



Extra-fine
ARTISTS'
TEMPERA
COLOURS
artists' tempera colours
Master Class

EXTRA FINE ARTISTS' TEMPERA COLOURS

Rich, bright, deep colours that do not lighten when dry, Master Class Tempera has a composition like no other paint; the result of a rich history in traditional paint making combined with research into the latest scientific innovations.



MASTER CLASS TEMPERA has strong hiding power, is opaque, and has high viscosity. It uses polyvinyl acetate (PVA) as a binder, allowing the paint to dry fast and evenly, and form a permanent matte layer. Once completely dry, MASTER CLASS TEMPERA cannot be reactivated with water.

HISTORY OF ORIGINS AND DEVELOPMENT OF TEMPERA PAINTS.

**When did tempera paint first appear?
How does MASTER CLASS TEMPERA compare?**

The use of tempera as a painting medium can be traced back several thousand years. Tempera (Italian: [ˈtempɐra]) is a fast-drying paint, consisting of coloured pigments mixed with a water-soluble binder base.

Modern polymer-based tempera appeared in the 1930s but Camille Pissarro was known to be an early pioneer back in the 19th Century, having created tempera in secret in his studio. His technique was adopted by many followers.

The Arts Paints Factory, NEVSKAYA PALITRA, has been producing PVA-emulsion based tempera paints since the 1960s. Our tempera paint composition has improved steadily over the years thanks to artists' feedback.

To date, the series offers 32 bright, saturated, opaque colours, including those with genuine cobalt and cadmium pigments. 26 of them are mono-pigment colours; 25 colours – with the highest lightfastness rating, 7 colours – with average lightfastness.



VERSATILITY OF MASTER CLASS TEMPERA PAINTS.

What are the main advantages of MASTER CLASS TEMPERA Paints?

- ▶ Rich, bright, deep colours, very close in consistency to oil paints.
- ▶ MASTER CLASS TEMPERA paints are made without any whitening, matting or other fillers, do not change their shades after drying.



- ▶ While painting, the layers of paint dry evenly and quickly, and do not form a film on the surface like acrylic paints do. This unique property is very conducive to creating artwork that retains colour purity.

What are the main properties of MASTER CLASS TEMPERA paint?

- ▶ **Versatility.** No special solvents or additional materials are required. Any (degreased) surface can be painted on – paper, cardboard, canvas, – using synthetic and bristle brushes, palette knife and water.
- ▶ **Compatibility.** MASTER CLASS TEMPERA can be combined with all other paint in NEVSKAYA PALITRA'S acrylic, watercolours and gouache series.
- ▶ **Quick-drying.** Allows for framing or transporting a painting at an earlier stage, as well as applying various techniques, even when an area in a painting is painted over several times.
- ▶ **Durability.** The paints are not susceptible to temperature and humidity changes, and do not fade in bright light. After drying, a permanent, flexible, water-insoluble layer on the surface of the painting is formed. The painting does not darken or turn yellow over time, does not change its shade, and retains its vibrancy.
- ▶ **Stability.** When drying, the colours do not change their shades, and remain unchanged for many years due to excellent lightfastness of high-quality pigments.

- ▶ **Shrink-resistance.** MASTER CLASS TEMPERA will decrease in volume only slightly immediately after drying, and then completely retains its shape. This is an advantage in comparison with oil paints that change their volume for a longer period of time.

What types of paintings is MASTER CLASS TEMPERA perfect for?

Easel painting:

MASTER CLASS TEMPERA is perfectly suited for both quick studies and longer paintings and has many applications.

- ▶ The MASTER CLASS TEMPERA is also suitable for paintings, etudes and sketches. Also, TEMPERA is often used for creating sketches for long-term artwork with oil paints, and for the first layer (or under-painting) of an oil painting.



Mural techniques:

► For fresco and mural painting. Due to its strong adhesion and durable, elastic water-resistant coating, as well as natural, deep, rich shades, tempera is often used for decorating churches and cathedrals. Tempera will cover any degreased surface. It can be applied to metal, plasterboard, cement, plaster, wet and dry lime walls and on glass for decorative purposes.

Arts and Crafts:

► For miniatures. The consistency of MASTER CLASS TEMPERA makes it possible to paint very fine lines, drawing carefully complex and fine patterns and details on the surface of paper, canvas, cardboard, wood, metal, leather, glass, plastic and stone. The thick, elastic consistency of tempera makes it perfect for applying to uneven surfaces, painting of jewellery boxes, souvenirs, models or character miniatures.



Are paintings made with tempera archival?

Yes. When used correctly, tempera paintings do not crack, darken, turn yellow, or fade over time.

Is it possible to save already squeezed out paints or mixed colours for the next painting session?

Yes, squeezed out paint can be preserved for at least a month when kept in tightly closed containers or in wet palettes. The life of squeezed out paint can be extended even further by periodically spraying it with water.



Can dried tempera be removed?

Yes, dried MASTER CLASS TEMPERA can be removed with special cleaning gels for acrylic paints. Dried paint can also be removed using alcohol gel (75%+alc). If the paint needs to be removed from brushes or other tools, try placing them in alcohol and wait until the paint becomes soft. The time taken will depend on the amount of dried paint to remove. Usually it takes 10–15 minutes. The brushes must then be rinsed in warm soapy water.

Is it possible to slow down tempera drying time?

Tempera dries when the water in the paint evaporates. The speed of drying directly depends on temperature conditions of the environment. It is possible to slow down the drying process by working in a cool studio with moderate humidity. Also, to avoid paints squeezed out on the palette during the painting session from drying out, it is recommended to additionally moisten them once every hour (a small home sprayer for plants will suit).



Is it possible to mix MASTER CLASS TEMPERA with other kinds of paints?

MASTER CLASS TEMPERA is fully compatible with WHITE NIGHTS watercolour paints in tubes, and MASTER CLASS gouache and acrylic.

WHITE NIGHTS watercolour tubes are available in 94 shades, and mixes well with MASTER CLASS TEMPERA. When drying, the tempera paint mixed with watercolour can be partly or completely washed out by water, and the surface becomes semi-matte.

MASTER CLASS gouache consists of 50 shades that also mixes well with MASTER CLASS TEMPERA. When drying, as is the case with watercolour, tempera that is mixed with gouache can be partly or completely washed out by water, but the surface remains matte.

Note that tempera should NOT be mixed with oil paints, but it is possible to cover dried tempera paint with oil (i.e., using tempera in an underpainting or lay-in for an oil painting).

How can I dilute tempera?

MASTER CLASS TEMPERA is diluted with water.

Can MASTER CLASS TEMPERA be used for glazing?

Yes, to achieve this effect add more water to the paint.

Can MASTER CLASS TEMPERA be used with an impasto technique?

Yes, tempera painting can be used for impasto. To apply this technique, it is recommended to use a hard surface (e.g., primed wooden board or canvas mounted on cardboard). It is also important to use impasto moderately. If a volume relief is needed, then texturized paste for acrylics can be used, such as:

- Paste texture Sonnet sand, 220 ml
- Paste texture Sonnet, 220 ml
- Paste texture Sonnet, 500 ml
- Paste texture Sonnet with glass beads, 220 ml

Can TEMPERA be used like watercolours?

Yes, tempera squeezed out of the tube is very opaque, but if you add water, it becomes semi-transparent and the same effect as using non-transparent watercolours can be achieved.

SURFACES FOR TEMPERA PAINTING

What surfaces can be used for tempera painting?

MASTER CLASS TEMPERA can be applied to any firm degreased surface. Ready-to-use primed canvases for acrylic or mixed techniques, canvases on cardboard, wood panels (MDF, masonite), cardboard, dense paper for watercolour or acrylic (from 250 g/m² and more) are ideal.

Is it possible to paint on stretched canvas with tempera?

Yes, for this, you can use the ready-to-use stretched and primed canvas for acrylic paints or mixed techniques.

If I want to prime the surface myself, which primer should I use?

You can prime stretched canvas, wooden board or dense cardboard by using acrylic primer, PVA glue, or water-dispersing latex paint. Surfaces primed using these methods will result in good adhesion of the paint layer. All of them are easy and pleasant to work with, and each will create a different kind of surface to paint on. Try them all to determine which one suits you best.

Recommended primers:

- ▶ Acrylic white/black artistic "Sonnet" primer

What paper is recommended for tempera painting?

For tempera painting, it is recommended to use dense paper (with density from 250 g/m² or more). The SONNET album for acrylic (400 g/m²) is a perfect choice of paper for tempera. The paper of this album was specially designed for covering types of water-soluble paints. It is dense, with a moderately grained surface, of soft creamy shade, holds the paint well, and does not deform.

ADDITIONAL MATERIALS

Is the use of varnish required?

The use of varnish is optional. Varnish provides an additional layer of protection to the paint layer from mechanical damage or dust. Also, when drying, tempera paint creates a satin-matte surface that differs a bit from the glossy surface of the wet paint. The use of matte acrylic varnish will highlight the colour depth, retaining the natural matte of the paint layer, and protecting the artwork from mechanical damage.

What is the best way to apply varnish?

Varnish should be applied when a painting has completely dried.

Use a flat, soft, synthetic brush to apply a thin layer, evenly distributing the varnish over the surface of the painting.

It is important to avoid excess varnish on the surface of the painting. The brush should not be too wide. Its size depends on the size of the painting. Hard bristle brushes are not recommended for varnishing since it is difficult to evenly distribute the varnish with them.

Varnish should be applied with light short cross-strokes in one layer. You can frame the painting in 2 hours, and in 24 hours, the varnish will dry completely.

However, the easiest way to cover the painting with varnish is to use an aerosol varnish. Spray the varnish diagonally at the distance of 20–25 cm from the paint layer, with light quick movements. Having covered the first layer, let the varnish dry and then spray the second layer.

Recommended matte acrylic varnishes:

- ▶ Acrylic matt varnish "Sonnet", 100 ml
- ▶ Acrylic glossy varnish "Sonnet", 100 ml
- ▶ Acrylic-styrene varnish "Nevskaya Palitra", 120 ml
- ▶ Acrylic-styrene varnish "Sonnet", 210 ml (spray).

BRUSHES, PALETTES, PALETTE KNIVES

Which brushes and palettes should be used with MASTER CLASS TEMPERA and how should they be cleaned? Can a palette knife be used?

You can use synthetic or bristle brushes when painting with tempera. The brushes can be flat or round. The unique texture of the paint lets you paint in either fine lines and patterns using thin brushes or in wide covering brushstrokes using wide flat brushes or palette knives.

Due to its heavy and oily consistency, the paint is easily taken with the palette knife and evenly applied to the artwork surface, preserving the form of the brushstroke.

Paper and plastic palettes are suitable for mixing paints. Brushes, palette knives and plastic palettes must be thoroughly washed with warm water immediately after you have finished the painting session. Do not allow tempera paint to dry on brushes.

Palettes designed for acrylic paints that have a special coating also work well with tempera. If the tempera dries on the surface, it can be easily removed - just like acrylic.





MASTER CLASS TEMPERA VS. OTHER MEDIA

How does MASTER CLASS TEMPERA differ from watercolours?

Watercolours paints are mostly transparent, while tempera, in fact, is not. The main advantage of tempera over watercolour is that it can completely cover the previous layer - even if you need to cover very dark paint with very light. The layers of the paint do not mix.

How does MASTER CLASS TEMPERA differ from oils?

Tempera can be diluted with water to adjust viscosity without the need for solvents or mediums but has a similar consistency to oils. Tempera also dries more quickly than oils and can be transported and framed a couple of hours after finishing the painting session.

How does MASTER CLASS TEMPERA differ from gouache?

MASTER CLASS TEMPERA is made without requiring additives to make the paint opaque. In comparison, classic gouache contains kaolin to increase opacity. That is why tempera does not brighten when drying, as gouache does. Unlike classic gouache that can crack and peel away, tempera has a solid, elastic and water-resistant coating.

How does MASTER CLASS TEMPERA differ from designer gouache?

Designer gouache differs from the modern version of classic gouache by not containing any whitening filler, making it less opaque. Adding water to designer gouache will further reduce the opacity of the paint, making it less suitable for multi-layer painting techniques. MASTER CLASS TEMPERA, in comparison, is more opaque and can be easily layered. Once dry, MASTER CLASS TEMPERA will form a solid elastic, water-resistant coating whereas a gouache painting that has dried can be reactivated with water.

How does TEMPERA differ from acrylic and acrylic gouache?

Acrylic gouache is an acrylic paint with the consistency of gouache while MASTER CLASS TEMPERA has a consistency more like oil paints. Both are polymer-based, dry quickly and are not washed out with water when dry. When dried, tempera, like oil, does not form an immediate film. Acrylic gouache, in comparison, will dry more evenly.

How does MASTER CLASS TEMPERA differ from other tempera paints?

MASTER CLASS TEMPERA has a more durable and elastic coating compared to Casein tempera. Unlike Casein tempera, you can also use an impasto technique with MASTER CLASS TEMPERA. Note that MASTER CLASS TEMPERA cannot be combined with casein-oil tempera, because the resulting mixture would ferment.

When compared to other types of tempera paints, MASTER CLASS TEMPERA differs in composition. Polyvinyl acetate (PVA) is used as a binder, giving it a water-soluble polymer base similar to acrylic. This creates a durable water-resistant coating with a high level of adhesion when dry that is greater than even acrylic paints. Other tempera paints are not polymer-based and usually have the properties of classic tempera or designer gouache depending on their composition.



SIZE AND SETS



Tempera set #1:

Contains 12 x 18ml tubes:

Titanium white (101), Cadmium lemon (203), Cadmium yellow medium (201), Cadmium red light (302), Iron red (316), Ultramarine (511), Phthalocyanine blue (500), Emerald green (713), Ochre light (206), Raw Sienna (405), Burnt Sienna (406), Lamp black (801).

Code: 1641007



46 ml

18 ml

- available only in set



Tempera set #2:

Contains 10 x 46ml tubes:

Titanium white (101), Cadmium yellow medium (201), Cadmium red light (302), Iron red (316), Cobalt blue (508), Phthalocyanine blue (500), Emerald green (713), Ochre light (206), Burnt Sienna (406), Black deep (804).

Code: 1641007

COMING SOON!

A new set of bright colours by the artist of botanical painting Ekaterina Neshkova is available in November 2021!

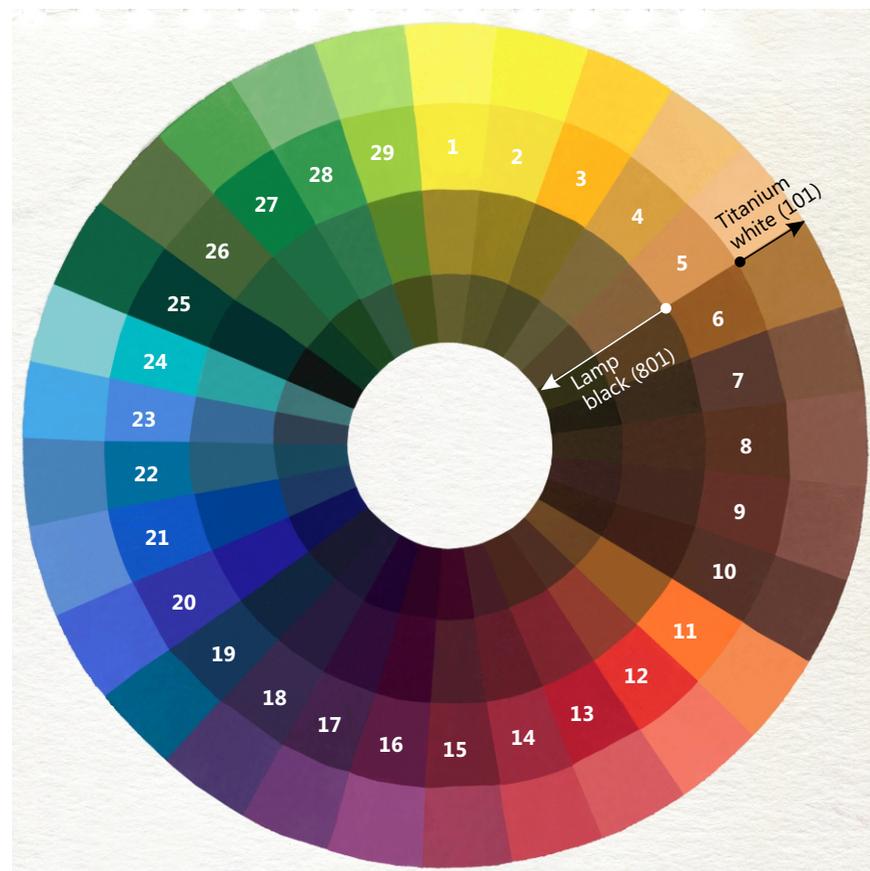


Tempera set #3:

Contains 12 x 46ml tubes:

Titanium white (101), Cadmium lemon (203), Cadmium yellow medium (201), Cadmium red light (302), Madder lake red (317), Quinacridone rose (324), Quinacridone violet (621), Ultramarine (511), Phthalocyanine blue (500), Cobalt turquoise (531), Emerald green (713), Black deep (804)

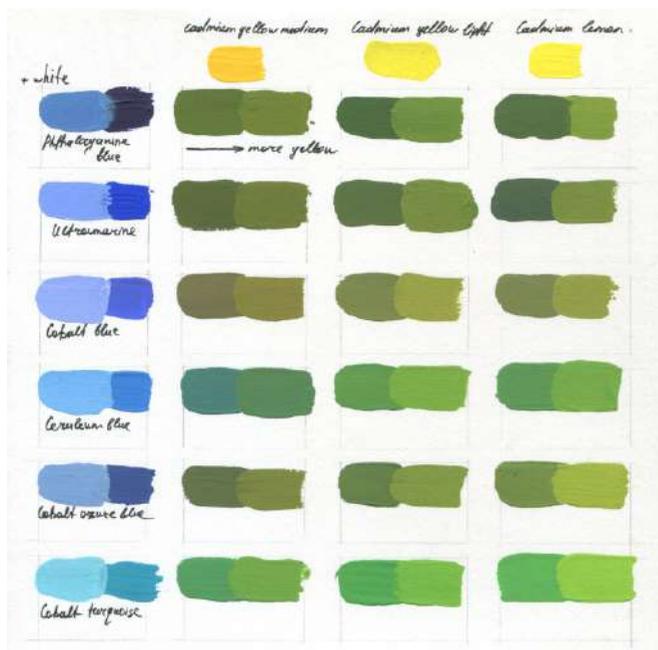
COLOUR CHART AND MIXING COLOURS



COLOUR WHEEL:

1. Cadmium lemon (203)
 2. Cadmium yellow light (200)
 3. Cadmium yellow medium (201)
 4. Ochre light (206)
 5. Naples yellow (HUE) (209)
 6. Raw Sienna (405)
 7. Burnt umber (408)
 8. Burnt Sienna (406)
 9. Iron red (316)
 10. Caput mortuum (604)
 11. Cadmium orange (304)
 12. Cadmium red light (302)
 13. Cadmium red deep (303)
 14. Cadmium purple (306)
 15. Madder lake red (HUE) (317)
 16. Quinacridone rose (324)
 17. Quinacridone lilac (609)
 18. Quinacridone violet (621)
 19. Phthalocyanine blue (500)
 20. Ultramarine (511)
 21. Cobalt blue (508)
 22. Cobalt azure blue (532)
 23. Ceruleum blue (HUE) (503)
 24. Cobalt turquoise (531)
 25. Emerald green (713)
 26. Chromium oxide (704)
 27. Yellowish green (718)
 28. Cobalt green light (706)
 29. May green (745)
- + Titanium white (101)
+ Lamp black (801)





COLOUR COMPOSITION AND COLOUR INDEX

CODE	COLOUR NAME	LIGHTFASTNESS	CHEMICAL DESCRIPTION	CI NAME	CI NUMBER	SERIES
101	Titanium white	***	Titanium dioxide	P.W.6	77891	1
209	Naples yellow (HUE)	**	Synthetic iron oxide, Titanium dioxide	P.Y.42 P.W.6	77492, 77891	1
203	Cadmium lemon	***	Cadmium zink sulphide	P.Y.35	77205	2
200	Cadmium yellow light	***	Cadmium zink sulphide	P.Y.35	77205	2
201	Cadmium yellow medium	***	Cadmium zink sulphide	P.Y.35	77205	2
304	Cadmium orange	***	Cadmium Orange	P.O.20	77202	2
302	Cadmium red light	***	Cadmium sulphoselenide	P.R.108	77202	2
303	Cadmium red deep	***	Cadmium sulphoselenide	P.R.108	77202	2
306	Cadmium purple	***	Cadmium sulphoselenide	P.R.108	77202	2
317	Madder lake red (HUE)	**	Naphthol Red	P.R.187 P.R.170:1	12486, 12475:1	2
316	Iron red	***	Synthetic Iron Oxide	P.R.101	77491	1
604	Caput mortuum	***	Synthetic Iron Oxide	P.R.101	77491	1
324	Quinacridone rose	***	Quinacridone	P.R.122	73915	2
609	Quinacridone lilac	***	Quinacridone	P.V.19	73900	2
621	Quinacridone violet	***	Quinacridone Purple	P.V.55	-	2
503	Ceruleum blue (HUE)	**	Copper phthalocyanine, Titanium dioxide	P.B.15:1, P.W.6	77891, 74160	1
508	Cobalt blue	***	Cobalt aluminate	P.B.28	77346	2
511	Ultramarine	**	Complex sodium alumino-silicate containing sulphur	P.B.29	77007	1
532	Cobalt azure blue	***	Cobalt Chromite	P.B.36	77343	2
500	Phthalocyanine blue	**	Copper phthalocyanine	P.B.15	74160	1
531	Cobalt turquoise	***	Cobalt aluminate	P.B.28	77346	2
745	May green	***	Cadmium zink sulphide, Brominated copper phthalocyanine	P.Y.35 P.G.36	77205, 74265	1
718	Yellowish green	***	Arylide Yellow, Chlorinated copper phthalocyanine	P.Y.74 P.G.7	11741, 74260	1
706	Cobalt green light	***	Cobalt Titanate	P.G.50	77377	2
713	Emerald green	**	Chlorinated copper phthalocyanine	P.G.7	74260	1
704	Chromium oxide	***	Chrome Oxide	P.G.17.	77288	1
206	Ochre light	***	Synthetic iron oxide, Synthetic Iron Oxide, Titanium dioxide	P.Y.42 P.R.101 P.W.6	77492, 77491, 77891	1
405	Raw Sienna	***	Natural iron oxide	P.br.7	77491	1
406	Burnt Sienna	***	Natural iron oxide	P.br.7	77491	1
408	Burnt umber	***	Natural iron oxide	P.br.7	77491	1
801	Lamp black	**	Lamp black	P.Bk.7	77266	1
804	Black deep	***	Aniline Black	P.Bk.1	50440	2

ARTIST REVIEWS

Ekaterina Neshkova,

Impressionist artist

@neshkovaart www.neshkovaart.com



«As an impressionist artist, my main task is to work with colour. And my main source of inspiration is flowers.

Being a professional artist, I have participated in numerous international exhibitions. One of the biggest awards - my painting "Irises on the Lake" was selected by the jury of one of the most prestigious exhibitions "Salon Des Beaux Arts" Louvre (Paris) and I was invited to participate in it. I also became a nominee for the "Vera" award at the XXII International Art Festival in Moscow, held in the main exhibition hall Manege.

And my pride - my picture with flowers adorns the transport card of the Troika of Moscow Metro.

The ability to create for me is like air and water. Everything that surrounds me inspires me to create new works. Painting and the search for harmonious colour combinations, the study of colour theories are inextricably linked to me. Most of all I like to paint flowers.

Tempera is an absolutely unique paint, it is suitable for artists who like oil, acrylic or watercolour. The most important difference between tempera and oil is that it is diluted with water. Tempera is slightly less dense than oil, but it can make a pasty stroke.



The second main difference from oil is that the paint layer dries very quickly, in just a few minutes, about as fast as acrylic, but at the same time, tempera gives much more matte finish than acrylic.



For painting with Tempera, I use thick watercolour paper, from 250g/m2 and above. I often paint in sketch books, the sheets do not stick together as with acrylic.

Video: <https://youtu.be/wURxDxX0kZ4>

No special tools are required to work with Tempera and I like it. I use brushes, I paint with synthetics, a palette made of Plexiglass or ceramic, and a large jar of water. For rinsing brushes, I always use a beautiful glass vase, it makes the work flow more pleasant and nice.

The paint is easily and quickly applied to the surface of the painting.

The main difference from acrylic is the consistency of the paint and the feeling when working with it. Thick consistency, very close to oil paints.



Unlike acrylic, tempera does not form a film on the surface of the picture, it dries evenly and quickly, the layers do not mix with each other.

This characteristic of Tempera ensures the purity of the colour.

Colours mixes can be easily stored in tightly closed jars for at least a month.

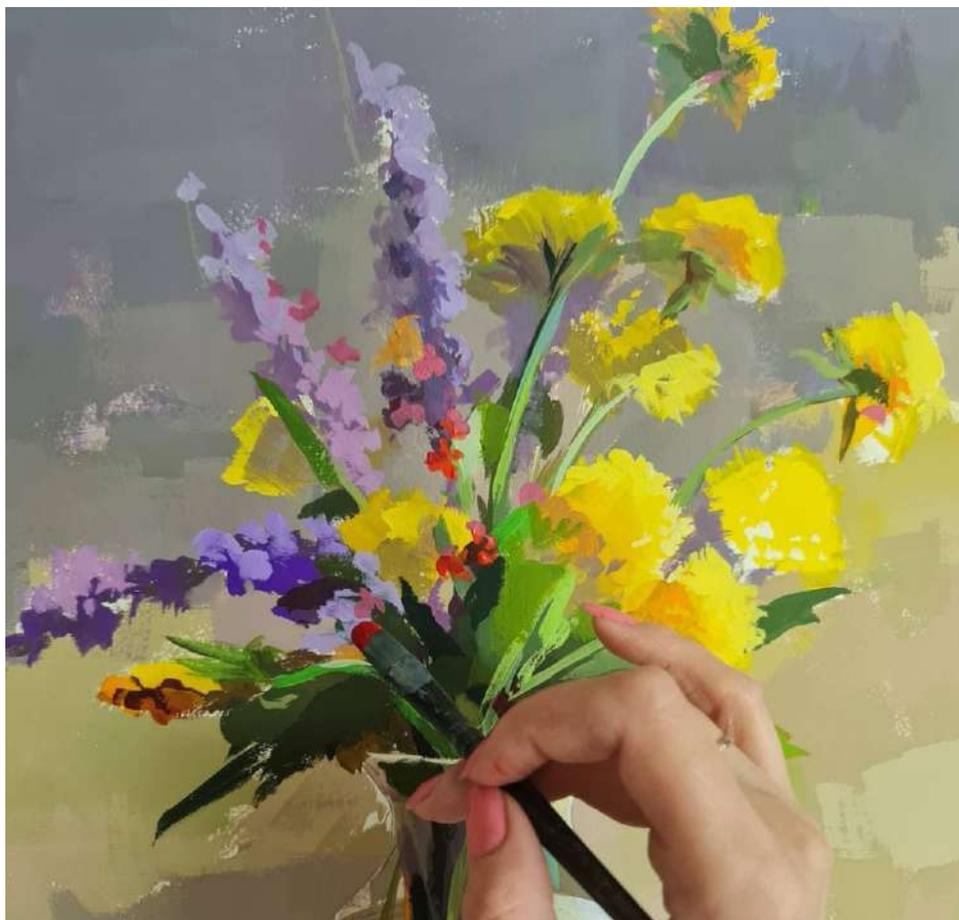
Tempera is a covering paint, but if you add water to it, it becomes more transparent and looks like watercolour. Tempera is perfectly mixed with watercolours and gouache.

I would use oil paints, but this is a long-term technique, with the use of many additional materials, in compliance with strict rules and restrictions in the work.

Oil painting is long, while tempera is crazy, fast, emotional and impulsive. Tempera is velvety, it is matte, it is my love».

Video: <https://youtu.be/EJzJXbRrKJs>

Ekaterina Neshkova, May, 2021



ARTIST REVIEWS

Vyacheslav Korolenkov, Impressionist artist:

@korolenkov_art www.korolenkov.art



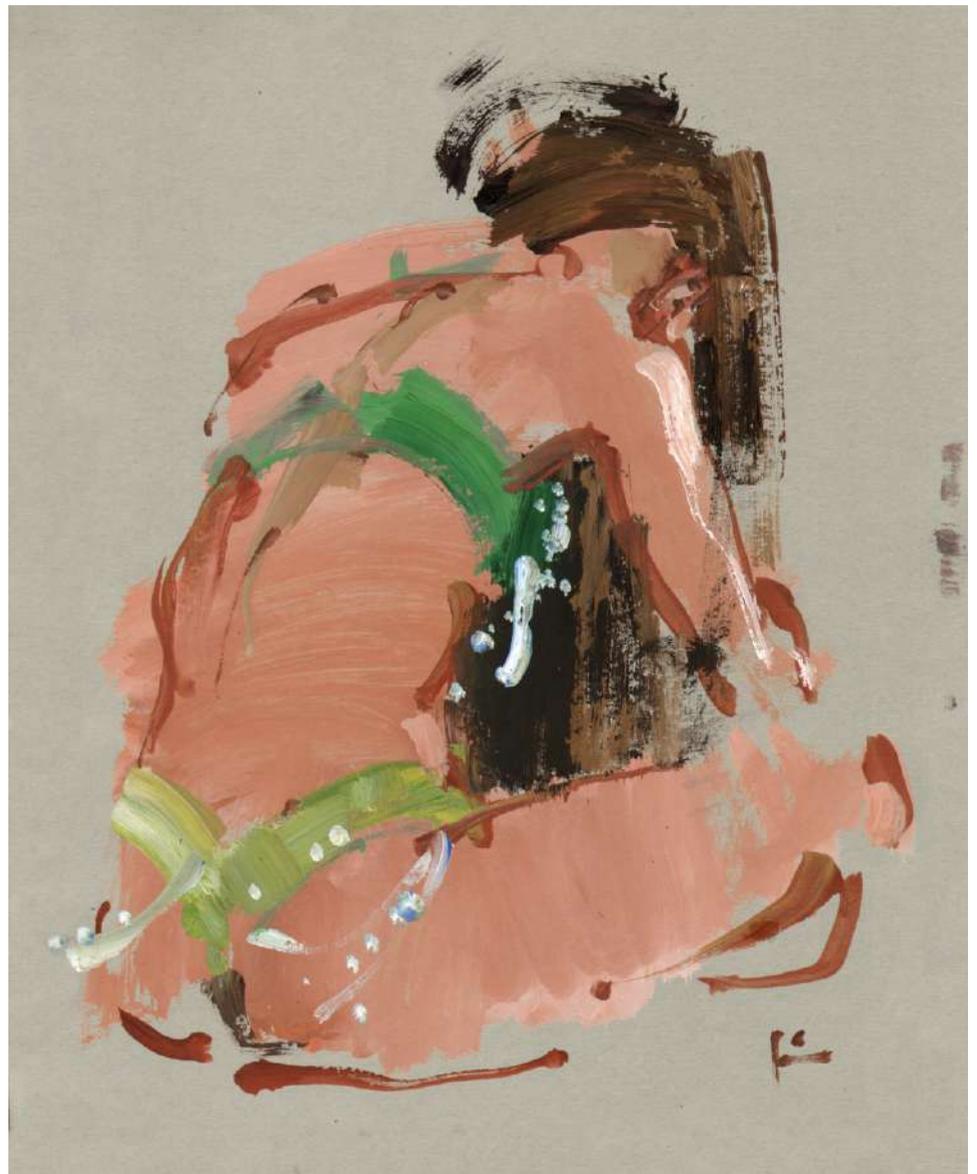
« I'm an impressionist artist. I paint pictures and teach painting at visiting master classes and in my online school of painting.

I set a high standard for the quality and technique of painting. I paint feelings and emotions.

Tempera is my favorite material for sketches. I like to use it in the plein air, because it is water-

based colours, no solvents are needed, all you need is paper or cardboard, Tempera and water, as in watercolour painting, and it is very convenient. Working in the studio, I also use primed canvases for Tempera painting.

Video: <https://youtu.be/AOnJ8ikrGAs>



I like Tempera for its simplicity, stability, honesty, and versatility. It allows you to paint with dense, covering, broad strokes, to make the finest lines and patterns, and reminds me of watercolours when diluted with water. Colours after drying retain their original brightness for many years, do not become lighter, as in acrylic or gouache, do not darken or turn yellow, as it can happen with some oil paints.

Video: <https://youtu.be/iTq93GLSLHQ>

The paint layer is strong and resistant to damage, which makes it different from the classic gouache, which can crumble».

Video: <https://youtu.be/fHTB9Vy51Zs>

Vyacheslav Korolenkov, May, 2021



ARTIST REVIEWS

Etery Sidyakina,

Surrealist artist:

@eterryble



«I'm a mixed media artist. I love everything about surrealism, magical realism and as usual I depict tender darkness and evocative scenes. The main characters of my paintings are mostly women.

My favourite media are oil, gouache and Tempera paint. Many of my artworks are in private collections all over the world.



I started to work with Tempera not so long time ago, but since then gouache is one of my favorite media, I was pretty sure, that I'd like to paint with Tempera too.

After the first session of working with Tempera, I had an exceptionally positive impression of this paint. Once it dries, it looks like gouache (what I like) and the whole painting doesn't darken, doesn't turn yellow and doesn't change the tone in general. It was also easy to mix the colours, even a few days after the previous painting session.

Unlike oil paints, Tempera dries much faster, but still allows you to paint the artwork picturesquely. And unlike gouache, when painting in layers, the lower layer is not blurred. And if you draw a parallel with watercolours, then here these paints have something in common - if you add a little more water to Tempera, you can paint in glazing technique.

As for me, I consider Tempera as versatile medium, that allows you to work pasty, like with oils and create big detailed paintings, but also make fast sketches on any paper you have at hand».

Etery Sidyakina, May, 2021



The materials for this presentation were created with the active participation of the artists:

[Ekaterina Neshkova,](#)
[Vyacheslav Korolenkov,](#)
[Etery Sidyakina.](#)

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