

PAPER	CONTENT	SURFACE TEXTURE	FORMATS	WEIGHT (GSM)	COLOUR	SIZING	CONTAINS ANIMAL PRODUCTS	ABSORPTION	WRINKLES WHEN WET?	PALETTE KNIFE TEST
<b>Crescent Canvas board</b>	acid-free wood pulp paper bonded to heavy weight board	very uniform canvas texture	Heavy & Medium weight boards	n/a (2.2mm thick)	natural white	internal	no	Colour sits largely on the surface of the paper, appearing bright and luminous when dry	no	Yes - no visible paper deterioration after scratching into surface with palette knife.
<b>Clairefontaine</b>	acid-free wood pulp	NOT (cold-pressed)	glued pads & blocks	360	natural white	internal & external	no	Colour largely sits on the surface of the paper	hardly	Yes - no visible paper deterioration after scratching into surface with palette knife.
<b>Hahnemühle</b>	acid-free wood pulp	NOT (cold-pressed)	blocks	450	bright white	internal	no	Colour largely sits on the surface of the paper	hardly	Yes - no visible paper deterioration after scratching into surface with palette knife.
<b>Canson Figueras Oil &amp; Acrylic</b>	acid-free wood pulp	linen	glued pads & 50x65cm sheet	290	natural white	internal & external	no	Colour largely sits on the surface of the paper	hardly	Largely yes but when I added a lot of water to paint and then scratched into it with a palette knife some fibres from the surface of the paper lifted away a little, this in itself makes for an interesting effect.
<b>Winsor &amp; Newton</b>	acid-free wood pulp	linen	glued pads	300	natural white	internal & external	no	Colour largely sits on the surface of the paper	hardly	External sizing adds strength, so cotton paper with Internal & External size the most robust
<b>Daler Rowney System 3</b>	acid-free wood pulp	linen ('threads' slightly thicker on the emboss than Jackson's Acrylic paper)	glued pads (standard and heavyweight) & artboard pads	230 / 360	bright white	internal	no	Heavy body and fluid colour largely sits on the surface of the paper, although acrylic ink did soak through to the reverse	Hardly - and this was only when working with watercolour consistency dilute acrylic paint. It did not warp at all with heavier applications.	Moderately - some paper fibres lift away from surface with heavy scratching
<b>Jackson's</b>	acid-free wood pulp	linen	blocks & 10 x 12in sheet	290	pale cream	internal & external	no	Colour sits largely on the surface of the paper, no soaking through to the underside, even with a heavy application of dilute acrylic ink.	hardly	very
<b>Various brands, 100% cotton watercolour paper</b>	cotton linters or rag	hot press, NOT, Rough	glued pads, spiral pads, blocks, sheets & rolls	300 - 850	white-cream	internal only or internal & external	Dependent on brand	Can take heavy applications of wet media	The lighter the paper, and the wetter the application, the more the paper will wrinkle (200lb weight or more can withstand light washes without wrinkling)	Yes - very robust (tested 140lb paper)
<b>Various brands, Watercolour illustration board</b>	depends on if it is pro (cotton linters) or student (woodfree cellulose)	hot press, NOT, Rough	single boards	n/a	white-cream	internal & external	no	Can take heavy applications of wet media	no	External sizing adds strength, so cotton paper with Internal & External size the most robust
<b>Yupo</b>	polypropylene	smooth	glued pads & sheets	153 - 390	white or translucent	n/a	yes	Colour sits on the surface	no	very
<b>Various brands, 100% woodfree watercolour paper</b>	acid-free wood pulp	hot press, NOT, Rough	glued pads, spiral pads, sheets & rolls	190 - 535	white - cream	internal only or internal & external	Depends on brand - the following do not: Bockingford, Strathmore, Hahnemühle Andaluia/Britannia/ Cornwall, Global Fluid	Can take heavy applications of wet media	The lighter the paper, and the wetter the application, the more the paper will wrinkle (200lb weight or more can withstand light washes without wrinkling)	Yes - very robust (tested 140lb paper)
<b>Various brands, Bristol board paper</b>	acid-free wood pulp	smooth or vellum texture	glued pads, spiral pads & sheets	varies, usually around 250	white	internal & external	no	Most can take light - moderate applications of wet media	a little	very
<b>Various brands, cartridge paper</b>	acid-free wood pulp (majority, some may contain cotton linters)	smooth or medium grain	glued pads, spiral pads, sheets & rolls	100 - 370	white - cream	internal & external	no	Depends on quality and weight of paper, most cartridge paper will take light applications of wet media	yes	Most papers will withstand heavy erasing of dry media, more fragile with wet media
<b>Goldline/Faber Castell/ Daler Rowney, marker pad</b>	acid-free wood pulp or cotton linters	smooth	glued pads & sheets	70	bright white	internal & external, the latter being specially designed to be resistant to the absorption of solvents in marker pens	no	Fluid colour soaks through to the underside	yes	Withstands light scratching only
<b>Various brands, Tracing paper</b>	acid-free wood pulp	smooth	glued pads & sheets	62 - 112	clear	internal & external	no	When a heavy application of dilute colour is applied the paper absorbs the paint but it isn't soaked through to the underside	heavily	Will take moderate scratching
<b>Daler Rowney/Goldline, Layout pad</b>	acid-free wood pulp	smooth	glued pads & sheets	45 - 50	bright white	internal & external, the latter being specially designed to be resistant to the absorption of solvents in marker pens	no	Fluid colour soaks through to the underside	yes	Moderately robust
<b>Newsprint</b>	wood pulp	smooth	glued pads & sheets	45 - 49	pale grey	internal & external, but designed for printing gravure on reels	no	Soaks right through to the other side instantly	yes	not robust

All information in the table is a result of in-house testing, or supplied by manufacturers. Products are listed in descending order of price.