

List of materials Wolfgang Marx

The following materials are required for the participants according to the painting technique they have chosen/requested: (the most important and most frequently used materials and tools are listed. It is not necessary for all participants to bring all of the listed materials to the course. What is actually needed and used depends primarily on the chosen painting technique. Drawing materials: pencils, charcoal, chalk or red ochre crayons, drawing paper (possibly also construction paper), tracing paper (for transferring preliminary drawings), eraser, kneadable eraser

Painting surfaces: finished painting surfaces: already primed fabric stretched on a stretcher frame (only for those participants who do NOT want to prime it themselves) Self-production of painting surfaces: in this course, it is of course also possible to prime the painting supports yourself. (the materials listed in this paragraph are only necessary if you do not use finished painting surfaces. However, self-primed painting supports are definitely preferable.) Picture carrier: Unprimed, untreated and unwashed painting canvas and/or unprimed, untreated and unwashed cotton fabric and/or untreated, uncoated MDF or hardboard. Stretcher bars (to stretch the fabric / a center piece is only necessary from about 100 cm / the bars must not be warped or twisted).

Primer a) Ready-made primer: white acrylic ready-made primer (gesso) b) DIY primer: acrylic binder, titanium dioxide (white pigment), champagne chalk (filler) Priming tools (only for those participants who want to apply the primer themselves) Tucker and Tucker clamps Priming brush (10–15 cm wide flat brush made of natural bristles) Sandpaper if necessary (120 grit for sanding MDF or hardboard / if necessary, 240 and 400 grit sandpaper for sanding the primer)

- Painting colors
- Oil colors or resin oil colors
- Possibly color pigments and binders (e.g. cold-pressed linseed oil, dammar varnish)
- Binders: cold-pressed linseed oil and/or linseed oil stand oil (drying oils for the production of painting media)
- Dammar or mastic varnish (dammar or mastic resin dissolved in turpentine oil or white spirit, for the production of painting media)
- Possibly alkyd painting media (very fast-drying painting media, e.g. “Liquin” by Winsor Newton or “Malmittel Rapid”) z in turpentine oil or white spirit, for the production of painting medium) possibly alkyd painting medium (very fast-drying painting medium, e.g. “Liquin” from Winsor Newton or “Malmittel Rapid” from Schmincke) solvent 4-fold rectified turpentine oil or balsam turpentine oil (for thinning of oil colors and painting mediums) White spirit (for cleaning brushes, but also suitable for painting, often sold as a “turpentine substitute”) and/or mineral spirits (for cleaning tools, such as brushes, palettes, etc., NOT suitable for painting) and/or Shellsol T (aromatic-free, also suitable for painting). Brushes: hair brushes (marten or synthetic hair, round and flat in different sizes), bristle brushes (natural or synthetic bristles)

for coarser and pastier color application, round and flat in different sizes), possibly a natural bristle primer brush (see above).

Other spatula (palette/painting knife, blade length approx. 8-10 cm, for mixing paint on the palette) possibly painting spatula (blade width approx. 6 cm, for mixing larger quantities of paint and for cleaning the palette) palette (preferably not too small, at least 40 x 50 cm large glass plate) small sealable containers (for various painting materials) somewhat larger sealable containers (for various solvents) wide flat open containers (e.g. plates) possibly razor blades (for grinding paint and surfaces) soap (for cleaning the brushes) painting rags and/or kitchen roll work clothes