



In 2020, the Arches paper mill will be celebrating its 528th anniversary!

After over 5 centuries, it is still the same passion that our master papermakers put into making high class papers. Our company is proud to hold the prestigious "Entreprise du Patrimoine Vivant" (Living Heritage Company) approval, which recognises its ancestral know-how and the high quality of the products it makes in France. Our papers remain undisputed references for artists. The famous ARCHES® Aquarelle paper, inimitable thanks to its internal sizing and air drying, is one of the jewels in its crown.

Today, we are turning over a new page in our history with the F.I.L.A. group. The future looks bright, with all the successes we can look forward to creating together.

I look forward to meeting you.
Marie-Claire MICHEL
Marketing Director



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ARCHES® , "Entreprise du Patrimoine Vivant"

ARCHES® HOLDS "ENTREPRISE DU PATRIMOINE VIVANT" (LIVING HERITAGE COMPANY) APPROVAL, WHICH RECOGNISES ITS ANCESTRAL KNOW-HOW IN THE MANUFACTURING OF TOP-QUALITY PAPER.



What is EPV (Living Heritage Company)?

EPV is an official French seal of approval that was introduced in May 2006 and is awarded by the Ministry for the Economy and Finance; it is given to only a very few French companies. It is valid for a period of five years, and encompasses manufacturers who strive to uphold the excellence of their industrial or artisan know-how and the high quality of their products.

Companies with EPV approval keep their production activities in France, in industries with high value added. Most of them operate in international markets, and thus export an image of the iconic excellence and know-how of France. As valuable ambassadors of quality made in France, they contribute day after day to France's economic and cultural identity. They know how to combine tradition with innovation, know-how with creativity, hard work with passion, to ensure the sustainability of our heritage.



Details are what
make for perfection,
and perfection
is no mere detail.

LÉONARD DE VINCI (1452-1519)

Which companies can apply for "EPV" approval?

In order to be recognised as a "EPV" (Living Heritage Company), a firm needs to meet several conditions:

1. Be a registered business.
2. Engage in production, processing, repairs or restoration.
3. Fulfil at least one criteria in each of the three categories below:
 - Possess a special business heritage, which may consist of rare machinery or technical documentation. It may also include the intellectual property rights of the company or be reflected in a specific customer network and remarkable markets.
 - Hold rare, reputed and undisputed know-how, which is exclusive or shared with a very limited number of companies. The know-how may be inaccessible via ordinary means of training, and be transferred by the company itself or by the presence in the company of employees who have know-how that requires very long periods of training, and employees who are difficult to recruit and train.
 - Be reputed for the cultural dimension of its services or geographical location. It may also owe its reputation to its contribution to the advancement of technology in its field and the maintenance of the activity in France.

The thorough selection process guarantees excellence: the Higher Institute for Trades (Institut Supérieur des Métiers) studies the application form, seeks advice from the regional governmental agencies and competent commercial courts, prepares a processing report, organises company tours by experts in the field and an examination by the national commission, followed by a final decision at ministerial level.

ARCHES®, an exceptional heritage

When Christopher Columbus set out for America in 1492, master papermakers were already making paper by hand in the Arches paper mill. As the heirs to centuries-old know-how, the master papermakers have been able to remain faithful to the original spirit of the paper mill even as the production processes have become industrial.

ARCHES®, an innovative company that is responsive to its customers

Our people can adapt to very specific requirements and create tailor-made papers (composition, size, grammage, special colours, etc.) with personalised watermarks.

In the 1950s, they were the first to manufacturer ARCHES® Aquarelle blocks in the company's workshops in the Vosges. Even now, they perpetuate the innovating spirit that is intrinsic to the brand and develop new products that are made in France and continually extend the range.

More than five centuries after its creation, the Arches paper mill is still perpetuating the art of making excellent products and successfully combining tradition and modernity.



History

1492 As Christopher Columbus was discovering America, the Arches paper mill was being created in Épinal in the Vosges region.

1493 The Arches paper mill provided the paper for the famous Nuremberg Chronicle, a book illustrated by Dürer and published in the earliest days of the printing process invented by Gutenberg. One of the best documented incunables, the best conserved and also one of the first to successfully include texts and images.

1775 Beaumarchais bought the Arches paper mill and devoted seven years to publishing the complete works of Voltaire, mainly on ARCHES® paper. 28,000 copies of this famous edition were printed in Kehl in Germany, requiring 70 tonnes of paper. Beaumarchais made numerous technical improvements to the Arches Mill and contributed to spreading its commercial reach in neighbouring countries, with papers made specially for wallpapers, for writing paper...

1807 The Imprimerie Impériale, commissioned to print the "Description de l'Égypte" by Napoleon, ordered from the Arches mill 2 million sheets of paper suited to letterpress printing and intaglio engravings for this publication. These sheets of exceptional quality are all the more remarkable because their sizes do not exist anywhere else. Created specially, they were given names, "Éléphant", "Grand Monde" and "Grande Égypte", and all the sheets bore a special watermark with the words "Égypte ancienne et moderne".

1826 The Arches mill made a strategic choice that would turn out to be decisive for the ARCHES® brand. From 1826 onwards most paper mills chose sizing with rosin, as this method was cheaper and simpler than traditional sizing with gelatin. Considering that there was not enough hindsight over the impact of such a change, the Arches mill decided to keep using the same manufacturing process to preserve the high quality of its papers. This would turn out to be a judicious choice as very quickly book-lovers would begin to find deterioration in works containing rosin. ARCHES® then became the reference for artists and printing shops. It acquired a worldwide reputation. The emphasis placed on the quality of the papers became the very essence of Maison ARCHES®. And this is still the case today.

1830 ARCHES® was now selling a part of its products in Munich and Stuttgart in Germany and supplying paper for the Imagerie d'Épinal, the famous picture printing works owned by the Pellerin family.

1855 During the Paris Universal Exhibition of 1855, ARCHES® won first class medals for the high quality of its products: beauty, pulp purity, uniformity, good sizing and finish.

1859 Auguste Morel acquired the Arches paper mill, the last large vat paper mill in the Vosges, and secured its future when he won an enormous 9-year contract with the Stamp issuing authority.



1860-1865 Morel went into partnership with his nephew Bercieux and began work on extending the site. In 1865 he had 27 vats compared to just 5 in 1859.

1869 Jean-Auguste-Dominique Ingres, a painter who was extremely sensitive to materials and curious to try out many different drawing and watercolour techniques, inspired ARCHES®. As early as 1869 the Arches paper mill began to produce a laid paper they named Ingres d'ARCHES MBM®, which met the expectations of artists of the time. The name Ingres continues to be linked to the making of this paper to this day.

1895 Jules Perrigot, the mill's new owner, developed his own vat-paper machine. He developed the cylinder mould, which simplified the work. ARCHES® specialised in making paper for banknotes, safety papers and commercial papers (papers for luxury publishing, intaglio engraving, writing papers and correspondence cards, paper for line drawing and wash techniques, special papers such as the paper for geographical maps). 90% of luxury limited edition publications were produced with ARCHES® paper.

1897-1900 In Brussels in 1897 and in Paris in 1900, the Arches paper mill won 2 major awards for its Velin (wove) drawing papers in the Line, Wash and Watercolour categories.

1953 Four competing paper mills, ARches, JOhannot, MARais and Rlves, merged. ARJOMARI became the first French papermaking group.

1990 250 works printed on Velin d'ARCHES® with intaglio engravings were sent into space on board the American shuttle Discovery, in a nod to eternity.

1991 ARJOMARI merged with large Anglo-American papermaker Wiggins Teape Appleton to become Arjowiggins.

1996 The French Ministry of Culture chose ARCHES® for the first order of national prints.

2011 Arjowiggins sold the Arches paper mill to international paper group Munksjö, which would then become Ahlstrom-Munksjö following the merger of the two groups in 2017.

2012 ARCHES® developed and launched on the market a special paper for oil painting: ARCHES® Huile.

2017 ARCHES® obtained "Entreprise du Patrimoine Vivant" (Living Heritage Company) approval, which recognises its ancestral know-how in the manufacturing of top-quality paper.

2020 A new page turns...



Hong
© Giang Dinh



The brand's commitments

Loyalty

More than five centuries may have passed, but the ARCHES® philosophy remains the same: to make the best papers and enable artists to produce their finest works whilst guaranteeing them that they will last for as long as the ARCHES® papermaking heritage.

Innovation

ARCHES® is committed to being attentive to changes in printing equipment and techniques, artistic styles and means of creation in order to enhance and optimise the performances of its papers.

Sustainability

ARCHES® is committed to using a production process that is ever more rigorous, that meets environmental requirements and that guarantees optimum conservation of all types of creative work and works of art.



Vosgian expertise in papermaking

Arches is situated in the Vosges, in the heart of a papermaking region. ARCHES® therefore benefits from a regional body of expertise that has been passed down the generations and persists today thanks to the existence of a school providing training in papermaking skills. Skills are also learned through experience and passed on in our workshops.

The Vosges Department has always made the most of its natural assets and over the last twenty years it has made sustainable development its main focus. Water is omnipresent and of excellent quality.

The Arches paper mill uses the pure mineral water - an essential requirement for quality paper - which it draws from the groundwater under the site. It cannot be treated with chemicals and so it is simply filtered to remove any impurities. Our papermakers call it the "beautiful water".

ARCHES®

and sustainable development

ARCHES® paper was born in the Vosges in 1492 and continues to be made there to this day. This production "Made in France" is an integral part of the societal concerns of the Arches mill. ARCHES® favours local employment and aims to perpetuate the transmission of know-how and skills specific to the papermaking industry. This is also one of the factors that helped it to win the prestigious EPV label (Living Heritage Company).

Our commitments

- To guarantee product and services that are reliable and of high quality
- To preserve the health, safety and well-being of our employees
- To develop our human capital by reinforcing the skills, motivation and commitment of our teams
- To integrate continuous improvement initiatives
- To protect the environment

Our certifications

ISO 9001 (quality management)

The Arches paper mill's know-how and the quality of its papers made in the purest tradition are the result of a long and rich experience and a permanent quest for perfection. ARCHES® has become an undisputed reference in the world of fine art papers.

ISO 45001 (management of health and safety at work)

All the materials used meet the requirements of the European REACH regulation, which aims to protect human health and the environment.

ISO 14001 (environmental impact management)

To minimise its impact on the environment, the Arches paper mill treats all its effluent. A third of the treated wastewater is re-used for its own needs, while the other two thirds are returned to the natural environment.

ISO 50001 (energy management)

The Arches paper mill invests in energy-efficient equipment. It is partly powered by an external co-generation plant capable of producing at the same time:

- electricity
- steam for the papermaking process
- hot water for heating

The manufacturing processes use less water, optimise recycling and reduce the wasting of materials.



ISO 9001



ISO 45001



ISO 14001



ISO 50001



Rigorous selection of raw materials

ARCHES® papers are made exclusively from 100% natural fibres such as cotton, flax or esparto grass.

ARCHES® uses cotton linters to make its papers. Linters, an invaluable by-product of cotton, are the fine, silky fibres on the seeds (the long fibres from the cotton flower are used to make the textile). The seeds are used to make oil and cattle feed.

Cotton linters:

- Allow excellent interlocking of the fibres (cotton fibres are longer than wood fibres), which gives the paper mechanical strength.
- Give the ARCHES® paper:
 - its beauty
 - its exceptional feel, more "sensual" than other papers
 - its bulky appearance
 - exceptional mechanical strength and durability

A well-guarded secret!

ARCHES®'s papermaking recipes are based on a skilful assembly of fibres of different lengths.

Quality and durability

Cotton linters contribute to the permanence of ARCHES® papers. They are acidic in their natural state and contain only very small amounts of lignin, unlike wood fibres (linter consists of virtually pure cellulose), which avoids the paper yellowing over time.

In accordance with standard ISO 9706, ARCHES® fine art and printing papers are acid-free and protected against the acids in the environment by adding calcium carbonate. They do not contain optical brighteners (they have a natural, permanent whiteness) in order to guarantee their conservation over time.

Used in the watermark in ARCHES® papers since the 1980s, the (∞) symbolises permanence, that is their ability to last.

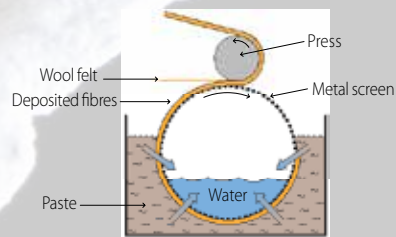


The cylinder mould

Making paper using a cylinder mould is a traditional process which produces very high quality papers similar to handmade paper. ARCHES® has been using this method to make paper since 1895.

How a cylinder mould works

A large cylinder - the mould - is covered by a wire, a sort of mesh screen which may have areas of relief that will produce a watermark. The cylinder is dipped into the vat containing the paper stock (mixture of water and fibres). The cylinder turns slowly in the vat and the water in the stock penetrates inside the cylinder and the fibres that remain on the surface, on the wire, will be distributed evenly and regularly. The sheet that is formed is transported on a wool felt that subtly marks the surface with the grain.



This method has several advantages, the most important of which is a more even distribution of the fibres than can be achieved on a machine with a flat bed-plate. The slow speed and small widths imposed by this machine mean that today its use is restricted to high-quality papers.

Cylinder mould manufacturing is most suitable for making paper that is stable (not liable to be deformed when it is wet), watermarked, with a natural (slightly irregular) grain and deckle edges. Today ARCHES® is the only French paper mill still producing fine art and printing papers on a cylinder mould.

ARCHES
FRANCO



The watermark

The watermark is obtained by fixing a brass motif on the wire of the cylinder mould. There will be less pulp at this place and the motif will be visible when the paper is held up to the light.

All ARCHES® papers are watermarked and have their own watermark (except for made-up products such as blocks glued on four sides, blocks glued on the short side, rolls).

The watermark attests that the paper is genuine, and is therefore of high quality. It allows ARCHES® papers to be identified and dated, but it also helps to discourage counterfeiting.

It is the sign of an expert's trade (watermark screen making) requiring precision, attention to detail and finesse.

The Arches paper mill masters the art of watermarking. To this day, our watermark screen makers continue to cultivate and pass on this ancestral know-how. This enables us to meet special orders for customised papers.



Impeccable finishing

Unwinding, a feminine kind of subtlety!

At the end of the manufacturing cycle, cutting and the tactile and visual inspection of each sheet is left to a team of seasoned female workers. Their know-how is acquired after lengthy in-house training.

Each web is unwound. The sheets, hand torn, have deckle edges on all 4 sides. At the same time, they undergo a final visual inspection over a light box. Any sheet containing even the slightest defect is eliminated and recycled.

This rigorous inspection guarantees customers the perfect quality that has made the brand image of ARCHES® for over 500 years.



Stamping

Used only on ARCHES® Aquarelle paper, stamping gives the paper a particular cachet adding to the unique character of what is an exceptional paper.

Packing

The products are packed by hand with great care.



Undeniable quality

The many tests that are carried out throughout the manufacturing process ensure the undisputed quality to which ARCHES® owes its reputation.

Among them:

1- Look-through: this means checking the homogeneous distribution of the fibres in the paper, visible when it is held up to the light.

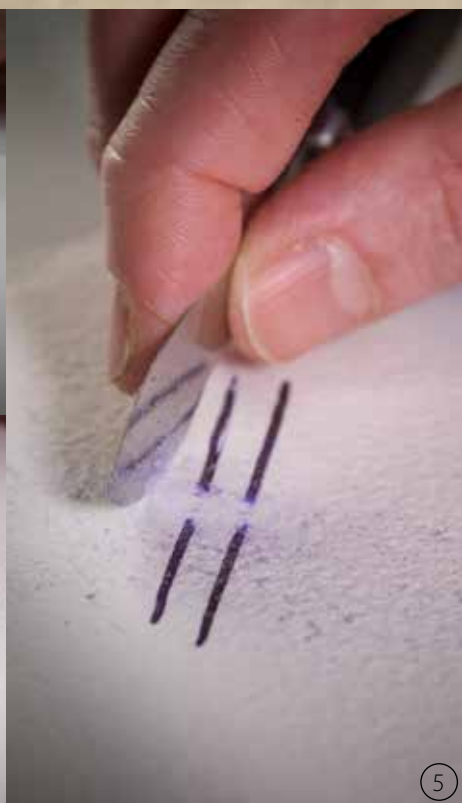
2- The wax pick test, which consists of checking the surface bonding and tear-out strength of papers for printing.

ARCHES® sets great store by tradition, and its workers are tasked with carrying out a number of essential tests that replicate the techniques used by artists:

3- Wash test: ensures that the paper "takes" paint correctly.

4- Lifting and retouching test: this is to check that the artist will be able to correct an area already painted using a sponge or a paintbrush dipped in water.

5- The internal sizing test: a test done with ink to ensure that the rendering is the same after scraping.





ARCHES® and artists

Great artists like Édouard Manet, Edgar Degas, Paul Cézanne, Claude Monet, Vincent Van Gogh, Henri Matisse, Raoul Dufy, Pablo Picasso, Georges Braque, Marc Chagall, Joan Miro, René Magritte, Salvador Dali, Pierre Soulages, Zao Wou Ki, Roy Lichtenstein, Bernard Buffet, Andy Warhol, Pierre Alechinsky... have produced their major works on ARCHES®. They are our best ambassadors. Their choice bears witness to the outstanding quality and permanence of ARCHES® papers. And today ARCHES® still remains the undisputed reference for all artists.



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Which paper for my technique?

	ARCHES® Aquarelle	ARCHES® Lavis Fidélis	ARCHES® Huile	Velin d'ARCHES®	Velin d'ARCHES® Text Wove	Velin BFK Rives®	Velin Johannot®	Ingres d'ARCHES MBM®	ARCHES® 88	Moulin du Gué®	ARCHES® Platine
Watercolour	✓	✓									
Gouache	✓	✓						✓			
Acrylic	✓										
Oil			✓								
Oil pastels			✓								
Pastels		✓		✓	✓	✓		✓			
Pencil		✓		✓		✓		✓			
Charcoal		✓		✓	✓	✓		✓			
Sanguine crayon		✓		✓		✓		✓			
Graphite		✓		✓		✓		✓			
Ink	✓	✓			✓			✓			
Pen drawing		✓			✓			✓			
Calligraphy					✓			✓			
Felt pen		✓		✓		✓		✓			
Lithography				✓		✓	✓				✓
Screen-printing				✓	✓	✓	✓		✓	✓	
Collotype				✓		✓					
Intaglio				✓		✓	✓				✓
Relief printing				✓		✓	✓				✓
Linocut				✓		✓	✓				✓
Letterpress				✓	✓	✓	✓	✓	✓	✓	
Blind embossing				✓		✓	✓	✓	✓	✓	
Heat embossing						✓	✓				✓
Gold foiling				✓		✓	✓		✓	✓	
Bookbinding				✓	✓	✓		✓			
Marbling								✓			
Platinum or palladium photographic printing, cyanotype											✓





Our Collection of papers for painting

Among the water-based painting techniques that first appeared in ancient Egypt, referred to as distempers, we find gouache, wash and watercolour. The latter is a very specific artistic style based on particular gestures. Choosing the right paper is vital as it determines how the colours will be diffused, how fast they are absorbed and the final texture of the work.

Oil painting appeared at the end of the Middle Ages. Oil paint has the particularity of drying slowly, which makes it possible to work on colours, motifs and materials until the desired result is achieved. It is a technique that requires paper with very good mechanical strength. Since 2012, ARCHES® has offered a ready-to-use paper specifically formulated for this technique.



ARCHES® Aquarelle

PAPERMAKING ON A CYLINDER MOULD

The papers in the ARCHES® Aquarelle range are made on a cylinder mould, which offers a quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The fibres are distributed evenly, the paper slackens uniformly when wet, giving the artist more control. Only papermaking on a cylinder mould can produce paper with deckle edges.

This process can produce papers with a high grammage and exceptional resistance to scratching and erasing. ARCHES® is the only brand to offer watercolour papers in 850 gsm for special extra-large format work using extreme wet techniques.

100% cotton and available in a wide choice of grammages, ARCHES® Aquarelle papers come in 3 textures:

- **COLD PRESSED:** paper with a natural, harmonious grain, suited to the majority of techniques or subjects. It reflects the light and gives the pigments a sublimely transparent effect.
- **HOT PRESSED:** this paper undergoes an extra finishing process, passing through a press to obtain a very smooth surface. The grain is imperceptible and absorbs the colours more quickly. It is suitable for detailed work and drawing very fine lines.
- **ROUGH:** this is the paper with the most relief. This texture brings out the colours and gives volume.

The choice of texture will depend on the medium used by the artist. As a general rule, though, texture is a matter of personal choice for the artist, part of the process of artistic creation and expression.



Gelatin size "to the core"

ARCHES® is the only paper mill in the world to gelatin size its watercolour paper "to the core". Sizing to the core with natural gelatin (also known as internal sizing) preserves the lustre and transparency of the colours whilst preventing paints from penetrating into the paper. It allows superposing of washes and gives the paper added strength to resist erasing and scratching without tearing or linting. It also allows paints to be removed, either wet or dry, easily revealing the whiteness of the paper again. ARCHES® Aquarelle can absorb a large amount of water with limited deformation. Even if it is soaked for a long time, the paper will still retain enough gelatin not to become too absorbent.

ARCHES® Aquarelle



The watercolour paper most prized by artists all over the world!

MADE ON A CYLINDER MOULD

USES

Ideal for watercolour painting, as for all wet techniques such as ink, gouache and acrylic.

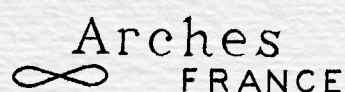
FORMAT

Sheets, rolls, pads glued on short side, block glued on 4 sides.

SHEET: AUTHENTICITY AND PRESTIGE

4 deckle edges.

Watermark.



TEXTURE

3 textures: cold pressed, hot pressed and rough.

ARCHES® Aquarelle has an even, natural grain.

185, 300, 356, 640 AND 850 GSM

Exceptional bulk. Only ARCHES® offers such a high grammage paper (850 gsm).

SPECIAL FORMULATION

Sized to the core with natural gelatin: a process exclusive to ARCHES®.

100% COTTON

The cotton gives the paper beauty, a natural, lasting whiteness and an inimitable touch as well as strength and longevity.

COLOURS

Natural white and brilliant white.

CONSERVATION

Fungicidal treatment to prevent the appearance of mould. With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheets

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
185 _{gsm}	Cold Pressed	Natural white	4 deckle edges	10	56 x 76 cm	A1794999
				50	109,2 x 78,7 cm	A1713510*
	Hot Pressed			10	56 x 76 cm	A1795015
				10	56 x 76 cm	A1795023
	Rough			50	109,2 x 78,7 cm	A1795025*
300 _{gsm}	Cold Pressed	Natural white	4 deckle edges	10	50,8 x 40,6 cm	A1795002
		Bright white			56 x 76 cm	A1795005
					50,8 x 40,6 cm	A1795037
					56 x 76 cm	A1795040
	Hot Pressed	Natural white	4 deckle edges	10	56 x 76 cm	A1795017
		Bright white			56 x 76 cm	A1795044
	Rough	Natural white	4 deckle edges	10	56 x 76 cm	A1795026
		Bright white			109,2 x 78,7 cm	A1795028*
					56 x 76 cm	A1795048
356 _{gsm}	Cold Pressed	Natural white	4 deckle edges	10	64,8 x 101,6 cm	A1795007
	Hot Pressed				64,8 x 101,6 cm	A1795019
	Rough				64,8 x 101,6 cm	A1795029
					56 x 76 cm	A1795009
					Cold Pressed	Natural white
Bright white	105 x 75 cm	A1795011				
	56 x 76 cm	A1795042				
640 _{gsm}	Hot Pressed	Natural white	4 deckle edges	5	56 x 76 cm	A1795021
		Bright white			56 x 76 cm	A1795046
		56 x 76 cm			A1795031	
	Rough	Natural white	4 deckle edges	5	101,6 x 152,4 cm	A1795034
		Bright white			105 x 75 cm	A1795033
56 x 76 cm					A1795050	
850 _{gsm}	Cold Pressed	Natural white	4 deckle edges	5	56 x 76 cm	A1795013
	Rough				56 x 76 cm	A1795035

* Produced to order. Please contact your local dealer for details.

Rolls

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
300 _{gsm}	Cold Pressed	Natural white	2 deckle edges	1	113 x 914 cm	A1710286
356 _{gsm}					130 x 914 cm	A1710269
300 _{gsm}	Hot Pressed	Natural white	2 deckle edges	1	113 x 914 cm	A1710297
356 _{gsm}					130 x 914 cm	A1710272
300 _{gsm}	Rough	Natural white	2 deckle edges	1	113 x 914 cm	A1710275
356 _{gsm}					130 x 914 cm	A1710266

Making blocks

ARCHES® Aquarelle blocks were already being made in the company's workshops in the Vosges in the 1950s. And they are still being made there today.



Meaning of ARCHES® pictograms

Papermaking on a cylinder mould

Making paper using a cylinder mould is a traditional process which produces very high quality papers similar to handmade paper. ARCHES® has been using this papermaking method since 1895.



Cotton

All ARCHES® papers are made using cotton fibres, carefully selected natural fibres. An extremely precious material, cotton gives paper its beauty, an inimitable touch, undeniable longevity and exceptional strength.



The infinity symbol (∞)

Used in the watermark in ARCHES® papers, it symbolises permanence, that is the ability to last. Alkaline-reserve, acid-free, OBA-free ARCHES® art and publishing papers meet the requirements of ISO 9706 for permanent papers.



Blocks glued on 4 sides

Grammage	Texture	Colour	Edges	Number of sheets	Packaging	Size	Product code
185 _{gsm}	Cold Pressed	Natural white	4 cut edges	20	1	18 x 26 cm	A1795052
						23 x 31 cm	A1795053
						26 x 36 cm	A1795054
						31 x 41 cm	A1795055
185 _{gsm}	Rough	Natural white	4 cut edges	20	1	18 x 26 cm	A1795077
						23 x 31 cm	A1795078
						26 x 36 cm	A1795079
						31 x 41 cm	A1795080
300 _{gsm}	Cold Pressed	Natural white	4 cut edges	20	1	10 x 25 cm	A1795056
						15 x 30 cm	A1795057
						18 x 26 cm	A1795058
						20 x 20 cm	A1795059
						20 x 26 cm	A1711599
						23 x 31 cm	A1795060
						26 x 36 cm	A1795061
						28 x 36 cm	A1711600
						31 x 31 cm	A1711601
						31 x 41 cm	A1795062
						36 x 51 cm	A1795063
						41 x 51 cm	A1711602
300 _{gsm}	Rough	Natural white	4 cut edges	20	1	46 x 61 cm	A1795064
						10 x 25 cm	A1795081
						15 x 30 cm	A1795082
						18 x 26 cm	A1795083
						20 x 20 cm	A1795084
						20 x 26 cm	A1711607
						23 x 31 cm	A1795085
						26 x 36 cm	A1795086
						28 x 36 cm	A1711608
						31 x 31 cm	A1711609
						31 x 41 cm	A1795087
						36 x 51 cm	A1795088
300 _{gsm}	Hot Pressed	Natural white	4 cut edges	20	1	41 x 51 cm	A1711610
						46 x 61 cm	A1795089
						10 x 25 cm	A1795068
						15 x 30 cm	A1795069
						18 x 26 cm	A1795070
						20 x 20 cm	A1795071
						20 x 26 cm	A1711603
						23 x 31 cm	A1795072
						26 x 36 cm	A1795073
						28 x 36 cm	A1711604
						31 x 31 cm	A1711605
						31 x 41 cm	A1795074
640 _{gsm}	Cold Pressed	Natural white	4 cut edges	10	1	36 x 51 cm	A1795075
						41 x 51 cm	A1711606
						46 x 61 cm	A1795076
						23 x 31 cm	A1795065
640 _{gsm}	Cold Pressed	Natural white	4 cut edges	10	1	26 x 36 cm	A1795066
						31 x 41 cm	A1795067

Pads glued on short side

Grammage	Texture	Colour	Edges	Number of sheets	Packaging	Size	Product code
185 gsm	Cold Pressed	Natural white	4 cut edges	15	3	14,8 x 21 cm	A1795217
						21 x 29,7 cm	A1795218
						29,7 x 42 cm	A1795219
185 gsm	Hot Pressed	Natural white	4 cut edges	15	3	14,8 x 21 cm	A1795220
						21 x 29,7 cm	A1795221
						29,7 x 42 cm	A1795222
185 gsm	Rough	Natural white	4 cut edges	15	3	14,8 x 21 cm	A1795223
						21 x 29,7 cm	A1795224
						29,7 x 42 cm	A1795225
300 gsm	Cold Pressed	Natural white	4 cut edges	12	3	14,8 x 21 cm	A1795090
						21 x 29,7 cm	A1795091
						23 x 31 cm	A1795092
						26 x 36 cm	A1795093
						29,7 x 42 cm	A1795094
300 gsm	Hot Pressed	Natural white	4 cut edges	12	3	14,8 x 21 cm	A1795095
						21 x 29,7 cm	A1795096
						23 x 31 cm	A1795097
						26 x 36 cm	A1795098
						29,7 x 42 cm	A1795099
300 gsm	Rough	Natural white	4 cut edges	12	3	14,8 x 21 cm	A1795100
						21 x 29,7 cm	A1795101
						23 x 31 cm	A1795102
						26 x 36 cm	A1795103
						29,7 x 42 cm	A1795104



ARCHES® Lavis Fidélis / En-Tout-Cas

One particularity: this paper has two different sides, cold pressed on the top for watercolours, hot pressed on the back for drawing.

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is homogeneous, with a flatter surface and better wet strength and stability, giving the artist more control.

USES

watercolours, gouache, ink, drawing.

FORMATS

Sheet, roll.

SHEET: AUTHENTICITY AND PRESTIGE

Watermark.

FIDELIS M B M
(ARCHES-FRANCE)
♡ ZIVAJ TRAIT

TEXTURE

One particularity: this paper has two different sides, cold pressed with a fine grain on the top for watercolours, hot pressed with a satiny grain on the back for drawing.

220 GSM

Strong, but lightweight at the same time. Has good bulk. Ideal paper for creative expression.

SPECIAL FORMULATION

Gelatin sized: offers excellent mechanical strength and resists paint penetration.

25% COTTON

Pleasure of using a soft, supple material.

COLOUR

White.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheet

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
220 <small>gsm</small>	Cold Pressed/Hot pressed	White	4 cut edges	10	50 x 64 cm	A1795106

Roll

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
280 <small>gsm</small>	Cold Pressed/Hot pressed	White	2 deckle edges	1	133 x 914 cm	A1710327*

** Produced to order. Please contact your local dealer for details.*



ARCHES® Huile

Specially designed for oils, extremely agreeable to work with!

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is homogeneous, with a flatter surface and better wet strength and stability, giving the artist more control. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Oils, oil pastels.

FORMATS

Sheet, roll, pads glued on short side.

SHEET: AUTHENTICITY AND PRESTIGE

4 deckle edges.

Watermark.

ARCHES HUILE ∞ FRANCE

TEXTURE

A balanced fine grain, comparable to that of a stretched canvas, making for very comfortable working. Allows the artist to play with the surface, to obtain shadow and light effects. Perfect for oil sketches.

300 GSM

Its grammage and thickness are suited to the application of both washes and impasto. Practical to use as it can easily be cut to the desired size. Strong, but lightweight, it can easily be rolled up to transport. Ideal for painting outdoors and roving artists.

SPECIAL FORMULATION

Unique sizing and oil barrier (semi-absorbent surface). Ready to use without preparation (priming optional): saves time and there is less risk of damaging the surface in the preparatory stage. Resistant to scratching. Prevents greasy rings forming and protects the fibres from oxidation in contact with the paint. Very tolerant to solvents. The paint sits on the surface for an excellent rendering of the colours and faster drying times.

100% COTTON

Pleasure of using a soft, supple, noble material. Suitable for marouflage, as it has very good mechanical strength.

COLOUR

White.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheet

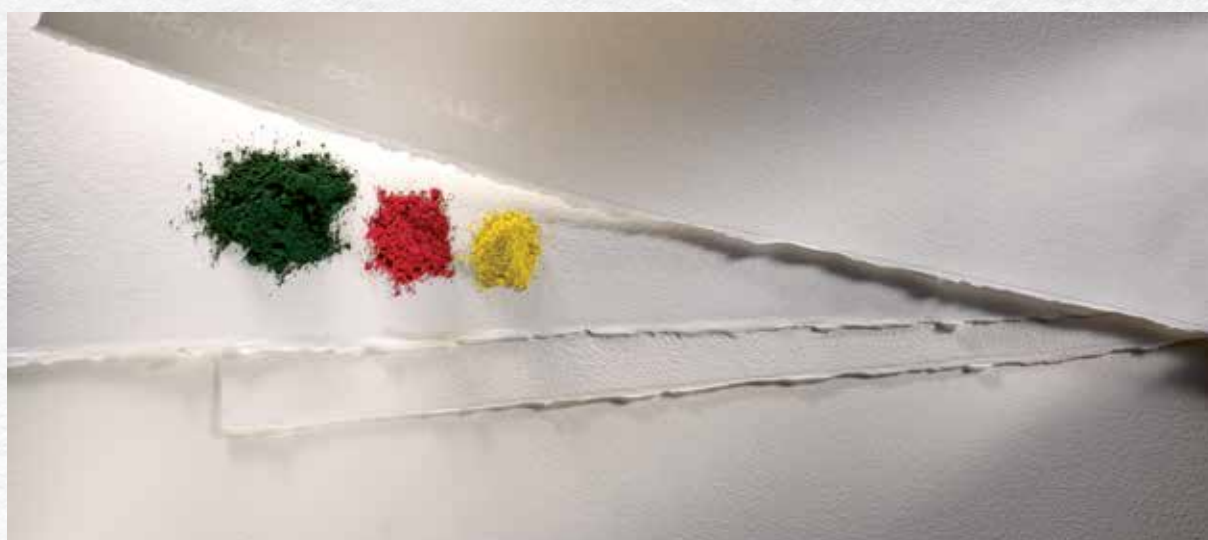
Grammage	Texture	Colour	Edges	Packaging	Size	Product code
300 <small>gsm</small>	Cold Pressed	White	4 deckle edges	10	56 x 76 cm	A1795107

Roll

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
300 <small>gsm</small>	Cold Pressed	White	2 deckle edges	1	130 x 915 cm	A1795191

Pads glued on short side

Grammage	Texture	Colour	Edges	Number of sheets	Packaging	Size	Product code
300 <small>gsm</small>	Cold Pressed	White	4 cut edges	12	3	23 x 31 cm	A1795108
						31 x 41 cm	A1795109





Our Collection of papers for drawing and sketching

Drawing techniques are many and varied: charcoal, sanguine crayon, pastels, coloured pencil, graphite, pen and many more. ARCHES® offers a number of papers available as loose sheets or in blocks glued on one side. Artists can choose according to their preferences and the desired result:

- Velin BFK Rives® extra white to accentuate contrasts
- Velin d'ARCHES® cream for softness of grain and shadow and light effects
- Ingres d'ARCHES MBM® laid, supple and strong, to give body and depth
- ARCHES® Lavis Fidélis for "mixed media" works

ARCHES® Lavis Fidélis / En-Tout-Cas

One particularity: this paper has two different sides, cold pressed on the top for watercolours, hot pressed on the back for drawing.

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is homogeneous, with a flatter surface and better wet strength and stability, giving the artist more control.

USES

watercolours, gouache, ink, drawing.

FORMATS

Sheet, roll.

SHEET: AUTHENTICITY AND PRESTIGE

Watermark.

FIDELIS MBM
(ARCHES-FRANCE)
♡ ZIVAJ TRAIT

TEXTURE

One particularity: this paper has two different sides, cold pressed with a fine grain on the top for watercolours, hot pressed with a satiny grain on the back for drawing.

220 GSM

Strong, but lightweight at the same time. Has good bulk. Ideal paper for creative expression.

SPECIAL FORMULATION

Gelatin sized: offers excellent mechanical strength and resists paint penetration.

25% COTTON

Pleasure of using a soft, supple material.

COLOUR

White.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheet

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
220 _{gsm}	Cold Pressed/Hot pressed	White	4 cut edges	10	50 x 64 cm	A1795106

Roll

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
280 _{gsm}	Cold Pressed/Hot pressed	White	2 deckle edges	1	133 x 914 cm	A1710327*

** Produced to order. Please contact your local dealer for details.*



Velin BFK Rives®

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is therefore more homogeneous and has good dimensional stability. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Pencil, pastel, charcoal, sanguine crayon, graphite, felt pen, calligraphy.

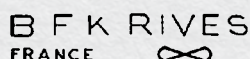
FORMATS

Sheets, pads glued on short side.

SHEET: AUTHENTICITY AND PRESTIGE

Deckle edges.

Watermark.



TEXTURE

Light fine grain: perfectly balanced soft grain and smooth surface that brings out the slightest detail. Allows the artist to obtain shadow and light effects, to create contrasts.

115, 175, 180, 250, 270, 280, 300 GSM

Wide choice of grammages offering every artist the chance to choose the paper with the bulk best suited to his/her technique.

SPECIAL FORMULATION

Lightly sized: smooth surface.

100% COTTON

Paper with very good mechanical strength. Pleasure of using a soft, supple, noble material (unbelievable feel).

COLOURS

White, natural, cream-white, cream, grey, tan, black, extra white. The paper offering the largest choice of colours in the ARCHES® range.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheets

Grammage	Texture	Colour	Edges	Packaging	Size	Product code		
115 _{gsm}	Cold Pressed	White	3 deckle edges	100	66 x 48,2 cm	A1795187		
				10		A1795134		
		Cream	4 deckle edges	100	66 x 101,6 cm	A1795136		
			3 deckle edges	100	66 x 48,2 cm	A1795188		
				10	A1795135			
			4 deckle edges	100	66 x 101,6 cm	A1795137		
175 _{gsm}	Cold Pressed	White	3 deckle edges	100	66 x 48,2 cm	A1795189		
				10		A1795138		
		Cream	4 deckle edges	100	66 x 101,6 cm	A1795140		
			3 deckle edges	100	66 x 48,2 cm	A1795190		
				10	A1795139			
			4 deckle edges	100	66 x 101,6 cm	A1795141		
180 _{gsm}	Cold Pressed	White	4 deckle edges	125	65 x 50 cm	A1795172		
250 _{gsm}	Cold Pressed	White	4 deckle edges	100	56 x 76 cm	A1795117		
					10	A1795116		
		Off white	4 deckle edges	100	65 x 50 cm	A1795173		
					50	56 x 76 cm	A1714132	
270 _{gsm}	Cold Pressed	White	4 deckle edges	100	90 x 63 cm	A1795118		
					50	105 x 75 cm	A1795119	
		280 _{gsm}	Cold Pressed	White	4 deckle edges	50	55,9 x 76,2 cm	A1795121
								10
Cream	4 deckle edges					50	111,8 x 76,2 cm	A1795122
							50	55,9 x 76,2 cm
					10	A1795123		
					50	111,8 x 76,2 cm	A1795125	
Grey	4 deckle edges			50	55,9 x 76,2 cm	A1795127		
						10	A1795126	
				Tan	4 deckle edges	50	111,8 x 76,2 cm	A1795128
							50	55,9 x 76,2 cm
	10					A1795129		
	50					111,8 x 76,2 cm	A1795174	
Black	4 deckle edges	50	55,9 x 76,2 cm	A1795132				
				10	A1795131			
300 _{gsm}	Cold Pressed	White	4 deckle edges	50	120 x 80 cm	A1795133		

Pads glued on short side

Grammage	Texture	Colour	Edges	Number of sheets	Packaging	Size	Product code
180 _{gsm}	Cold Pressed	Extra white	4 cut edges	16	3	23 x 31 cm	A1795112
						26 x 36 cm	A1795113



Velin d'ARCHES®

The reference in the art world since 1492 and a standard envied by everyone!

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Made today on a cylinder mould, the slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is homogeneous and has very good dimensional stability. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Pencil, pastel, charcoal, sanguine crayon, felt pen.


FORMATS

Sheets, pads glued on short side.

SHEETS: AUTHENTICITY AND PRESTIGE

Deckle edges.

Watermark.

ARCHES
FRANCE 

TEXTURE

Pronounced fine grain: ideal for academic drawing. Allows the artist to play with the surface, to obtain relief effects. It is easily erasable without leaving marks or linting.

160, 200, 250, 270, 300, 400 GSM

Wide choice of grammages offering every artist the chance to choose the paper with the bulk best suited to his/her technique.

SPECIAL FORMULATION

Lightly sized.

100% COTTON

Paper with very good mechanical strength. Pleasure of using a soft, supple, noble material (unbelievable feel).

COLOURS

Natural white, cream, black. This paper is ideal for classical or academic drawing.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

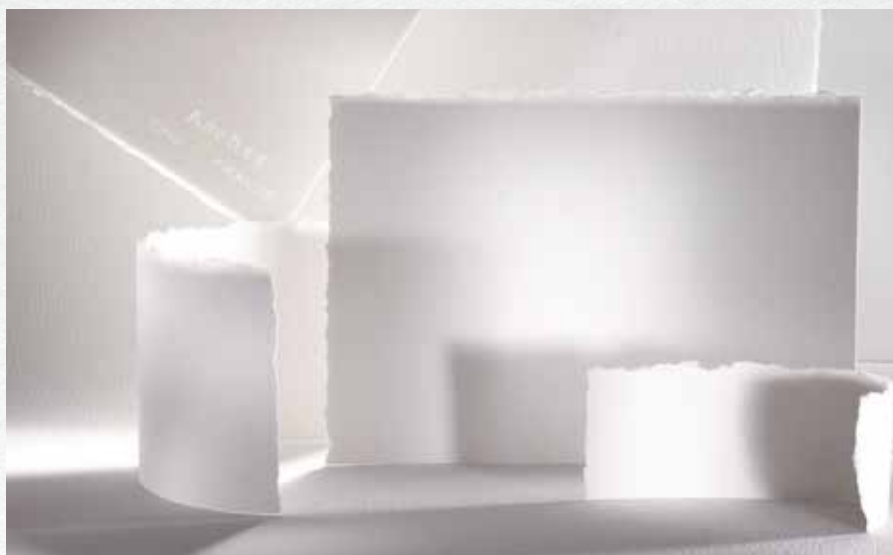
Sheets

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
160 gsm	Cold Pressed	White	4 deckle edges	125	56 x 76 cm	A1795193
					65 x 50 cm	A1795144
200 gsm	Cold Pressed	White	4 deckle edges	125	56 x 76 cm	A1795178
				100	56 x 76 cm	A1795146
				10	56 x 76 cm	A1795145
				100	65 x 50 cm	A1795179
		Cream	4 deckle edges	100	56 x 76 cm	A1795150
				10	56 x 76 cm	A1795149
		Black	3 deckle edges	50	55,9 x 76,2 cm	A1795152
			4 deckle edges	10	55,9 x 76,2 cm	A1795151
270 gsm	Cold Pressed	White	4 deckle edges	100	90 x 63 cm	A1795177*
				50	105 x 75 cm	A1795147
300 gsm	Cold Pressed	White	4 deckle edges	50	120 x 80 cm	A1795180
400 gsm	Cold Pressed	White	4 deckle edges	25	56 x 76 cm	A1795176
					120 x 160 cm	A1795148

* Produced to order. Please contact your local dealer for details.

Pads glued on short side

Grammage	Texture	Colour	Edges	Number of sheets	Packaging	Size	Product code
200 gsm	Cold Pressed	Cream	4 cut edges	16	3	23 x 31 cm	A1795114
						26 x 36 cm	A1795115



Ingres d'ARCHES MBM®

Jean-Auguste-Dominique Ingres, a painter who was extremely sensitive to materials and curious to try out many different drawing and watercolour techniques, inspired ARCHES®.

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is therefore more homogeneous and has good dimensional stability. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Pencil, pastel, charcoal, sanguine crayon, graphite, felt pen.

FORMATS

Sheets, pads glued on short side.

SHEET: AUTHENTICITY AND PRESTIGE

Deckle edges.

Watermark.

Ingres d'Arches MBM ∞

TEXTURE

Laid. The laid lines give the paper a certain relief and a prestigious surface that preserves every nuance of the pencil stroke and gives body and depth to the drawing. Paper famous for its exceptional qualities in fine arts schools all over the world. Favourite paper of 19th French artists (e.g. Georges Seurat's charcoal drawings).

85, 105 AND 130 GSM

Strong, but lightweight at the same time. Has very good bulk. Ideal for expressing one's creativity on an ultra-high performance academic medium.

SPECIAL FORMULATION

Gelatin surface-sized Limits the paper's absorption capacity (ink does not bleed) and guarantees good resistance of the fibres. Optimum rendering even after repeated corrections.

75% COTTON

High cotton content, very good mechanical strength. Pleasure of using a soft, supple, noble material (unbelievable feel).

COLOURS

White, cream.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheets

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
85 gsm	Laid	White	2 deckle edges	100	65 x 100 cm	A1710011*
		Cream				A1710014*
105 gsm	Laid	White	2 deckle edges	250	65 x 50 cm	A1795215*
			4 cut edges	100	65 x 100 cm	A1795170*
					109,2 x 78,8 cm	A1795159*
130 gsm	Laid	White	2 deckle edges	250	65 x 50 cm	A1795161
				25		A1795160

* Produced to order. Please contact your local dealer for details.

Pads glued on short side

Grammage	Texture	Colour	Edges	Number of sheets	Packaging	Size	Product code
105 gsm	Laid	White	4 cut edges	20	3	23 x 31 cm	A1795110
						26 x 36 cm	A1795111





Our Collection of papers for ink and calligraphy

Papers for ink and calligraphy need to have good mechanical strength, limit the absorption of the ink and also allow the pen nib to glide effortlessly over the paper to ensure perfect lines. It is for this reason that the ARCHES® papers for these techniques are gelatin-sized on their surface.



Ingres d'ARCHES MBM®

Jean-Auguste-Dominique Ingres, a painter who was extremely sensitive to materials and curious to try out many different drawing and watercolour techniques, inspired ARCHES®.

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is therefore more homogeneous and has good dimensional stability. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Calligraphy, pen and ink.

FORMATS

Sheets, pads glued on short side.

SHEET: AUTHENTICITY AND PRESTIGE

Deckle edges.

Watermark.

Ingres d'Arches MBM ∞

TEXTURE

Laid. The laid lines give the paper a certain relief and a prestigious surface that gives body and depth to the drawing. Paper famous for its exceptional qualities in fine arts schools all over the world. Favourite paper of 19th French artists.

85, 105 AND 130 GSM

Strong, but lightweight at the same time. Has very good bulk. Ideal for expressing one's creativity on an ultra-high performance academic medium.

SPECIAL FORMULATION

Gelatin surface-sized Limits the paper's absorption capacity (ink does not bleed) and guarantees good resistance of the fibres. Optimum rendering even after repeated corrections.

75% COTTON

High cotton content, very good mechanical strength. Pleasure of using a soft, supple, noble material (unbelievable feel).

COLOURS

White, cream.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheets

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
85 _{gsm}	Laid	White	2 deckle edges	100	65 x 100 cm	A1710011*
		Cream				A1710014*
105 _{gsm}	Laid	White	2 deckle edges	250	65 x 50 cm	A1795215*
			4 cut edges	100	65 x 100 cm	A1795170*
					109,2 x 78,8 cm	A1795159*
130 _{gsm}	Laid	White	2 deckle edges	250	65 x 50 cm	A1795161
				25		A1795160

* Produced to order. Please contact your local dealer for details.

Pads glued on short side

Grammage	Texture	Colour	Edges	Number of sheets	Packaging	Size	Product code
105 _{gsm}	Laid	White	4 cut edges	20	3	23 x 31 cm	A1795110
						26 x 36 cm	A1795111



Velin d'ARCHES® Text Wove

The ideal paper for calligraphy and ink!

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is therefore more homogeneous and has good dimensional stability. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Calligraphy, pen and ink, pastel, charcoal.

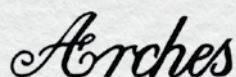
FORMAT

Sheet.

SHEET: AUTHENTICITY AND PRESTIGE

4 deckle edges.

Watermark.



TEXTURE

Light fine grain: perfectly balanced soft grain and smooth surface.

119 GSM

Lightweight and flexible. Has good bulk, i.e. it is relatively thick for a grammage of 119 gsm.

SPECIAL FORMULATION

Gelatin surface-sized: limits the paper's absorption capacity (ink does not bleed or penetrate into the paper) and guarantees good resistance of the fibres. The pen nib glides effortless and smoothly over the paper. Excellent calligraphy and ink drawing.

100% COTTON

Paper with very good mechanical strength. Pleasure of using a soft, supple, noble material (unbelievable feel).

COLOUR

Natural white. Colour much appreciated by calligraphers.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheet

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
119 <small>gsm</small>	Cold Pressed	White	4 deckle edges	250	64,8 x 101,6 cm	A1795143







Our Collection of papers for art publishing

All the papers in the ARCHES® art publishing range are made on a cylinder mould by a traditional process that offers a quality close to that of paper made by craft methods, and produces paper with deckle edges.

ARCHES® offers the most extensive range of art publishing papers on the market, including Velin d'ARCHES® and Velin BFK Rives®, both of which have risen to mythical status!

ARCHES® art publishing papers are known and recognised by artists and studios all over the world, with whom ARCHES® has shared the same passion for centuries.

Velin d'ARCHES®



The reference in the art world since 1492 and a standard envied by everyone!

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Made today on a cylinder mould, the slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is homogeneous and has very good dimensional stability. When printing, the job of positioning the humidified paper is much easier and the paper can easily withstand repeated passages through the press. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Lithography, intaglio engraving, relief printing, linocut, letterpress, screen-printing, gold foiling, bookbinding, collotype printing.

FORMATS

Sheets, roll.

SHEET: AUTHENTICITY AND PRESTIGE

Deckle edges.

Watermark.



TEXTURE

Pronounced fine grain.

160, 200, 250, 270, 300, 400 GSM

Wide choice of grammages offering every artist the chance to choose the paper with the bulk best suited to his/her technique.

SPECIAL FORMULATION

Lightly sized: ideal for printing, Velin d'ARCHES® paper is greatly appreciated by art publishers for its "love" of ink.

100% COTTON

Paper with very good mechanical strength. Pleasure of using a soft, supple, noble material (unbelievable feel).

COLOURS

Natural white, cream, black. A paper that offers multiple possibilities for art publishing.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheets

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
160 _{gsm}	<i>Cold Pressed</i>	White	4 deckle edges	125	56 x 76 cm	A1795193
					65 x 50 cm	A1795144
200 _{gsm}	<i>Cold Pressed</i>	White	4 deckle edges	125	56 x 76 cm	A1795178
				100	56 x 76 cm	A1795146
				10		A1795145
		Cream	4 deckle edges	100	65 x 50 cm	A1795179
				100	56 x 76 cm	A1795150
				10		A1795149
250 _{gsm}	<i>Cold Pressed</i>	Black	3 deckle edges	50	55,9 x 76,2 cm	A1795152
			4 deckle edges	10		A1795151
		Black	4 deckle edges	50	111,8 x 76,2 cm	A1795181*
				50		A1795177*
270 _{gsm}	<i>Cold Pressed</i>	White	4 deckle edges	100	90 x 63 cm	A1795177*
				50	105 x 75 cm	A1795147
300 _{gsm}	<i>Cold Pressed</i>	White	4 deckle edges	50	120 x 80 cm	A1795180
400 _{gsm}	<i>Cold Pressed</i>	White	4 deckle edges	25	56 x 76 cm	A1795176
					120 x 160 cm	A1795148

Roll

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
300 _{gsm}	<i>Cold Pressed</i>	White	2 deckle edges	1	106,7 x 914 cm	A1710318

Reel (Core 30 cm)

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
300 _{gsm}	<i>Cold Pressed</i>	White	2 deckle edges	1	106,7 x 9140 cm	A1710320*
					132,1 x 9140 cm	A1710322*
400 _{gsm}	<i>Cold Pressed</i>	White	2 deckle edges	1	123 x 10.000 cm	A1710324*

* Produzione su ordinazione. Si prega di verificare le modalità con il vostro referente in loco.

Velin d'ARCHES® Text Wove

The ideal paper for letterpress printing and bookbinding!

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is therefore more homogeneous and has good dimensional stability. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Bookbinding, letterpress, screen-printing.

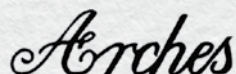
FORMAT

Sheet.

SHEET: AUTHENTICITY AND PRESTIGE

4 deckle edges.

Watermark.

The logo for Arches, featuring the brand name in a stylized, flowing script font.

TEXTURE

Light fine grain: perfectly balanced soft grain and smooth surface.

119 GSM

Lightweight and flexible. Has good bulk, i.e. it is relatively thick for a grammage of 119 gsm.

SPECIAL FORMULATION

Gelatin surface-sized: limits the paper's absorption capacity (ink does not bleed or penetrate into the paper) and guarantees good resistance of the fibres. Ideal for letterpress printing and bookbinding.

100% COTTON

Paper with very good mechanical strength. Pleasure of using a soft, supple, noble material (unbelievable feel).

COLOUR

Natural white. Colour much appreciated by art publishers.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheet

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
119 <small>gsm</small>	Cold Pressed	White	4 deckle edges	250	64,8 x 101,6 cm	A1795143



Velin BFK Rives®



Another reference in the world of high-end art publishing papers!

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is therefore more homogeneous and has good dimensional stability. When printing, the job of positioning the humidified paper is much easier and the paper can easily withstand repeated passages through the press. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Lithography, intaglio engraving, relief printing, linocut, letterpress, screen-printing, gold foiling, bookbinding, heat embossing, collotype printing.

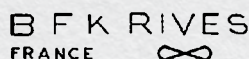
FORMATS

Sheets, roll.

SHEET: AUTHENTICITY AND PRESTIGE

Deckle edges.

Watermark.



TEXTURE

Light fine grain: perfectly balanced soft grain and smooth surface that brings out the slightest detail.

115, 175, 180, 250, 270, 280, 300 GSM

Wide choice of grammages offering every artist the chance to choose the paper with the bulk best suited to his/her technique, the lightest one being suited to book publishing.

SPECIAL FORMULATION

Lightly sized: smooth, absorbent surface suitable for all printmaking techniques. Velin BFK Rives® is greatly appreciated by art publishers for its "love" of ink.

100% COTTON

Paper with very good mechanical strength. Pleasure of using a soft, supple, noble material (unbelievable feel).

COLOURS

White, natural, cream-white, cream, grey, tan, black, extra white. The paper in the ARCHES® range that offers the largest choice of colours, allowing for a wider spectrum of creative uses (gold foiling, blind embossing, etc.) or special applications (prints, greetings cards, invitations and announcement cards, etc.).

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheets

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
115 _{gsm}	Cold Pressed	White	3 deckle edges	100	66 x 48,2 cm	A1795187
			4 deckle edges	10		A1795134
		Cream	4 deckle edges	100	66 x 101,6 cm	A1795136
			3 deckle edges	100	66 x 48,2 cm	A1795188
				10		A1795135
			4 deckle edges	100	66 x 101,6 cm	A1795137
175 _{gsm}	Cold Pressed	White	3 deckle edges	100	66 x 48,2 cm	A1795189
			4 deckle edges	10		A1795138
		Cream	4 deckle edges	100	66 x 101,6 cm	A1795140
			3 deckle edges	100	66 x 48,2 cm	A1795190
				10		A1795139
			4 deckle edges	100	66 x 101,6 cm	A1795141
180 _{gsm}	Cold Pressed	White	4 deckle edges	125	65 x 50 cm	A1795172
250 _{gsm}	Cold Pressed	White	4 deckle edges	100	56 x 76 cm	A1795117
				10		A1795116
		Off white	4 deckle edges	100	65 x 50 cm	A1795173
270 _{gsm}	Cold Pressed	White	4 deckle edges	50	56 x 76 cm	A1714132
				100	90 x 63 cm	A1795118
				50	105 x 75 cm	A1795119
280 _{gsm}	Cold Pressed	White	4 deckle edges	50	55,9 x 76,2 cm	A1795121
				10		A1795120
				50	111,8 x 76,2 cm	A1795122
		Cream	4 deckle edges	50	55,9 x 76,2 cm	A1795124
				10		A1795123
				50	111,8 x 76,2 cm	A1795125
		Grey	4 deckle edges	50	55,9 x 76,2 cm	A1795127
				10		A1795126
				50	111,8 x 76,2 cm	A1795128
		Tan	4 deckle edges	50	55,9 x 76,2 cm	A1795130
				10		A1795129
				50	111,8 x 76,2 cm	A1795174
		Black	4 deckle edges	50	55,9 x 76,2 cm	A1795132
				10		A1795131
300 _{gsm}	Cold Pressed	White	4 deckle edges	50	120 x 80 cm	A1795133

Roll

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
300 _{gsm}	Cold Pressed	White	2 deckle edges	1	106,7 x 914 cm	A1710226

Reel (Core 30 cm)

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
300 _{gsm}	Cold Pressed	White	2 deckle edges	1	106,7 x 9140 cm	A1710228*

* Produced to order. Please contact your local dealer for details.

Velin Johannot®

Made with esparto grass and cotton, its qualities (opacity, bulk, softness, natural whiteness) are highly appreciated by art publishers!

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is therefore more homogeneous and has good dimensional stability. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Intaglio engraving, relief printing, linocut, lithography, screen-printing, typography, heat embossing, blind embossing, gold foiling.

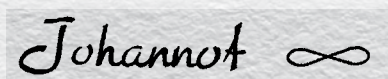
FORMAT

Sheets.

SHEET: AUTHENTICITY AND PRESTIGE

4 deckle edges.

Watermark.



TEXTURE

Light fine grain. Its smoothness allows the printing of sharp, detailed images.

125, 240 GSM

Very high bulk. Excellent for intaglio engraving, blind embossing and gold foil stamping.

SPECIAL FORMULATION

Lightly sized, ideal for the gravure process.

75% COTTON/25% ESPARTO

Esparto is an perennial grass that became very popular at the beginning of the 20th century. Its short fibres produce high quality paper: closed formation, good opacity and bulk make it perfect for art books and prints.

COLOUR

Natural white. Colour much appreciated by art publishers.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheets

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
125 _{gsm}	Cold Pressed	White	4 deckle edges	125	65 x 50 cm	A1795182
240 _{gsm}	Cold Pressed	White	4 deckle edges	100	56 x 76 cm	A1795158
				10		A1795157



Ingres d'ARCHES MBM®

A reference in the world of high-end art publishing papers!

Jean-Auguste-Dominique Ingres, a painter who was extremely sensitive to materials and curious to try out many different drawing and watercolour techniques, inspired ARCHES®.

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is therefore more homogeneous and has good dimensional stability. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Marbling, letterpress, blind embossing, bookbinding.

FORMAT

Sheets.

SHEET: AUTHENTICITY AND PRESTIGE

Deckle edges.

Watermark.

Ingres d'Arches MBM ∞

TEXTURE

Laid. The laid lines give the paper a certain relief and a prestigious surface that gives body and depth to the drawing. Paper famous for its exceptional qualities in fine arts schools all over the world. Favourite paper of 19th French artists.

85, 105 AND 130 GSM

Strong, but lightweight at the same time. Has very good bulk. Ideal for expressing one's creativity on an ultra-high performance academic medium.

SPECIAL FORMULATION

Gelatin surface-sized Limits the paper's absorption capacity (ink does not bleed) and guarantees good resistance of the fibres. Optimum rendering even after repeated corrections.

75% COTTON

High cotton content, very good mechanical strength. Pleasure of using a soft, supple, noble material (unbelievable feel).

COLOURS

White, cream.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheets

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
85 _{gsm}	Laid	White	2 deckle edges	100	65 x 100 cm	A1710011*
		Cream				A1710014*
105 _{gsm}	Laid	White	2 deckle edges	250	65 x 50 cm	A1795215*
			4 cut edges	100	65 x 100 cm	A1795170*
					109,2 x 78,8 cm	A1795159*
130 _{gsm}	Laid	White	2 deckle edges	250	65 x 50 cm	A1795161
				25		A1795160

* Produced to order. Please contact your local dealer for details.



ARCHES® 88

The ideal medium for screen-printing!

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is homogeneous and has good dimensional stability, an essential quality for the screen-printing process, which sometimes requires the application of several colours in succession. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Screen-printing, intaglio engraving, letterpress, blind embossing, gold foiling, lithography.

FORMAT

Sheets.

SHEET: AUTHENTICITY AND PRESTIGE

4 deckle edges.

Watermark.



TEXTURE

Exceptionally smooth, satiny surface.

300, 350 GSM

High grammage, allows screen-printing of up to 100 colours.

SPECIAL FORMULATION

Unsize. Its absorbent capacity is very high, which avoids setting-off. Ideal medium for screen-printing. Also suitable for the gravure process and lithography (as long as the paper is not soaked).

100% COTTON

Pleasure of using a soft, supple, noble material (unbelievable feel).

COLOUR

White. Very white colour ideal for screen-printing.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheets

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
300 <small>gsm</small>	Hot Pressed	White	4 deckle edges	100	56 x 76 cm	A1795154
350 <small>gsm</small>	Hot Pressed	White	4 deckle edges	10	56 x 76 cm	A1795153
				50	106,7 x 76,2 cm	A1795168



Moulin du Gué®

Made with flax and cotton, very strong, its cloudy formation and natural grain give it the look of a hand-made paper!

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is therefore more homogeneous and has good dimensional stability. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Intaglio engraving, relief printing, linocut, lithography, screen-printing, typography, heat embossing, blind embossing, gold foiling.

FORMATS

Sheets, roll.

SHEET: AUTHENTICITY AND PRESTIGE

4 deckle edges.

Watermark.

Moulin du Gué ☿ ☿ ☿

TEXTURE

Natural grain, cloudy formation.

270, 300 GSM

Very high bulk, excellent for blind embossing.

SPECIAL FORMULATION

Moulin du Gué® has a very specific formation unlike any other in the ARCHES® range of papers, with an uneven surface that gives it a very "artisan" look.

85% COTTON / 15% FLAX

Used in papermaking since its earliest development in Europe, flax is an annual plant whose fibres are very long and enduring, giving paper good mechanical strength and elasticity.

COLOUR

White.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Sheets

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
270 <small>gsm</small>	Natural grain	White	4 deckle edges	100	57 x 76 cm	A1795171
300 <small>gsm</small>	Natural grain	White	2 deckle edges	50	120 x 80 cm	A1795192

Roll

Grammage	Texture	Colour	Edges	Packaging	Size	Product code
350 <small>gsm</small>	Cold Pressed	White	2 deckle edges	1	132,1 x 1830 cm	A1710092*

* Produced to order. Please contact your local dealer for details.



ARCHES® announcement cards

The most prestigious of traditional French-style announcement cards!

A high-end paper, beautifully completed with a finely worked watermark. Once confined to announcing family events, this prestigious range is also perfectly suited to other exceptional types of communication.

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is therefore more homogeneous and has good dimensional stability. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Offset, laser, ideal for letterpress printing, gold foil stamping, blind embossing.

FORMATS

Announcement card, envelope, invitation card.

AUTHENTICITY AND PRESTIGE

4 deckle edges (announcement card, invitation card).

Watermark (announcement card, envelope).



Belin d'Arches

TEXTURE

Pronounced fine grain. Velvety surface.

ASSORTMENT

Announcement card (130 gsm).

Invitation card (250 gsm).

Matching envelope (115 gsm).

SPECIAL FORMULATION

Lightly sized. Print quality is exceptional, meeting all the requirements of high quality communication.

100% COTTON

Pleasure of using a soft, supple, noble material (unbelievable feel).

COLOUR

Natural white, the original colour of old-fashioned cards.

CONSERVATION

With alkaline reserve, acid-free, no optical brightening agents (permanent in accordance with ISO 9701).

Announcement card

Grammage	Texture	Colour	Edges	Number of sheets	Size	Product code
130 gsm	Cold Pressed	Natural white	4 deckle edges	100	31,5 x 20 cm	A1710001

Envelope

Grammage	Texture	Colour	Number of sheets	Size	Product code
115 gsm	Cold Pressed	Natural white	100	16,4 x 21 cm	A1710007

Invitation card

Grammage	Texture	Colour	Edges	Number of sheets	Size	Product code
250 gsm	Cold Pressed	Natural white	4 deckle edges	100	14 x 10 cm	A1710006







Our dedicated photographic paper

In 1992, ARCHES® became the first paper mill to develop a special paper for platinum and palladium photographic printing and blue prints: ARCHES® Platine.

Platinum photographic printing offers a wider range of greys. It renders details from the negative that are unobtainable in silver prints, giving the image more nuance and depth.

This technique, particularly appreciated by the artists of the Photo-Secession movement, modern masters like Paul Strand or Joseph Sudek, saw a revival in the 1980s with Irving Penn. It produces prints that are not fragile - the paper surface does not break - and whose images do not fade in sunlight: works of art that stand the test of time.

ARCHES® Platine

The first paper specially designed for platinum-palladium photographic printing - the reference!

MADE ON A CYLINDER MOULD (TRADITIONAL PROCESS)

Quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is homogeneous, with a flatter surface and better wet strength. It can therefore withstand the numerous baths inherent in photographic alternative processes. Only papermaking on a cylinder mould can produce paper with deckle edges.

USES

Platinum, palladium photographic printing, blue prints – Conservation and protection of works in photographic form.

FORMATS

Sheets. roll.

SHEET: AUTHENTICITY AND PRESTIGE

4 deckle edges.

Watermark.

ARCHES PLATINE
FRANCE

TEXTURE

Exceptionally smooth, satiny surface.

145, 310 GSM

Ideal for platinum-palladium printing and conservation of photographic works, blue prints, platinum prints, albumenised prints, the silver gelatin process or colour processes. The 145 gsm is particularly suited to book publishing and smaller standard print sizes.

SPECIAL FORMULATION

The paper is ideally sized to give the artist perfect impregnation.

100% COTTON

Pleasure of using a soft, supple, noble material (unbelievable feel).

COLOUR

White. A very white colour which catches and highlights contrasts and brings out details. The higher Dmax reinforces the depth of blacks.

CONSERVATION

No alkaline reserve (as it is incompatible with photographic alternative processes), acid-free, no optical brightening agents. Choosing the right paper is essential to meeting the highest archival standards.

Sheets

Grammage	Texture	Colour	Edges	Packaging	Size	Product code	
145 gsm	Hot Pressed	White	4 deckle edges	25	56 x 76 cm	A1795209	
				10	28 x 38 cm	A1711671	[N]
				25		A1711670	[N]
310 gsm	Hot Pressed	White	4 deckle edges	10	56 x 76 cm	A1795155	
				25		A1795156	
				25	112 x 76 cm	A1795169	

Roll

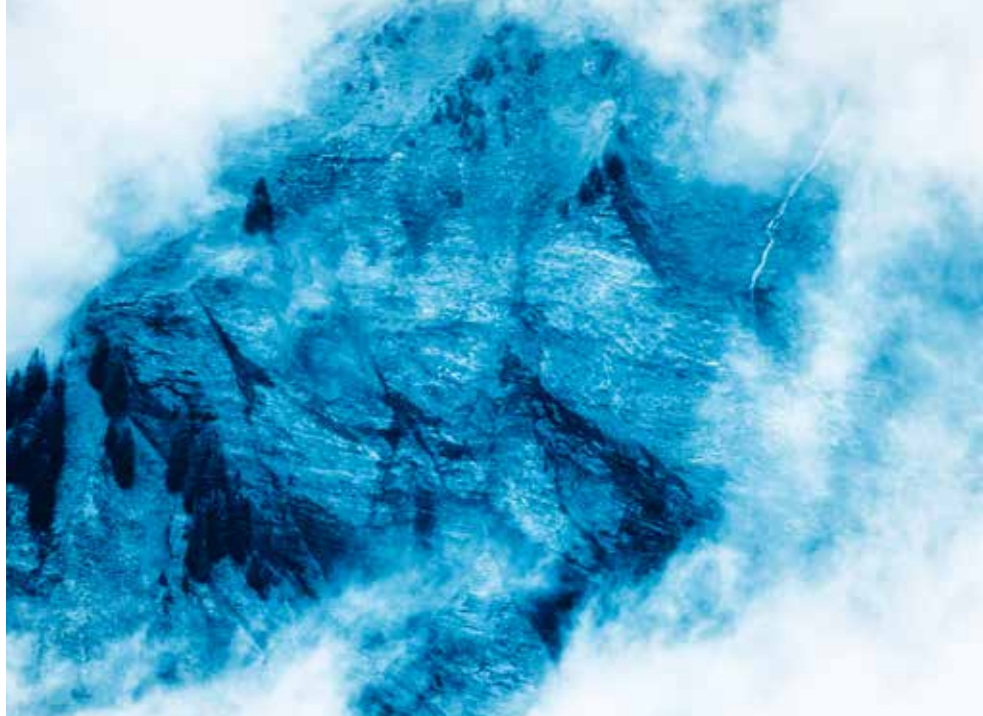
Grammage	Texture	Colour	Edges	Packaging	Size	Product code	
310 gsm	Cold Pressed	White	2 deckle edges	1	130 x 914 cm	A1711672	[N]

[N] New – available second quarter 2020 /





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© Gilles LORIN

Glossary

ACRYLIC: Acrylic paint is made up of two components. Pigments: similar to those used in oil paints, of mineral or organic origin, natural or synthetic. Unlike oil paints, the pigments do not need to be too finely ground. The binder: an emulsion of acrylic resin and polymer. The main quality of acrylic paint is its extreme ease of use: dilutable with water, good miscibility, easy to blend, easy to apply, can be used on a wide variety of materials, limited odour. It is strong and indelible. And it has the particularity of drying very quickly.

ALKALINE RESERVE: Calcium carbonate is added to give the paper an alkaline reserve that protects it against acid attack from the environment.

AQUA FORTIS: indirect method of cutting into the plate, where the engraving is the result of an acid bite. On the plate, usually protected by varnish, the printmaker makes his drawing with a steel point, scratching away the protective coating. The plate is then dipped into a bath of acid which bites the unprotected parts.

AQUATINT ETCHING: In this indirect technique, the engraving is the result of an acid bite and produces a lavis-like effect quite similar to diluted Indian ink or watercolour. The main part of the drawing is engraved first using aqua fortis. The copper plate is sprinkled with powdered resin, then heated to melt the resin, which, once the acid has bitten, will produce an irregular, grainy surface.

BLIND EMBOSING: Printing technique that produces designs in relief.

BOOKBINDING: Term referring to a series of operations to assemble printed pages into gatherings or sections and then books. There are two main types of binding:

- Sewn binding where the sections are sewn and assembled into a bookblock before receiving a cover, which is attached to the bookblock by endplates.
- Perfect binding where the assembled sections are trimmed at the back and glued to the spine of a cover.

BULK: Papermaking term. In French the same word, "main" or 'hand' is used for the bulk of the paper and a quire of 25 sheets. Originally, paper folders counted 5 sheets with each finger on a hand, hence the units of paper (one ream = 20 "hands" = 500 sheets). By extension, a paper that is very thick in spite of a low mass is said to have "main" meaning bulk. The "hand" is a way of quantifying the feeling of the thickness+volume pair by touch. Cotton paper has more bulk than cellulose paper.

CALLIGRAPHY: This is the art of hand lettering. The word comes from the Greek κάλλος (kállōs, "beautiful") and γραφεῖν (graphein, "to write").

CHARCOAL: A willow or spindle branch burnt in a closed container. The first record of its use for drawing dates back to 1704. Because of its shape, charcoal lends itself particularly well to block surfaces and rendering volumes.

COLLOTYPE PRINTING: A printing process with no screen where the printing form is a glass plate covered in a coat of dichromated gelatin isolated under a photographic negative. The gelatin repels the ink in the damp parts and takes it in the tanned parts. The result is a perfectly faithful halftone reproduction of the pencil or charcoal drawing or writing. The gelatin allows up to 500 copies to be printed, before the plate needs to be prepared again.

COTTON LINTERS: Very short fibres still attached to cotton seed after ginning, used to make cotton paper. The linters are supplied to the papermaker in very thick sheets that are added directly into the pulper. The cotton gives the paper softness, strength and natural whiteness.

CYANOTYPE: Old monochrome negative photographic process that produced a photographic print in Prussian blue or cyan. This technique was developed in 1842 by English scientist and astronomer John Frederick William Herschel.

CYLINDER MOULD: Cylinder mould manufacturing is most suitable for making paper that is stable (not liable to be deformed when it is wet), watermarked, with a natural grain and deckle edges. Today ARCHES® is the only French paper mill still producing fine art and printing papers on a cylinder mould. Making paper using a cylinder mould produces very high quality papers similar to handmade paper. Operating principle: a large cylinder - the mould - is covered by a wire, a sort of mesh screen which may have areas of relief that will produce a watermark. The cylinder is dipped into the vat containing the paper stock (mixture of water and fibres). The cylinder turns slowly in the vat and the water in the stock penetrates inside the cylinder and the fibres that remain on the surface, on the wire, will be distributed evenly and regularly. The sheet that is formed is transported on a wool felt that subtly marks the surface with the grain.

DECKLE EDGES: Natural untrimmed edge of a sheet of paper made on a cylinder mould. The irregular edge gives the paper a softer, authentic feel.

DIE STAMPING: Printing technique that produces designs in relief. Used on ARCHES® Aquarelle paper in particular, to guarantee its origin, in addition to the watermark.

DIGITAL PRINTING: A reproduction technique enabling documents to be printed directly from computer data. Flexible and fast, it is particularly suited to the expectations of today's users. Processes used include inkjet, which uses liquid ink and gives a virtually photographic quality rendering of colours

DRAWING: Technique consisting of visually representing, in two dimensions, people, landscapes, objects or non-figurative motifs. Until the 17th century the word "dessin" (drawing) in French was used more in the way that we use the word "design" today, implying a notion of intention or a project, work on a large scale in architecture, painting or gravure printing. Nowadays the word "dessin" in French and "drawing" in English both refer to the action of drawing and the end result. The implements used for drawing are pencils, pastels (oil or dry), charcoal, the sanguine crayon, pen and ink.

DRYPOINT: method of directly incising the metal plate. The printmaker scratches the metal to varying depths with a sharp metal point. The metal is not removed just pushed in, creating characteristic burrs that some artists prefer to remove completely or partially.

EMBOSSING: Technique for creating three-dimensional images on paper. There are 2 types of embossing: dry embossing and heat embossing. The former is done using a special kit consisting mainly of a hard stencil that allows the paper to be deformed. The latter requires a heat gun and embossing powder. The powder is placed on the paper following a predefined design and then heated to give the final raised image. Embossing is different to "repoussé" which is a technique used in gold and silversmithing and bookbinding. It is also different to "blind embossing", which is a printing technique. A technique now used in the printing industry under the name "letterpress", embossing is the opposite of debossing, which is the creation of recessed images by pressing raised dies into the paper. Debossing and embossing are now frequently used for a heightened "vintage" effect.

ESPARTO GRASS: A herbaceous plant that grows in Spain and North Africa, it grows in the spring and is harvested at the beginning of the summer once it has reached its maximum height for the production of paper pulp. Esparto pulp gives a paper that is very supple, silky, lightweight and very bulky. It possesses remarkable printing qualities, offering an ideal surface for receiving print type.

ETCHING: A artistic image printed, usually on paper, using a plate or die.

GELATIN SIZING TO THE CORE: an internal sizing process exclusive to ARCHES®. After being made on a cylinder mould, ARCHES® Watercolour paper is dipped into a bath of natural gelatin, which penetrates to the core of the paper.

GOLD TOOLING: A printing process that consists of marking paper or a product by pressing gold or silver (or other) leaf onto it. It is the only hot foil stamping process that is capable of faithfully rendering a metal effect, in particular for gold and silver. Printing inks and Pantone colours alone cannot produce an equivalent effect. Gold tooling is used to enhance or give a document prestige.

GOUACHE: Gouache (from the Italian "guazzo") is a water-based paint, like watercolour, but it has more covering power and is opaque. The binder or solvent used for this paint is traditionally gum arabic and it is diluted with water. Gouache is a distemper.

GRAIN: The grain of a paper is the texture of its surface, which can be of varying degrees of smoothness, the smoothest being satin grain. ARCHES® papers are known for their smooth, regular grain, obtained by making the paper on a cylinder mould and thanks to the choice of the hand-woven felt, which naturally impresses its surface onto the sheet.

INK: Ink consists of two essential components: a pigment for the colour and a binder that serves as vehicle for the colour and fixes it on the paper. The pigments used in modern inks are very varied, while the binders are mainly vegetable, mineral or synthetic oils. Inks also contain different additives such as resins, plasticisers, siccatives to reduce drying time and waxes to increase resistance.

INTAGLIO ENGRAVING: art of incising a metal surface with a burin to reproduce a drawing so that it can be printed on paper. The print is obtained by inking the whole of the metal plate and then wiping the surface so that the ink remains only in the grooves. Dampened paper is then pressed hard on onto the plate, penetrating into the grooves and absorbing the ink deposited in them. The ink deposited on the surface of the paper forms a layer whose thickness will vary according to the depth of the grooves, which enables the engraver to obtain blacks of varying depths and with a velvety effect.

Glossary

INTERNAL/SURFACE SIZING: The aim of sizing is to make the paper more resistant to liquid absorption so as to limit the penetration of water and inks. The sizing agent is deposited either on the fibres in the pulp (each fibre is "coated" with size), or on the surface of the sheet by passing it through a size press.

LAID: When held up to the light, it is possible to see the parallel and horizontal lines in laid paper, and even to feel them to the touch.

LAMINATING: Operation that consists of applying a plastic film to the surface of paper. This is a finishing or treatment operation for printed surfaces.

LINEN: A very useful annual plant that produces long fibres in its stalks. It is used in papers that require a very refined pulp. It brings whiteness, lightness and helps to give the paper very good mechanical strength.

LINOCUT: Engraving on a sheet of linoleum. A relief printmaking process. The medium is hollowed out around the drawing so that it appears in relief.

LITHOGRAPHY: printing technique that enables the creation and reproduction of multiple copies of an image produced with greasy ink or grease pencil on a block of porous limestone, which will be printed thanks to the ink adhering only to the greasy areas, according to the principle of repulsion between the water absorbed by the stone and the grease deposited on it.

LOOK-THROUGH: The appearance of a paper when held up to the light, which is the first thing that any papermaker worth his salt will look at. Holding the sheet lengthways and placing it in front of the light, he can immediately see the quality of the paper!

MARBLING: Marbling is a wet stain used to obtain a marbled effect on a surface. Inks are thrown into a vat filled with water and gum tragacanth (the binder used in dry pastels), where they float and form patterns. A stick and a comb are used to guide and shape them until the desired effect is achieved. Then a sheet of paper is delicately placed on the surface and the pattern is transferred onto it. All that remains is to leave it to dry. These sheets are often used as endpapers and paste-downs in bookbinding. Every sheet has a different pattern, which gives the book it covers a unique touch.

MONOTYPING: a printmaking process without etching that produces a single print. It involves painting with typographic ink or oil paint or gouache on a smooth, non-absorbent medium such as glass, metal or perspex.

OFFSET PRINTING: A printing process that is actually an improvement on its ancestor, lithography: it replaces the stone with a flexible plate fitted onto a cylinder and the addition of an offset blanket around a blanket holder cylinder (offset cylinder) between the plate holder cylinder and the paper. This is one of the processes that is capable of producing the largest quantities of printed paper (stamps, magazines, newspapers, packaging paper, books, etc) and with a "flat" technique, i.e. there is no relief or recesses on the printing form. It is based on the principle of the repulsion of two antagonistic products: water and greasy ink. This process, depending on the machines used, can be used to print sheets one by one (sheet-fed presses) or from a continuous roll (web-offset presses).

OIL: Oil painting is a technique where a mixture of pigments and siccative oil (the binder) are used to obtain a paste of varying degrees of thickness and greasiness.

OPTICAL BRIGHTENING AGENTS (OBAS): Additives used in making pulp, intended to make the paper look very white. These products have the particularity of absorbing the light in ultraviolet rays and emitting light visible to the human eye. ARCHES® papers are OBA-free.

PASTEL: Stick of colour used in drawing and painting. Consists of pigments, a filler and a binder. There are two types: dry pastels (soft or hard) and oil (or wax) pastels.

PEN: The pen is a writing implement that is used only to draw lines. The main interest of this technique is its ability to produce thick strokes and thin strokes, which give a drawing more life.

PERMANENCE: A term used to refer to a paper's ability to resist aging. Standard ISO 9706 defines the requirements.

PLATINUM, PALLADIUM PHOTOGRAPHIC PRINTING, CYANOTYPE: An alternative process used by a few very demanding photographers, including, at the beginning of the 20th century, Alfred Stieglitz, Edward Weston, Irving Penn... The particularity of this technique lies in the impregnation of finely divided platinum salts, allowing the image to be conserved as long as the paper it is printed on. The platinum process is a rather slow contact printing process, which requires a high level of UV light and negatives the same size as the final image required. The appearance and touch of the print are close to what a gravure print would offer. The warm, nuanced and matt rendering of the image – it is the body of the paper – give it a unique, timeless quality. Platinum and palladium prints are particularly appreciated by gallery owners, museum curators and art collectors. The cyanotype has the particularity of producing prints in Prussian blue.

SANGUINE: This refers to a family of earth-red pigments. They may also have an orange, ochre, brown or beige tint. They are used in crayons, chalks and sanguine-coloured pastels. They were originally made from haematite, a rock containing iron oxide.

SCREEN-PRINTING: printing technique that uses stencils (originally silk screens) placed between the ink and the substrate. Various substrates can be used and they need not be flat (paper, card, textiles, metal, glass, wood, etc.).

SHEET WIRE: A copper or brass wire or thin strip of cotton fixed onto the cylinder mould. This serves both to define the size of the sheets and to reduce the thickness of the fibrous pad at the place where it is fixed. It is this thinner line that enables sheets with 4 deckle edges to be obtained when the web of paper is unwound.

TURNING-IN: Technique for covering items such as boxes by gluing a material or printed sheet on its surface. It is used to cover binders, boxes, tent cards etc. The "turning-in" part consists of folding the material or printed paper over the edges onto the back of the substrate.

TYPOGRAPHY: This term refers to both the composition of and printing with movable type (letters and shapes in relief), as well as the art and technique of using different types of character for practical and aesthetic reasons. Printing is done by inking the composition of type set in a form and then pressing it on paper presented sheet by sheet.

UNWINDING: When they come off the machine, the webs of paper are unwound. The sheets are torn off one after the other and subjected to a final visual inspection over a light box.

VELIN: Velin or wove paper has a smooth surface and when held up to the light no marks are visible.

WASH TECHNIQUE: A painting technique consisting of using only one colour (watercolour or Indian ink), which is diluted to obtain different intensities.

WATERCOLOUR: Watercolour is a painting technique using ground pigments suspended in water in a wash technique.

WATERMARK: The watermark is obtained by fixing a brass motif on the wire of the cylinder mould. There will be less pulp at this place and the motif will be visible when the paper is held up to the light. These are wire watermarks. Shadecraft or shaded watermarks are obtained by impressing a relief image in the metal screen onto which the pulp fixes in the first stage of the papermaking process. The design will generally be a name, a monogram, a date, a drawing or a set of initials. The purpose of a watermark is to authenticate the paper.

WOOD ENGRAVING: Block printing. A relief printmaking process. The medium is hollowed out around the drawing so that it appears in relief.

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Giang Dinh - giangdinh.com

José Gietka - www.gietka.be

Pino Boldrini

Gilles Lorin - www.gilleslorin.com

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