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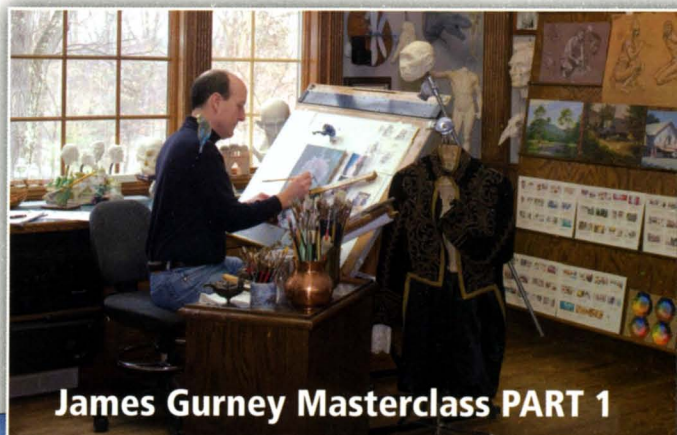
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October /
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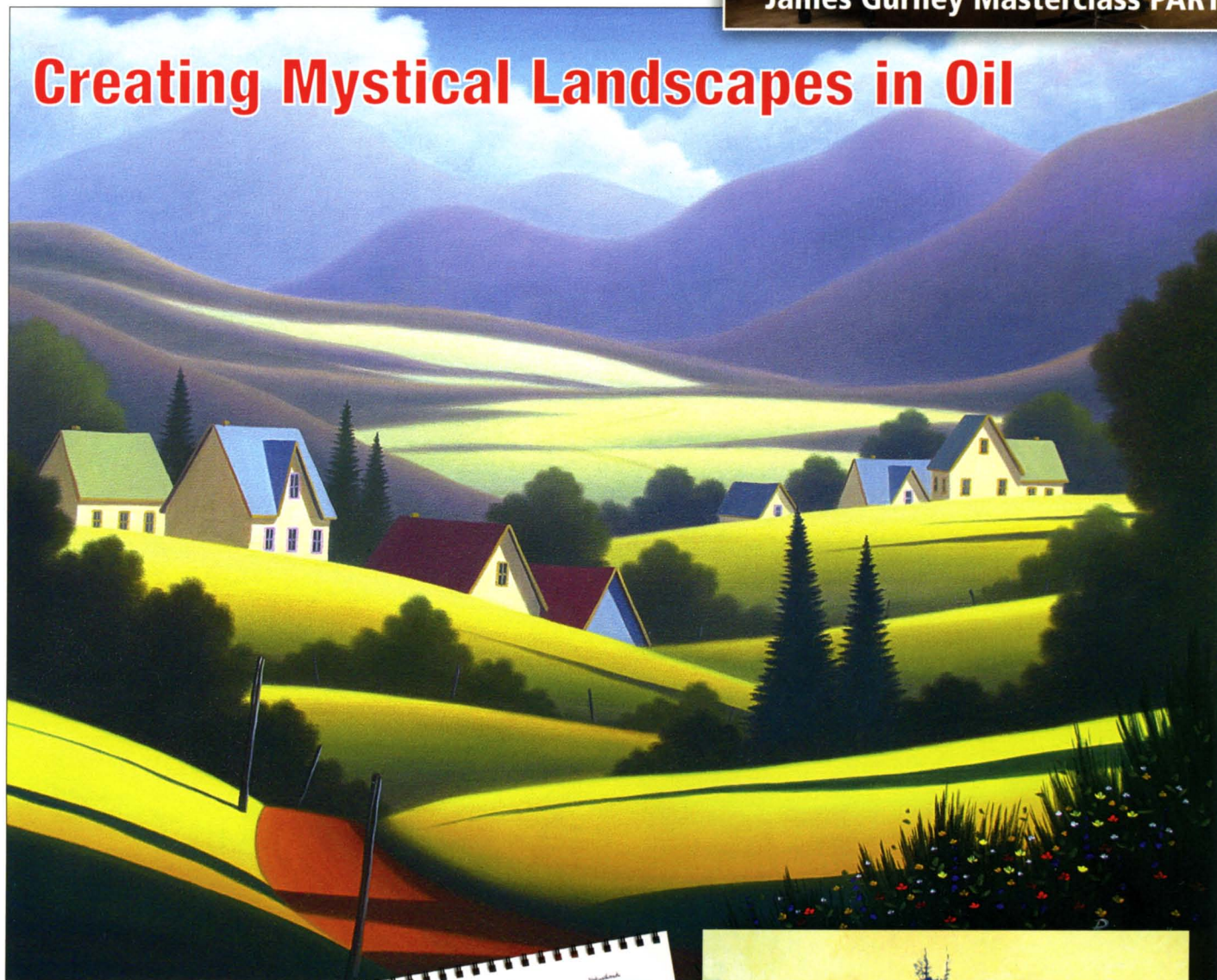
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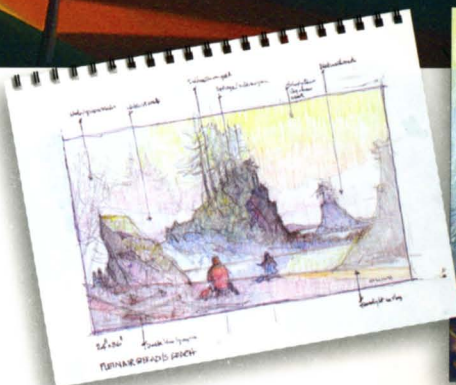


James Gurney Masterclass PART 1

Creating Mystical Landscapes in Oil



From Field Notes
to Fine Art



\$6.95

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INFORMATION GATHERED AT A HIGH SCHOOL PHOTOGRAPHY COURSE HELPED **RANDY FORD** LAY THE FOUNDATION FOR THE PAINTING PROCESS HE STILL USES TO THIS DAY

STAY IN FOCUS



Mixologist, oil on hybrid canvas, 2007, 16 x 28" (40x 71cm)



Immaculate Setup, oil on panel, 2004, 33 x 50" (83x 127cm)

As a kid no matter what I was doing, whether it was playing baseball in the school yard with my friends, building models or cutting a piece of pie there was always an order to the way in which I did things. The deep traditions and regulations governing baseball and the instruction sheet that is included with a plastic tank model are comforting certainties and references which allowed me to have structure and fun at the same time. As for cutting a pie; finding the center point of the pie visually, indent the surface of the pie with an 8" non-serrated pre-moistened blade. Slide the point of the blade down the far side of the pan until you feel resistance on the blade from the bottom of the pan at it's tip and then drawing the knife toward you riding the tip up the opposite side of the pan. Repeat this operation four more times (take care to wipe and moisten the blade each time) making sure you equally divide your cuts each time insured eight perfect slices. Never a thrill for my family who would have preferred to dive right in and couldn't quite understand where a nine year old got this procedure from.

I have always been most comfortable with orderly environments, instructions on how to proceed and in situations that are known and quantified. It would only stand to reason that when I started painting that these real world behaviors would influence what and how I produced in the art world. Having no formal training except for a few lessons as a kid at a local artist's studio, I did what came naturally and was most comfortable to me in the creation of my art. During my early years of painting I bought ready made canvases but soon →



Heartland, oil on pane, 2006,
50 x 70" (127 x 177cm)



Americana, oil on panel, 2006,
42 x 64" (106 x 162cm)



Worcester Morning, oil on hybrid canvas, 2006, 38 x 58" (91 x 147cm)



Cup of Coffee, oil on canvas, 2001, 28 x 40" (71 x 101cm)

realized their limitations, specifically that the size of your paintings were constrained by the sizes available at the local art supply store. Wanting to paint in a scale of canvas not readily available, I decided to try my hand at stretching my own canvas. Purchasing a roll of Fredrix Cotton Duck, upon pulling the roll from the plastic sleeve that it was packaged in, I was thrilled to see that it came with a set of instructions on how to stretch a canvas. The routine outlined in those instructions is the same one that I use to this day and yields a drum tight work surface.

I love instructions as you now know and, while attending high school, information garnered from a course that I took in photography helped to lay the foundation for the process that I use to this day in my painting. Although there was always a logic and order to how I painted, there was still something

Art in the making **American Real**

Oil on Hybrid Canvas (Polyflax/Carbon Fiber Laminate), 24 x 36" (61 x 91cm)

Stretchers

Leonardo Pro-Stretch
1¾" x 2 5/8" (4.4cm x 6.7cm)

Mediums

Odorless Turpenoid
Linseed Oil
Safflower Oil.

Support

Hybrid Laminate, produced by me, is a conventionally stretched canvas consisting of ARTFIX P154U synthetic canvas laminated on the backside with Carbon Fiber and "System Three" Epoxy Resin. The finished product has the stability properties of a rigid panel with the weight advantages and visual appeal of a stretched canvas. Note: ARTFIX P154U is available through John Annesley Company located in Healdsburg, California or can be ordered on-line @ www.johnannesley.com. I buy my Carbon Fiber cloth and epoxy supplies through Jamestown Distributors, on-line @ www.jamestowndistributors.com.

Brushes

Every brush in the arsenal, consisting of a variety of filberts, rounds and flats. Almost exclusively synthetic (I like the predictability of the stiffness) ranging from 18/0 to 20.

Surface Preparation:

"Utrecht Pro-Grade" Acrylic Gesso; applied in multiple layers with a Fuji Q4 Pro Quiet Turbine HVLP system using a Fuji XT-2 gun. The final surface is wet sanded to 2400 grit.

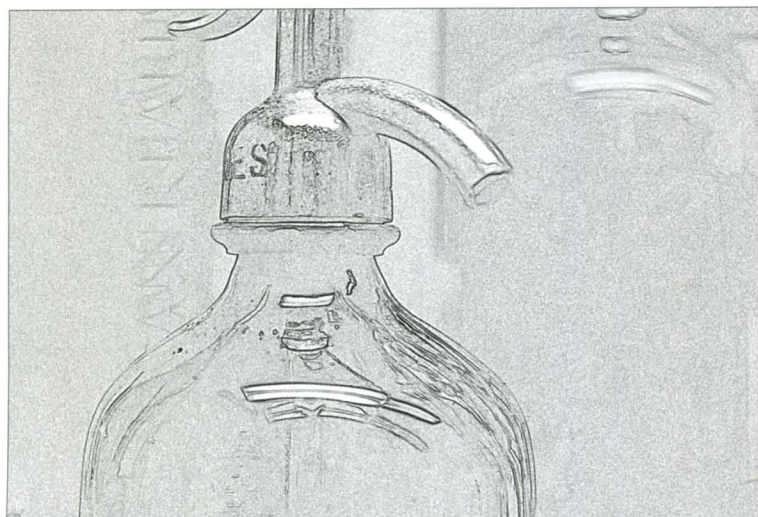
Paint

Lake Geranium, Alizarin Red Lake, Cobalt Violet Light, French Vermillion, Chinese Orange, Mars Brown, Mars Red, Madder Brown and Cassel Earth.
Brown Ochre and Buff Titanium Soft Mixing White, Manganese Blue, Naples Yellow Light and Jaune Brilliant.

Cobalt Green, Cerulean Blue, Cobalt Blue, French Ultramarine and Permanent Blue.

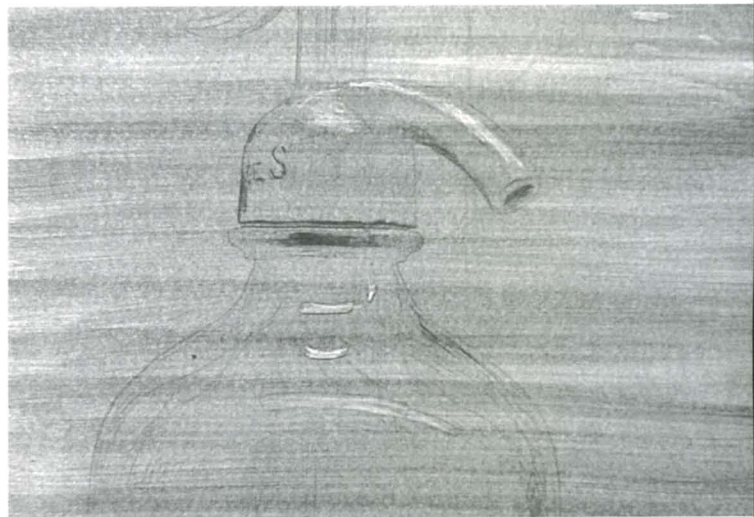


Mel's Interior, oil on canvas, 2002, 50 x 75" (127 x 190cm)



STAGE 1 Drawing

An accurate drawing is done using water soluble color pencils (I use Derwent's Inktenze, Watercolor and Cretacolor Aqua Monolith) in various shades of grey through white. Water soluble pencils are resistant to smearing during the wash stages



STAGE 2 Turpenoid Wash

I apply an 80 \ 20 solution of Turpenoid \ SENNELIER Cassel Earth to the surface using a large synthetic sable filbert brush. I let the surface dry over-night. I then prepare five containers of Turpenoid \ Cassel Earth mix, each container of which has progressively greater amounts of Turpenoid added. I now have five values of grey for the next step.

→ missing that I couldn't quite place my finger on until I took that course. One of the sections of that course explained lens construction and image formation by lenses. In particular the definition offered regarding the "Focal Point" of the lens and its impact on the image caught my attention to be sure. As it

turned out, this was a moment of epiphany for me in painting and brought insight as to what my works lacked in order to appear as real versus just a painting. That definition, paraphrasing: "the focal point or center of the image being the most in focus point of the image and progressively in a spiral

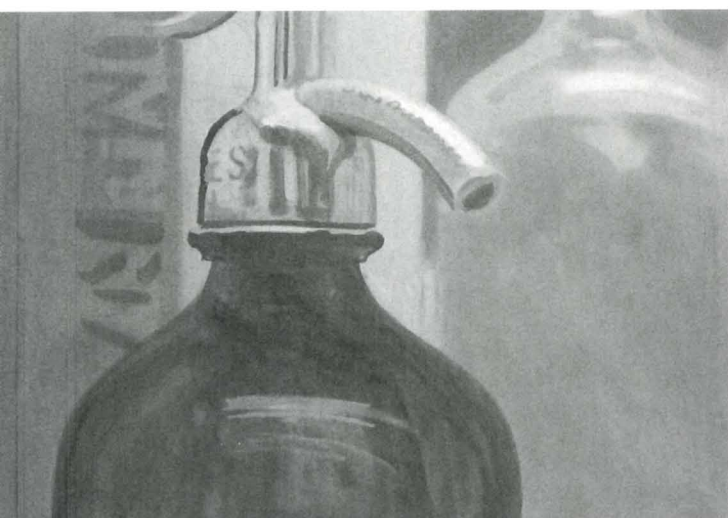
pattern towards the edge of the image losing focus" helped to form the basis upon which to direct my painting efforts. Gone were my attempts to add detail that didn't show in the source image and instead I painted only the information that presented itself. The foundation upon which I base almost all of my work

today comes from this very simple definition.

In addition to "focal point", an important factor for me in my painting regimen is to always stay within the scope of the color gamut of the photo which means constant color matching for every detail of the painting. For this I have a master image and several blow-ups for detail work which serve as a reference for color matching and to keep detail in its proper focus. Occasionally I will sacrifice accuracy in color, usually I am trying to push a light or shadow issue. Boring and tedious though it may sound to some of you, the reactions I get from those who see my work in person make it all worth it for me. □



Car Spotting, oil on panel, 2008, 36 x 48" (91 x 121cm)



STAGE 3 Grisaille

I apply the various grey solutions to establish basic highlight, detail and shadow properties of the image. Additionally some highlights are added by erasing with a filbert brush and Turpenoid as well as an electric eraser for more aggressive removal.



STAGE 4 Completed Grisaille

The completed grisaille (four coats) with the same process repeated, once again allowing each coat to dry overnight.



Townehouse, acrylic on canvas, 1991, 50 x 68" (127 x 172cm)



STAGE 5 Color Wash 1

The same process as the grisaille but this time with basic colors; the previous grisaille partially shows through. Right side background.



STAGE 6 Color Wash 2

Left side background.



PIZZ, oil on hybrid canvas, 2007, 50 x 72" (127 x 182cm)



STAGE 7 Final Color Wash

Center image or foreground. The finished process (grisaille and color wash) acts as a primer coat that will permit the first coat of paint to appear opaque.



STAGE 8 First Coat

I use a paint \ Turpenoid combination or just paint depending upon the situation (not more than 5% to 10% Turpenoid), the goal being to reach full opacity. No details yet, focusing mostly on the main composition and color scheme.



ICK, oil on polyflax, 2007, 40 x 60" (101 x 152cm)



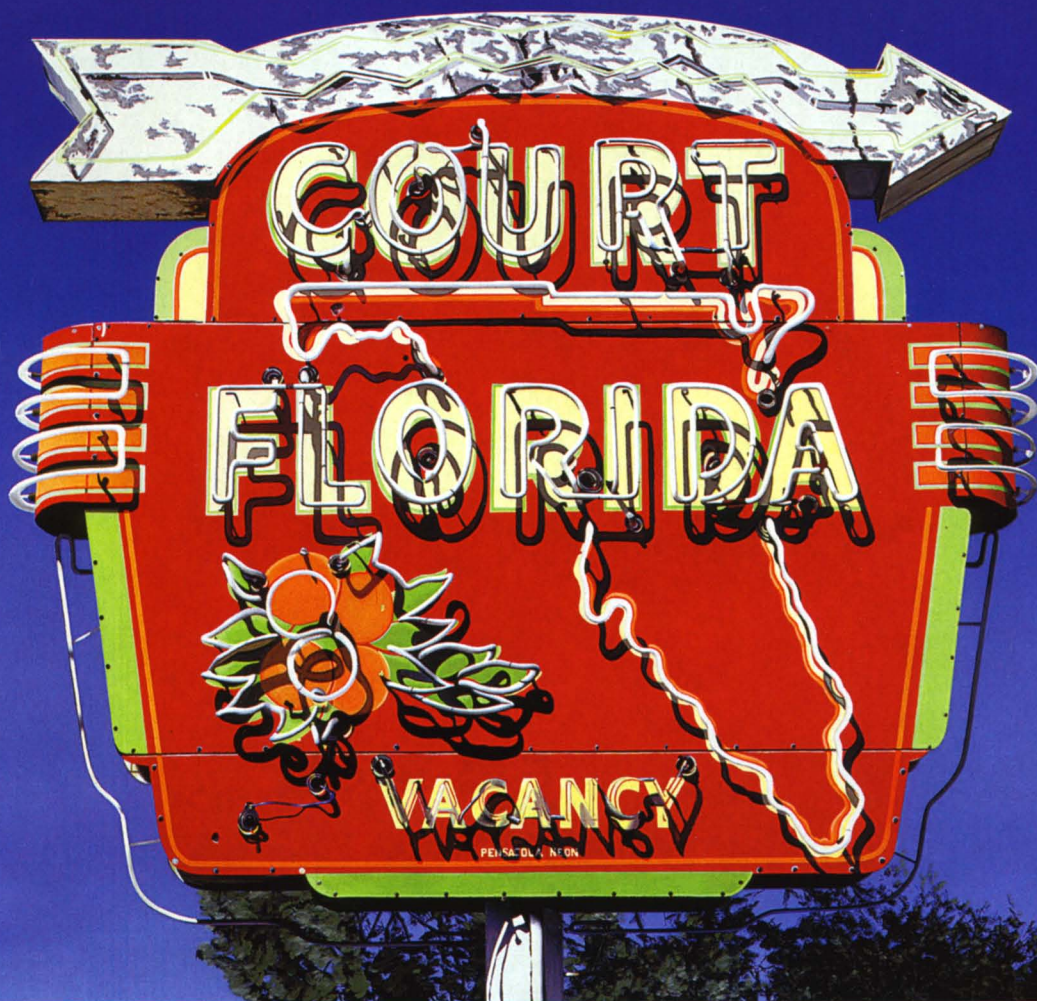
STAGE 9 Second Coat

Now I add a little oil to the paint to make it more workable (blending, etc). At this stage texture is roughed in as well as major details.



STAGE 10 Detail / Glaze Coat

This coat is not an overall covering of the painting but rather the point where I do color correction and enhancement as well as adding the fine details and finished textures. I first apply a light coat of linseed oil to the painting then wipe it off completely. What remains, the sheen is enough to allow me to work wet on wet. Additional oil is added to the paint as needed sometimes to achieve transparency, sometimes to blend. The glazing process usually is between two and four coats allowing for drying time between coats naturally.



Court Florida,
acrylic on canvas, 1992,
36 x 48" (91 x 121cm)



Nuclear Family,
oil on hybrid canvas, 2008,
36 x 48" (91 x 129cm)

About the Artist

Randy Ford born in 1962, has lived and worked in New Jersey the majority of his life and is a self taught artist who has been painting professionally for twenty-five years. Additionally he has worked in the illustration field for such notable companies as Portal Publications as well as producing original works for *Road & Track* magazine and cover art for The DuPont Registry. Since 2000 he has devoted himself to the fine arts and currently teaches drawing and painting and is the Permanent Visiting Artist on staff at Marcel's Art Studio, Monmouth Junction, NJ, www.marcelfineart.com.

His work has been featured in *American Art Collector*, *Artnews* and *Florida Design* magazines. Affiliations include The International Guild of Realism, winning the Director's Choice award at the "Leading Masters of Contemporary Realism" competition in 2007. His work has been included for the last five events at the prestigious "National Contemporary Realism" exhibition held annually at MA Doran Gallery in Tulsa, Oklahoma.

Primarily a realist painter he paints scenes of everyday American life cataloguing events and objects of Americana for present and futures audiences. He lives with his wife Wendy and six cats in Central New Jersey.

Randy's work is in many corporate collections such as PNC Bank, ExxonMobil Corp., IBM, Revlon and Johnson & Johnson as well as numerous private collections throughout the world. Additionally he is represented by OK Harris Works of Art, New York, New York, Kenise Barnes Fine Art, Larchmont, New York, Trudy Labell Fine Art, Naples, Florida, MA Doran Gallery, Tulsa, Oklahoma and Plus One Gallery, London, England. On the web his work can be viewed at www.randyfordamericanartist.com



Coney Island Stroll, oil on polyflax, 2007, 23 x 32" (61 x 81cm)

Riverview 2, oil on hybrid canvas, 2006, 36 x 54" (91 x 137cm)

