

Dear Students,

Here is the supply list for “The Magic of Kozo Paper,” which begins on May 1, 2023. Please do not be alarmed by the length of the list. You do not have to buy everything listed here; and some things can be replaced by something else.

We will discuss everything in the first lesson. You do not need to have the whole list by then.

Where possible I have given you websites where you can order the materials. You may have to copy/paste some of the web addresses.

**We have placed a new post, KOZO MATERIALS, on the Cocktail Bar on the BrodyOnline platform. I encourage you to post any information you find about sourcing materials in that thread. This will be appreciated by all your fellow students!**

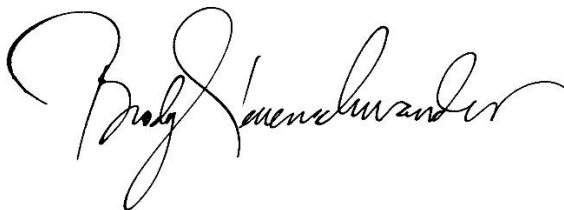
Please read the materials list carefully and try to find the materials online BEFORE mailing me with questions. I am here to help but would appreciate you first trying to find things yourself.

**NOTE: A kit containing the following basic kozo supplies can be ordered [here](#) (the shop is [www.calligraphystore.it](http://www.calligraphystore.it)) Go to the list of classes on that website and click on Magic of Kozo Paper. The price for the kit, including postage to all countries, can be found on the website. There are two shipping options (snail mail and express). The kit includes:**

**Kozo paper, one piece measuring 1 x 3 meters (3 x 9 feet)  
A selection of old book papers  
Gum strip tape  
Quill pen cut by Brody  
Rice starch powder  
Four colors of bistre ink powder**

**This collage kit does NOT include the Rives BFK base paper for your collage, a stretching board, or several other materials. The Rives BFK can be ordered separately from [www.calligraphystore.it](http://www.calligraphystore.it), but it is not part of the Magic of Kozo Paper kit and will be sent separately.**

I look forward to working with you in May and June 2023!

A handwritten signature in black ink, reading "Brody Alexander". The signature is written in a cursive, flowing style with large loops and a prominent initial "B".

# SUPPLY LIST FOR THE MAGIC OF KOZO PAPER

Details for various materials follow the list.

## ESSENTIAL MATERIALS

- KOZO PAPER (see below for details)
- GUM STRIP TAPE, 35 to 50 mm / 1-3/8 to 2 inches wide
- RICE STARCH or RICE POWDER (see below for details)
- WHITE HOUSEPAINT or latex paint equivalent (see below for details)
- BLACK OR DARK-COLORED SYNTHETIC PAINT (see below for details)
- WHITE SPIRIT OR OTHER THINNER FOR SYNTHETIC PAINT
- BISTER INK POWDER, 4 colors (see below for details)
- RIVES BFK 100% cotton cold pressed paper 270 gsm (or at least 180 gsm; see below for details)
- LARGE WOODEN FRAME (see below for details)
- WORKMATE (see below for details)
- STRETCHING BOARD (see information below for size, thickness, and quantity)
- ACRYLIC MATTE MEDIUM, I prefer Pébéo brand, but all brands will be OK
- BRUSHES, two large wide brushes and two large pointed brushes (see details below)
- GOUACHE COLORS, the normal range of colors; whatever you have already
- PVA BOOKBINDING GLUE
- BLACK INK, India ink or Sumi ink
- GUM SANDARAC
- SCALPEL AND BLADES
- VARIETY OF PENS AND BRUSHES
- SPONGES
- RAGS
- CARD, ABSORBENT CLOTH AND DUCT TAPE TO MAKE VERY WIDE “BRUSHES”

## OPTIONAL MATERIALS

- GOLDEN LIQUID ACRYLICS (we will discuss this in the first lesson)
- CANVAS, primed (I will show you how to do a collage on canvas)
- QUILLS
- GOLD LEAF
- ACRYLIC GILDING MEDIUM

## KOZO PAPER

I recommend kozo paper from the Awagami Paper Factory. You can find your nearest supplier by going to: <https://awagami.com/blogs/where-to-shop>

Awagami kozo paper comes in rolls measuring 97 cm x 10 meters (38 inches x 10 yards); it comes in two weights: 52 gm and 70 gm. Both weights are acceptable for the kozo workshop, but I prefer the lighter weight.

This is an expensive product (\$94 for the lightweight; \$130 for the heavyweight; 95 euro/133 euro), but you will discover a wonderful paper with many fantastic uses. Ten yards/meters seems like a lot of paper. You will be glad you bought a whole roll. If this costs too much, perhaps you can split a roll with another student.



## BASE PAPER FOR COLLAGE

RIVES BFK 100% Cotton Cold Pressed paper. This paper is optional for this workshop. You will be shown two ways of collaging kozo paper, one using a Rives BFK base paper, the other using a kozo paper base paper. The collage on Rives BFK will be similar to what we did in the collage course. The kozo paper collage will be thin and flexible and can be used to make a scroll or a book.

This paper comes in different weights and sizes. I use sheets measuring 75 x 105 cm (29.5 x 41 inches), weight 270 gm. Any weight from 180 gm and above is fine, though there is no point spending money on 300 gm sheets. Half sheets are also available in all weights (typical size 56 x 76 cm; 22 x 30 inches).

This paper serves as the base for the collage. It will be damped and stretched on a board, where it will stay until the collage is finished. Other base papers may also work, but in my experience Rives BFK is best: it stays flat after removing the collage from the stretching board.

You will need one sheet for each collage you choose to make. You will probably make at least four collages. The size of the collage is up to you. I recommend working no smaller than a quarter sheet (28 x 38 cm; 11 x 15 inches).

### AVAILABLE:

[www.calligraphystore.it](http://www.calligraphystore.it) This is the same website that offers the basic collage and kozo kit.

The Arches website will locate the dealer nearest you: [www.arches-papers.com](http://www.arches-papers.com)



Note the watermark with the words BFK Rives and the eternity symbol.

## STRETCHING BOARD

You will need a stretching board. You will use it either with the Rives BFK base paper or the kozo base paper. In both cases you will stretch your base paper onto the board to create your collage.

I recommend using plywood 12 - 15mm or 1/2 - 3/8 inch thick, slightly larger than your Rives BFK base paper (add 10 cm or 3 inches to the size of the paper, at least; see diagram below).

You can have a larger sheet of plywood cut down at the hardware store. If you choose to make small collages, you can stretch two or more base sheets onto one stretching board. Consider the size of your work surface when buying your stretching boards.

I do not recommend using MDF board or watercolor board. These are likely to bend when the Rives BFK base paper is stretched.



This is what plywood looks like. The thinnest sheets are not strong enough to serve as stretching boards. The thickest sheets are too heavy to work with comfortably. Follow the advice of the Three Bears and choose a middle thickness. For small collages you do not need a very thick stretching board. Here is what your stretched Rives BFK base paper will look like, taped to the plywood stretching board.



## OTHER PAPERS

You can also collect papers from many other sources, including old books, documents, letters, etc.

Thick papers and magazine pages cause pasting problems (which can be solved in various ways – we will discuss this). Acidic papers may brown with time, which is not necessarily a bad thing. (If you use an old page that is crumbling, I will show you a way to paste this onto the base paper, which will then keep the crumbling paper together for all time.)

We will discuss how to find old papers and documents in the first lesson.

## STARCH FOR PASTE

We will be using rice starch to make a paste for our collages. Wheat starch works fairly well, though potato starch and corn starch do NOT work. Try to get rice starch: 200 grams or half a pound for starters.

Remy brand rice starch is still sold in Belgium and France for laundering clothes. It comes in lovely blue boxes that can be found near other laundry products in the supermarket.

Rice starch can be found in Chinese supermarkets as well. **It is essential to buy starch, not flour!**

The Italian brand Sapore Puro can be found on Amazon:

[https://www.amazon.com.be/-/en/Rice-Starch-1-kg/dp/B08JVKQ1JB/ref=asc\\_df\\_B08JVKQ1JB/?tag=begogshpadde-21&linkCode=df0&hvadid=635303706400&hvpos=&hvnetw=g&hvrnd=9150292396029152371&hvpone=&hvptwo=&hvqmt=&hvdev=c&hvdvcmdl=&hvlocint=&hvlocphy=1001259&hvtargid=pla-975253159817&psc=1&gclid=EAIaIqobChMIINjm0OLO\\_AIVxuFRCh1HIQKdEAQYAiABEGlkOvD\\_BwE](https://www.amazon.com.be/-/en/Rice-Starch-1-kg/dp/B08JVKQ1JB/ref=asc_df_B08JVKQ1JB/?tag=begogshpadde-21&linkCode=df0&hvadid=635303706400&hvpos=&hvnetw=g&hvrnd=9150292396029152371&hvpone=&hvptwo=&hvqmt=&hvdev=c&hvdvcmdl=&hvlocint=&hvlocphy=1001259&hvtargid=pla-975253159817&psc=1&gclid=EAIaIqobChMIINjm0OLO_AIVxuFRCh1HIQKdEAQYAiABEGlkOvD_BwE)



## BISTER INKS

Bister inks are actually stains, mainly used for staining wood. They are not light-fast, though I have found little bleaching in my older collages. They produce the most sublime range of colors.

Amity Parks will be our guest teacher for bister inks. She has developed the technique to a very high level and will talk you through the steps.

Bister inks come as small granules that are dissolved in water. They come in brown (walnut ink), blue, yellow, red (mahogany) and green. They can be mixed to produce every shade in between, and are also compatible with diluted India ink and gouache if you want to make graying colors.

A little goes a long way with bister inks. The “basic collage kit” that you can order from [www.handwritmic.com](http://www.handwritmic.com) has about two teaspoons of each color. This is certainly enough to dye many small sheets of Chinese rice paper.

### AVAILABLE:

USA: John Neal Books [www.johnnealbooks.com](http://www.johnnealbooks.com) Search for bister ink powder set

<https://www.johnnealbooks.com/product/bister-ink-powder-set>

UK: Powertex [www.powertex.co.uk](http://www.powertex.co.uk) Search Home Powertex Pigments and Bisters

<https://www.powertex.co.uk/home/1010-bister-granules-yellow-500g-5425009962800.html>

Europe: Powertex [www.powertex.be](http://www.powertex.be) Search for Bister powder

<https://powertex.be/nl/producten/poeders-en-pigmenten/bister-poeder/bister-blue/>

Australia: <https://powertex.com.au/bister/>



## WHITE HOUSE PAINT OR LATEX PAINT

By this I mean any standard water-based wall paint used for the interior of a house. I will demonstrate with white latex paint, thinned with water. Off-white and very light colors can also be used.

You can use latex paint, emulsion paint, and/or acrylic paint. The paint should be water-based, but dry to become water-resistant. Mat or eggshell paints will work better than satin or glossy paints, but the difference is not very noticeable.

If you have a can of wall paint left over from repainting the living room, that will do fine. You will need no more than half a liter/one pint.



We will be applying the slightly diluted wall paint to the kozo paper using a flat or pointed brush. We will also see how to apply the wall paint to the kozo paper using a home-made card and rag “brush.”



## **BLACK OR DARK-COLORED SYNTHETIC PAINT**

By this I mean a lacquer or other spirit-based paint that CANNOT be mixed with water; instead, it is thinned with white spirit or synthetic thinner.

You will need no more than half a liter/one pint. Any spirit-based paint will do, so look in your cellar to see what is left over from painting the front door.

You will need a liter of white spirit or synthetic thinner as well. You may want to use a facemask when working with the thinner. ALWAYS WORK OUTDOORS OR WITH WINDOWS OPEN when working with synthetic paints and thinners!!!



## FRAME TO STRETCH YOUR KOZO PAPER

You will need at least ONE frame made of boards joined at the corners. You will stretch your kozo paper on this frame when applying the housepaint and synthetic paint, working from both sides of the paper.

Kozo paper comes in rolls measuring 99 x 1000 cm / 39 x 393 inches. My stretching frames are made to avoid wasting kozo paper, so they are a little wider than the paper (107 x 300 cm / 42 x 120 inches). This allows me to roll out the kozo paper on the frame, cut the paper to fit the length of the frame, and attach it to the frame with gum strip.

I also have smaller stretching frames, which are easier to work with in a limited space. The two sizes are shown here, with the measurements from corner to corner (measured on the outside of the frame).

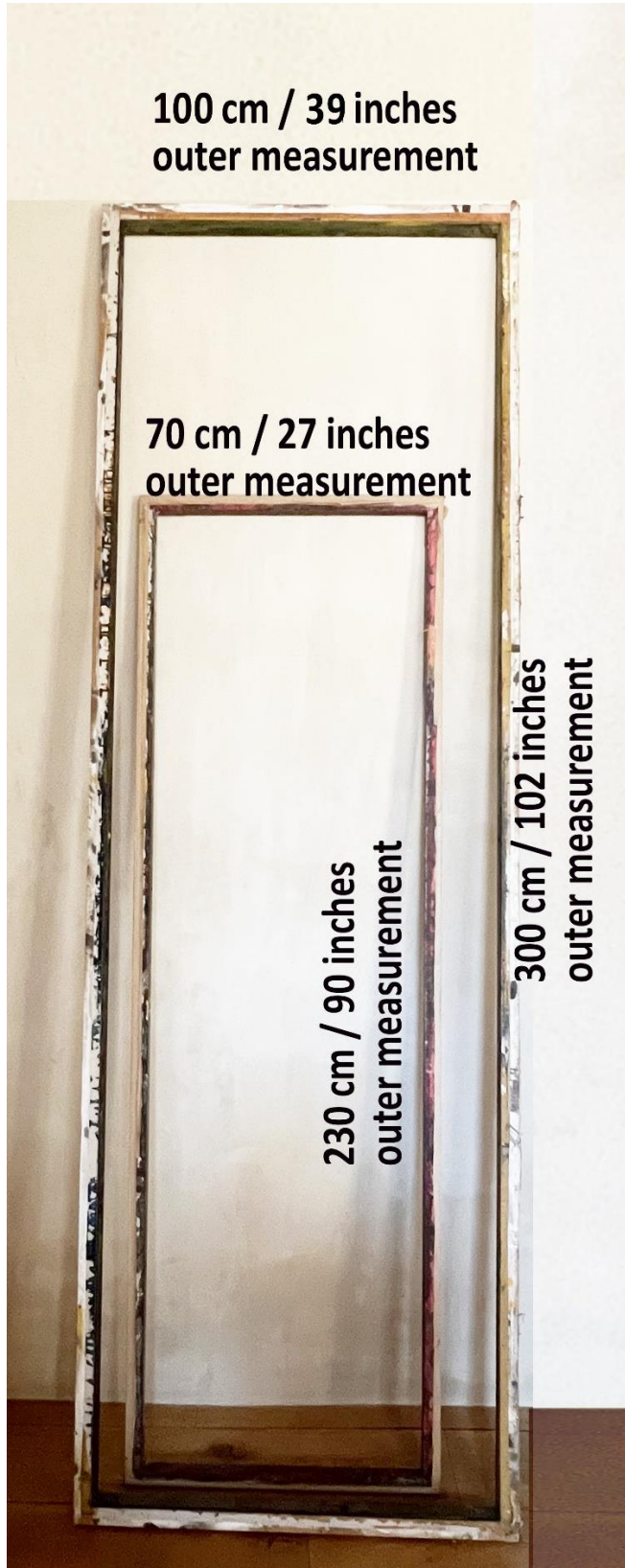
The thickness of the wood can vary. I use boards measuring roughly 5 x 5 cm / 2 x 2 inches. A bit thinner or thicker is fine, but avoid very thick wood because this adds to the weight of the frame.

I join the corners of the frames with metal brackets and screws. See the second photo below.

The wood does NOT have to be painted. In fact, it is better if it is unpainted, as the gum strip will stick better.

I have at least six frames of each size, which I can use for installations. I recommend making two frames at least, if possible. You can make them smaller if your studio is too small for large work.





**100 cm / 39 inches  
outer measurement**

**70 cm / 27 inches  
outer measurement**

**230 cm / 90 inches  
outer measurement**

**300 cm / 102 inches  
outer measurement**

## WORKMATE TO HOLD FRAME

It is easiest to work with a workmate bench if you have the space. We will place the stretched kozo paper in the workmate, frame in horizontal position, to work on the stretched paper from both sides.

