shrink polypropylene screening described on page 18. If the screening becomes slack, it can be tightened up again using the heat from a hair dryer.

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Maple Mould and Deckle Sets

The Papertrail Maple mould sets are a good beginner's choice. They are sturdily built from unfinished 2×2cm (¾"×¾") maple wood with finger joints. The screen is attached with both stainless steel staples and adhesive to withstand much wear and tear.

for 5½"×8½" (14cm×21.6cm) paper **\$40.00**

for 8½"×11" (21.6cm×28cm) paper **\$48.00**

Polyethylene Moulds and Deckles

These moulds and deckles are cut from single pieces of polyethylene (HDPE). This makes them easy to clean, and they will not rot, warp, swell, or come apart at the corners, although their white surface gradually shows staining from pigments in the pulp. With reasonable care, they should last forever. The deckle is fitted with metal corners which fit over the mould to properly align the deckle when in use.

Polyethylene Ribbed Moulds

These larger wove moulds are similar to our plain polyethylene moulds but have ribs that support the heat-shrink screen and a second frame under the mould to retain the ribs. The upper and lower mould frames are held

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together by screws, so the mould can be disassembled if needed for cleaning.

Mould Screen Size	Deckle	Plain Mould	Plain Set	Ribbed Mould	Ribbed Set
5"×7" (12.7cm×17.8cm)	\$40.00	\$40.00	\$69.00		
8½"×11" (21.6cm×28cm)	\$48.00	\$48.00	\$84.00	\$114.00	\$150.00
11"×14" (28cm×35.6cm)	\$69.00	\$69.00	\$119.00	\$152.00	\$203.00
12"×18" (30.5cm×45.7cm)	\$112.00			\$203.00	\$286.00

Polyethylene Card and Envelope Deckles

In addition to the normal full-size rectangular cutout, we also sell deckles with smaller cutouts shaped for cards and envelopes. These deckles fit either our 8½"×11" or 11"×14" moulds. The cards are meant to be folded in half in order to fit the listed envelope.

Style	Mould	Envelope Size (w×h)			Price
		Name	Inches	mm	
#1	8½×11	C6	6 3/8×4½	162×114	\$83.00
#2	11×14	B6	6 7/8×4 7/8	176×125	\$90.00
#3	11×14		7½×5 5/8	184×143	\$90.00
#4	11×14	#10	9½×4 1/8	242×105	\$90.00
#5	11×14		6×7	153×178	\$90.00
#6	11×14	DIN long	8 5/8×4 3/8	220×110	\$90.00

Style	Mould	Fits Env.	Fold Edge	Card Size (w×h unfolded)		Price
				Inches	mm	
#7	8½×11	#1	Top	5 7/8×7¾	150×197	\$83.00
#8	11×14	#1	Side	11¾×3 7/8	298×98	\$90.00
#9	8½×11	#2	Top	6¼×8¾	159×222	\$83.00
#10	11×14	#2	Side	12½×4¼	320×108	\$90.00
#11	8½×11	#3	Top	6¾×10	172×254	\$83.00
#12	11×14	#3	Side	13½×5	343×127	\$90.00

Custom Shaped Papertrail Moulds and Deckles

We will be happy to supply you with custom sized polyethylene moulds and custom shaped polyethylene deckles to fit any mould in any size. There is a setup charge for the first deckle of a particular shape, but extra deckles cost about the same as our stock shapes. Let us know what you need, and we will give you a price quote.

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Screening

White Papermill Screening

This very fine plastic screen is used in big papermills; it has a single woven layer, with about 60 threads per inch (*24 per cm*). It can be used on top of ribbed moulds or laid moulds to eliminate the rib lines or laid lines. It also makes a great vacuum table cover (to create airspace under the felt), pulp sieve, and pulp trap (to prevent clogged drainpipes).

187cm (73") wide. Per linear metre (39")	\$30.72
334cm (131") wide. Per linear metre (39")	\$54.80
375cm (147") wide. Per linear metre (39")	\$61.45

Heat-shrinking Polypropylene Screening

We use this screening on our own moulds and are very happy with its performance. If it starts to sag just warm it up with a hairdryer and it will be taut again in no time! It has a twill weave with 30 thread per inch (*12 per cm*), with threads 0.016" (*0.4mm*) diameter.

188cm (74") wide. Per linear metre (39")	\$71.70
One piece cut to size for 8½"×11" mould	\$12.50

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Stainless Steel Screening

Made of 0.009" (*0.23mm*) stainless steel wire, 50 per inch (*20 per cm*), 115cm (*4 ft.*) wide. This screening is included in our mahogany wove mould kits.

115cm (48") wide. Per linear metre (39")	\$200.00
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Felts

Nonwoven Interfacing-type Felts

The lightweight material is particularly suitable for use on the vacuum table and in pulp spraying; the extra width makes it ideal for very large paper pieces. The heavyweight felt is great for sheet-forming (couching) and can be washed in the clothes washer over and over again.

Weight	Width	Per Metre	Per foot
Light	188cm (<i>6 ft</i>)	\$5.75	\$1.75
Light	375cm (<i>12 ft</i>)	\$10.50	\$3.20
Heavy	152cm (<i>5 ft</i>)	\$5.25	\$1.60

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100% Wool Felt

Off-white, in three different thicknesses, 150cm (60") wide. This is a very dense and stable felt, we have used it very successfully for drying our paper. Greater widths are available by special order.

Thickness	Per Metre	Per foot
1.5mm (1/16")	\$103.36	\$31.50
3mm (1/8")	\$203.44	\$62.00
6mm (1/4")	\$326.48	\$99.50

Dryer Felts

This is a replacement for traditional dryer felt: a nonwoven white fabric that is a cross between interfacing and foam rubber. It is lightweight, absorbent and dries very fast. One side is slightly textured; in the drying system we usually put the paper between linters and then this felt on the outside of the linters to prevent the paper from taking on the texture. Using this felt instead of a second sheet of linters halves the drying time.

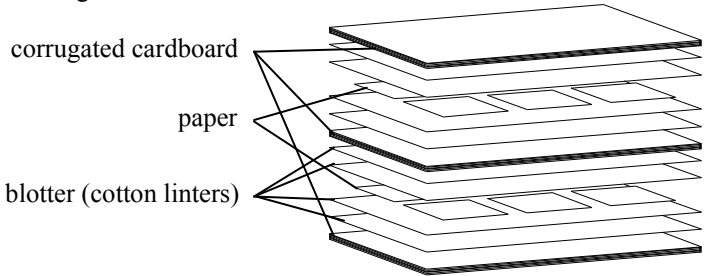
152cm (60") wide, per metre (39")

\$6.00

The Papertrail

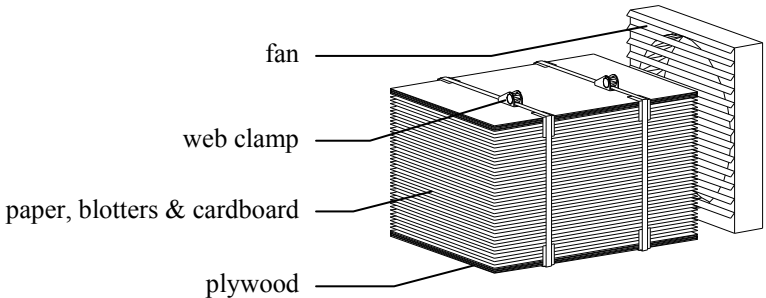
Drying System

Our paper drying system is cost-efficient, flexible, simple to use and completely portable—its size adjusts to the amount of paper you have to dry. Here is how it works: the paper is sandwiched between 2 sheets of cotton liners on each side and then one sheet of triple-wall corrugated board followed again by 2 sheets of cotton liners, the paper, two sheets of liners, triple-wall corrugated and so on.



A dryer board made of urethaned plywood at the bottom and the top of your stack provides rigidity. You may want to insert a sheet of 1/4" masonite after each sandwich to protect your corrugated boards. If your stack is very high, it's a good idea to also insert a dryer board somewhere in the middle. Plastic sheeting covers the sides to control the airflow, and web clamps supply the pressure to keep your paper flat (these are nylon straps with a built-in ratchet mechanism that allows you to apply as much pressure as you wish).

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Finally, a large box fan in front of the drying stack draws the air through the corrugated board and in the process dries your paper flat and smooth. Thin paper will dry in 24 hours, thicker papers might take longer. Because the paper dries evenly, you get less curling and cockling than either drying in the press or hanging in the open.

The dimensions of the corrugated boards are the same as those of the linters: 68.6×76.2cm (27×30"). The dryer boards and masonite are ¼" longer. The dryer boards and web clamps alone also make a good light duty paper press.

The complete system is enough to stack 9 layers of paper for drying: 10 corrugated boards, 36 sheets of linters, 2 web clamps, and a piece of plastic sheeting large enough to wrap the stack. You will have to supply the end boards and fan separately.

Drying System **\$220.00**

You may also buy components of the drying system separately.

Dryer Boards (not included in System kit) **Price on request**
Cotton Linters (approx. 2½ sheets per kg) **see page 3**
Dryer Felt (instead of cotton linters) **see page 19**

Triple Wall Corrugated Cardboard 27×30"

Per sheet **\$9.95**
10 sheets **\$89.10**
50 sheets **\$404.00**

We can also supply the cardboard custom cut to smaller sizes. Price is based on the number of full-size sheets required, for up to 4 cuts per sheet.

Per sheet with cutting **\$11.90**
10 sheets all cut the same **\$107.00**
50 sheets all cut the same **\$485.00**

Masonite Boards

These protect your corrugated boards and add rigidity to your stack. They are the same size as the dryer boards.

Each **\$11.40**
Custom cut (as for cardboard) **\$13.20**

Web Clamps

4.88m (16ft) long nylon straps with a built-in ratchet mechanism to apply pressure on your drying stack. Each clamp comes with a set of four plastic corners to protect the dryer boards.

Set of two clamps and 8 corners **\$55.75**

Miscellaneous Equipment

Pulp Sprayer

Pattern pistol and hopper for spraying pulp onto armatures. An exciting approach to papermaking! The pulp sprayer must be connected to a 1½-2 HP compressor (not included).

Pulp Sprayer **\$175.00**

Hoses for pulp sprayer. Nominal hose size 3/8". Both ends have ¼NPT male threads.

25 foot (8m) **\$29.00**

50 foot (15m) **\$47.50**

Quick coupler pair ('M' style) which allows you to disconnect the hose from the compressor or the sprayer without a wrench. The full set contains two male couplers, two female couplers, and two ¼" pipe nipples, allowing you to put couplers on your compressor, sprayer, and both ends of one hose. The single coupler pair is used when you need couplers for extra hoses—each half fits one end of the hose. Includes teflon tape to seal the connections.

Set of 2 coupler pairs **\$24.00**

Single couple pair, female pipe threads on both **\$12.10**

Stainless Steel Strainers

This heavy-duty industrial strainer has a deep cone that holds a lot of pulp, putting an end an end to your pulp rinsing frustrations!

8" (20cm) diameter **\$46.50**

12" (30cm) diameter **\$79.75**

Squeeze Bottles

These plastic bottles are great for pulp painting—they have a wide mouth which makes them easy to fill and a lid with a long narrow tip.

Each **\$1.50**

Dozen **\$15.00**

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Syringes for Measuring

For measuring small quantities of aqua pigments and liquid additives, these polyethylene syringes are invaluable. They are made for one-time veterinary use, but when used just for measuring, they can be cleaned and re-used many times. Eventually the graduations wear off and the piston starts to stick, then it is time to switch to a new one.

Size	Each	6-pack
3ml	\$0.50	\$2.50
10ml	\$0.70	\$3.50

Disposable Measuring Cups

The light plastic cups are graduated in fluid ounces, millilitres, cc's, drachms, teaspoons, and tablespoons. Each holds a little over 30ml (*1 oz*).

Package of 10	\$1.00
Package of 50	\$3.00

Aprons

These light weight plastic aprons have sewn edges and cloth ties through grommets to hold them on.

89cm wide×107cm long (35×42")	\$6.90
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Gloves

Our 18" elbow-length plastic gloves are very comfortable to work with. For lighter work, we also sell 12" (wrist-length) gloves. Please specify small, medium or large size.

18" elbow-length	\$23.75
12" wrist-length	\$7.25

Barrier Cream

Protects the skin by creating an effective barrier against water. Up to four hours of protection without gloves!

148 ml (5.2 oz) plastic tube	\$6.70
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Plastic Sheeting

Extra-wide plastic in two different gauges. The lightweight sheeting is ideal for vacuum work. Priced by the running metre and by full rolls.

Width	Thickness	Per Metre	Roll length	Per Roll
3m (10')	6mil	\$6.40	30m (100')	\$120.00
3m (10')	2mil	\$2.67	60m (200')	\$100.00
6m (20')	2mil	\$4.80	60m (200')	\$180.00

Marbling Supplies and Equipment

Marbling is a technique for creating various colour patterns on paper or cloth which was frequently used to decorate the inside covers of books. The technique involves floating a film of colour on a carrier liquid, manipulating this film to control the overall pattern, and dipping the paper onto the surface to pick up the pattern. There are two fundamental forms of marbling: Japanese marbling, using inks on plain water, and western marbling, using thinned paints on water thickened to a syrupy consistency.

Although Japanese marbling uses plain water as the medium, it requires inks specially suited to the process; most ordinary artists' or drawing inks will not work. Because of the water base, the patterns are usually manipulated using gentle means such as puffs of air.

Western marbling, on the other hand, can use almost any type of paint that can be thinned to a light creamy consistency. Acrylics, gouache, tempera, even oil paints can be used (but not all at once), each having its own subtle differences in pattern and texture. The medium on which the colours are spread is water thickened with one of several substances, the most traditional being carraghenan (Irish Moss). This is unfortunately expensive and perishable, but other alternatives include liquid laundry starch and Methocel.

Japanese Marbling Ink Sets

Each set contains 12ml (*0.4 oz*) of each of 6 colours (red, blue, green, yellow, orange, and black) of ink specially designed for Japanese style marbling. These inks are non-toxic, and the colours can be mixed like paint to produce intermediate tints. The bottles have dropper tops for convenient dispensing.

Set of 6 inks

\$15.50

Brushes for Japanese Marbling

These brushes have a bamboo handle and camel hair bristles which taper to a fine point. They hold water-based inks well, and give good control over the amount of ink applied.

Each

\$5.15

Set of 6

\$25.75

Spreading Agent (Flow Improver)

In western marbling, this is added in small amounts to water-based marbling paints to increase their flotation and spreading. It is also used in

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Japanese marbling, diluted in water, to form colourless areas in the marbling pattern.

50ml 2oz	125ml 4oz	250ml 9oz
\$3.00	\$6.00	\$10.00

Broom Straw for Marbling Whisks

Small bunches of this “straw” (it is actually a relative of sorghum), tied with an elastic band, are used to sprinkle fine droplets of paint onto the marbling medium. Pieces are about 40cm (16”) long.

Loose Broom Straw—250g (9oz) bundle **\$5.95**

Marbling Size

Western style marbling requires a tray of thickened water on which the paints are placed. This medium is called “size” although this can be confused with the term “sizing” used for paper sealants.

We offer two such products: traditional carragheenan and the more modern Methyl Cellulose (Methocel).

Carragheenan is a purified form of seaweed extract, and unlike home preparations from raw seaweed, requires no cooking and the prepared size has little odor and keeps well. Its use is strongly recommended when marbling with watercolours since it is chemically very compatible with the gum Arabic used as a binder in the paint.

Methocel is a modern marbling size which is much more economical than carragheenan, and works well with most paint types. This product differs from the methyl cellulose we list with papermaking additives in that it dissolves easier, produces a greater thickening action, and leaves fewer residues in the finished paper.

Neither of these products spoils quickly; you will likely discard the size due to paint contamination before it has a chance to go bad. Different people prefer their size thicker or thinner and this affects how much size you can make from one package, but as a rough guideline, one kg will make enough size to fill an 8½×11” marbling tray about 40 times.

	125g 4 oz	250 g 9 oz	500 g 18 oz	1 kg 2 lbs 3 oz	2 kg 4 lbs 6 oz
Methyl Cellulose		\$10.35	\$17.20	\$28.00	\$47.45
Carragheenan	\$22.35	\$30.05	\$45.20	\$71.50	

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Alum (Aluminum Sulphate) Mordant

Certain papers benefit from pre-treatment with a mordant before marbling them. Just for confusion, this pre-treatment is often also called “sizing”. The most common mordant is alum, whose slight acidity helps some types of paint and ink bond to the paper instead of rinsing off. As well, the aluminum ions cause the gum Arabic in watercolours to gel, fixing the paint to the paper. Please note that alum’s acidity is detrimental to the paper’s archival quality; rinsing the dried marbled paper will remove the alum, but may also remove some of the marbling.

250g 9oz	500g 18oz	1kg 35oz
\$1.85	\$3.05	\$5.00

Books

Hand Papermaking Magazine This biannual magazine covers all aspects of hand papermaking, both as a traditional commercial endeavour and also as an art form. Articles feature international site visits, artist interviews, technical features, and book reviews.

9×12”, about 40-50pp, B&W Illus with paper samples \$25.00

Tim Barrett, **Japanese Papermaking**. Describes the Japanese process of making paper from start to finish, including the cultivation of the raw plant materials. Equipment and techniques are described in both their traditional form and as modern substitutes more suitable for western-style papermakers. An appendix lists alternative plant sources more familiar to North Americans. This is a 2005 reprinting by Floating World Editions of the original Weatherhill edition.

7½×10¼”, 318pp. B&W Photos & Illus. SC \$47.95

Rita Buchanan, **A Dyer’s Garden**. Descriptions and growing tips for dye plants, along with dyeing instructions, including a special section on indigo. Colour photos show each plant and the dyed fabric it produces.

6×7¼”, 112pp. Colour Photos SC \$13.95

Sophie Dawson, **Art and Craft of Papermaking**. A broad and well-illustrated overview of the materials and techniques involved in papermaking.

8½×11”, 144pp. Colour Photos SC \$26.95

Sophie Dawson and Sylvie Turner, **A Hand Papermaker’s Sourcebook**. A complete supplier list for the hand papermaker.

8×10”, 112pp. B&W Illus. SC \$38.00

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Edith Diehl, **Bookbinding: Its Background and Technique**. A Dover reissue of her 1946 two-volume set in a single book.

5½×8¼", 521pp. B&W Photos & Illus. SC \$33.75

Dorothea Eimert, **5th International Biennial of Paper Art**. This richly illustrated exhibition catalogue by the Director of the Leopold-Hoesch-Museum in Düren, Germany, covers both the history and the present development of paper art. The text is in English and German.

8×11", 256pp. Colour Illus. HC \$69.95

Jules Heller, **Papermaking**. An excellent introduction to hand papermaking with many illustrations.

8½×11", 216pp. Colour Illus. HC \$41.95

8½×11", 216pp. Colour Illus. SC \$28.95

Helen Hiebert, **Papermaker's Companion**. A complete and well-illustrated description of modern western-style hand papermaking techniques and materials along with a small section on Japanese-style papermaking. Includes many tips of building your own papermaking equipment.

7⅞×7⅞", 219pp. B&W Illus. SC \$27.95

Helen Hiebert, **Papermaking with Plants**. Papermaking using fibres gathered from garden plants and native weeds, along with a set of projects contributed by other hand papermakers.

9½×10¼", 107pp. Colour Photos & Illus. HC \$32.50

Dard Hunter, **Papermaking: The History and Technique of an Ancient Craft**. A papermaking classic. Lively writing, a global history of papermaking and a detailed description of many different traditional techniques.

5¼×8½", 672pp. B&W Illus. SC \$40.50

Elaine Koretsky, **Color for the Hand Papermaker**. Everything a papermaker needs to know about dyes and pigments. This is an authorized photocopy of the sold-out original edition and contains a sheet of 11 recommended pigments and paper samples.

8½×11", 86pp. Samples, Spiral-Bound SC \$25.75

Diane Maurer, **Art of the Scrapbook**. Making and customizing scrapbooks and memory books using hand papermaking, paper decorating, bookbinding and lettering.

8⅝×10⅝", 144pp. Colour Photos, B&W Illus. SC \$38.95

Diane Maurer, **Making Paste Papers**. A jewel of a book with detailed directions and samples of paper decorated with textured coloured paste.

4×4¼", 6 pp. Samples, Fanfold-Bound HC \$14.75

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Diane Maurer-Mathison with Jennifer Philippoff, **Paper Art: The Complete Guide to Papercraft Techniques**. A wide selection of techniques are described for decorating paper, as well as using pulp and finished paper as art media.

8×10", 120pp. Colour Illus. SC \$39.75

Diane Maurer, **Suminagashi Marbling**. A short overview of the techniques of Japanese-style marbling, with many samples.

4×4¼", 6 pp. Samples, Fanfold-Bound HC \$14.75

Catherine Reeve and Marilyn Sward, **The New Photography: A Guide to New Images, Processes and Display Techniques for Photographers**. An up-to-date description of photographic techniques and non-traditional photosensitive media along with their application to handmade paper.

8½×11", 241pp. B&W Photos SC \$26.00

Faith Shannon, **The Art and Craft of Paper**. A new softcover edition of her classic, *Paper Pleasures*, with all of the original full colour illustrations. Clear, detailed instructions for many different creative approaches to paper.

10½×9", 168pp. Colour Illus. SC \$32.00

Keith & Jordan Smith, **Bookbinding for Book Artists**. Describes methods of bookbinding that avoid the need for specialized equipment and materials. The methods presented are for books where the content, and not the cover, are to be the primary artistic work, but where hiring out the binding task would not be appropriate. Many of the tasks are presented in two different ways by each of the authors, which has the advantage of demonstrating the range of methods that may exist.

5⅞×9", 419pp. B&W Photos & Illus. SC \$55.00

Keith A. Smith, **Non-Adhesive Binding Vol. 1: Books Without Paste or Glue**. This first book of a three-part set describes 32 different binding styles, with each method generously illustrated. A clear, detailed, and complete guide to both Eastern and Western binding techniques.

6×9", 320pp. B&W Illus. SC \$42.00

Keith A. Smith, **Non-Adhesive Binding Vol. 2: 1-, 2-, and 3-Section Sewings**. The second book of this set describes 122 different sewings, for between 4 and 100 sheets. Many of these sewings were designed by the author with their decorative nature in mind.

6×9", 320pp. B&W Illus. SC \$42.00

Keith A. Smith, **Non-Adhesive Binding Vol. 3: Exposed Spine Sewings**. The last book in this threesome describes more techniques for sewn bindings, including raised support sewings and elaborate decorative patterns.

6×9", 320pp. B&W Illus. SC \$42.00

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Keith Smith, **Non-Adhesive Binding Vol. 4: Smith's Sewing Single Sheets**. This book extends the original 3-volume Non-Adhesive Binding series to cover stitching suitable for binding single pages, as opposed to the folded booklets used in most bindings. The methods are also suitable for thicker and more rigid pages, including metal and even glass.

5 $\frac{7}{8}$ ×9", 322pp. B&W Photos & Illus. SC \$46.50

Keith Smith, **Non-Adhesive Binding Vol. 5: Quick Leather Bindings**. The final book of what is now a five-volume Non-Adhesive Binding series. It describes structures and methods suitable for adding durable covers to artist's books. As with the other volumes in the series, the author avoids the use of adhesives in the structural parts of the book, and limits himself to the use archival pressure-sensitive adhesives for decorative purposes (like attaching the leather to the cover boards) to avoid the long drying times encountered using traditional pastes.

5 $\frac{7}{8}$ ×9", 309pp. B&W Photos & Illus. SC \$45.00

Keith A. Smith, **Structure of the Visual Book**. This book examines how each inherent property of the book can be used as structure to speak aside from the pictures and/or text. A book is more than the sum of its parts

6×9", 240pp. B&W Illus. SC \$42.00

New expanded edition with many added chapters and many more photographs of works illustrating the ideas presented.

5 $\frac{7}{8}$ ×9", 429pp. B&W Photos & Illus. SC \$49.00

Keith A. Smith, **Text in the Book Format**. This sequel to *Structure of the Visual Book* speaks of conceiving text as a book experience rather than a running manuscript. The physical object and turning pages become part of the content.

6×9", 128pp. B&W Illus. SC \$24.50

New expanded edition, with plenty of new material, including a full-colour copy of his book #216, *Reminiscences*, annotated to illustrate many of the author's points.

5 $\frac{7}{8}$ ×9", 253pp. B&W/Colour Photos & Illus. SC \$35.00

Bernard Toale, **The Art of Papermaking**. A clear, thorough guide to hand papermaking techniques, with special emphasis on paper as an art form.

8 $\frac{3}{4}$ ×10 $\frac{1}{4}$ ", 117pp. Colour Photos SC \$26.00

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Aldren Watson, **Hand Bookbinding: A Manual of Instruction**. This book presents several bookbinding projects to illustrate and practice basic binding techniques. This is followed by the complete rebinding of an old book, and sections on special subjects such as headbanding, slipcases, and home-made tools and equipment. The procedures are accompanied by clear illustrations keyed to each step in the text.

8¼×11", 160pp. B&W Illus. SC

\$20.25

Gloria Zmolek-Smith, **Teaching Hand Papermaking: A Classroom Guide**. This teacher's bible shows you how to make or obtain tools and form paper and suggests ways of integrating papermaking in the curriculum. It contains a read-aloud section on papermaking history with full page illustrations, an annotated bibliography and an appendix with reproducible handouts.

8½×11", 182pp. B&W Illus. SC

\$34.50

Gift Certificates

Looking for a gift for a papermaker, but don't know what to get? We offer gift certificates in any amount, which can be used against future orders.

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Teaching and Studio Referrals

We are trying to set up a referral service for hand papermakers. If you provide services for papermakers, be it teaching classes, renting or sharing equipment, or you have studio space available, please contact us.

Once we have this list set up, people who are interested in learning papermaking, or who are in search of equipment or studio space, will be able contact us, and we can refer them to the source nearest to them.

General Ordering Information

Shipping and Handling

We normally offer you four shipping options: Canada Post Parcel service, Canada Post Expedited, UPS, or truck freight. Parcel post is cheapest, but can take two extra weeks to arrive. Packages 30kg or over, and those to points outside Canada, must be shipped by UPS or truck freight. Please indicate which you prefer—fast or cheap. We will be pleased to give you a shipping and handling quote on request.

Some of our products are damaged by freezing, but unfortunately, no shipper provides heated service for small parcels. We therefore may have to delay orders placed during the colder months until a warm spell arrives. We will replace any items which are damaged in transit by freezing.

Prices and Payment

All our prices are in Canadian dollars, taxes not included. We recommend to our customers outside Canada that they pay by credit card, which we will charge in Canadian dollars. Prices are subject to change without notice. We accept Visa and MasterCard, prepayment by cheque, COD (Canada only, extra fee applicable), or purchases on account with established credit.

Taxes

We collect HST at the appropriate rate on orders to Ontario, New Brunswick, Nova Scotia, and Newfoundland, and 5% GST on other Canadian orders. Customers in other jurisdictions may be responsible for remitting any duties or taxes levied by their local governments.

Measurements

Most of our products are sold in metric units, but some sizes (such as paper sizes) are conventionally imperial. In each case, we give the actual unit of measure first, and follow this by an approximate conversion to the other system, italicised or in parentheses. We want to stress that these conversions are only approximate; they are there to indicate the equivalent package size in the other measurement system.

Product Availability

When we make up this catalogue, we do our best to make sure that the products described will continue to be available at the listed prices. However, the availability of our products is ultimately beyond our controls, so we reserve the right to change specifications or prices, or to discontinue listed items. We will inform you of any changes when you order.

We occasionally will have the opportunity to supply small lots of specialty pulps and fibres which are not listed here—make sure to ask what's new when you call, or check our Web page.

Supplies Usage and Safety

Our technical advice—whether verbal or in writing—is given in good faith but without warranty. It does not release the user from the obligation to test the products supplied by us as to their suitability for their intended use. The application, use and processing of the products are beyond our control and, therefore, entirely the user's responsibility. Normal safety precautions in handling these products should be observed, such as washing one's hands before handling food or drink and wearing gloves if known sensitivities exist. These products should not be inhaled or ingested. Keep out of the reach of children. Material Safety Data Sheets are available on request (send a self-addressed stamped envelope).

Préférez-vous un catalogue en français ?

Sans indication au contraire, nous vous avons envoyé un catalogue en anglais. Si vous préférez en recevoir un en français, veuillez nous contacter en composant le 1-800-421-6826, ou par courriel au info@papertrail.ca.

About *the Papertrail*

the Papertrail was founded in the summer of 1993 by Annegret Nill, an Ottawa artist and papermaker, in response to the growing needs of Canadian hand papermakers like herself for suitable studio space, a central source of supplies that would be close to home and reduce production costs, and a Gallery to create a public awareness of the potential and versatility of handmade paper and paper art. *the Papertrail* was originally located in Ottawa. Its 300 square metres (2700 sq. ft.) of floor space was split about evenly into studio, gallery, and supply store, the latter including office, warehouse and shipping areas. Workshops were offered in all aspects of hand papermaking and the Book Arts, and the studio was also available for rental usage. Finished handmade paper was also produced in-house for sale.

Since 1997, *the Papertrail* has changed owner, location, and focus. The new owner, Audrey Hollinger, has moved the business to smaller premises near Kitchener-Waterloo, Ontario (an hour west of Toronto), and is concentrating on the provision of papermaking supplies to her customers. The new location unfortunately lacks the space for either a studio or a gallery, but we are planning on resuming finished paper production in the near future.

Audrey Hollinger, owner and manager, first became interested in hand papermaking in 1995. She is in charge of operations at the store.

Kevin Martin, her husband, does the accounting, computer wizardry, equipment maintenance, and heavy lifting. He is also interested in papermaking if only he had the time.

Finding Us

You can order by phone, by fax, by e-mail, or by regular mail.

Phone: 1-800-421-6826
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Web site: www.papertrail.ca

We do not have regular store hours, but if you call us at the above numbers, we can arrange an appointment. The store is located at:

1450 Bridge Street, PO Box 484
New Dundee, Ontario, Canada N0B 2E0

Directions:
Exit Highway 401 at Exit 275 (Fountain/Homer Watson).
Get on to New Dundee Road: coming on 401 from the east,
at the end of the off-ramp, go straight; coming from the west
turn left on Fountain Street, and left again at the westbound ramp.
New Dundee Road changes to Bridge Street at Trussler Road.
We're right in the village, on the right, just past the school.

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