

## **VIRTUAL Nordic Handcraft Demo: Swedish Folk Painting Figures and Clothing with Pieper Fleck Bloomquist | Saturday, August 21, 2021**

This demo style class allows students to either paint along with Pieper during class, or watch, take notes, and paint with the recording later. A packet with samples and exercises will be provided via email one week before class. If you use other kinds of paints and already have them on hand, go ahead and use them first! The list below is Pieper's go to list of supplies if you are getting started with painting.

Regarding paints, Pieper says: *For this class, we do not need expensive acrylic paints, so there is no need to purchase a set of expensive tube paints if you don't want to. The cheap 2 oz bottles of craft paint will do just fine. I often use a combination of both in the same painting, and usually use the cheap bottles for my black and white. My preferred brand of expensive acrylics is Winsor-Newton Finity (now called Artist Acrylic) 60ml tubes. Golden, Old Holland, Sennelier, and Liquitex are also just fine.* Pieper will use the following colors for demonstration: Thalo blue (a red shade), Raw Sienna or yellow ochre, Raw Umber, Burnt Sienna or red iron oxide, Burnt Umber, Mars Black, Titanium white, Hookers Green or Liquitex brand Sap Green.

### **Pieper's list of beginner paint supplies for Swedish folk painting:**

- Filbert or Round paint brushes in sizes #4 and #8 (suggested Princeton Lauren or Loew-Cornell LaCorneille 7500 series)
- Short liners paint brushes in sizes #2/0, and either #0 or #1 (suggested brands Dick Blick Scholastic Wonder White Script, or Blick Masterstroke Golden Taklon liner #2/0 and #1)
- Paint: suggested 2 oz bottles of Americana or Folk Art brand acrylic.
  - Blue: Any dark or medium shade of navy or denim-ish colors such as true navy, night sky, midnight blue, skyline, denim jean, Norway blue, French blue, cape cod blue. *Swedish blues tend to be grey, not greenish.*
  - Yellow: yellow ochre or raw sienna
  - Red: Pick an orange-ish red (not santa, cherry or cranberry shades) like red iron oxide, heritage red, barn red
  - Brown: dark reddish-brown colors like chocolate, burnt umber
  - Black: lamp black, ebony black
  - White: Snow white, titanium white
  - Green: Sap green from Liquitex mixed with a little burnt umber is best, but other greens can be pine green, woodland green, evergreen, or even Christmas green. The greens should be more of an olive/brown shades rather than blue or yellow shades.
- Watercolor pencil in raw sienna or raw umber (suggested brand: Derwent)
- Circle template for 1 ½" to 2" circles
- Brush water basin (a cool whip tub or similar is perfect)
- Paper towels
- A paper plate or palette – your choice of an artist's stay-wet acrylic palette or a homemade palette (see next page) with plastic plate, paper towel, and deli wrap/parchment paper
- Small palette knife for mixing colors
- Q-tips

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- Paper and pencil for notes and sketching
  - Something to paint on – a pad of canvas or canvas paper, or some tag board/cereal boxes cut up and painted in a light/white background color. Thick paper like cardstock may also work, but will soak up more water, and so the paint will be drier coming off the brush.

**The following items are optional, but may be useful:**

- For acrylic paints, glazing medium (a very small amount). Pieper uses Liquitex Glaze Medium. Flo Trol from the hardware store is another option.
- If you can find Loew Cornell Brush-up Paper or any brush paper, you should get a piece because it is awesome. It is paper you can paint on with water and then it just evaporates and you can use the same piece of paper over and over to practice brush strokes. Usually found with Calligraphy supplies. (This is for the person who wants to go on to practice brush strokes daily.)

**To make a homemade wet-palette you will need:**

- A flat waterproof surface: plastic plate with a flat bottom, or a flat Tupperware lid, or small tray
- 3-4 paper towels, cut or folded to be the size of your flat surface
- A piece of deli-wrap (the kind that line french-fry baskets – it's LIGHTLY waxed - or parchment paper. Cut this the size of your flat surface.

Stack 3-4 paper towels on top of each other and place on your flat surface. Run this briefly under the faucet to get wet. Holding over the sink, gently press the paper towels against the flat surface, squeezing the excess water out of them. You want paper towels to be wet, but no water should be dripping if you hold your palette on its side. Smooth out the paper towels.

Place the deli wrap/paper on top of the paper towels and press to smooth it out. Now you can put your paint on this, and the moisture from the towels will seep through the paper and keep your paint from drying out, and the paper is strong enough to withstand some mixing with a palette knife. This may take a time or two of practice. If your paper towels are too dry, the paper will dry out on the edges and curl up. If your towels are too wet, your paint will get watery and spread all over your palette.

Please contact the Program Coordinator, Erin Swenson-Klatt ([erinsk@asimn.org](mailto:erinsk@asimn.org)) with any questions.