

The Portrait in Egg Tempera

Koo Schadler

MATERIALS LIST

Students must have the following items for the workshop:

1. All the necessary **materials** to paint in egg tempera for a week
2. An **image** to work from - either a drawing, a photograph, or objects to set up in the classroom.

1. MATERIALS

A comprehensive materials list is provided at the end of this handout. There are only a few, relatively common art supplies that are required. The rest of the items on the list are useful but not requisite.

Additionally, there is a \$60 materials fee payable to the instructor. This covers the cost of: a true gesso panel, pre-made pigment pastes, eggs, several handouts, and miscellaneous studio supplies.

Depending on your image and personal preference, you may choose either

- one 8 x 10" panel, or
- one 6 x 8" and one 5 x 7" panel, or
- two 5 x 7" panels

The cost of whichever you choose is covered by the materials fee. Tempera is a slow medium, and any of those sizes will very likely keep you fully occupied for a five-day workshop. However, if you are an experienced tempera painter and wish to work on a different sized panel, please contact Koo.

Experienced egg tempera students may forgo the materials fee if they bring *all* their own supplies. Please be sure to come fully prepared with the correct items: a *true* gesso panel, pigments in paste form (no powdered pigments are allowed in class except for titanium white), and everything else you need to paint with. For experienced students who do not wish to purchase the materials there is still a \$10 fee for handouts.

➔Please notify Koo by June 1, 2010◀

as to what size panel(s) you wish to work on: an 8 x 10", a 6 x 8" and 5 x 7",
or two 5 x 7"s.

2. PORTRAIT IMAGE

You may work from either

- your *own* portrait photograph, or
- choose from several portrait photographs supplied at the workshop by Koo, or
- a copy an old master portrait, preferably one done in egg tempera (Botticelli's

Venus or Primavera; a Ghirlandaio portrait; a Madonna's head by Fra Angelico, etc.)

Koo will have copies of old master portraits at the workshop as well.

If you are providing your *own* photograph, please be sure that:

- it shows your subject clearly, and is of good quality (I don't want you struggling all week to see and understand your subject).
- it has a clear light source. The best way to illuminate a subject is with a single light source (versus one who is illuminated by a flash, or multiple light sources). If you are not sure what I mean by one source lighting, please call or e-mail me.
- you bring a good color copy of your photograph.

◆ Remember to call or e-mail to let me what size panel you want.

◆ Feel free to write or call if you have any questions.

email: info@kooschadler.com

phone: 603.835.2937

I look forward to seeing you in class!

Koo Schadler

Egg Tempera Painting Workshop

MATERIALS LIST

Having taught this workshop for many years I've learned that what students want most in
a

materials list is specificity – clear information as to what to bring.

The result is a rather wordy materials list!

Pardon the length, please read it carefully, and feel free to contact me if you have
questions.

Required Items - All students need the following:

1. Small dish or jar for holding an egg yolk (about the size of a baby food jar is good).
2. Water bowl
3. Palette knife.

Any will do - you needn't buy a new one if you already have one - however a palette knife with a 2-3" blade and rounded tip, and an offset between the handle and blade, works best. I prefer Daniel Smith's Premium Painting Knife, Stainless Steel S9 K, item # 527 010 012.

4. Palette: either a piece of glass, large white plate, paper palette or watercolor palette.

My preference is a sheet of glass, *at least* 10" x 12", or larger. Either paint the bottom of the glass white; or mount it on a piece of white board; or simplest yet, buy a pre-made glass palette [at many art stores, or through a mail order art supply company such as Dick Blick]. Over the years I have found that students, watching how I work, generally wish to work with a palette similar to mine. So while ANY of the above-mentioned choices for a palette would work perfectly well for this workshop, your preference may be for a glass palette.

5. Rags or paper towels

6. Round watercolor brushes:

A selection of sizes - at minimum one each of numbers 1, 2, 4, and 6.

Numbers 0, 8 and 10 are also useful but not requisite.

Large, flat watercolor brushes may be used as well, but again they are not required.

The most important qualities to look for in a tempera brush are its ability to spring back time after time [its “snap”], and its responsiveness to brush manipulations. Sable brushes represent the best quality but are expensive; synthetic brushes can work just as well and are much less expensive, but be sure to check for the above qualities when purchasing synthetic brushes (as not all synthetics are of good quality).

My preferred brush is Utrecht’s series #234, white nylon synthetic sable. I also like the Sceptre Gold II Series from Winsor Newton in the smaller sizes (0, 1, 2) for detail work.

I will have a limited number of brushes for sale at the workshop.

7. Pencil, paper, eraser

Recommended Items - Students find the following items useful; however *they are not required*.

1. Work apron

2. A portable hair dryer and extension cord. (Some students have commented that they consider a hairdryer very important, as it speeds up drying times and hence allows a student to work more quickly. However if you don’t have one, it is not essential.)

3. Masking tape (low stick tapes are preferable).

4. Scissors

5. 12” ruler (a transparent, red graph lined sewing rule is especially useful).

6. An eyedropper (for adding yolk to pigment - available at drugstores, or use one from an herbal tincture

bottle, available at natural food stores)

7. One pipe cleaner (for cleaning the eyedropper)
8. One single edge razor blade
9. An old toothbrush
10. Cheesecloth (a small amount will do)
11. Sandpaper (one sheet each of 120, 220, and 400)
12. Scratching tool (i.e. pushpin, nail, etcher's awl - something with a sharp point)
13. Cosmetic sponges (About 6-8 sponges. *Wedge*-shaped cosmetic sponges, available wherever make- up is sold, work best. I recommend using sponges from a high-end cosmetic store such as MAC and Sephora; the quality of these sponges is much greater than those bought from a chain drug store. I will have a limited number of MAC sponges for sale at the workshop)
14. Mister (fine spray bottle)
15. Transfer paper. Saral is a brand name of transfer paper that comes in several colors; white is the most highly recommended.
16. Acetate (clear media film). One or two sheets are sufficient.

Cosmetic sponges, eyedroppers, misters, palette knives and inexpensive good quality brushes are sometimes hard to find. A limited number of the above will be for sale at the workshop.

The intention of this materials list is to have you well supplied and prepared for the workshop.

However I don't want to burden students with inconsequential and/or costly supplies;

hence the following note regarding easels.

Egg Tempera Easels

Most tempera painters work at a flat table and use a small table easel to support their panel at an approximately 45° or greater angle. I've tried different commercially produced table easels* with mixed success. The easel I've found most useful for working in tempera is one that I built myself. Rather than try to describe it here, it is best to see my easel in person; if you continue to work in tempera, you can eventually build your own customized easel.

(*For example, XYLEM Design [on the web] offers a very nice, relatively lightweight table-top watercolor easel for around \$55. My husband also sells egg tempera easels, designed to my specifications. They are \$70 plus shipping & handling. You can view them on line at my website, www.kooschadler.com, and order them from there as well.)

You have several options for this workshop regarding an easel:

1. Don't bring one. I've taught egg tempera to dozens of students who did not have easels and were not bothered by the lack of one.
2. Improvise an easel, once you arrive to class. Students have propped up their panels against books, small boxes....anything that provides an angle to the painting. Many students have found this option to work perfectly well for a five-day workshop.
3. If you already own one and it will not be too cumbersome in your travels, you could bring a small table easel to class. As mentioned above, commercially produced table easels work adequately well for tempera but lack a few distinct qualities that are helpful to an egg tempera painter – hence it is not necessary to invest in one if you don't already own it.

Feel free to contact me via phone or e-mail if you have any questions.

I look forward to seeing you at the workshop.

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