

# SENNELIER

## ARTISTS' EGG TEMPERA

### HISTORY

SENNELIER Egg Tempera is the authentic formulation of classic egg tempera as used by artists since the Renaissance. Before oil painting, egg tempera was the predominant painting medium in the 14th century. Much of the religious panel painting done between the 12th and 15th century was done with egg tempera, such as Botticelli's "The Birth of Venus". SENNELIER Egg Tempera is famous as the medium used by Marc Chagall, and modern painters such as Ben Shahn, Andrew Wyeth and Robert Vickery have also been influential in the revival of this medium.

### CHARACTERISTICS

SENNELIER Egg tempera is water soluble and permanent. It is a highly pigmented, fine art color alternative to oil paints. Its archival characteristics are excellent and it does not age or yellow like oil paints, as evidenced by the lasting luminosity and beauty of Renaissance paintings. SENNELIER egg tempera contains the same premium quality pigments found in SENNELIER oil paints.

### BINDING AGENT

Bound with a centuries old egg emulsion recipe, giving a satin-matt finish that is water resistant when dry.

### USAGE

SENNELIER egg tempera colors hold their brush strokes, and do not change when dry. A relatively flexible paint film when dry, however egg tempera is more brittle than oil paint. Because of this, sized and acrylic primed Savoir-Faire Wood Panels are the support of choice. However non-greasy supports like acrylic primed canvas or acrylic gessoed paper can also be used. If using unprimed canvas, archival paper or museum board, they should be mounted onto the wood panel. If the work is carefully handled, 300 lb. Fabriano paper can be used unmounted, as long as the finished work is never bowed or bent. Wood panels should be sealed with Lascaux Fixative or Lascaux Sealer, followed by Lascaux Acrylic Gesso. Oil based primers are not recommended.

### APPLICATION

Since egg tempera is difficult to correct, it is best to first complete a preliminary drawing (including values, shapes, forms and content) before painting. It can be done in charcoal or graphite on the support, or transferred from paper drawings using a grid system or graphite transfer paper.

An under-painting is done, by applying egg tempera in thin translucent layers thinned with water (similar to watercolor washes). Thick impasto techniques are not recommended.

Classical over-painting is done in small, translucent strokes of cross-hatching or parallel hatching. Layers are built up that do not obscure the under-painting. This allows the colors to visually blend. Brushstrokes, thinned with water, are applied in single strokes in one direction. When layering brushstrokes, let the paint dry a few seconds for the previous layer to dry. Opaque effects are achieved by building up layers of translucent color. Avoid opaque blobs, back and forth brushstrokes and other impasto techniques.

Egg tempera may be painted underneath and on top of oil paints. Water-thinned under-painting in egg tempera followed by oil paints (typically in glazes) is a beautiful combination. It can also be used as crisp, fast drying highlights on the final stages of oil paintings or as accent touches in wet oil glazes.

Fine tipped ISABEY OR RAPHAEL watercolor or oil sable or mongoose brushes are excellent for fine lines and cross-hatching. Larger hair or bristle brushes can be used for broader and bolder strokes. Egg tempera can also be worked with a palette knife. A knife blade can be used to scrape away any errors.

Allow artwork to dry approximately one week. Polish with soft cotton cloth to bring out surface sheen. Finished painting may also be varnished with final oil paint picture varnish. Before applying varnish, apply SENNELIER soft pastel or charcoal fixative. Egg tempera paintings look like oil paintings when varnished.

**Savoir-Faire**

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