

**Painting with Egg Tempera Materials List**

Sketchbook – recommend hard cover 11X14 or 9x12

Graphite pencils and erasers – range of hard and soft, mars plastic eraser

Saral grey transfer paper (or it is very simple to make your own transfer paper with soft graphite or vine charcoal and a cotton ball)

Tracing paper - at least six sheets

Black sumi ink or other drawing ink in a brown or sepia color

Ink dipping pen with a point for line and hatch marks

Drafting tape

Three eye droppers (available at a drugstore)

Water container to clean brushes (get there?)

Small glass jar with lid – baby food size (get there?)

Plastic 12-inch ruler and/or small plastic T- square

Watercolor brushes: # 8 and # 4 round and ½ inch square

Note: Kolinsky sable brushes are the best. You may want to buy them at Zecchi

Inexpensive alternatives to kolinsky sable, or in addition to sable:

Utrecht series # 234 nylon (sizes #2, #4, #8) or

Utrecht series # 228 nylon

1 or 1 ½ inch watercolor wash brush for glazing techniques

If you already own oil painting brushes – bring a few with soft bristles

Paper palette – recommend the slick surface ones made for oil paint

Metal palette knife - with a wide enough surface to grind the pigment (at least ½ inch)

Pipe cleaners to clean eye droppers (available at a drug store)

Single edge and/or safety razor blades

Acetate for wet media (about 6 sheets 9x12) for masks, stencils and testing colors on a painting in process

Xacto knife or scissors

Plain kitchen sponges (dark and light colors) can also use a natural sponge and high quality wedge cosmetic sponges

Another kitchen sponge with scrubby side to clean materials

Old toothbrush

Cheesecloth – soft high quality used for faux finishing is the best

Sandpaper 100 – 2000 grit for various uses

Porcelain dishes, cups or small daisy shape palettes (buy there?)

Rags and/or paper towels

One dozen 1 oz or 4 oz plastic jars with lids for pigment pastes

Small spray bottle or atomizer

Scratching tools: push pins, thin nail or etching needle

Dust mask- paper type (will only need when handling dry pigments)

Latex or rubber gloves (will only need when handling dry pigments)

Bar of Ivory soap to clean brushes

**Optional** – silverpoint tip and holder (available at Zecchi in Florence)

#### Five or more Panels - Painting Surfaces

Recommended scale – approximately 8 x 10, 9 x 12, 11x 14\_(one for a test panel)

One Ampersand Clayboard Smooth panel (uncradled is fine)

Note: these are not as absorbent as a true gesso panel made with a chalk gesso. They may make the paint feel greasy. But since they are convenient it is worth experimenting with this panel. The surface does improve with layers of egg tempera

One or two untempered masonite or mdf panels

We will rabbit skin glue and gesso these in class

Two or three 'traditional gesso' primed panels for egg tempera – buy these at Zecchi or Lory in Florence. You may choose to use this surface for the entire class.

**Optional:** heavy weight acid free drawing or watercolor hot press paper (may be easier to buy there) It is recommended that paper is backed by a masonite or mdf panel and sized with rabbit skin glue (make this in class)

Optional

muslin or smooth linen to adhere to a panel with rabbit skin glue

### **Dry pigments for Making Egg Tempera Paint**

We will purchase all pigments at Zecchi (or other art stores in Florence)

You do not need to bring these with you. But allow some money in your budget for these colors. Details to be discussed the first day of class.

### **Recommended Color Palette**

White	titanium and zinc
Black	mars or ivory
Yellow	yellow ochre, raw sienna, cadmium yellow medium
Red	red ochre, cinabrese, cadmium red deep
Green	chromium green oxide, verdaccio, green earth, viridian
Blue	cobalt, ultramarine (azurite), Prussian, cerulean
Brown	raw umber, burnt umber
Earths	red earths (Zecchi will have a wide range of earth pigments)

### **Other Studio Materials - Possible Group Purchases**

You do not need to bring the following materials with you. We will discuss these materials the first day of class. Depending on the number of students in the class, we will divide the cost on some of these materials to save you some money.

Gold Leaf - composition leaf (not real gold) and/or real gold sheets

Shell gold - gold in gum arabic for fine details

Other gilding materials as needed - TBA

Linseed oil and damar varnish for egg oil emulsions (oil is provided)