

DOUG SAFRANEK

Painting In Egg Tempera

MATERIALS LIST

Brushes: Students should come to class with a selection of synthetic sable or other good quality rounds. The synthetic rounds are much less expensive than sable and I actually prefer working with them. You should also have a larger flat brush (2 inch) for gessoing and preliminary layers.

Recommendation:

The Princeton Value Set #10 contains a variety of synthetic rounds—#3/0, #1, #2, #4, and #6.

The Windsor and Newton Cotman #8 brush could be combined with the Princeton #10 set to make a good assortment of brushes to work with. There are many quality brands of brushes on the market, however, so feel free to use what you have available to you.

Palette knives: You'll need several small palette knives with metal blades for putting pigment on your palette and for mixing the pigment and egg. I recommend those which look like small symmetrical butter knives (no crank or bend in the handle.)

Glass Palette: **Small sheet of glass to serve as a paint palette** (approx. 12" x 18" or a bit larger). Glass can be backed with white paper and edged with masking tape. There are commercial glass palettes, such as the New Wave Posh Glass Tabletop Palette available from Blick and other suppliers.

Prepared Panels: You might consider starting class with one ready-made panel (6"X8" or 8"X10"). Traditional rabbit skin glue gessoed panels can be ordered from True Gesso panels at: www.truegesso.com.

While not ideal you can also achieve good results on Clayboard, or by using an acrylic based absorbent gesso (Golden and Daniel Smith are two

widely available brands) applied to high density composition board or museum quality matt board.

Some tempera painters also work on heavy weight watercolor paper (the smooth or hot press is best) or museum quality matt board sealed with a thin layer of rabbit skin glue.

Materials for preparing your own panels: In class you will be to learn how to prepare a hardboard panel using traditional rabbit skin glue based gesso. If you're interested in making your own panels, you'll want to supply yourself with several high density composition boards (un gessoed masonite panels are available at most art supply stores in a variety of sizes, often listed as hardboard panels. Or you can buy a large sheet of Masonite at your lumber yard and cut to the size you want).

Gessoing: If you are making your own panels, you'll also want to purchase a 4 lb. bag of Fredrix Powdered Marble Dust and a one pound bag of Rabbit Skin Glue, finely ground (I recommend Utrecht brand—it's good quality and reasonably priced).

Pigments: We will be working with dry powdered pigments and there are several retail suppliers in NYC including Guerra Paint and Pigment Corporation at 510 E. 13th Street (www.guerrapaint.com), and Kremer Pigments at 242 W. 29th Street (www.kremerpigments.com). Both ship nationally and internationally.

In order to begin the class, students should have a basic pallet of powdered pigments to work with. For those who don't yet own any powdered pigments, Kremer offers a Pigment Starter Set (#14302) which includes Hansa yellow, Helio Red, Chrome Oxide Green, Raw Sienna, Ultramarine Blue, Burnt Sienna, Ivory Black and Titanium White. This starter set is listed as costing \$45, but students should ask for it without the dispersion K 9 and this lowers the cost of the set to \$40.

I also recommend buying a 100 g bag of Gold Ochre DD #40214 (\$6.00) to supplement Kremer's starter set.

While Guerra Paint and Pigment doesn't offer starter sets, it's still an excellent source for powdered pigments if you want to add to your collection of colors.

Other items:

2H Pencil

Sketch book

Paper towels

Tooth brush

Pint size container for water

Small jar with lid for egg yolk (single serving jam jar or similar sized container).

Fresh eggs

Recommended (helpful but not required):

12" ruler (transparent is particularly useful).

Small tabletop easel

Books:

Daniel Thompson, The Practice of Tempera Painting

Koo Schadler, Egg Tempera Painting; A Comprehensive Guide

Subject Matter: Students are welcome to paint portraits, still lifes, landscapes, or images from their imagination—the subject matter of their choice. Students may work from drawings, photographs, or directly from still life material that they arrange and light in their home studios.

If you choose to work from a photograph, please be sure that it is clear and of good quality, and that the photo is illuminated by a single light source (please avoid images with flash illumination or multiple light sources).

If you'd rather not provide your own image, you may also choose to work from a reproduction of an old master painting, or from a still life photograph. I have a number of still life photos posted in the Dropbox which students are welcome to work from.

If you have questions about the tempera class or this materials list, please feel free to contact me at dougsafranek@yahoo.com, or call me at 718 388-7149.