



The Scanthus Vine

JANUARY 1994

VOL 19 - NO. 1

JANUARY 16TH - GENERAL MEETING LOCATION

1:00 PM. . . . SOCIAL HOUR
1:45 PM. . . . PROGRAM
MEETING TO FOLLOW

PACIFIC LUTHERAN UNIVERSITY
SCANDINAVIAN CULTURAL CENTER
121ST AND PARK AVE SO., TACOMA

A Message from our President

Welcome New Members and Continuing Members!

One of the greatest-and simplest-tools for learning more and growing more is doing more. It may or may not involve more activity. I'm not talking, necessarily, about action but of involvement.

When we're involved, we learn more. If you want to learn more, become an eager participator. Take part. Involve yourself. Plunge in. Embrace new experiences. Partake of your own life. It's hard to recommend specific activities; what truly engages one person might be mere amusement to another.

That is exactly what Sharon O'Hara did, after our November General meeting in Bremerton. She availed herself to me; as WRA President, and to the membership. Sharon firmly and politely stated, "I am here to help you. I want to help. What may I do for WRA?"

Sharon has definitely set the tone for WRA's new year. Because of people like Sharon, WRA will continue with success as an organization of tradition and education. Roses to you Sharon O'Hara!

- Naomi

Please Note: There will not be a Board Meeting prior to the January Meeting.

ELECTION AND INSTALLATION of new officers for 1994 will take place at the Jan. meeting. The nominating committee presents the following candidates:

President	Naomi Price
Vice President	Mary McDonald
Secretary	Bernice Coleman
Treasurer	Nancy Johnson
Financial Sec.	Lois Clauson
Membership Chair.	Barbara Claboe

HAVE YOU PAID YOUR 1994 DUES YET?
If not, please do so as soon as possible - otherwise this will be your last issue.

WOODEN WARE SALE at WRA Meeting

A wide variety of woodenware will be on sale for bargain prices at the January meeting. Bo Freeman has donated the woodenware and the proceeds will be given to the Children's Hospital in Seattle and the Scandinavian Foreign Students Exchange program in Anne Freeman's memory.

Anne had collected enough woodenware to stock a small shop, far too many pieces to be listed. So, please come prepared to make this special sale a big success.

DIRECTIONS TO PLU: Go south on I-5. Take exit 127 (Mt. Rainier, Puyallup - 2nd right). On Highway 512 go east to the Parkland exit. Turn right on to Pacific Avenue. Go south to 121st. Turn right on 122nd and go 4 blocks to Park St. Main parking lot will be on your left. The Center is on the lower floor of the University Center across the street on the campus.

HOSTESSES: Olympia, Yelm Enumclaw, Puyallup, Sumner, and south

PLEASE BRING to the meeting one or two pieces that you have recently painted. We will have a table set up to display these items. This way we can share what we've done with others. Cards will be available on the table so you can put your name next to your piece. Don't forget to take your piece home after the meeting.

MARIE GANFIELD DEMONSTRATES AT BON MARCHE

Marie Ganfield wore her Nordland bunad at the downtown Bon Marche in Seattle on Tuesday evening November 23rd. She demonstrated rosemaling and talked to interested people about our art. The fifth floor was designated as the Scandinavian section - Only Sweden, Denmark and Norway were represented.

Krum Kake was given to those attending. Lively accordin music and dancing make it all worthwhile.

This was an Ethnic fest - with various countries represented on the different floors. Admission was charged. All the food and entertainment were free. A percentage of all purchases benefitted various charitable institutions. Hours were 5:30 pm to 9:30 p.m. WRA information was passed out to interested people.

Norse Rosemalers' Association

They will hold their 24th annual Rosemaling Show at Bay Shore Mall, 5900 N. Port Washington Road, Milwaukee, Wisc. April 15, 16, & 17. The show will be held during mall hours. See rosemaling on display and for sale. Public is invited to attend. There will be something for everyone and the admission is free.

The **ACANTHUS VINE** is published by and is the sole possession of the Western Rosemaler's Association. All rights are reserved. Written permission from the editor must be obtained to reprint from the newsletter by mechanical or other means.

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Membership in WRA includes your subscription to the Acanthus Vine which is published 5 times a year and is mailed two weeks prior to WRA general meetings in January, March, May September and November. Membership yearly dues are \$10.00 (U.S.A.) and \$12.00 (outside U.S.A.)

Material submitted for publication must be sent to the editor by the 10th of the month prior to a meeting.

ADVERTISING RATES

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Teacher-Student Display at Nordic Heritage Museum

Thirty-two pieces were on display from October 4th to November 8th. The youngest entry was from Sara Edwards 10 years old - Betty Edward's student. The old student was the late Dean Morken nearly 90 years old - Connie Sullivan's student. His clock was loaned to us by Mrs. Morken.

The teachers participating with their students were:

Teacher Lois Clauson - plate

Students: Darlene Berge - tilt top table
Mickey Buchanan - tray
Rebecca Kaslow - tine
Eva Clark - tray
Betty Bridgham - plate

Teacher Betty Edwards- 3 plates - plaque - bread board

Students: Sara Edwards - plate

Teacher Sharon Englebert - plate

Teacher Dena Iverson - korg

Students: Marlys Carlson - trunk
Lois Stetner - lazy susan
Shiela Stangrvik - Bread board

Teacher - Connie Sullivan - tilt top table

Students:	Vannesa Strand	Small trunk
		Plate - bowl
	Dean Morken	Clock - tray
	Anita Franett	Plate - table prayer
	Ruth Hammer	antique tub
	Eva Luther	plate

Teacher-To-Be Kelly Sooter - cupboard and plate

Teacher Gudrun Berg - Tray with house prayer

Teacher Anita Boren - plate and stool

Teachers, please plan ahead for next fall. We hope to do something similar again.

- Marie Ganfield

CURRENT NHM DISPLAY

Twenty-three pieces have been on display since Nov. 29th and will continue until January 8th. Those contributing are: Gudrun Berg - Marie Ganfield - Kelly Sooter - Barbara Claboe - Marilyn Hanson - Dena Iverson - Lois Clauson - Betty Edwards.

The Styles shown are Hallingdal, Gudbrandsdal, Valdres, Telemark, and Rogaland which makes a nice variety. Items may be purchased from the case through the gift shop (20% commission). Only one item sold from the Teacher-Student display - most pieces shown were N.F.S. People do enjoy looking at our work.

- Marie Ganfield

YULE FEST REPORT - Nov. 20-21

This is a particularly enjoyable sale with all the Christmas atmosphere and festivities. Our booth was very attractive. We are fortunate to have the same spot - in the old Norwegian room down the hall from the main entrance. This year 12 artists sent in their rosemaling. We were delighted with the quality and variety of pieces presented. For two of our rosemalers, this was the first sale they had sent rosemaling, for two others this was the first year they have offered their rosemaling for sale.

Those who helped set-up friday night were Marie and Jack Ganfield, David Benson, Al and Betty Edwards, Mary McDonald and Wilda Snider.

Cashiering and sale and demonstrating during the two days were: Bernice Coleman, Judith Tenggren, Connie Sullivan, Anita Boren, Therese MacDonald, Wilda Snider, Gurine Nordby and the Chairmen Marie and Betty. The clean-up and packing and sales report Sunday night duties were done by Therese, her husband, Wilda, Gurine, Marie, Al and Betty.

Commission is paid to the sponsoring organization the day of the sale so this must be accurately taken from the cashier's reports which makes it important that the chairmen have more help at this time.

The sale was busy and a good experience for us all. It gave us encouragement to keep painting!

Co-Chairmen: Betty Edwards
Marie Ganfield

OUR SYMPATHY is extended to the family of *Anne H. Freeman* who died Saturday, Oct. 23, 1993 in Port Angeles, Washington. She was a dear friend and a member of our Association for many years. Through her interest and enthusiasm for rosemaking, she taught a group in her home and influenced others across the border in Canada to learn the art. She was a life member of the Olympic Lodge Sons of Norway in Port Angeles. Survivors include her husband Boaz, sons Mark, Rolf and David, daughter Kristin, sister Marie Weber, and six grandchildren.

Someone who sent a card to her husband, Boe, put it very well, when she said, *"Those we hold most dear, never really leave us. . . they live on in the kindness they showed, the comfort they shared, and the love they brought into our lives."*



FOR THE BIRDS

Have you noticed that bird houses have become a popular item at our sales? A recent article in the Seattle Times brings some considerations to our attention as we prepare for our small feathered friends.

Cavity nesters (that's what experts call birds that nest in holes in trees) native to Western Washington include chickadees, nuthatches, wrens, swallows, northern flickers, screech owls and wood ducks.

Though a perch looks cute on the front of a birdbox, it can provide a toehold for predators and it makes it easier for house sparrows to preempt more desirable tenants. Native birds don't require a perch. Grooves, or a perch, inside the box will help inhabitants, especially at fledging time, when fledglings must climb to the entrance hole.

Don't paint the inside of the box, don't use treated lumber and don't creosote the wood. These treatments can poison your birds. Though many books recommend leaving the outside in plain wood or a muted color, birds have been known to nest in the most garish of houses.

The size of the box depends on the species. The important dimension is the distance from the entrance hole to the bottom of the box so predators can't reach down to the nest. For

swallows, wrens and chickadees, the right distance is 6-7 inches. It's important to have a removable lid or side. This allows you to spy on your birds' progress and clean the box out after each brood.

Ventilation is the key. Quarter-inch holes drilled into the bottom and the sides up at the top, please.

Thank you to Lila Granaas for bringing this interesting article to our attention.

OIL PAINTING SAFETY TIPS

Many artists feel that acrylics are safer to use, but is that really true? Paints are manufactured by mixing ground pigment (the colors) with a vehicle to carry the pigment. Oil paints use linseed oil as a vehicle, acrylics use a synthetic acrylic resin. Regardless of medium, the pigments are the same. It is only the vehicle that changes.

While many painters think they are allergic to oils, they cannot be, unless they are allergic to the specific pigment or to linseed oil. Read the directions on the label. If a product does contain ingredients that pose a particular health or safety risk, it is clearly labeled.

If you get a reaction from painting, it's possible the solvent you are using is the culprit. The term "solvent" refers to liquid chemicals used to dissolve or extend certain paints. Examples of solvents used with oils would be turpentine or paint thinner which are toxic. They can irritate the skin, eyes, and respiratory tract, and have an effect on the nervous system and internal organs. Knowing that this could be the cause of your problem, should you give up your oils? That may not be necessary. Some of the ways you can reduce your exposure to solvents are:

1. Using odorless paint thinners as it is the least toxic and reduce your usage of thinner. Dry brushing will greatly cut your dependence on thinning the paint.
2. Place no more than 1/2 inch of new odorless thinner in the bottom of a small, clean jar with a screw-on lid. Do not open until you need to use the thinner and recap when finished.

REFERENCE: SEPT. '93 - DECORATIVE ARTS PAINTING

PERMANENT WRA ROSEMALING COLLECTION

In January 1994, the following rosemaled pieces from the collection of purchased and donated pieces from the Western Rosemaling Association will be in a permanent display cabinet at the Nordic Heritage Museum for all of the members to see at any time. I complete set of pictures and close-ups will be in the WRA library for those members who wish to check them out for study.

1. Arntzen, Eldrid Skojold, 14" shallow bowl, Valdres style
2. Bø, Gunnar, 16" plate, Romsdal style, 7" plate, Romsdal style
3. Brathen, Kari Signe, 22" plate with a 3" border, Telemark style
4. Ellingsgaard, Nils, 15 1/2" plate Telemark style
5. Klevi, Borg, 3" deep x 14" Norwegian style bowl painted in Telemark style
6. Miner Nelson, Judith, 14" plate, Hallingdal style
7. Peterson, Dorothy, 12" x 15" panel, Hallingdal style
8. Pittlekow, Addie, 15" x 16" x 5" cake Tine, Telemark style
9. Splitt, Norma, Small Tine round, Telemark style - small Viking ship, Telemark Style
4" x 5" Norwegian style bowl Telemark style
10. Rucinski, Pam, Mangle Iron, Gudbrandsdalen style
11. Wolters, Barbara, 15" x 9" round bendwood box, Hallingdal-Valdres style
5 1/2" x 8" bentwood box, Hallingdal-Valdres style.

The following items were donated by WRA to the Nordic Heritage Museum: Numbers 1, 3, 5, 6, 7, 10, 11. Numbers 2, 8, and 9 were donated by Betty Edward. Numbers 2, 4, 9, and 11 were donated by Anne Freeman for the NHM permanent display cabinet.

There will be pictures and close-ups in the WRA library for the following raffle pieces:

1. Rucinski, Pam, 12" plate with a scalloped 1"-2" scalloped edge, painted in the Gudbrandsdalen style.
2. Arntzen, Eldrid Skjold, 16" plate with border painted in the Valdres style.

The following are well known teachers from Norway: Nils Ellingsgaard and Gunnar Bø. Both are teachers, lecturers, writers, and have taught in the United States and Norway; Kari Signe Brathen and Bjorg Klevi are Norwegian teachers who have taught in both Norway and United States.

The following teachers have their Gold Medal from Vesterheim - the Norwegian American Museum and have taught in the United States:

1. Eldred Skjold Arntzen - also received 3rd prize in Decorative Arts Exhibit at the National Society of Toile and Decorative painters convention in 1992.
Won 1st place in professional category at International Exhibit in Lillehammer, Norway in 1992.
2. Judith Nelson Miner
3. Dorothy Peterson
4. Addie Pittlekow
5. Pam Rucinski
6. Norma Splitt
7. Barbara Wolters



WHAT IS TRADITIONAL ROSEMALING? - PART II

by Florence Buck

PAINTS

Pigments used by the artists varied. The earth tones and Prussian blues were used the most because of their availability and low cost. The artist ground his own paint with linseed oil. The umbers, siennas and ochres were easily mixed and ground to the proper fineness and consistency. The cadmium colors became available later in time. When trade with southern Europe increased, more colors were available. Unnatural colors that offended were seldom used. That is the nature of the Norwegian even today.

The development of paints was loosely tied to the industrial period. Some paints were too expensive to use in large amounts until industrialization made their use more practical. When costs came down, more farmers could afford to have more painting done in their homes. We know that oil paints were used predominately. Some casein paints were used, especially on the inside of chest lids where wear and tear was diminished. We know that some artists had better knowledge than others about paint mixing because their paintings remain bright to this day. Scientific tests from small scrapings are run to determine the content of those old paints. Not all are the same. Very little has come down to us in the way of recipes. Not every artist was willing to pass on his secrets to his competitors. Some information was passed on from teacher to student or from father to son. Those who had acquired special tricks kept the recipes to themselves and sometimes took that information to their grave.

We know that some of the old paint was very durable and true to color. When we find pieces in the museum that have faded, cracked or chipped, we know the piece had very hard use or the recipe was not too good to begin with. Very often the inside of ale bowls were nearly destroyed. Most were usually painted a reddish - ochre to enhance the beers appearance. Continued use often destroyed the color.

THE BRUSHES

The brushes used in the early days of rosemaling in Norway were handmade by the artist. The round brush was the easiest to make and was used until commercially made flat brushes became available. The brushes were usually made from the hairs of a squirrel's tail. Since a round brush was not designed to blend paint, we observe little or not blending in most of the pieces in the museums. We do see some over-lapping of colors that have been done either wet or dry which gives us some feeling of blending, but certainly not as we know it today. Another technique used to give depth to a painting, was the transparent painting of Thomas Luraas in Haukeligrend in Telemark. He used only transparent paints. Sigmund Aarseth of Norway uses this old technique today in a most masterful way.

Blending of colors has taken place mostly since the revival of rosemaling during this century in Norway. Telemark painters now use the frequently. The technique has gained a lot of popularity ever since I began traveling to Norway in 1975. My first lessons in rosemaling in Stoughton, Wisconsin in 1963 were taught with a round brush. The big trick was to learn to triple load. If that was not difficult enough, we used black enamel for detailing -- all with the same #5 round brush. The only good news was the brush only cost \$3.00. The entire procedure was an unnatural task to ask of both the brush and its operator.

To summarize, we learn that the rosemaling done by the painters of the "Golden Era" in Norway was always executed on useful, every day wooden objects. The colors preferred by the painters were the earth tones -- that is, colors which are in harmony with nature. We know that the painters were creative and imaginative in their work. They gained their inspiration from the Baroque and Rococco period as well as everyday life. Last, but not least, *Norwegian Rosemaling is the most beautiful folk art in the world.*

Reprint Vine May '86



Design by Florence Buck - Sept. 1985.

Blue- PB + BU+ WH to lighter

Green - CYL+ I. BLACK

Dark Red- Ven. Red

Light Red- CRL +YO + BS
lighten with white

Gold- YO + CRL + BS
lighten with white

Light detail- WH + YO + RU

Dark outline-nI. Black

Prior to the meeting a slide show of pieces entered in the PLU Juried Show & Exhibit was done by Naomi Price, with a word from those participants present.

The general meeting was brought to order by President Naomi Price at 3 pm. Minutes of the previous meeting were approved as printed in 'Vine.' Treasurer reported bank balance 6/30/93 as \$2,758.11; 11/14/93 balance \$2,063.40. Report was accepted as presented.

Two guests were introduced--LaNean Rhodes and Massen Halbstad, students of Lois Clauson.

A letter was read from Susan Young, Scandinavian Cultural Center, thanking WRA for donations in memory of Anne Freeman. Members honored Anne Freeman's memory with shared stories about her. An invitation was announced about a potluck party in Anne's honor Dec. 6 at 6 pm in Scandia Hall, Port Angeles.

Betty Edwards spoke of pieces donated, to be ON display at NHM.

Marie Ganfield reported on nominating committee: Marie Ganfield, Barbara Laskowski and Louise Friar.

President: Naomi Price
Vice President: Mary McDonald
Secretary: Bernice Coleman
Treasurer: Nancy Johnson
Financial Secretary: Lois Clauson
Membership Chair: Barbara Claboe

Nominees will be voted on at the January meeting. Naomi announced the need for a librarian and a sales director. Betty Edwards was asked to talk to the director of NHM about the possibility of housing our library there.

New business: Lois Clauson spoke to the change in the by-laws. She made a motion which was seconded, that Article X-Dissolution will read: "In the event this assoc. is dissolved or ceases to function, by vote of 2/3 of the majority of the remaining active members in a special meeting called by the president, all assets of the association shall be divided between NHM and the Scand. Cultural Center at PLU;" that Article XVI be added to read "The funds, books and vouchers by the treasurer and financial secretary shall, with the exception of confidential reports submitted by members, at all times be subject to verification and inspection of the elective officers of this assoc. At the expiration of his/her term of office, the treasurer and financial secretary shall deliver to his/her successor all books, money and other property of the assoc." Motion carried.

Lois reported the need for a Resale Certificate to be kept on file for 5 years by buyers of resale items.

Sunshine: Cards were sent to Marvel Gordon's husband and Anne Freeman's husband. The 'Vine' deadline is Dec. 10 and she asked for designs to be published. Marie Ganfield reported on the display case at NHM. Mickey Buckanan suggested an article in the 'Vine' inviting out-of-state members to submit items for display. Marie read the By-Laws relating to the purpose of WRA.

A motion was made by Lena George to raise teachers' fees to \$100 from \$75; motion seconded and carried.

New business: Naomi presented appreciation gifts to Barbara Laskowski, Betty Edwards, Luella Hilby, Bernice Coleman, Kelly Sooter. Florence Buck asked for members to donate an ornament for the Christmas tree at the Cultural Center.

Sophie will take the supply box to Tacoma. Wilda Snider has patterns and material for costumes. Dena Iverson will give a workshop next fall on making costumes.

Naomi opened brainstorming discussion. The following were given: Members who have been in sales for many years put on a sales demo. Chairpersons teach people how to run sales for specific areas. Have a style show of bunads.

Drawing was won by Lina George
Meeting adjourned 3:45 pm

Nancy Johnson
Acting secretary

NEW MEMBERS

Jeanette Steinnes	2400 N.E. 133rd St.	Seattle	WA	98125	(206)362.2714
Donna M. Botten	9025 SW 274th St.	Vashon Is.	WA	98070	(206) 463-2952
Esther M. Graff	825 S 177th Pl	Seattle	WA	98148	(206) 244-8088

CHANGE OF ADDRESS

Carol Siipola Chittum	515 286th Ave SE	Fall City	WA	98024	(206) 222-4734
Carol Ramey	41 A Handling Rd	Winthrop	WA	98862	

***** WHAT'S HAPPENING AT NORDIC HERITAGE MUSEUM *****

Rosemaling Classes will be taught by Dena Iverson beginning January 19th and Betty Edwards beginning February 2nd. If you are interested - contact the teachers Betty Edwards 282-8674 - Dena Iverson 789-5707 (evenings) or the museum office at 789-5707.

Swedish - American Artists will present an unusual exhibit of works in mixed media and on paper by Margareta Sjodin and Hanna Sjodin Hellsten in the Lower Gallery. The mother and daughter combination is an interesting and rare treat. Each has her own style. Margareta Sjodin, the mother, has worked as an artist since 1972. Her early paintings revealed a deep feeling for nature developed in her native Sweden. Another interest is expressed in portraits carried out in a variety of media. The display begins January 12th and continues to March 27th

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