

LANDSCAPE OIL PAINTING

By John O'Keefe

Research & Inspiration

Research & Inspiration



Frederic Edwin Church (1826-1900)
West Rock, New Haven, 1849
John Butler Talcott Fund
Oil on Canvas



Thomas Moran (B. England 1837-1926)
The Wilds of Lake Superior, 1864
Oil on Canvas
Charles F. Smith Fund
1944.04

Regular visits to museums and galleries...

Research & Inspiration

Detailed studies of
Hudson River School
paintings...



Asher Brown Durand (1796-1886)
Sunday Morning, 1860
Oil on Canvas
Charles F. Smith Fund 1963.04



Research & Inspiration

Reading books and art journals about landscape painting...



Source Material

Source Material

- Internet and Online Public Image/Photograph Libraries (public domain – WARNING!)



Source Material

- ▣ Victorian Engravings (public domain)



Source Material

▣ Photographs (self-taken)



Source Material



Source Material



Source Material



Source Material



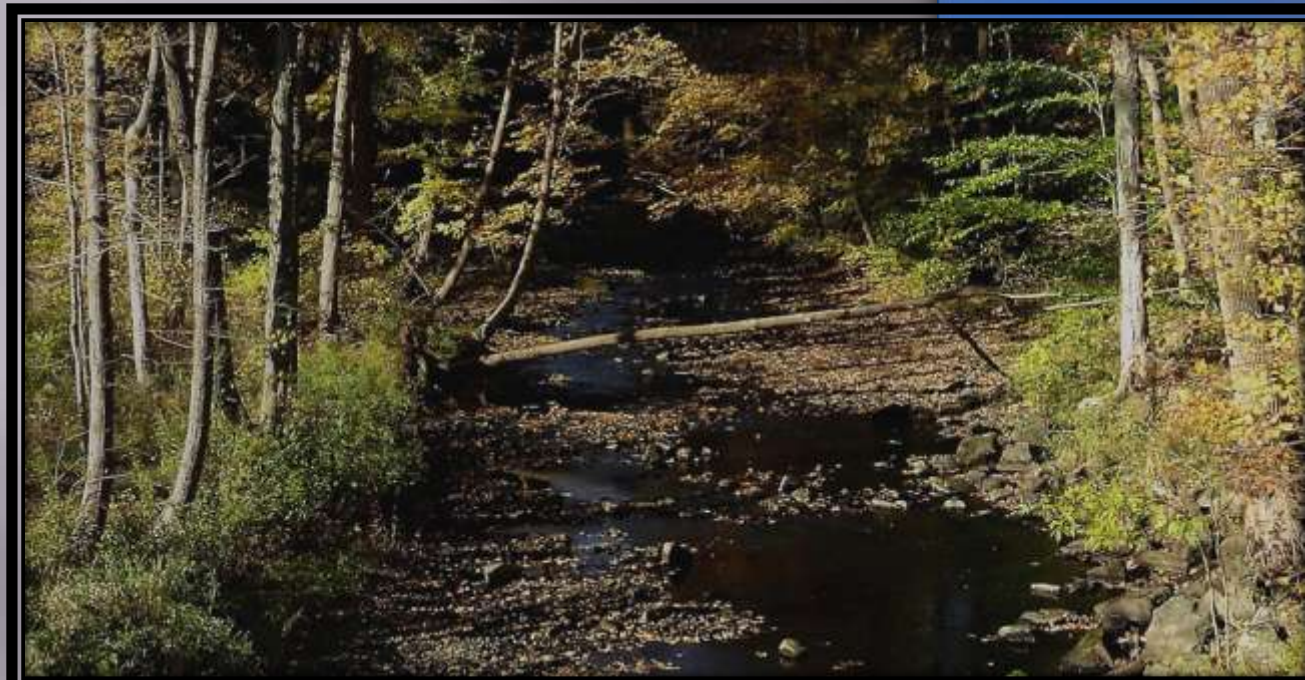
Source Material



Source Material



Source Material

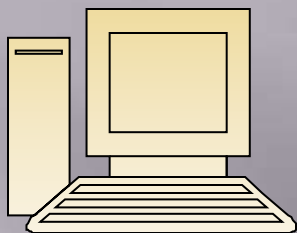


High Resolution Files...



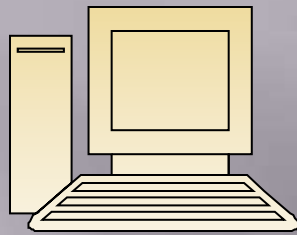
Reference Library

Reference Library



Computer

Reference Library



Computer



Clouds



Trees



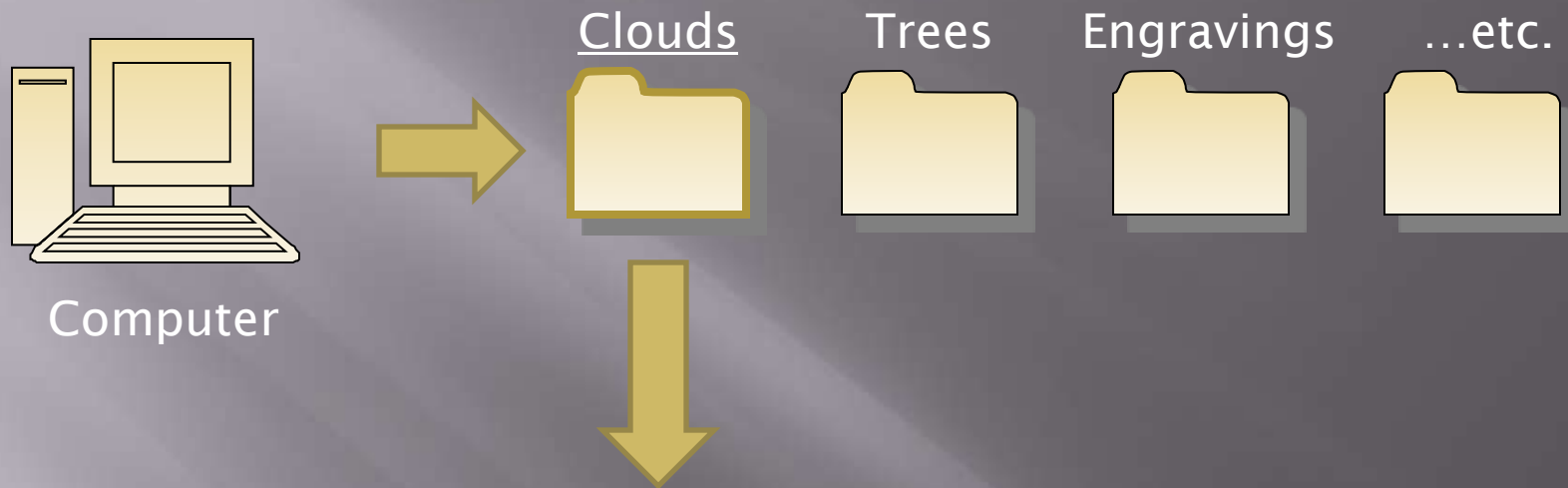
Engravings



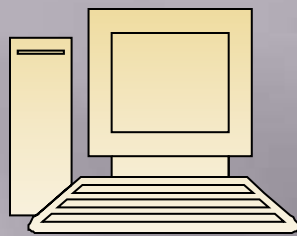
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Reference Library



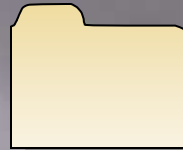
Reference Library



Computer



Clouds



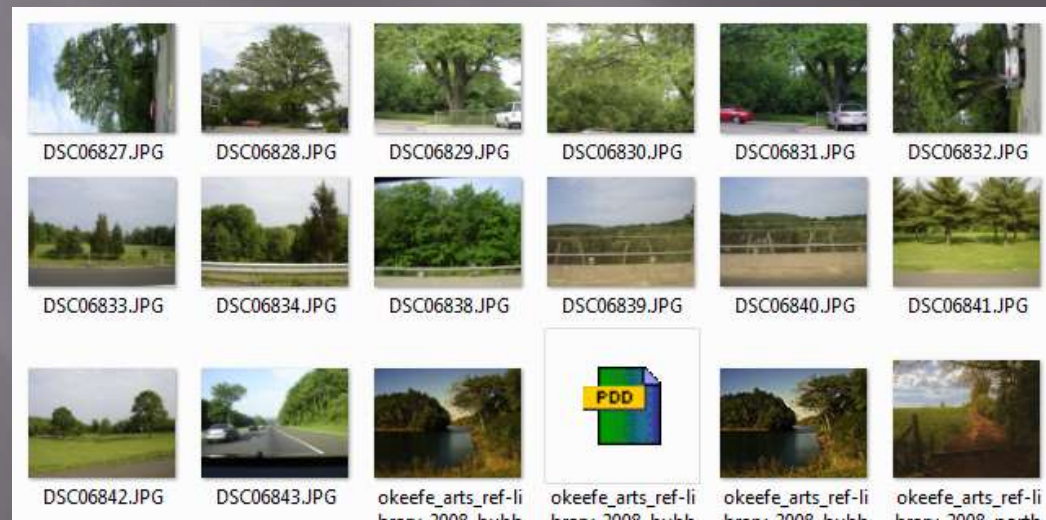
Trees



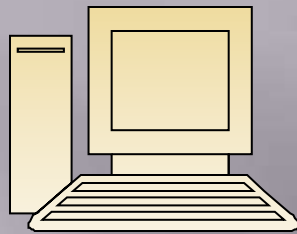
Engravings



...etc.



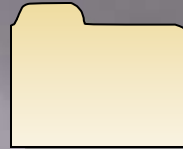
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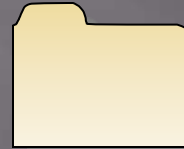
Computer



Clouds



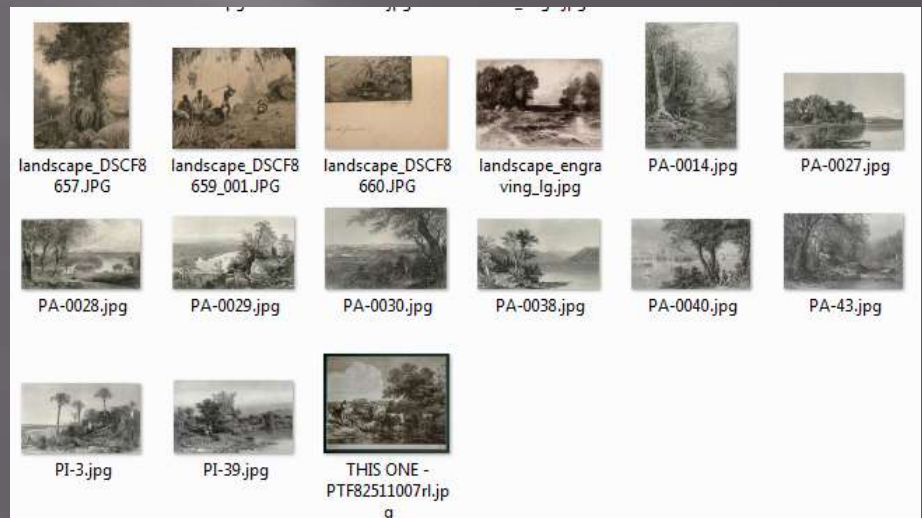
Trees



Engravings

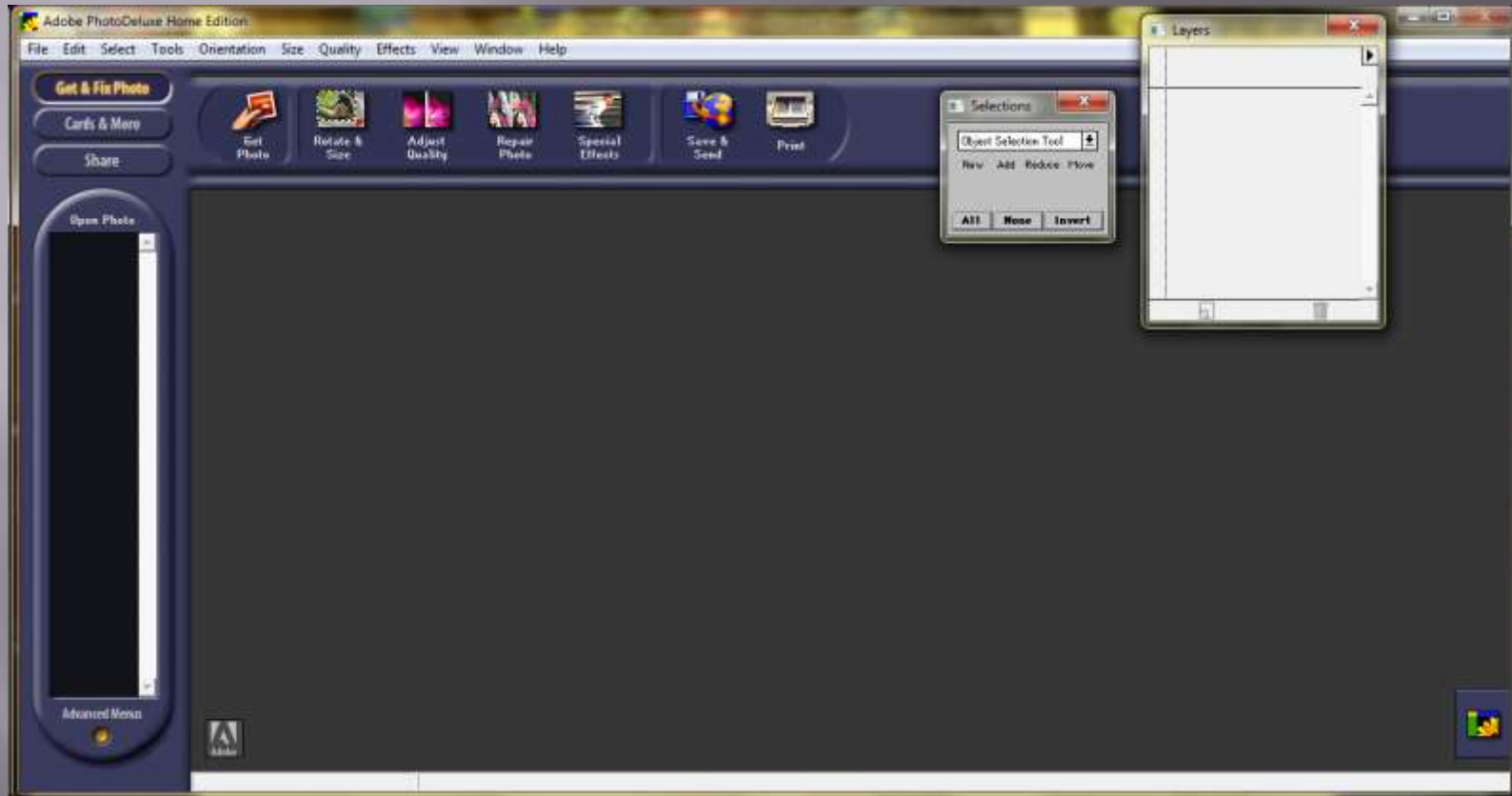


...etc.



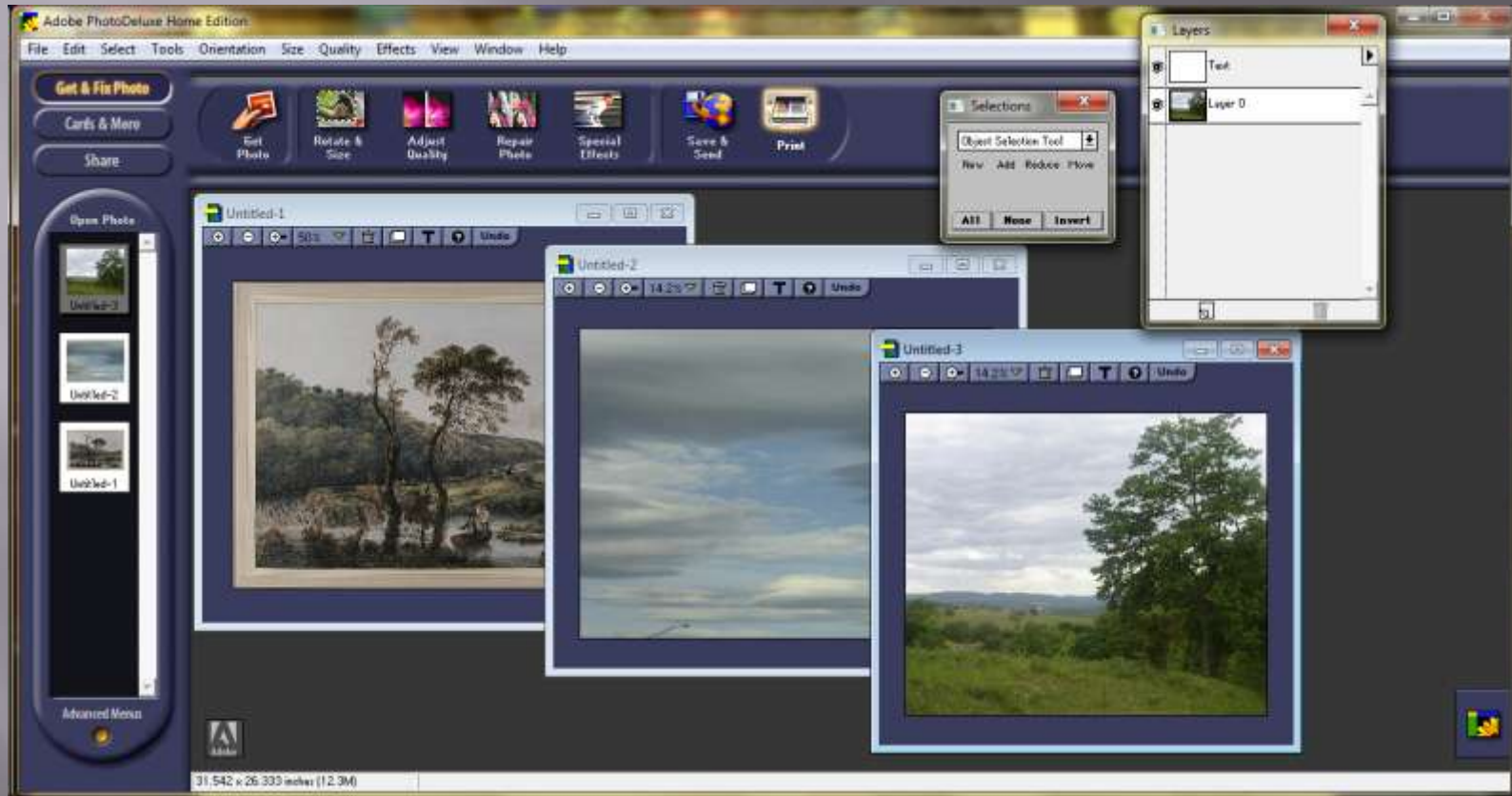
Digital Composition

Digital Composition Editing Software



Adobe Photodeluxe v4.0
(Grandfather of Adobe Photoshop)

Digital Composition Editing Software



**Load an arrangement of digital images into editing software
(...from photographs and scans in reference library)**

Digital Composition (1 of 3)

“Passage of Time”



Photograph of clouds

Digital Composition (2 of 3)

“Passage of Time”



**Overlay of Plant and Tropical Tree from Victorian Engraving
 (“The Plant Kingdom Compendium” – 1988 (reprinted from 1800’s))**

Digital Composition (3 of 3)

“Passage of Time”



**Overlay of Roman ruins from Victorian Engraving
("The Story of the Greatest Nations" – 1901)**

Digital Composition (1 of 4)

“North Farms Road”



**Photograph of clouds
(by Jennifer O'Keefe)**

Digital Composition (2 of 4)

“North Farms Road”



**Photograph of scenery – Merged with clouds
(by John O’Keefe)**

Digital Composition (3 of 4)

“North Farms Road”



Foreground shadows are lightened

Digital Composition (4 of 4)

“North Farms Road”



**Gate removed to allow viewer to
walk into scene**

Digital Composition

“Cows on North Farms Road”



Digital Composition

“Cows on North Farms Road”



Option #2

Digital Composition

“Cows on Whirlwind Hill”



Drawings & Sketches

Drawings & Sketches

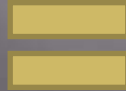


Original Sketch

Drawings & Sketches



Original Sketch



**Sketch with Cloud Overlay
(Clouds digitally added)**

Drawings & Sketches



Original Sketch

Drawings & Sketches



Original Sketch



**Sketch with Cloud Overlay
(Clouds digitally added)**

Canvas Selection & Preparation

Canvas Selection & Preparation



Claessens Belgian,
Fine-Weave,
Double-Oil-Primed,
Linen (#13DP)

Canvas Selection & Preparation

Sketch Composition
Directly onto Canvas...



Composition Sketch
"Big Cork Tree"
8x10 Acrylic-Primed, Portrait-
Grade Canvas by Fredric



Composition Sketch
"Summer in the Valley"
8x10 Acrylic-Primed, Portrait-
Grade Canvas by Fredric

Canvas Selection & Preparation

Sketch Grid onto
Canvas and
Reference Photo
as a Guide...



Composition Photo & Grid
"View from Hunter Mountain"
18x30 Double-Oil-Primed, Fine-Weave Linen by Claessens



Home Studio & Gallery

Home Studio & Gallery



"... My studio is my home and my home is my studio. I would not have it any other way because I feel in my element here I have two areas where I perform most of my work, a primary workspace for painting and a thinking space which is my personal mini gallery where I hang my in-progress and completed artworks The best thing about my studio is that the commute to and from work is only about 30 feet"

Home Studio & Gallery

Studio
Equipped with
Artificial
Lighting...



Home Studio & Gallery



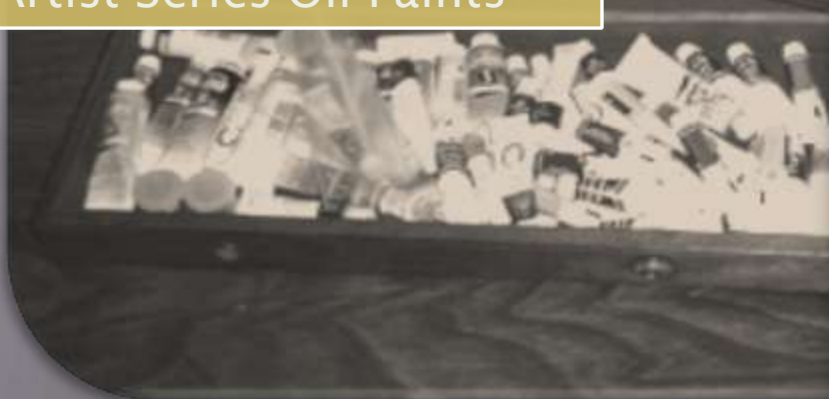
The Gallery (living room) is where in-progress works are studied and critiqued between painting sessions...

Materials & Supplies

Materials & Supplies



Winsor & Newton
Artist Series Oil Paints



Misc. Blending and
Detail Brushes

Materials & Supplies



Maulstick is an essential tool

Painting Process

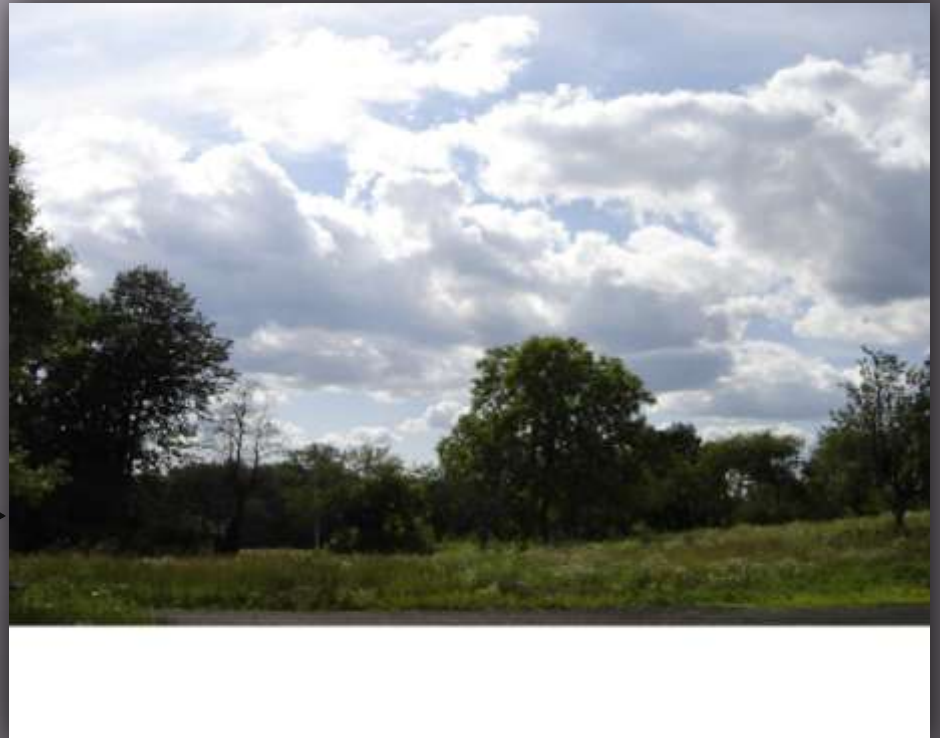
Painting Process (1 of 16)

“Lilac Pond”

Create Digital Composition...
(note: This composition changes as you will see later in this presentation)



Photograph of Clouds



Painting Process (2 of 16)

“Lilac Pond”



Scan of Victorian Engraving



Photograph of Clouds

Create Digital Composition...

(note: This composition changes as you will see later in this presentation)



Painting Process (3 of 16)

“Lilac Pond”

DAY 1-3



Digital Composition

1. Draw matching grid pattern onto canvas and reference photo for accurate positioning of objects and elements.
2. I start by painting the farthest objects in the scene... the clouds.



Progress Image

Painting Process (4 of 16)

“Lilac Pond”

DAY 4-5



Digital Composition

1. Add mid-line Trees. (note: I painted these trees after the sky had dried for more than a week. I wanted to ensure that I had a crisp tree line that did not blend (or mix) into the sky, i.e. I painted Wet-into-Dry)



Progress Image

Painting Process (5 of 16)

“Lilac Pond”

DAY 6



Digital Composition

1. Finish mid-line Trees. (note: I deviated from my composition – see right side of progress image - as a new idea started to develop within me. I now wanted a pond and lilac bushes in the foreground.)



Progress Image

Painting Process (6 of 16)

“Lilac Pond”

Revise Digital Composition...



Painting Process (7 of 16)

“Lilac Pond”

Revise Digital Composition...



Painting Process (8 of 16)

"Lilac Pond"

Revise Digital Composition...

Add Lilac Bushes



Tree Only



Add Pond



Painting Process (9 of 16)

"Lilac Pond"

DAY 6



Revised Digital Composition

1. Ready to resume painting using revised digital composition image.



Progress Image

Painting Process (10 of 16)

"Lilac Pond"

DAY 7



Revised Digital Composition

1. Adding in the pond, big tree, and rock with foreground underpainting.



Progress Image

Painting Process (11 of 16)

"Lilac Pond"

DAY 8



Revised Digital Composition

1. Big tree finished, center Lilac bush added, and remaining Lilac bushes blocked in.



Progress Image

Painting Process (12 of 16)

“Lilac Pond”

DAY 9



Revised Digital Composition

1. Continued work on Lilac bushes and foreground.



Progress Image

Painting Process (13 of 16)

“Lilac Pond”

DAY 10



Revised Digital Composition

1. Finished with initial run-through of painting.



Progress Image

Painting Process (14 of 16)

“Lilac Pond”

Revise Digital Composition...

Scanned
Painting



Painting Process (15 of 16)

"Lilac Pond"

Revise Digital Composition...



Painting Process (16 of 16)

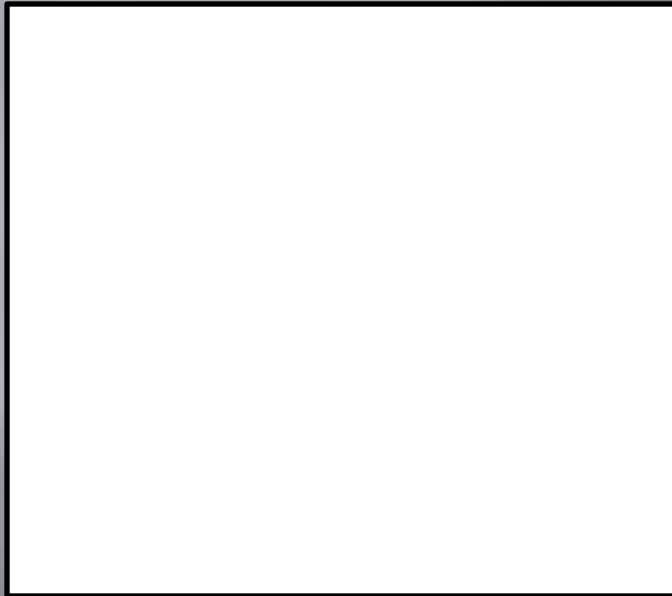
"Lilac Pond"

Revise Digital Composition...



Painting Process

“Summer in the Valley”



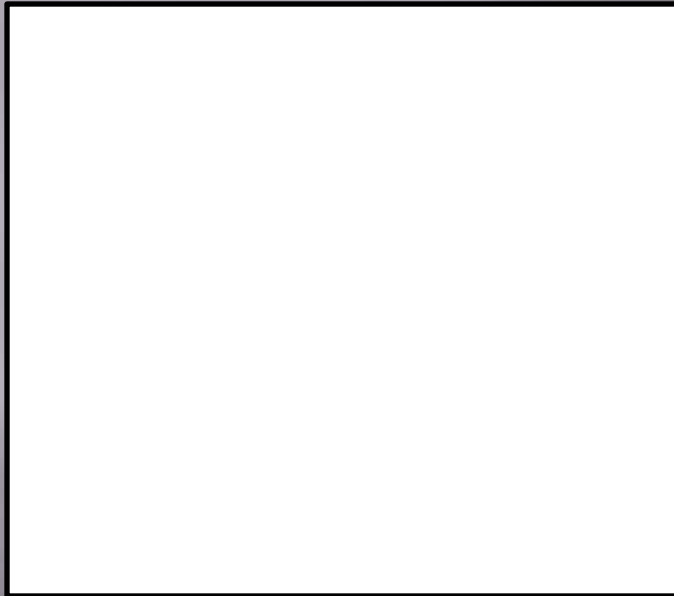
8x10, Oil on Canvas

Animation



Painting Process

“Big Cork Tree”



Animation

8x10, Oil on Canvas



Painting Process

“River Through the Adirondacks”



Animation

16x20, Oil on Canvas



Drying & Varnishing

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Varnishing!

Drying & Varnishing

1. Never apply *final varnish* to an oil painting until it has thoroughly dried, which can take between 6 to 12 months.



Varnishing!

Drying & Varnishing



Varnishing!

1. Never apply *final varnish* to an oil painting until it has thoroughly dried, which can take between 6 to 12 months.
2. If you want to protect your painting before it has dried consider using a *re-touch varnish*. (Note: Final varnish should still be applied when painting has dried.)

Drying & Varnishing



Varnishing!

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2. If you want to protect your painting before it has dried consider using a *re-touch varnish*. (Note: Final varnish should still be applied when painting has dried.)

3. If your painting has large *sunken* areas, i.e. dull or flat areas, you should consider *oiling-out* before applying your final varnish. (Note: Varnishing will even out the finish on paintings that are fairly even already, but if you have areas that are high gloss along with areas that are clearly sunken, due to variations in the types of pigments and/or mediums used, then applying a final varnish may not even out the finish as expected.)

Drying & Varnishing



Winsor & Newton Damar Varnish

Drying & Varnishing

4. I use *Winsor & Newton Damar Varnish* that comes pre-thinned (50% Damar / 50% real turpentine). It is ready to be applied from the jar without further thinning.



Winsor & Newton Damar Varnish

Drying & Varnishing



Winsor & Newton Damar Varnish

4. I use *Winsor & Newton Damar Varnish* that comes pre-thinned (50% Damar / 50% real turpentine). It is ready to be applied from the jar without further thinning.
5. DO NOT shake your jar of Damar because this could cause air bubbles to form in the varnish which is something you want to avoid.

Drying & Varnishing



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5. DO NOT shake your jar of Damar because this could cause air bubbles to form in the varnish which is something you want to avoid.

6. It is recommended to let the applied varnish dry for a minimum of two hours between coats, although the time might vary depending on the temperature and humidity in your area. You could play it safe and wait a full day between coats. (Note: I test my varnish by pressing a finger along the edge of the canvas, if I see a finger print its not ready for additional coatings.)

Drying & Varnishing



Safety and Brush Selection

Drying & Varnishing

7. Varnishing can take from one to two days so be sure that your work area has ***good ventilation*** to prevent fumes from building up.



Safety and Brush Selection

Drying & Varnishing



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7. Varnishing can take from one to two days so be sure that your work area has ***good ventilation*** to prevent fumes from building up.
8. ***Brush Selection:*** I use a fine bristled 1" wide brush for paintings that are 12"x16" or smaller. For paintings larger than 12"x16" I use a brush with a width in the 1-1/2" to 3" range.

Drying & Varnishing



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9. Once you use a brush for varnishing DO NOT use it for painting, and if you have a brush that you previously used for painting DO NOT use it for varnishing. **Purchase a varnishing brush that will only be used for this purpose.** (Note: Don't be cheap when purchasing a varnishing brush unless you want to be picking bristles out of your varnish.)

Drying & Varnishing



At any point during the application of the Damar Varnish you might find a piece of debris has fallen onto the canvas. Using *tweezers*, gently remove the contaminant while trying not to disturb the varnish.

Drying & Varnishing



Varnish is reusable so you should pour whatever you have not used back into its original jar. I recommend doing this between varnish coats.

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Place your brush into a container with turpentine between coats. This will prevent the varnish from hardening onto your brush while you are waiting.



Drying & Varnishing



Varnishing Setup

For complete varnishing tutorial visit:
www.okeefe-arts.com

Exhibiting & Selling

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1. Research Venues Where You Want to Display:

Exhibiting & Selling

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 - a) Art Association Exhibitions

Exhibiting & Selling

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Art Association Exhibitions

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5. Attend opening reception (...great opportunity for networking and self-promotion.)

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6. Pick up unsold paintings when exhibit has ended.

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Professional Galleries

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Professional Galleries

1. Research Galleries your interested in being represented by.

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Professional Galleries

1. Research Galleries your interested in being represented by.
2. Visit gallery and introduce yourself.

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Professional Galleries

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3. Make appointment to meet gallery owner and show them your paintings in person.

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4. Review contracts in detail before signing.

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Professional Galleries

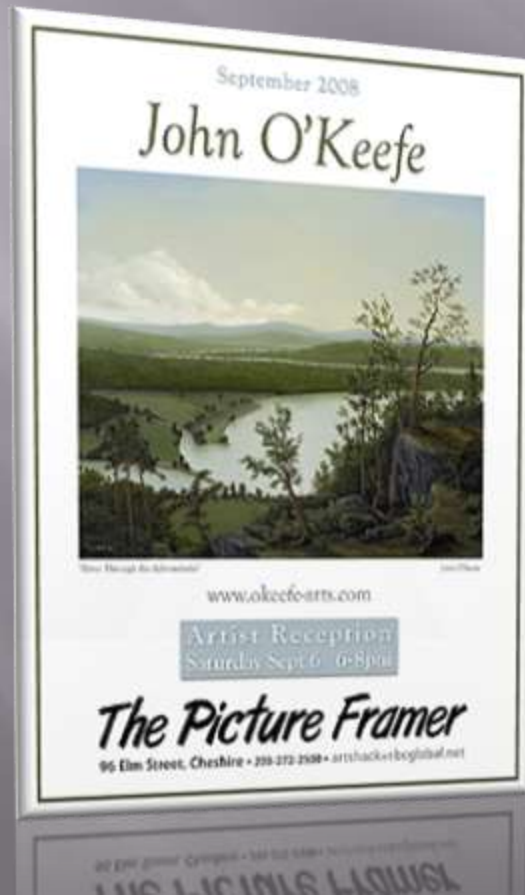
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3. Make appointment to meet gallery owner and show them your paintings in person.
4. Review contracts in detail before signing.
5. Deliver paintings for exhibition if accepted into gallery – Attend opening receptions!

Exhibiting & Selling *“Lilac Pond”*

Where has
“Lilac Pond”
been?

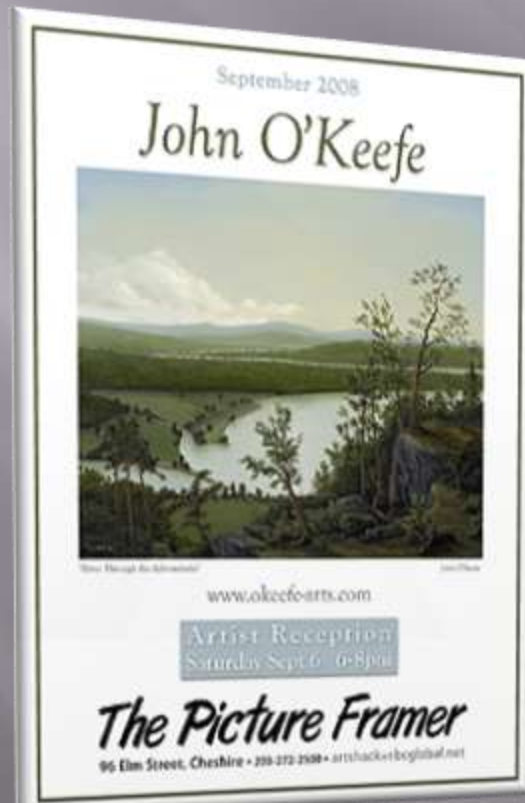
Exhibiting & Selling “*Lilac Pond*”

The Picture Framer & Gallery
SOLO Exhibit
September, 2008



Exhibiting & Selling “Lilac Pond”

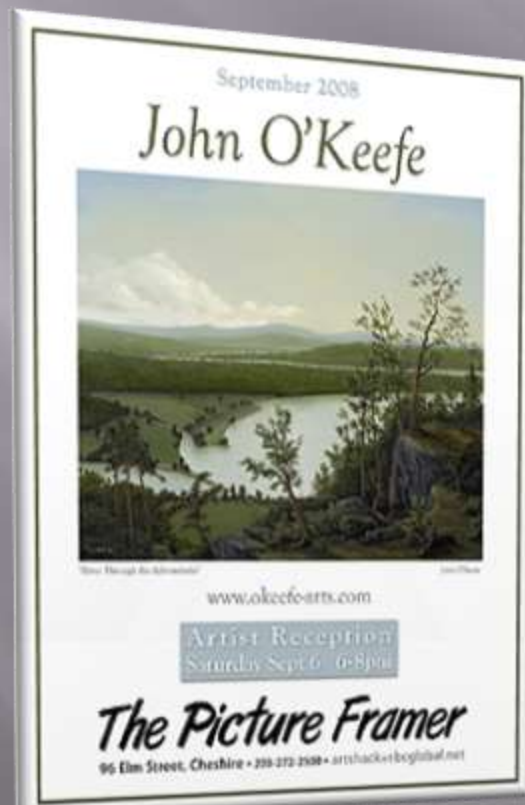
The Picture Framer & Gallery
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Me and Anne Hearn
(Gallery Owner)

Exhibiting & Selling “Lilac Pond”

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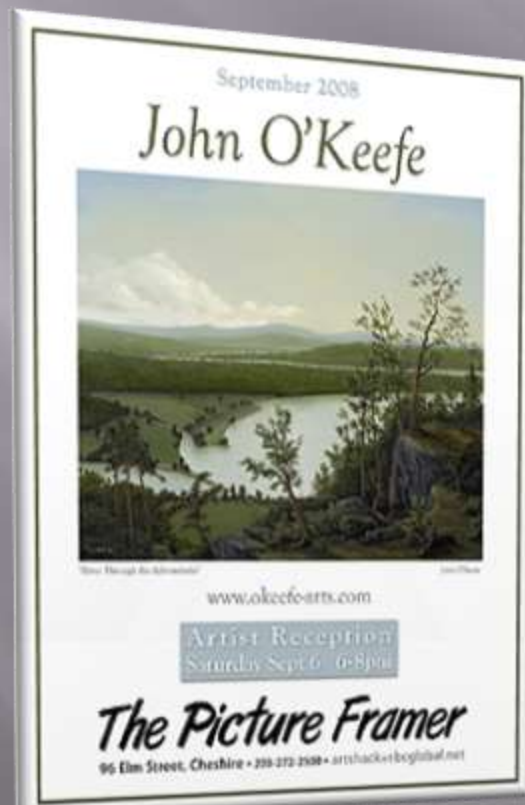


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Exhibiting & Selling *"Lilac Pond"*

Cate Charles Gallery
"Winter Exhibit"
November, 08' - January, 09'



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Me and Kimberly Charles
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Exhibiting & Selling *“Lilac Pond”*

Lyme Art Gallery
“Spring Painting & Sculpture Exhibit”
April 6 – May 26, 2009



Exhibiting & Selling *"Lilac Pond"*

Lyme Art Gallery
"Spring Painting & Sculpture Exhibit"
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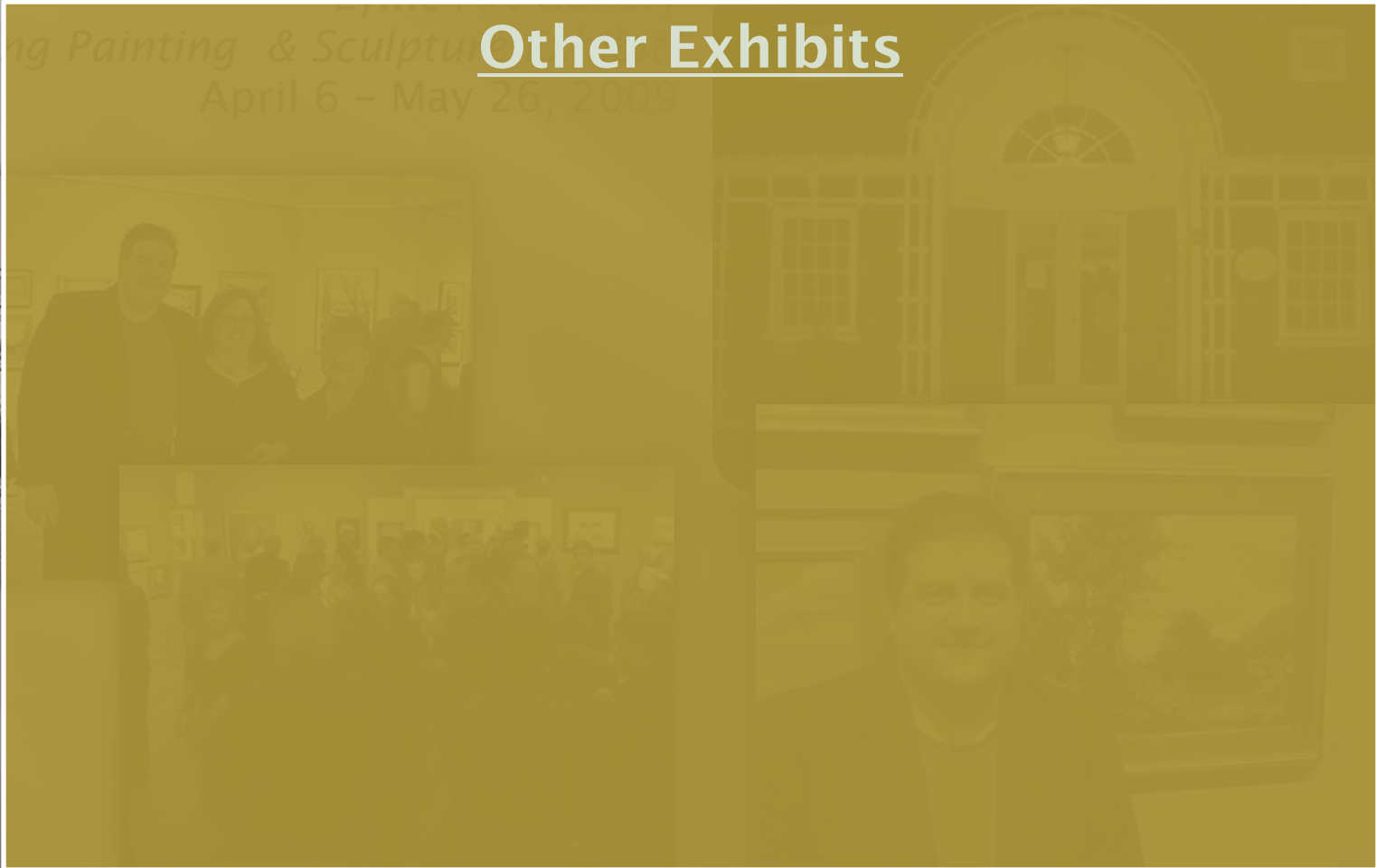
Lyme Art Gallery

LYME ART ASSOCIATION

“Spring Painting & Sculpture”

April 6 – May 26, 2009

Other Exhibits



Exhibiting & Selling *“Lilac Pond”*

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Other Exhibits

Society of Creative Arts of Newtown (SCAN)
“39th Annual Spring Juried Art Show” - 2009



Exhibiting & Selling *"Lilac Pond"*

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LYME ART ASSOCIATION

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Future Exhibits

(pending jury results)



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"39th Annual" – April 2010

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Mystic Arts Center
"27th Annual" – May 2010

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Etc...

(until painting sells!)

John's Paintings

John's Paintings

"Autumn on the Hudson Revisited"



7x5, Oil on Canvas Board



John's Paintings

"Buffalo Trail Revisited"

8x10, Oil on Board



John's Paintings

"Lakeside Path"

11x14, Oil on Canvas



John's Paintings

"Peaceful Connecticut Valley in Autumn"

12x16, Oil on Canvas



John's Paintings

"New England River"

8x10, Oil on Canvas



Copyright 2009 - O'Keefe Arts

John's Paintings

"Moment of Reflection"

6x12, Oil on Board



John's Paintings

"Peaceful Hills"

12x16, Oil on Canvas



John's Paintings

"The Bridge Home"

8x10, Oil on Board



John's Paintings

"Prairie Storm"

6x12, Oil on Board



John's Paintings

"The Field's Edge"

12x16, Oil on Canvas



John's Paintings

"Old Olive Tree Path"

8x10, Oil on Canvas



Copyright 2009 - O'Malley Arts

John's Paintings

"River Through the Adirondack's"

16x20, Oil on Canvas



John's Paintings

"Path Out of the Woods"

5x7, Oil on Board



John's Paintings

"Lilac Pond"

16x20, Oil on Linen



John's Paintings

"The Road Home"

4x5, Oil on Canvas



John's Paintings

"Just Passing Through"

4x6, Oil on Canvas



John's Paintings

"Summer in the Valley"

8x10, Oil on Canvas



John's Paintings

"Big Cork Tree"

8x10, Oil on Canvas

