



Ted Polomis Multiple Glazes in Oil

The sensation of pure color in my pictures comes from the layering of transparent color over opaque. Since the paintings often require fine and subtle detail, working on a very smooth surface is important. I apply two to three coats of acrylic gesso thinned with water to hardboard (high-density fiberboard) and quickly smooth the mixture with a soft mop brush as the gesso is drying. I then paint the scene opaquely over several sittings, working from the back to the front.

For *Glint of Gold*, I painted the background, then the table, then the objects and finally the details—often using Japan drier to accelerate the process. I typically mix raw

sienna and raw umber into my opaque colors to unify the color scheme.

Glazing is the key to achieving the final color. I customarily apply between one and four glazes of local or mixed color, using Liquin as a medium. This final step provides the depth and luminous color of the finished piece.

TED POLOMIS attended the Rhode Island School of Design and was elected to the European Honors Program in Rome, Italy, for his junior year, during which he studied works of the great masters in 13 countries. Today he paints from his home studio in Marshfield Hills, Massachusetts. To see more of his award-winning works, go to www.polomis.com.

PALETTE FOR *GLINT OF GOLD*

Winsor & Newton Artists' oil colors: French ultramarine, cerulean blue, raw umber, raw sienna, yellow ochre, titanium white, cadmium yellow pale

Other Materials

Winsor & Newton Liquin, **Weber** Japan drier, **Klean-Strip** odorless mineral spirits, linseed oil (rarely)

LEFT: *Glint of Gold* (oil, 12x18)

BELOW: *High Roller* (oil, 12x9)

