

Costa Vavagiakis

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Figure Oil Painting

Oil colors

I use a variety of oil paints from different companies: Blockx Artist Oil Colors, Charvin Artist Oil Colors, Gamblin Artist's Oil Colors, Grumbacher Pre-Tested Artists' Oil Colors, Holbein Artists' Oil Colors, M. Graham Artists' Oil Colors, Michael Harding Artist Oil Colors, Old Holland Classic Oil Colors, Rembrandt Artists' Oil Colors, RGH Oil Colors, Rublev Artist Oils, Schmincke Mussini Oil Colors, Sennelier Artists' Extra Fine Oil Colors, Vasari Artists' Oil Colors, Williamsburg Handmade Oil Paints, Winsor & Newton Artists' Oil Color

Do not buy paints that are called Hues. For example, buy Cobalt Blue, not Cobalt Blue Hue, buy Viridian Green, not Viridian Green Hue, Cerulean Blue, not Cerulean Blue Hue. Hues are dye colors made to emulate the other colors, but do not have the same properties.

Minimum Palette

[Gamblin Flake Replacement White](#)

[Gamblin FastMatte White](#)

Yellow Ochre

Cadmium Lemon Yellow

Cadmium Red

Burnt Sienna

Alizarin Crimson

Cobalt Blue

Ultramarine Blue

Viridian

Raw Umber

Mars Black

Optional Additional Colors

Naples Yellow

Cadmium Orange

Mars Orange

Venetian Red

Indian Red

Cerulean Blue

Terre Verte

Burnt Umber

Brushes

2 each of Blick Masterstroke Fibert Bristle sizes: 2, 4, 6, 8

[Blick Masterstroke Brushes](#)

1 each of Blick Masterstroke Flat Bristle sizes: 10, 12

[Blick Masterstroke Brushes](#)

2 each of Silver Renaissance Sable Cat's Tongue sizes: 1, 2

[Silver Renaissance Brushes](#)

1 each of Rosemary & Co Ivory Short Flat sizes: 0, 1

[Rosemary Ivory short Bristle](#)

1 each of Rosemary & Co Ivory Filbert sizes: 2, 3, 4, 5

[Rosemary Ivory Fibert](#)

Mediums

Linseed Oil

[Old Holland Bleached Linseed Oil](#)

Alkyd Medium

[W&R Liquin Fine Detail 75 ml](#)

Alkyd Gel

[Sennelier Gel'N Dry](#)

Paint Solvent

[Weber Odorless Mineral Spirits \(Turpenoid\)](#)

Palette

Palette of your choice: Prepared Wood, Disposable, Glass, etc.

Painting Surface

Prepared canvas or panel, oil or acrylic ground

[Oiled Primed Linen Pads](#)

Other Materials

Italian Painting Knives

[RGM#1](#)

[RGM#61](#)

2 Unattached Single Palette Cups, medium or large with clip

[Single Palette Cup](#)

Cotton rags

Paper towels

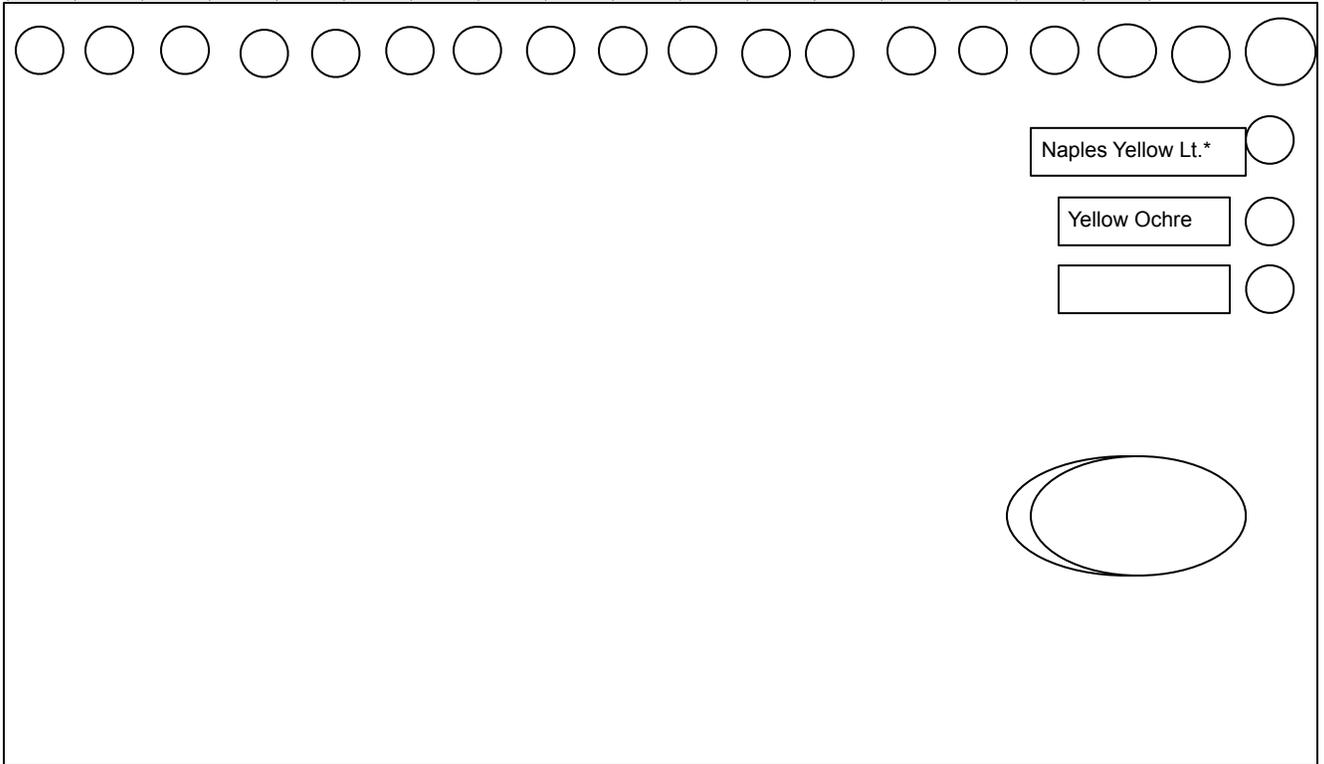
View-finder: Make one of cardboard. Make 2 "L" shapes, about 7"-8" on the leg and 1½" wide. Use binder clips

[ViewCatcher](#)

PALETTE SETUP FOR RIGHT-HANDERS SETUP (Left Hander's should flip the order)

*=Minimum Palette

Mars Black *	Raw Umber *	Burnt Umber	Viridian *	Terra Verde	Ultramarine Blue *	Cobalt Blue *	Cerulean Blue	Alizarin Crimson *	Venetian Red	Burnt Sienna *	Mars Orange	Cadmium Red * Lt.	Cadmium Orange	Cadmium Yellow Lemon *	Quinacridone Dry White *	Flake Replacement White *
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Studio Etiquette - Vavagiakis

All students must register before the first of the month and hand in class tickets to the monitors

Cell phones and watch alarms should be turned off upon entering the classroom

There should be no talking while the models are posing. Remember, there are two poses in the room and each section should remain quiet while any model is posing.

Keep ALL noise to a minimum while models are posing. For example, eating food which may be loud, high volume on headphones and rustling of plastic bags.

Questions or concerns about pose should be directed to monitors - only monitors may adjust poses

If you are late, please wait to set up or sit until the model break. There will be a break every 20

minutes.

It is important not to discuss another student's work in the studio unless they have solicited your opinion or advice

Be aware that we adjust the temperature of the studio based on the model's needs.

Choosing Sizes and Shapes to Paint On

Here are some recommended sizes for canvases and panels:

9 x 12, 11x 14, 12 x 16, 14 x 18, 16 x 20, 18 x 24, 20 x 24, 22 x 28

I suggest you don't work larger than:

24 x 30

If you choose two shapes, one elongated and one more square, you will have compositional options.

To Tone or Not to Tone

What I find after many years of painting is that you don't get locked into one way of doing something. One moment a white ground is best. Another moment a toned ground works better. If you choose to tone your painting surface I would choose something close to a mid tone/hue (i.e., raw umber mixed with cerulean blue or burnt sienna mixed with ultramarine blue). Or you could tone your painting surface in a neutral warm gray (i.e., Golden Acrylic #6 Neutral Gray).

Techniques of Toning Painting Surfaces (wood board, masonite, paper, or canvas)

Transparent Imprimatura

Mix up a batch of neutral color. The amount of paint mixed will depend on the size of your canvas or the quantity of canvas you are planning to prepare. Taking your palette knife, scoop up some of the mixed paint and gently smear it across the canvas. Then taking a clean rag, pour some odorless turpenoid onto the rag and gently push the rag over the surface of the canvas making sure not to push too hard on the canvas. If the paint is not thinned out enough, add a little bit of the turpenoid directly to the canvas surface. The paint should thin out quickly and become very fluid. Continue to gently sweep across the canvas with your rag in circular motions paying mind to cover the white of the canvas with the tone. The final product will be a canvas that is "stained" with a wash of color. Allow it to dry and use as needed.

VIDEO HOW TO: <http://www.youtube.com/watch?v=6NS3PQV0rcA>

Opaque Ground

Apply one to two coats of Golden Acrylic #6 Neutral Gray paint diluted with water should be applied to the surface with a brush. The mixture ratio is approximately two parts water to one part paint. To apply the tone, first cover the entire surface of the canvas with the mixture using a 2- or 3- inch wide brush. When the surface is completely covered make sure the paint surface is

smooth by lightly dragging the brush through the paint from one edge to the other across the entire surface. The finished canvas should have a uniformly smooth gray finish. If the first coat did not cover sufficiently then a second coat of the diluted #6 Neutral Gray toning mixture should be applied. Be careful to not apply the paint too thickly because it reduces the absorbency of the canvas and it makes it harder to apply the paint evenly. I recommend starting with closer to half water, half paint and see how it spreads.