**Mastering the Art of Simplicity: Color and Shadow in Landscape Painting**

**with Kim T. Richards**

Former textile designer and Parsons School of Design graduate, Kim Richards understands painting landscapes can be intimidating. It is easy to become overwhelmed by the scene before you, or to get lost in the details. Using your own photos, or one provided by the instructor, you will learn simple steps to help take the fear out of painting a landscape.

In this class, you will learn how to:

* Simplify your subject so you don’t get lost in the details
* Mix color - with a special focus on mixing greens and fall colors
* Create a sense of distance and atmosphere in your painting
* Use light and shadow to enhance your composition

Demonstrations will be in oil, but differences in approach for acrylic painters will be discussed. This class is appropriate for beginners ages 16+

**Where:**

Emmanuel Episcopal Church

105 E. Washington Street

Middleburg, VA 20117

**Date and Time:**

Thursday, October 26th

10:00 am – 3:30 pm

**Cost:** $170

**Supply List: see below**

Supply List

Kim T. Richards

For this class, I recommend purchasing professional grade paints. Student and craft grade paints use a lot of fillers and the colors can sometimes be muddy. I believe that spending the extra money for better grade materials will make it easier to learn. However, I understand that these supplies can be expensive when you are buying everything all at once. If you already have painting supplies, you may use what you already have, but I recommend buying at least one tube of a better quality paint.

I will be demonstrating with oil paint, but you may use acrylic for this class if you prefer. The concepts I will be teaching will be applicable for either medium and you may work in whichever material you feel more comfortable with. I painted with acrylics for many years, and will discuss the difference in approach between the two mediums. I paint without using solvent and will be demonstrating different ways you can remove solvents from your studio practice. I request that if you choose to use solvent, that you use an odorless type such as Gamsol, and cover your jar when it is not actively in use as some people (including myself) are sensitive to both odorless and traditional solvents.

**Paints:**

**For acrylic paint,** I recommend using Golden or Liquitex brands. I prefer the heavy body paints, but if you like the fluid version, that will be fine to use as well.

**For oil paints**, I like M.Graham and Rembrandt because of their creamy texture. If you prefer a stiffer paint, Gamblin is a good choice. If you want to experiment with water soluble oils, I recommend Cobra brand (I’ll talk about these when we discuss painting without using solvent)

**Bare minimum colors:** Titanium white, Hansa yellow, Pyrrole red, Ultramarine blue and transparent red oxide (or burnt sienna) You can mix most of the colors you need with just these five. This is a great palette to start with if you are new to painting. Many brands make a starter set with the primaries - if the colors in the set are different than the ones I listed here, as long as you have white, an earth tone like burnt sienna or transparent red oxide, and one each of red, blue and yellow, it will work for this class.

**If you already have paints, or want to splurge:** Titanium White, Azo Yellow, Hansa Yellow Deep, Azo Coral (M. Graham) or Pyrrole red light, Alizarin Crimson or Madder Lake (Rembrandt), Ultramarine blue, Manganese blue and Transparent red oxide (or burnt sienna). This is called a split primary palette, which means you have two versions of each of the primaries. (I will explain all this further in class.) If you already have paints, but not these specific colors, all I’m looking for is a warm and cool version of each of the primaries.

**Brushes:**

Brushes are a personal preference. I recommend trying a bunch of different brands and shapes to see what you like. If you can get to Plaza Art in Fairfax, they have a nice selection of brushes and their store brand is very good as well. I recommend starting with a couple of flats, a filbert and an angle in a variety of sizes between #4 - #10. I don’t often use rounds, but if you like them, go ahead and bring them. If you already have brushes, bring what you already have. The following are my favorite brands.

 **Oil:** Princeton Aspen, Plaza Montgomery

 **Acrylic:**  Princeton Dakota.

**Surfaces:**

Astretched canvas or canvas panel in your preferred size between 8 x 10” and 11 x 14” - choose a size you feel like you can complete or get close to completion in a few hours.

**Palette:**

If you are painting for the first time, paper palettes are a fine choice for both oil and acrylic. However, once you are sure you enjoy painting, you will want to invest in a better palette. For oil painting I use a glass palette set into a masterson sealable palette. For acrylic, I like the masterson stay wet palette because you can keep your acrylics workable for a long time. If you are an acrylic painter, and want to try one of these palettes, let me know and I will bring one for you to use in the class.

**Other supplies:**

Paper towels

Water container for acrylics, or solvent container if you use solvent for oils.

Palette knife - any size or shape you are comfortable with

Sketchbook or sketch paper and pencil (computer paper is fine)

**Optional:**

For acrylic - matte or gloss medium (your choice), retarder (this slows down the drying process to allow you to work the paint longer)

For oil - Gamblin solvent free gel or fluid, walnut oil

Feel free to email me if you have any questions about the workshop or these supplies Kim@KimTRichards.com.

I look forward to painting with you!

**Kim T. Richards Biography**

Growing up in Brooklyn NY, artist Kim T. Richards had access to wonderful museums and an early exposure to the world’s great art. After earning a BFA in illustration from Parsons School of Design, Kim pursued a career as a textile designer. Many of Kim’s prints featured floral motifs, and that interest in flowers is still evident in her work. Kim is currently filling her own garden with all the plants she loves to paint. In good weather you can often find her outside painting the flowers there, or out with her friends painting all over Loudoun and Fairfax counties. When the weather is not conducive to spending time outdoors, Kim enjoys working in the studio painting bouquets of flowers, or reimagining some of the locations she painted on location in the past.

**Artist Statement**

Painting flowers or landscapes from life creates a feeling of serenity in me that I strive to share with the viewer. Our modern lives have become so busy, we hardly have an opportunity to look around and experience the beauty of everyday life. When do we stop and look closely at a flower or the landscape around us? Painting is my way of taking the time to live in the moment and pay close attention to the beauty that surrounds us. Painting is like a meditation for me, but instead of focusing on my breath,I am focusing on my subject, noticing all the minute details about it, from the play of light on the petal of a flower, to the way the sky reflects in a pond. Painting from life brings a sense of peace in me that I hope to extend to the viewer.