

Ala Prima Oil Painting from a Model Supply List

Canvas

type	priming	sizes
linen, cotton-stretched or mounted panel	oil, gesso*	11x14, 14x18, 16x20
<p>*= if gessoed, give one or two coats of Michael Harding's "Non-Absorbant Acrylic Primer" (white)</p>		



Brushes

	purpose	brand	quantity	type	size	hair
Required	roughing in	Sliver Grand Prix, Signet Robert Simmons, da Vinci	1	bright	8	Bristle
Optional (for larger paintings)	roughing in	Sliver Grand Prix, Signet Robert Simmons, da Vinci (optional, for larger paintings)	1 (optional)	bright	10-12	Bristle
Required	finishing	Sliver Grand Prix, Signet Robert Simmons	1 each	filbert	2,4,6	Bristle
One from this list of three options	fine detail	Rosemary Eclipse Liner	1	liner	4	Synthetic
	fine detail	Winsor Newton or similar	1	round	4	Sable
	fine detail	Silver Renaissance cat's tongue	1	cat's tongue	4, 8	Sable



Paint

Minimal List	brand	color
	Holbein	titanium white
	Holbein	yellow ochre
	Holbein	bright red
	Holbein	ultramarine blue
	Holbein	ivory black
Expanded List (Full spectrum)	Holbein	permanent yellow lemon
	Holbein	permanent yellow
	Holbein	alizarine crimson
	Holbein	prussian blue
	Holbein	terra rosa
	Holbein	transparent red oxide

Palette

Palette has to be large enough for lots of mixing. Hand held is recommended



Ala Prima is the process of painting wet paint on top of wet paint. You can actually paint several layers on top of one another while wet. The advantages are: 1) Easier blending 2) Easier brush manipulation on a wet surface 3) dramatic versatility in color mixing between layers 4) Less mixing on the palette and more mixing on the painting. 5) Eliminates the need for solvents

Brush handling is key to successful ala prima painting. The variables are: 1) brush shape 2) brush size 3) hair type 4) loading the paint 5) angle of the brush 6) type of stroke 7) hand pressure (touch)