

EGG TEMPERA PAINTING with KOO SCHADLER

Students must have the following items for the workshop:

1. **Materials** to paint in egg tempera.
2. **Image** to work from - either a drawing or photograph.

1. MATERIALS

There is a \$75 materials fee, payable to Koo, that covers the cost of a traditional gesso panel, pigments, eggs, handouts, and other supplies. **You also must bring some supplies yourself**; see materials list, below.

2. AN IMAGE to work from.

You may work from either an original drawing (supplemented with reference material) or an original photograph. You may also work from an image supplied by Koo. For more on selecting an image (particularly if you are new to egg tempera) please refer to “Subject Matter: What Image to Work From?” at the end of this handout.

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

- **it shows your subject clearly and is good quality** so you don't struggle to see and understand your subject.
- **the subject is illuminated by a single light source** versus a flash or multiple light sources. If you are not sure what I mean by one-source lighting please contact me.
- **the light source is 5000-700 kelvin** in order to reveal correct color temperatures.
Use either bulbs of this range or natural sunlight.
- **you bring a good color copy of your photograph.**

Do not worry about the size of your drawing or photograph relative to the size of your panel. During the workshop we will size the image to fit your panel. This will be explained in class.

Koo Schadler MATERIALS LIST

I've learned that what students want most in a materials list is specificity – the result is a wordy list! Pardon the length, read carefully, and contact me if you have questions.

Required Items - All students must bring the following:

1. Small jar for holding egg yolk.
A 2 oz. jar (about the size of a baby food jar) is good. Make sure it has a lid.
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. One option is from Dick Blick: Painting Knife Item #03103-1026, Style 26, 3/4" x 3 1/4", Blue.
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 want to work with a palette similar to mine. So while ANY of the above-mentioned choices for a palette would work 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 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 brushes are Trell's Golden Taklon Round 2000 Series; and, for detail work, the Sceptre Gold II Series from Winsor Newton in the smaller sizes (0, 1, 2). I'll have brush sets for sale at the workshop.

7. Pencil, paper, eraser. For taking notes, sketching out ideas.

Recommended Items - The following items are useful but not required.

1. Work apron
2. A portable hair dryer and extension cord. Some students consider a hairdryer *very* important, as it speeds up drying times and hence allows a student to work more quickly. However it is not essential.
3. Masking tape. Low stick tapes are preferable.
4. Scissors. To cut out masks.
5. 12” ruler. A transparent, graph lined sewing rule is especially useful.
6. An eyedropper. For adding yolk to pigment - available at drugstores or craft stores.
7. One single edge razor blade. For cleaning palette at end of day or making corrections.
8. An old toothbrush. For splattering on paint.
9. Cheesecloth. For polishing; a small amount will do.
10. Scratching tool. A needle piercing tool, nail, etcher's awl - something with a sharp point.
11. Cosmetic sponges. About 6-8 sponges, for applying paint. *Wedge*-shaped cosmetic sponges, available where make-up is sold, work well. I recommend using sponges from high-end cosmetic stores [versus chain drug stores]; the quality is much better. I'll have cosmetic sponges for sale at the workshop.
12. Mister. Fine spray bottle.
13. Mr. Clean Magic Eraser or any brand “microscrubber” made from melamine foam. Do not use microscrubbers that contain cleaning agents. One eraser is enough.

Cosmetic sponges, eyedroppers, 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.

Please note there is a \$75 materials fee, payable at the workshop (via cash or check).

The intention of this materials list is to have you well supplied. I don't want to burden students with inconsequential 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 a 45° or greater angle. 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 in class. Students have propped up their panels against books, small boxes - anything that provides an angle. Many students have found this option to work perfectly well for a workshop.
3. If you already own one and it is not 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.

Koo Schadler
Subject Matter: What Image to Work From?



Students have five days – amidst twice-daily demos and talks by Koo - to work on a painting. You may choose from either two small panels (5 x 7” and 6 x 8”) or one larger panel (8 x 10”). These sizes may seem small, but in fact they will likely keep you very busy for the week.

You may work from either an image supplied by Koo, a copy of an old master painting, or your own image. You may work on any subject matter (still life, portrait, landscape, etc.) regardless of the title of the workshop you’ve enrolled in.

Inexperienced Tempera Painters

If you are new to egg tempera I strongly recommend that you work from one of my images. My images are intentionally designed to incorporate specific lessons on egg tempera. I have a selection of still life and portrait photos, and copies of old master portraits to choose from.

In a five-day workshop it is difficult to both conceive of and design a successful image *while at the same time* you are learning a new medium (particularly one with the craftsmanship of egg tempera). Its like learning how to play the piano and compose a score at the same time (which is why beginning piano students are given sheet music). Working with an already well-designed image, you are free to concentrate on egg tempera. If you choose this option, you needn’t bring any imagery with you. However if you feel *really* compelled to work with your own idea and imagery, you may do so. Please refer to “Experienced Tempera Painters”, below.

Experienced Tempera Painters

Experienced tempera painters may work from one of Koo’s images, a copy of an old master painting, or an image of their own design. If working with your own image bring either an original drawing (supplemented with reference material) or an original photograph. If you are providing your own photograph be sure that:

1. **it shows your subject clearly and is good quality** so you don’t struggle to see and understand your subject.
2. **The subject is illuminated by a single light source** versus a flash or multiple light sources. If you are not sure what I mean by one-source lighting please contact me.
3. **The light source is 5000-700 kelvin** in order to reveal correct color temperatures. Use either bulbs of this range or natural sunlight.
4. **You bring a good color copy of your photograph.**

If you are bringing your own imagery, please size it to include a ¼” allowance on each side, which accommodates a frame. For example, a 6 x 8” panel means your image should measure 5½ x 7½ “.

You may also work from life, but please come prepared - bring items to paint, something to set them on, a light box, etc.

◆◆ *Feel free to write or call if you have questions* ◆◆

I look forward to seeing you in class!

