

## Materials for Greg Manchess February 3rd workshop.

### Basics:

Titanium White (I use Windsor & Newton Griffin Alkyd...speeds up the drying time like crazy)  
Raw Umber  
Burnt Umber  
Burnt Sienna  
Yellow Ochre  
Cadmium Yellow Medium  
Cadmium Red Medium  
Alizarin Crimson  
Ultramarine Blue  
Prussian Blue  
Cerulean Blue  
Paynes Grey  
Ivory Black  
Any ol' green  
Any ol' purple

### Extra colors:

Monochrome Tint Warm (Hohlbein)  
Transparent Earth Red Gamblin  
Juane Brilliant or similar (Hohlbein)  
Coral Red or similar (Hohlbein)  
Rose Grey or similar (Hohlbein)  
Naples Yellow  
Sap Green  
Turkey Umber (beautiful dark green) (Williamsburg)  
Manganese Blue  
Violet Grey (Hohlbein or the good stuff is Old Holland!)  
Warm or Cool Greys by Gamblin

And any other fun colors you love!

I use BRITES, hog bristle brushes, with some synthetics for fine work. Usually a range: #2, #4, #6, #10. I've been using the inexpensive Windsor & Newton brushes, even Dick Blick or Utrecht brands. I'm usually beating them up pretty good and they wear out fast. The Gamsol helps keep them flexible.

*NO TURPENTINE* in the class, please. *NO, not even TURPENOID*. (I don't do well with either in the room) Both are extremely toxic. Best is Gamsol. And usually only to loosen the pigment or to clean up. A little Galkyd is fine to use as a medium, but I've been using less and less of it. (need a small cup)

Paper towels, or rags. Can for the Gamsol, or what I love to use is the Brush Tank by Speedball, the one with the screen in it. It takes the pigment off the brush very cleanly and quickly.

Small glass palette, or palette paper pad.

You can work on a piece of pre-primed canvas, or on a board like Gessobord. (nice surface) 12x16, or 16x20