

- c. Draw guidelines, then erase them; some papers respond well to a pen, but do not erase easily.
 - d. Make corrections on paper by erasing and scraping to see how the paper responds. Heavier papers, especially those with a high rag content, will usually correct better.
2. Purchase more than one sheet of paper for a project:
 - a. Practice on the good paper; the pen will react quite differently on a textured rag paper than on 20# copy paper.
 - b. Cut your good paper oversize; if you haven't positioned your lettering exactly where you want it, you still have cropping options.
 - c. Rule two or three sheets before you start; if you make a mistake on the first sheet, you are ready to immediately go to the second sheet while you are "in the rhythm zone".
 3. If one side of the paper tends to bleed, turn it over. Machine made papers usually have a smooth side and a felt side (or a smoother side and a textured side).
 4. Questionable paper surfaces can sometimes be salvaged if treated: pounce to fill in crevices, gum sandarac to create a tooth on slicker paper, workable fixative spray for ink feathering, matte medium for sealing, etc.
 5. ALWAYS use a cover sheet or some buffer between your hand and the paper surface. Skin oils easily transfer from the hand to the paper (or any surface that you work on).

NAME	SIZE	FIBER	COMMENTS
PAPERS FOR GOOD WORK * = good choices for beginners			
* Arches 90# or 140# HP	22" x 30"	100% cotton	smooth surface for writing; accepts moisture
Arches Text Wove (Velin)	26 x 40	100% cotton	good tooth; favorite for paste paper, bookbinding
Arches MBM	26 x 39	25% cotton, 75% sulphite	preferred lettering surface by some well-known scribes
* Canson Mi Tientes	19½ x 25½	66% cotton, neutral pH	50+ colors; medium weight; work on smoother side
Fabriano Artistico 90# HP	22 x 30	100% cotton	internally & externally sized
Frankfurt Cream	21 x 30	cotton/high alpha cellulose	one side smooth, one side textured
* Ingres - It, Ger, Fr (diff. manuf)	sheets/pads	sulphite pulp	several colors; laid lines
Niddegen	22 x 30	cotton/high alpha cellulose	sand color; irregular wavy laid finish
Pergamenata	27 x 39	100% sulphite	translucent, mottled appearance
Rives BFK	19 x 25	100% cotton	a soft paper, often better suited for printmaking
Stonehenge	22 x 30	100% cotton	white, creams, greys, black - one side rougher
Strathmore 500 Series Charcoal	sheets/pads	100% cotton - in colors	traditional laid finish, use smooth side
GOOD LAYOUT / PRACTICE PAPERS		TRACING PAPERS	
<i>- most are thin enough to see over line guides; some w/rag, some not</i>		<i>- available in pads - for project layouts</i>	
Bienfang Graphic 360	var. size pads	Borden & Riley Vellum Sheer Trace	
Borden & Riley #37 Marker	var. size pads	Canson Tracing	
Borden & Riley #125 Marker	var. size pads	Canson Vidalon Vellum	
Canson Pro Layout Market	var. size pads	Strathmore Tracing	
Gilbert Bond - 25% bond	var. sizes (JNB)		
Graph Paper - good quality	11 x 17 (JNB)		
HP 32# Choice Laserjet	8½ x 11 - smooth for pointed pen		
Rhodia Pads	8½ x 11 - very smooth for pointed pen	<i>Tracing paper allows one to adjust lettering, retrace, correct spacing, etc., saving time in the layout process</i>	

RESOURCES

As soon as a paper list is published, new options appear, and some are no longer manufactured. Here are some local and mail order resources:

LOCAL - Houston Area:

Hobby Lobby
 Michael's
 Texas Art Supply - 3 locations
 Art Supply - Main Street
 Jerry's Artarama - Taylor Street

Calligraphy Mail Order Suppliers:

*John Neal Bookseller (JNB)
 johnnealbooks.com
 *Paper & Ink Arts
 paperinkarts.com
 *Daniel Smith - watercolors
 danielsmith.com

Other Art Sources:

* Cheap Joe's - cheapjoes.com
 * Dick Blick - dickblick.com
 * Nasco - enasco.com
 * Talas - talasonline.com
 * Utrecht - utrechtart.com
 * Amazon - amazon.com

Some Custom Handmade Paper Mills

* Twinrocker Handmade Paper
 twinrockerhandmadepaper.com
 * Cave Paper - cavepaper.com
 * Morgan Conservatory
 morganconservatory.org
 * Hook Potter Paper - hookpotterypaper.com