How to blend two Artists' Oil Colours to create a seamless gradient

1

I begin by carefully measuring my surfaces and deciding the borders for the painted area of the work. For this work, I've chosen a Winsor & Newton Cotton Smooth Canvas.

2

After measuring the surface, I mark off my borders on small pieces of masking tape to avoid marking the canvas itself, I then line up a ruler with these marks and put down my first layer of tape.

3

I then add offcuts of paper around the taped area to prevent paint from bushing or spattering outside of my marked area. I often use offcuts of watercolour paper; I've found this work well to prevent paint seeping through to the canvas below.

4

I then add a layer of primer or sealer (depending on the surface) to seal the tape and prevent any unwanted bleeds. Whilst this is drying, I begin to select and mix my colours, for this work I used the following: **Oriental Blue** and **Permanent Carmine**.

Vince Hart

Vince Hart is a UK based artist who lives and works in London, where has remained since graduating from his BA in Fine Art at Central St Martins School of Art in 2018.

You'll need:

- 2 x Artists' Oil Colours
- Sansodor
- Liquin Oleopasto Medium
- Synthetic Hog Brush
- Palette knife
- Oil Painting Primer
- Cotton Smooth Canvas
- Watercolour Paper (off cuts)
- Masking tape
- Precision Painters tape
- Steel ruler
- Pencil

Colours Used:
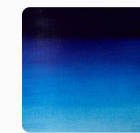
Oriental Blue   Permanent Carmine

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Tips

5

I mix the colours with healthy amounts of Sansodor and Liquin Oleopasto. I choose these mediums as they tend to produce a more matted finish than regular Liquin when dry. I also find glossy surfaces difficult to photograph.

6

For the gradient I use pure version of each colour on either side of the canvas, and with two sperate brushes, I slowly blend towards the middle, applying slightly less paint as I get closer to the centre.

7

Once I reach the centre, I take a clean brush and begin to blend the colours from side to side. I used a Synthetic Hog brush for this as I want the brush marks to remain visible in the work and the coarse bristles do just that.

8
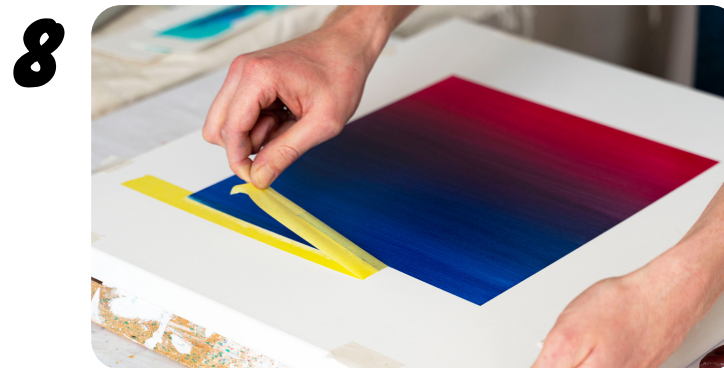
Once finished, I use a scalpel and tweezers to remove the layers of tape and paper. I try to do this whilst the paint is still wet so that I can avoid any paint lifting or pulling from within my borders. The work appears glossy when wet, but once dry should obtain a satin-matte finish.

Mediums: When using mediums, the exact ratios depend on which specific colour I'm using and how fluid I want it to be, my advice would be never to add more spirit than your chosen medium.

Mixing: Mix your paints using a palette knife as it wastes less paint than brushes.

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