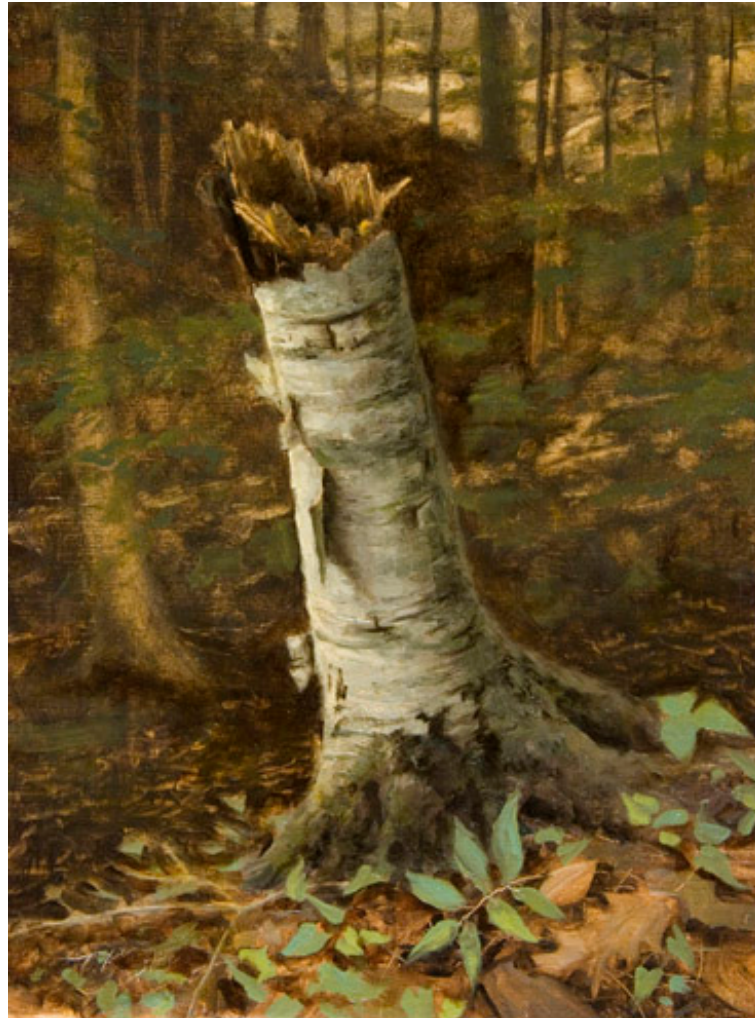


# A Traditional Approach to Landscape Painting



- Thomas Kegler -

*“Fine art is that in which the hand, the head, and the heart of man go together”*

**- John Ruskin**

**Hand** – technical skill and process  
developed over time

**Head** – knowledge learned through observation,  
experience and study

**Heart** – conveying mood and emotion in your work  
via emphasis, distilling, color, brushwork, etc.

# Tradition

The approach presented is an attempt at revisiting the processes established during the mid 1800's – arguably America's first true art movement - The Hudson River School of Landscape.

This approach is an opportunity to slow down and capture the essence of natural elements via careful study from life. The information gathered can then be used (as a replacement to photographic reliance) in the creation of larger more resolved studio paintings. Often the field studies are done in one sitting (*alla prima* – direct painting), while often the studio painting is a layered approach completed from several visits (*indirect painting*).



# Field Study

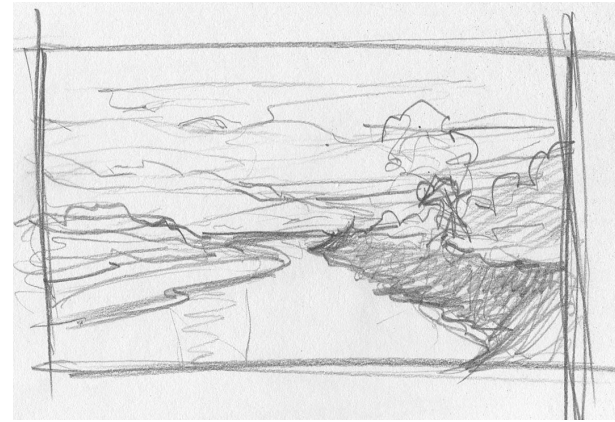
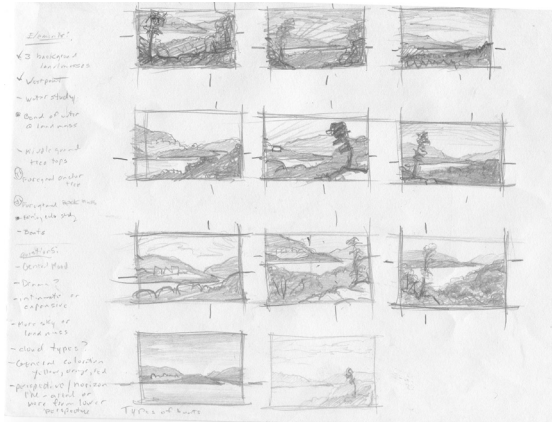
Knowledge and reference gathering



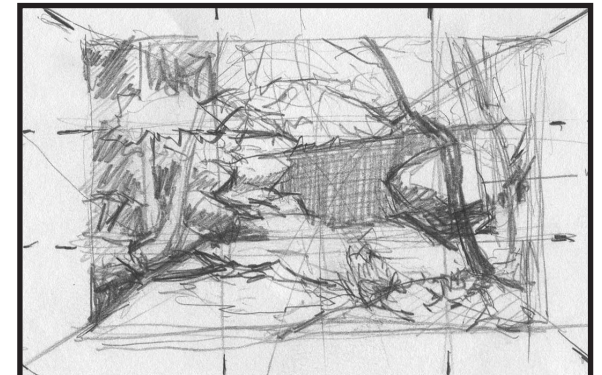
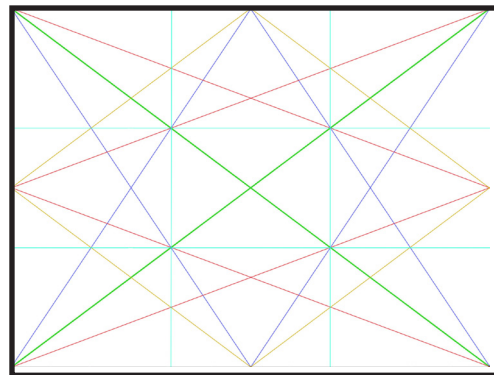
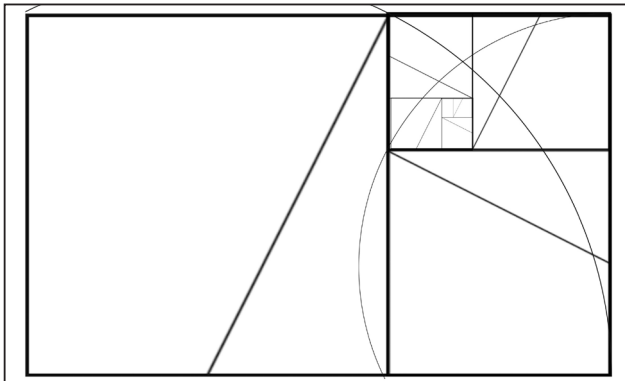


# Compositional Concept

- Thumbnail sketch - “Croquis” - establish concept



- Resolved rendering - “Esquiss” - refine concept w/armature - establish value structure



# Planning

Develop a list of element studies for your visual library that are needed for your studio painting. Decide if you need linear or color studies or both for each element.

EXAMPLE:

Sky:

- clouds
- sky gradients

Background:

- land planes at various distances -
- atmospheric perspective

Middleground:

- maple tree
- birch tree
- stream

Foreground:

- foliage
- rocks
- leaves

# Drawings

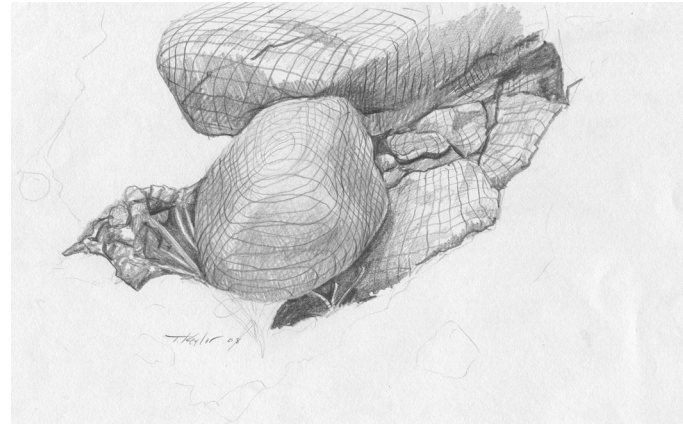
“Etude” - Drawings as a visual library

- *Linear Studies*

“Contour”



“Grid”



- *Resolved drawings* - Drawings of individual natural elements





# Grisaille

## Tonal “wipe-out” studies

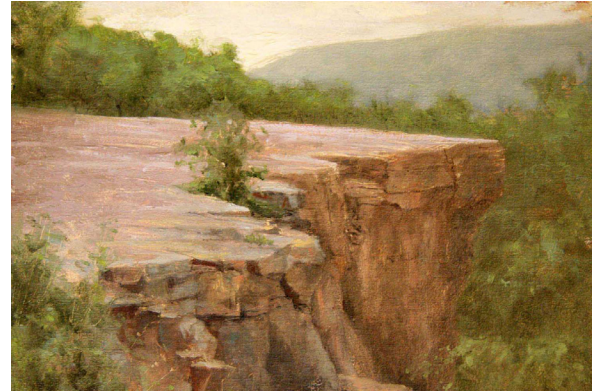
Natural transition from drawing to painting with a focus on value relationships.



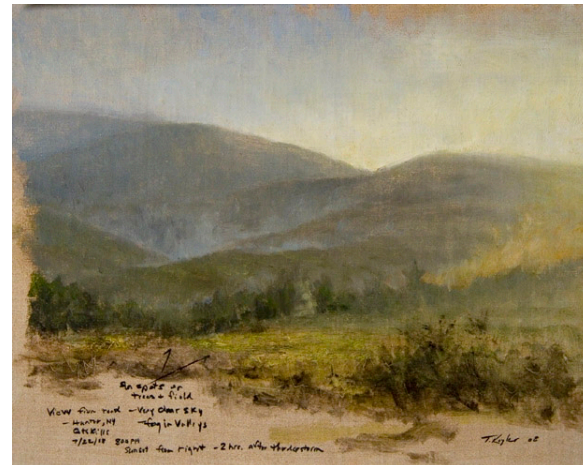
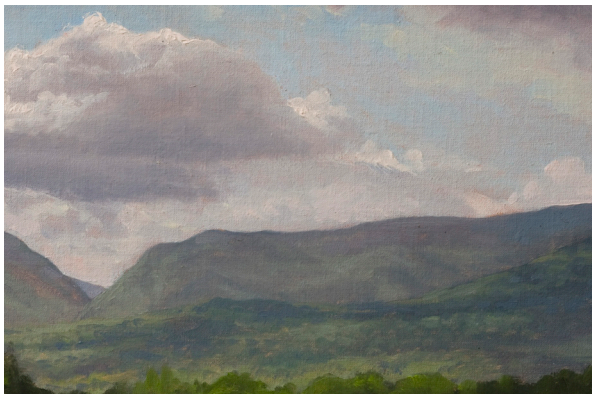


# Color Studies - “Plein air”

**Portraits-** Capture intimate elements - trees, rocks, etc.



**Scenes -** Full view - understand the “whole”



# **Studio Painting**

Using visual library from  
field studies as reference

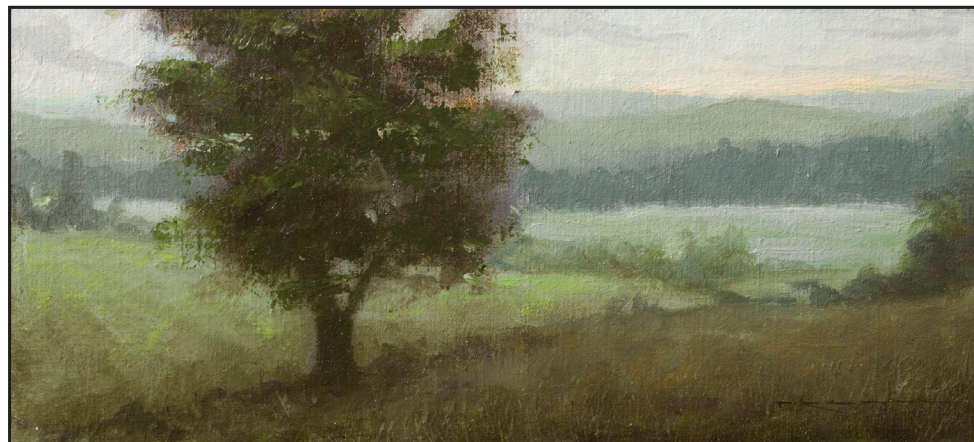
# “Maquette”

Mock Painting - Small scale version(s) of your large painting

- “Grisaille” - monochromatic tonal painting to establish value relationships



- Full Color - establish/experiment with the mood, emotion and harmony





# Final Painting

## A Layered Approach

