

## PROPOSAL NARRATIVE

### Hindeloopen painting style (from Friesland the Netherlands)

#### A: Abstract

While researching painting styles we came across a picture of a painted skate in the Hindeloopen style, a style of Dutch painting dating back to the 16<sup>th</sup> century. As we were researching this painting style we came across a workshop that is offered in Hindeloopen, the Netherlands to learn the technique and mixing of colors of this method of painting. We have become increasingly interested in this historical style of painting. By going to Hindeloopen and learning the technique of the Hindeloopen painting first hand we are in essence learning art history by studying old methods of painting and mixing of colors which we can then share with others. By taking a workshop we will be able to practice under guidance and learn the various recipes for mixing the colors. This new skill set will allow us to produce sample work for an introductory workshop that we would like to hold at UWL. We have already spoken with and received permission from Jennifer Terpstra to conduct the workshop in the painting studio. We have also contacted the Veterans Administration Medical Center in Tomah, WI to hold a workshop there and have received permission. Our research goal is to establish a clear understanding of the method, mixing of colors, as well as the historical preservation of the Hindeloopen painting style for future generations, by studying and creating painted objects as a record of this authentic method.

#### B: Background and Significance

"I really believe that everyone has a talent, ability, or skill that he can mine to support himself and to succeed in life."

Dean Koontz

We are a two returning adults Art majors who as artists intend to work on this project collaboratively. Our previous work to date has consisted of landscapes, trees and flowers. We focused more on the end results of our paintings than the style we used. While researching styles we came across a painted skate in the Hindeloopen style, a style of painting dating back to the 16<sup>th</sup> century, and wondered if there were any books describing the style and method. As we were researching this we came across a workshop that is offered in Hindeloopen, the Netherlands to learn the technique and mixing of colors of this method of painting. This workshop teaches the technique, mixing of colors as well as consists of a guided tour through a museum in Hindeloopen where you can see and study this traditional style of oil painting. Various objects painted in the Hindeloopen style are displayed here that have been preserved over the last 300 hundred years. We have become increasingly interested in this historical style of painting. New ways of laying oil paint onto a surface will be explored as the canvas will be objects that have different angles and surfaces, such as wood candlesticks, a wooden shoe or even a furniture piece, rather than a flat canvas or a panel. By taking unused household items we can create new art objects by painting these in the Hindeloopen style giving them a new life along with preserving a folk tradition of painting. Our research goal is to establish a clear understanding of the method, mixing of colors, as well as the historical preservation of the Hindeloopen painting style for future generations, by studying and creating painted objects as a record of this authentic method.

#### Objectives

Our goal is to create a series of painted wooden objects using the Hindeloopen painting style. There are only five colors used in the Hindeloopen style these five colors, yellow ochre, indigo, burnt umber, cadmium red, and white, these five hues are mixed to create other colors. During our time at UWL we have used several different paint mediums and always tend to go back to the oil paints, and have come to appreciate the ability to blend colors. The paint allows you to layer as well as using them lightly and at times heavy on the canvas. Hindeloopen painting uses oil colors. Dating back to the 16<sup>th</sup> century when the oil color palette was limited. Just like the Dutch Masters such as Rembrandt and Frans Hals the people in the village of Hindeloopen mixed the oil paint to create a richer palette of colors to work with. During the 16<sup>th</sup> century the Hindeloopen villagers used only birds, flowers and fruit motifs in their painting. During the 17<sup>th</sup> and 18th century the motifs were modified and the use of background colors was introduced. To date the background colors of red and green are the most prevalent colors of the Hindeloopen painting. Originally this style of painting was passed down from father to son. Painting was mostly done during the winter months when the sea merchants could not sail. Until the 1980's the technique was a closely guarded family secret and only passed down in the family. Since then there have been several organizations that hold workshops to preserve the technique for future generations. Our research will include studio practice as well as museum and studio visits. By going to Hindeloopen and learning the technique of the Hindeloopen painting first hand we are in essence learning art history by studying old methods of painting and mixing of colors which we can then share with others.

#### C. Research Method

For the research, we will travel to Hindeloopen the Netherlands and study the style and method of painting used since the 16<sup>th</sup> century. By taking a workshop through the VVV (which stands for Vereniging voor Vreemdelingen Verkeer - in English an organization to help strangers find the way) office, a local tourist agency, we will be able to practice under guidance and learn the various recipes for mixing the colors. We have already made contact with the VVV in Hindeloopen and are awaiting the dates they still have open. Taking a guided tour through the Hindeloopen museum to study the pieces on display ranging from usable objects, decoration pieces as well as furniture and sections of wall preserved from old homes. We will also travel to the cities of Sneek and Leeuwarden who also have museums displaying the Hindeloopen painted works. By attending a workshop, studying past works and speaking to other artists such as Yogi Bear and his son Boo-boo, during studio tours. Yogi Bear has been making his living with the Hindeloopen painting method for 50 years. By watching others, learning the technique first hand during the workshop, and studying this method of painting we will gain the knowledge needed to produce a series of work.

#### D: Dissemination

After our research has been completed, we will have acquired a new technique of painting. This new skill set will allow us to produce sample work for an introductory workshop that we would like to hold at UWL. We have already spoken with and received permission from Jennifer Terpstra to conduct the workshop in the painting studio. We have contacted Sleeping Beauty who is the Supervisory Recreational Therapist at the Tomah Veterans Administration Medical Center in Tomah, WI to hold a workshop there and have received a warm welcome as well as permission. Since we are both volunteers at the Tomah VA the necessary paperwork and background checks have already been completed. If we receive the grant we are planning to have this completed before the end of 2013, so that those attending the workshop could enter their work in the Veterans Administration art show, which is held in early spring. Snow White is secretary for the Coulee Region Rosemalers as well as the Norskedalen association was very receptive to us doing a workshop in Westby. She also expressed interest in learning more about the history and seeing how the Rosemaling and Hindeloopen style are related. We also approached Cinderella in regards of holding a workshop at the PumpHouse for either fall 2013 or spring 2014. Work completed during this research will also be submitted for exhibition. A poster presentation of the research to share with the general public will be created which will include pictures of the work produced during this research. This

research into this century old style of painting will keep a tradition alive as well as teach us a new skill set that we will be able to pass on to others.

### **E: Budget Justification**

Attending a workshop, visiting museums and touring studios of artists is essential to our research and development as artists. Learning firsthand how to mix the paint colors correctly from those who have been doing this for years, is something you cannot learn from just reading a book.. Watching artists that have been using the technique for 30 and even 50 years will give us the chance to watch and learn how they load the paint brush; put the paint down on the object, the thickness used, as well as how they paint on the angled surfaces of the various objects. We will spend a week in the Netherlands, attending a 2-day workshop in Hindeloopen, visiting studios, and museums in Hindeloopen, Sneek and Leeuwarden. Once we arrive in the Netherlands we will travel by car this mode of transport will be easier for us as the smaller towns do not have regular bus service anymore. Language will not be a problem since Wilma is fluent and Fred can speak and understand the language.

Airfare: \$2400.00

Car rental and gas: \$700.00

Lodging: about \$150.00 for 5 nights= \$750.00

Supplies: \$475.00 (this includes materials for workshop at UWL)

Museum Admission: \$100.00

Food: \$250.00

Workshop: \$275.00

Stipend: \$950.00

## **2. Letter of Support**

3/25/13

To: Undergraduate Research and Creativity Committee

From: Betty Rubble, Associate Professor, Department of Art

RE: Wilma and Fred Flintstone's grant proposal

I am thrilled to support Wilma and Fred Flintstone's proposal to study the folk painting tradition of Hindeloopen painting. As returning adult students, Wilma and Fred have brought varied interests, backgrounds and tremendous enthusiasm to our program, and their ambition is reflected in this proposal. Their goal of learning the techniques of this important folk art form and keeping the tradition alive through workshops is commendable: this is a proposal well worth serious consideration.

Wilma and Fred have thoroughly planned their research methodology and plans for dissemination. From their military experience and Wilma's experience as a native of the Netherlands, they are well prepared to incorporate international travel as an essential component of their research. Central to this research is the opportunity to travel to the Netherlands to observe traditional Hinderloopen painters who have mastered this ancestral craft.

I am impressed with the contacts they have already made in the Netherlands and in the United States. Wilma and Fred plan to offer workshops two to four different venues, and have made initial contacts with the Tomah Veterans Administration Medical Center, the Pump House, and Norskedalen. This proposal is quite feasible, and is historically and culturally relevant.

The proposal is unique in that it will allow Wilma and Fred the opportunity to explore a folk painting tradition, distinct from the approaches to painting offered in our curriculum. From their initial research, they have already discovered that it is Hindeloopen painting that inspired Norwegian rosemaling, rather than the other way around. Not surprisingly, their offer to conduct a workshop in Hindeloopen painting was of great interest to the Norskedalen Heritage Center staff.

Wilma and Fred will have access to the studio equipment they need to prepare for and conduct a workshop at UW-L. They also have my permission to access the painting studio to create the samples they will need to share with students. Although they will be working as an independent team on this creative project, I will meet with Wilma and Fred on a regular basis. I will be able to assist them with materials needs and, in planning their research presentation and workshops.

Wilma and Fred will easily be able to complete this research and creative project within the grant parameters. I would anticipate their workshops to be very popular and to continue well beyond the scope of the grant. I recommend Wilma and Fred very highly for an Undergraduate Research Grant and I urge you to fund their proposal in full.