

Materials guideline list

Thank you for your interest in [Focus and Flow – Restorative Art with Karen Olson](#). This document provides an overview of the recommended materials and supplies for the course. Once enrolled, you'll receive access to a comprehensive materials list, including reference images and supplier suggestions. Please note, this guide is intended as a general reference. We encourage you to make use of materials you already have where possible, and only purchase new supplies if needed. For any specific questions about materials, you're welcome to contact us at support@taketwoart.com.

Papermaking:

- Mould and deckle (sugeta, deckle box, etc)
- Abaca linters (sheet form)
- Polypropylene or window screening
- Blender (for paper only)
- Large tub (e.g. concrete mixing tub)
- Rigid styrofoam board – to dry wet paper
- Yarns and threads
- Natural materials collected from your local environment (e.g. cattail leaves)
- Heating and cooking equipment (optional):
 - Culinary torch
 - Electric griddle (for coating with beeswax)
 - Large stainless steel cooking pot
 - Outdoor heat source (propane burner)

Tools and implements:

- Camera with manual mode or phone camera with manual mode app
- Bone or bamboo folder; or equivalent tool
- Craft cutting knife
- Cutting board with grid lines
- Steel ruler
- Japanese hole punch (optional)
- Baren or brayer
- Fine mesh strainer, tarlatan, or cheese cloth
- Misting spray bottle

Paint, adhesive, and paper coatings:

- Ink or watercolour paint
- Natural earth pigments (optional)
- Gum arabic (only if using earth pigments)
- Various brushes (large)
- Medium soft brushes (for paint and glue)
- Heavy matte gel medium or "Yes" paste
- Paper coating options:
 - Konnyaku powder
 - Wheat paste
 - Beeswax
 - Acid-free PVA glue

Image printing:

- Fine art papers coated for digital printing*
- Home office printer (inkjet)*
- InkAID Clear Matte Precoat** (optional)

Image transfer (optional):

- Pigment ink-based printer*
- InkAID Transfer film**
- InkAID Transferiez medium**

Sculpture, armature, and journal making:

- Paper-coated wire
- Teabag paper (or any wet strength papers in the 30–50gsm range)*
- Other washi papers*

*See general notes on next page with more details on papers, paper coating, printers, image printing and image transfer.

**See third page for more details about InkAID products and suppliers.

General notes

Image printing:

You don't need a high-tech setup to dive into image printing. Just a home inkjet printer and the right paper, and you're off and printing.

1. Pre-coated fine art paper:

- **Awagami Murakumo Kozo (42gsm) white colour:** If you're only choosing one pre-coated paper, this is Karen's top pick. It's perfectly suited for inkjet printing and comes in A3, A4, and roll formats. To find a stockist near you, visit the [Awagami Factory website](#).

2. Non-coated papers:

For handmade or uncoated art papers, you have three different options:

- Apply your own pre-coat using **InkAID Clear Matte Precoat**
- **Make a homemade version** with wheat paste and PVA (Please note: there's no video tutorial for this method, but the Module five resource guide has all the details).
- **Print without pre-coating.** The results may be softer or less saturated, but that can lend a beautiful, artistic quality to your piece depending on your aesthetic preferences.

Image transfer:

Image transfer is a great option when you're working with textured or thicker papers that can't run through a printer. Instead of printing directly onto the paper, print your image onto **InkAID Transfer Film** and then transfer it to your chosen surface using **InkAID Transferiez medium or Purell hand sanitizer**.

This method is designed specifically for pigment inkjet printers. Since those printers can be a big investment, we only suggest this technique if you already have one – or if you're feeling inspired to explore it further after trying the other exercises in this course.

Other 'nice to have' papers:

- **Teabag paper:** Karen uses this as a catch-all term for papers with wet strength – that means they hold up to inks and watery media without falling apart. Look for papers in the 30–50gsm range. They don't have to be transparent – just not too flimsy.
- **Other washi papers for printing, armatures and sculpture:** Feel free to choose mid-weight washi papers (around 30–70gsm) that speak to your aesthetic.
- If you would like to make an accordion book (see Module five), Karen suggests a heavier weight paper such as **Hiroimi Asuka (150gsm)** or **Red River Baram Hanji**.
- **Optional sample paper pack:** A US-based supplier, Washi Arts, has created a [special sample pack for this course](#). It's completely optional, but it's a great way to try out a variety of papers before committing to full-size sheets. Please note: the sample pack does not include the *Murakumo Kozo* paper mentioned above. Instead, it features a different pre-coated inkjet paper called *Kozuke White* in two weights (44 and 65gsm).

Optional – InkAid products

InkAID products have limited availability through global suppliers – as such, please allow for potential lead times due to supply constraints and shipping durations. Please note: Karen Olson and Take Two has no affiliation with these companies. International shipping may be available, please contact the individual company for a quote.

Supplier link	Country	Stockist notes
InkAID	United States	All products
Firstcall Photo	United Kingdom	All products
The Thread Studio	Australia	Clear Matte Precoat and Transferiez Medium
Byzwitt Art Solutions	Canada (temperature dependent shipping)	All products



Clear Matte Precoat



Transfer film (8.5 x 11" sheets – pigment ink jet printers only)



Transferiez medium

As on the previous page, **InkAID Transfer Film** is designed to be used with a **pigment inkjet printer** only. After printing your image onto the film, you'll use the Transferiez medium to transfer that image onto your chosen surface. This can include thick or rough edge papers as well as fabric, canvas, wood, metal, and more.

InkAID Clear Matte Precoat is used to coat papers that do not come pre-coated – for inkjet printing – by the paper manufacturer. Once the InkAid Precoat is applied and allowed to dry, these papers can be sent through either a dye-based or pigment inkjet printer.