

Dear Students,

Here is the supply list for “Collage for Calligraphers and Other Artists,” which begins on March 6, 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, COLLAGE 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!

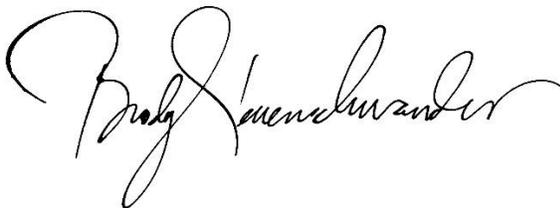
Please read the materials list carefully and try to find the materials online BEFORE mailing me with questions. I am here to help but would appreciate you first trying to find things yourself.

NOTE: A kit containing the following basic collage supplies can be ordered [here](#) (the shop is www.calligraphystore.it) Go to the list of classes on that website and click on COLLAGE FOR CALLIGRAPHERS. 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:

Chinese rice paper (20 sheets 21 x 30 cm/8.5 x 11 inches or the equivalent)
A selection of old book papers
Gum strip tape
Whitewash powder
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, but it is not part of the Collage for Calligraphers kit and will be sent separately.

I look forward to working with you in March and April 2023!

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

SUPPLY LIST FOR COLLAGE FOR CALLIGRAPHERS AND OTHER ARTISTS

Details for various materials follow the list.

ESSENTIAL MATERIALS

- CHINESE RICE PAPER also known as XUAN PAPER, 25 sheets 21 x 30 cm / 8.5 x 11 inches or the equivalent to yield 50 small sheets measuring roughly 12 x 30 cm / 4 x 11 inches (see below for details)
- OLD BOOK PAPERS (see below for details)
- GUM STRIP TAPE, 35 to 50 mm / 1-3/8 to 2 inches wide
- WHITEWASH POWDER (200 grams or half a pound; see below for details)
- RICE STARCH or RICE POWDER (see below for details)
- 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)
- STRETCHING BOARD (see information below for size, thickness and quantity)
- ACRYLIC MATTE MEDIUM, I prefer Pébéo brand, but all brands will be OK
- SANDPAPER, anything from 200 – 400 grain; SANDING BLOCK; FACEMASK
- BRUSHES, 4 good quality house painting brushes, roughly 10 cm / 3 inches wide
- GOUACHE COLORS, the normal range of colors; whatever you have already
- PVA BOOKBINDING GLUE
- LINO INK ROLLERS
- WATER-BASED LINO INK
- BLACK INK, India ink or Sumi ink
- GUM SANDARAC
- SCALPEL AND BLADES
- VARIETY OF PENS AND BRUSHES
- SPONGES
- RAGS

OPTIONAL MATERIALS

- METAL LETTER AND NUMBER PUNCHES (see details below)
- 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

BASE PAPER FOR COLLAGE

RIVES BFK 100% Cotton Cold Pressed paper.

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 This is the same website that offers the basic collage kit.

The Arches website will locate the dealer nearest you: www.arches-papers.com



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

STRETCHING BOARD

You may need more than one stretching board if you choose to work on several collages at the same time. I recommend using plywood 12 - 15mm or 1/2 - 5/8 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.



CHINESE RICE PAPER

You will need Chinese rice paper, also called Xuan paper. Sizes and thicknesses vary enormously.

We will be using Chinese rice paper for two purposes:

1. Small white sheets of rice paper pasted onto the Rives BFK base paper to create a texture.
2. Small sheets of rice paper colored with bistre inks and liquid acrylic colors to create a range of beautiful colored papers to use in your collages.

To paste the rice paper, we will make a rice starch paste (see below) and brush it onto the small sheets. The important thing is that your rice paper is strong enough NOT TO FALL APART when wet with paste. Paper that is too thin may fall apart when wet or may be very difficult to handle. Paper that is too thick may not paste out smoothly and may cause the collage to bend when it is dry and released from the stretching board.

As you will have realized from the above, you will need a fair amount of Chinese rice paper. Whatever the size of the original, full sheets of rice paper, you will need to cut them into at least 50 small sheets measuring roughly 12 x 30 cm; 4 x 11 inches. The basic kit will have enough rice paper to make 50 small sheets.

AVAILABLE:

USA: John Neal Books www.johnnealbooks.com

UK: <https://www.sunnyartcentre.co.uk/product/rice-paper-xuan-paper-chinese-painting-calligraphy/>

Europe: <https://nl.aliexpress.com/item/32968685950.html?gatewayAdapt=glo2nld>

Australia: <https://nl.aliexpress.com/item/32968685950.html?gatewayAdapt=glo2nld>



Xuan paper comes either in individual sheets rolled up (left) or individual sheets folded into a pack (right). You can also find small sheets packed flat.

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&hvdvcmld=&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 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 Search for bister ink powder set

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

UK: Powertex 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 Search for Bister powder

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

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



WHITEWASH

This is a tricky one. In Europe this is easy to find; in other countries perhaps rather more difficult.

Whitewash is a traditional outdoor paint, used for farmhouses, stone walls, chicken coops. It is also called **hydraulic lime**, **calcimine**, **kalsomine**, **calcimine** or **lime wash**. It is made from [slaked lime](#) ([calcium hydroxide](#), $\text{Ca}(\text{OH})_2$) or [chalk calcium carbonate](#), (CaCO_3). Whitewash is caustic, so it must be handled with care, avoiding contact with skin and eyes.

I buy it at a traditional hardware store in a large bag. It is not always available in modern DIY stores but can still be found online. You will need 200 grams or half a pound for starters.

We will be mixing the whitewash with water and PVA to create a gesso for the collages. This produces an easy-to-sand surface. The surface is soft enough to stamp letters into, scratch sgraffito into, and texture in other ways.

USA: <http://www.austinwhitelime.net>

UK: <https://www.davidsons.direct/product/hydrated-lime-whitewash-25kg/>

Europe: <https://www.mijten.be/fr-fr/overig/meststoffen/witte-kalk-supercalco-me%20002%2025?returnurl=%2Ffr-fr%2Foverig%2Fmeststoffen%2F>

Australia: <https://twistfixaustralia.com.au/product/hydraulic-lime-nhl-3-5-white-round-tower-25kg-bag/>



Off-the-shelf gesso is tougher, harder, and difficult to sand, but can be used as a substitute for whitewash. You can add a bit of whiting and water to it, stir very well, and create a reasonable substitute. The extra whiting makes off-the-shelf gesso softer and easier to sand.

You can make your own gesso using whiting mixed with PVA or acrylic medium. The goal is to have a thick gesso that can be applied as an impasto (thick layer showing brushstrokes); this gesso layer needs to be solid enough to write on but soft enough to sand, scratch and stamp. Test your mixture to make sure it dries to a firm, solid layer that is not too tough to be sanded.

METAL PUNCH LETTERS

Metal punch alphabets are available online. I have used them for decades to stamp texts into the backgrounds of my collages. This is an OPTIONAL purchase! You can just as easily scratch words into your gesso surface using the point of a scalpel.

I have punch sets with letters 7mm (1/4 inch) high and 8mm (5/16 inch) high. I tend to use the 7mm letters more. The 8mm have a much stronger impact as background letters.

If you do want to invest in letter punches, they can be found here:

<https://www.harborfreight.com/search?q=Metal%20punch%20letters>

https://www.manutan.be/nl/mab/nl-set-van-26-slagletters-en-punt-a125260?gclid=EAlaIqobChMIpNOe4ePO_AIV9oKDBx172wLHEAQYBCABEgIJqPD_BwE

A wide range of metal punches can be found at: www.stampyours.com



For the **MAY/JUNE WORKSHOP ONLY:**

KOZO PAPER

YOU WILL ONLY NEED KOZO PAPER IF YOU ARE TAKING THE KOZO PAPER WORKSHOP IN MAY AND JUNE! The remainder of the materials list for the May and June session will be sent at a later date.

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: 42 gm and 70 gm. Both weights are acceptable for the kozo workshop, but I prefer the heavier 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.

