

Alla Prima: Florals II with Sandra Sanchez

Materials List:

Surfaces:

- 9" x 12" and/or 11" x 14" primed linen sheets or boards.
 - I recommend Centurion OP DLX or Claessens 13 DP for most students.
 - If you plan to use cotton duck canvas, please add 3-4 coats of acrylic gesso on top before use. Sand between layers (preferably).
 - If you prefer slicker surfaces, Ampersand Gessobord panels are my first choice.
 - If you want to paint on wood, make sure they're sealed first—If they're not (And if water can penetrate the surface), I recommend sealing them with either one coat of Shellac or two coats of Gamblin PVA size on all sides.
 - After that (Or if you already have a sealed board), prime them with either 4-6 coats of acrylic gesso or 2 coats of oil ground.

Palette:

- A sealed wooden palette works great for the class! I highly recommend any New Wave palette or a palette from the Traditional Palette Co.
 - Palettes from the Traditional Palette Co. are made to order and will take some time to reach you. If you want one of their handmade palettes, be sure to plan accordingly.
- Neutral glass palettes or neutral paper palettes will work just fine as well.

Colors:

- We'll be painting in a variety of colors in this course, and it's hard to achieve the specific tints and saturations of certain flowers, so a full palette is a must. I recommend the following:
 - Sap Green
 - Veridian
 - Dioxazine Purple
 - Ultramarine Blue
 - Cobalt Blue
 - Ivory Black

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Materials List:

- Raw Umber (Preferably Michael Harding, but any will do)
- Transparent Oxide Red
- Transparent Oxide Yellow
- Yellow Ochre
- Cadmium Yellow
- Lead Tin Yellow (Or Lemon Yellow Hue by Winsor and Newton as a cheaper alternative)
- Cadmium Orange (I prefer Michael Harding, as their orange leans ever slightly more red)
- Naphthol Red (Or Cadmium Red)
- Alizarin Crimson Permanent
- Quinacridone Magenta
- White (Titanium or Lead works)
- Unbleached Titanium White
- Violet Gray
- King's Blue Light

Easel:

- Any sturdy easel will work perfectly in this class.

Lights:

- My top recommendation for studio lights is the Neewer LED Video Lights. I use them for all of my projects, and have purchased multiple ones that have lasted me many years at this point. You really only need one:

<https://a.co/d/eYlvGwg>

- If you want to go for more of a “natural light” effect (rather than an artificial light), I recommend this softbox:

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<https://a.co/d/0f7t7AjP>

- Otherwise, any light can work as long as it runs between 4500 and 5500K. In other words, make sure that whatever light source you're using is neutral and neither too yellow (Think cozy living room lights) nor too blue. Also make sure it lights your palette and painting evenly.

Vessels, Flowers and Still Life Set Up:

Vessels:

- There are plenty of vessels suitable for floral painting.
 - A popular option is the **fishbowl**, which evenly distributes your bouquet in an aesthetically pleasing manner.
 - **Vertically shaped** or **cylindrical vessels** may also be used if you want your flowers to appear as if they're "shooting upwards" rather than going all over.
 - **Mason Jars** or **Milk Jars** also work for this class.
- You may also invest in **floral wires** and/or **floral tape**. These will keep your flowers in a specific spot for your composition.
- **String** may also be used to "close up" a flower, or prevent it from blooming any further in your composition. Simply tie your string gently around your flower of choice.

Flowers:

- In this course, we will be using the following flowers:
 - Roses
 - Chrysanthemums
 - Dahlias
 - Sunflowers
- Make sure to find a florist that sells all of these varieties before class begins.

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General Set Up:

- It's important for all still-life painters to have an area to place their subjects. A still life box is the easiest way to isolate your florals while controlling the ambient light around them. Here is a quick step-by-step guide on constructing one:
 1. Purchase enough black foam core to cut out:
 - a. Three 18"x24" rectangles:
 - b. Two 24"x24" squares:

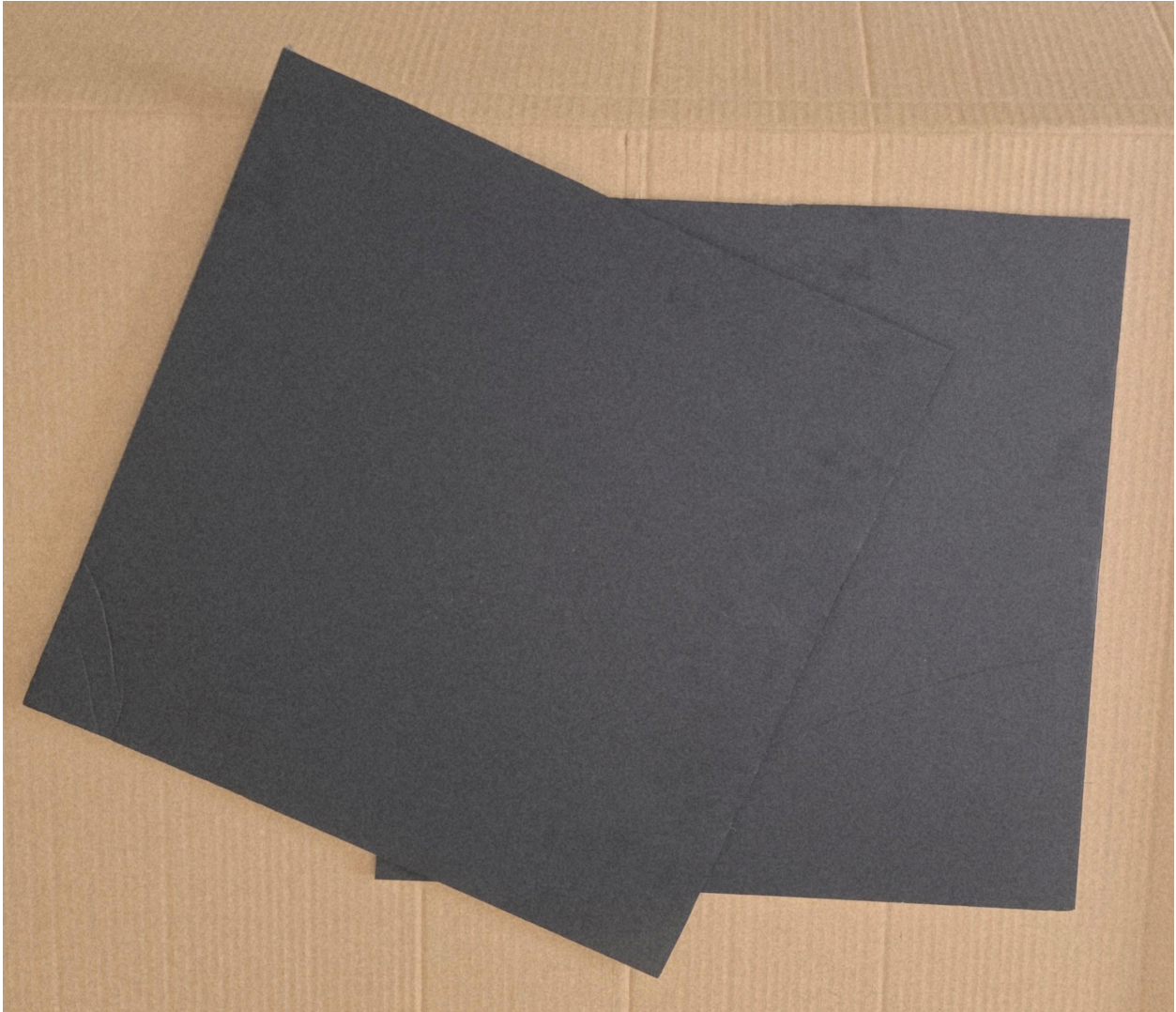
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2. Use clear packaging tape or strong black tape to tape together two of the three 18"x24" cutouts. One 18"x24" piece should act as the bottom or the "floor," whereas the other will act as the "back." Each 24"x24" square cutout will be taped to the sides:

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3. As you can see in the image on the second step, the remaining 18"x24" cutout will be purposely unattached. This is so that we can compose specific lighting to our liking.

Other Materials:

- Gamsol/Turpenoid to thin out your paints.
 - If actively avoiding solvents, I recommend Michael Harding's Miracle Medium.
- Refined linseed oil
- Small jars/containers for your liquid solvents and mediums.
- Spring clamps to secure your painting to the easel.
- Aluminum or stainless steel brush washer

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- Please clean these regularly!
- Paper towels, preferably from Scott Shop.
- Oleogel from Natural Pigments
 - Gamblin Solvent-Free Gel is a viable substitute if you can't find Oleogel.
- Metal palette knife
- Bristle Short Flats, Bristle Long Flats, and rounds in various sizes.
 - I personally recommend Trell Opal Brushes (Perfect for blocking in and massing in paint), Trell Crimson Taklon Brushes (for finer details), and Trell Hog Hair Brushes (For digging out paint, scrubbing, and beautiful edge variation).
- Makeup wipes
 - These are designed to quickly remove oils and pigments, which are exactly what oil paints consist of. They're optional, but great for paint if it's on your skin for any reason.

If you have any further questions about materials, feel free to reach out to me at sandrasanchezfineart@gmail.com. Happy painting!