



The Acanthus Vine

VOL. 18 NO. 4

SEPTEMBER 1993

SEPTEMBER 19TH - GENERAL MEETING

LOCATION

1:00 PM. . . . SOCIAL HOUR

NORDIC HERITAGE MUSEUM

1:45 PM. . . . PROGRAM

3014 N.W. 67TH STREET

MEETING TO FOLLOW

SEATTLE, WASHINGTON

DIRECTIONS: From I-5, take exit 85th St. N. - go west on 85th N. to 32nd Ave. N.W. Turn left onto 32nd Ave. and continue to 67th N.W. Turn left on 67th. The museum is an old brick school building with its parking lot on the west side of the building.

PROGRAM - We are very fortunate to have Pam Razinski come and speak with us about the Gudbrandsdal style of rosemaling. She will be teaching this style at Trollhaugen and Bremerton. She will tell us about the history of this style as well as share some of her paintings with us. Don't miss the meeting!

HOSTESSES: Connie Sullivan will be hostessing this meeting with other members from the Seattle area.

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!

President's Message

The more we do, the more we learn. Even if we don't do it "right", we have at least learned yet another way of not doing it. That's learning; that's growth.

Wouldn't you agree that WRA has experienced growth this year? For growth to continue, your opinions are a necessity. Time will be set aside during the next two general meetings to allow you the opportunity to evaluate WRA's growth. Pro and con statements or future considerations are acceptable. If you are unable to attend the meetings, written comments can be sent to Secretary Bernice or to me.

"Courage is what it takes to stand up and speak; it is also what it takes, on occasion, to sit down and listen." I painted these words on a rosemaled chair. Have you noticed? . . . I'm a fanatic when it comes to sayings. Please, indulge your Prez one more time.

Reminder: The next three months offer you a major workshop, a juried show and banquet, three artist sales, and two general meetings.

Naomi Price

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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 15th of the month prior to a meeting.

ADVERTISING RATES

\$16.25 Full Page
8.25 Half Page
4.25 Quarter Page
2.00 Block 3" x 2"

PAM RAZINSKI WORKSHOP

If you are interested in attending one of the upcoming workshops -- please contact Gurine Nordby immediately at 206-772-4268. If she is not at home, leave a message on her answering machine and she will get back to you.

TROLLHAUGEN - Sept. 13 - 17
BREMERTON - September 20-21-22

This is a unique opportunity to learn to paint a new rosemaling style.

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LOST AND FOUND DEPT.

Found - The owner of a lovely cheese knife decided to go home empty handed, after hosting the May WRA meeting at PLU. If you are that owner, place your return request with Naomi.

Lost - Where is the potter's wheel? If you have it, please contact Gurine Nordby.

OUR SINCERE SYMPATHY

is extended to the family of **JUDITH WILCOX** who passed away in July. She was a member and a past editor of the Acanthus Vine. Memorial services were held at Preston Baptist Church. Judith was a schoolteacher for many years and was teaching at North Bend Elementary School at the time of her death. She is survived by her loving husband, David, of Preston, Washington.



UPCOMING SALES AND FESTIVALS BY KELLY SOOTER

I hope all of you are busy painting for our upcoming Fall and Holiday sales!!! We have three busy sales coming up.

Call up one of the sales chairmen and tell them you'd like to help. These are really fun sales to work. If you are new to Western Rosemalers or haven't attended many meetings or sales, you are really missing out!!!! It's a great way to meet people and get to know them better. Rosemalers are really a fun group to be around!

If you have any items used in sales that belong to WRA - please call me. I need to know where everything is. I am still missing one cash box. If you know where it is, let me know.

OCTOBER 8 - 10: SCANDINAVIAN DAYS PUYALLUP - Chairman Gurine Nordby

Fall is near and we haven't had summer yet. We must start preparing for this show. I need volunteers to set up Thursday, Oct. 8th from noon til done; workers Friday and Saturday 11 am to 4 or 5 pm; and Sunday noon to 5 pm (also help take down). Please call and let me know what day and time you will be available to work. The festival hours at 10 am to 5 pm daily.

If you are planning to have items in the sale, please let me know and make arrangements to get them to me before hand.

Gurine - 772-4268

NOVEMBER 20: PLU YULE BOUTIQUE TACOMA - Co-Chairs Marilyn Hansen (692-5104) and Gurine Nordby (772-4268)

We need volunteers for this sale 9 am to 5 pm. It's always an enjoyable day, a busy sale with Christmas music in the background. Sign up at the September meeting. Bring painted items to the November meeting in Bremerton or take them to Gurine Nordby or me. *Thanks in advance for helping. - Marilyn Hansen*

NOVEMBER 20 - 21: YULE FEST NORDIC HERITAGE MUSEUM Chairman Betty Edwards (282-8674)

Please call Betty if you can help out with setting up, taking down, and/or working at the sale.



REPORTS

The Pacific Lutheran University Sale in April was a big success this year. Eight artists submitted items for the sale, and including cards, we sold for \$1380.75. We had ample table space for all items to be displayed.

Thanks to everyone that helped: Lois Clauson, Marie and Jack Ganfield, Marilyn Hansen, Gurine Nordby, and Dorothy Nichols who co-chaired the event with me.

- Ragnhild Feroy

POULSBO'S MIDSOMMAR FEST was held June 20th. Luckily the weatherman was wrong - it turned out to be a sunny day. Mickey Buchanan, Gurine Nordby, Luella Hilby, Fred Hansen, and I set up the booth. It went up with few hitches. Later, when the wind camp up, we loosened the booth sides, took down the peg boards, and removed plate holders, so that nothing would get blown down. One gust lifted the whole tent 3' off the ground?

Total sales were \$847, 2nd highest in the last 5 years. The festival was especially nice this year. Everyone should make it an outing. Thanks to all who helped! Luella even provided snacks from the screened room of her van.

- Marilyn Hansen, Chairperson

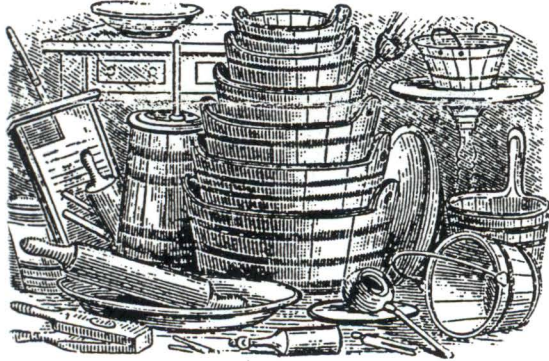


WRA EXHIBIT

It's time to put the finishing touches on your entry for the upcoming Exhibit at Pacific Lutheran University. Just a few reminders about September deadlines:

- 20th (Mon) Registration must be received by Dorothy Nichols
- 20th (Mon) Banquet reservations must be received by Naomi Price
- 24th (Fri) Mailed items must be received by Dorothy Nichols (not Lois Tucker) (note change)
- 27-28 Items may be Hand delivered to the Cultural Center at PLU between hours of 11am to 3

Nov. 2 & 3 - Pick up exhibit Items



WRA congratulates the following WRA members for receiving awards at Vesterheim's 27th National Rosemaling Exhibition

Best of Show -MarilynOlin
A tina by Marilyn who is a Gold Medal Winner



Red ribbon - Kathy Anderson
Telemark Bowl

Red ribbon - Gayle Oram
Valdres clock

White ribbon - Kathy Anderson
Rogaland Lazy Susan

WRA BANQUET

at
Pacific Lutheran Univeristy

Have you mailed in your reservation for the banquet October 2nd yet. It's an event that everyone will want to attend. It's been a long time since we had one. My husband always enjoyed the festivities. So - invite your husband or a friend if you like - to come with you. The cost is \$10.25 per person. Mail to Naomi Price by September 20th.

The exhibit may be viewed from 1 - 3 p.m. Dinner will be served at 3 p.m. and following dinner *special recognition will be given to the artists and there will be entertainment!*



MEMBERSHIP UPDATE

RENEWELS

Carol C. Baron
122 Cambridge Trail
Madison AL 35758 205-722-9839

John D. Goodspeed
9925 Waller Rd. E.
Tacoma, WA 98446 206-537-5186

NEW MEMBERS

Gunnborg Knudsen
2913 70th S.E.
Mercer Is., WA 98040 206-232-3473

Agnes Rutstrom
9005 Pepper Ridge Lane S.E.
Yelm, WA 98597 206-458-2119

Orville Enstad
7341 26th N.W.
Seattle, WA 98117 206-784-9937

WRA NEEDS YOUR INPUT!!!

We need your input. Beginning this Fall, the Board will be discussing how our involvement in festivals ("sales") can be of greater benefit to both the organization and artists.

To do this, we need your ideas and observations. Some time will be set aside for discussion of this in the September and November meetings. Naomi will be asking for your ideas and suggestions. These will be idea generating discussions - not problem solving discussions.

Be thinking about some of the following questions and come with some ideas!!!

- * *What is the purpose of our involvement in sales?*
- * *What direction does our organization want to go?*
- * *If you haven't helped with sales in the last year -- why not?*
- * *If you have been involved in sales in the last year -- what would you change or keep the same?*
- * *What would you change about how we do sales?*
- * *How could sales benefit the entire organization more?*

We look forward to hearing your ideas! If you can't attend either General Meeting or want to submit your ideas through the mail, please send your comments to Naomi Price. Ideas submitted in writing will be used by the board and will not be published with member's names.

*Naomi Price
20834 Morningstar Dr.
Bend, OR 97701*

(503) 388-0053

At this year's WORLDFEST at Northgate mall, a man and his wife walked by our booth. While carefully looking at my tine he gleefully said "Honey...come here! I want to show you something. I haven't seen decoupage done this well in a long time!! My mother use to do this." While carefully feeling the flowers he continued, "These flowers have been glued on so well that I can't tell where the edge of the paper meets the wood!"

ELLINGSGARD BOOK AT VESTERHEIM

The book many have heard so much about and waited for so expectantly has finally arrived - Nils Ellingsgard's *Norwegian Rosepainting in America*, translated by James Skurdal and published by Vesterheim and the Scandinavian University Press.

Subtitled *What the immigrants brought*, the book focuses on painted objects brought to America by Norwegian immigrants in the 19th century. Most of these objects were lavishly decorated trunks, though they also included bowls, baskets, bentwood boxes, and at least one large corner cupboard.

For text, Ellingsgard has supplied a brief history of rosemaling, followed by a more exhaustive examination of the development of local styles of painting. A stunning section of beautiful full color illustrations fills nearly two-thirds of the book. The book costs \$45 and is available in the U.S. only through the museum.

GURINE TEACHES NEW TECHNIQUE AT MINI-WORKSHOP

Lois Stettner reports, "On Saturday, June 19th, we enjoyed a workshop with Gurine Nordby at the Nordic Heritage Museum. We all painted a six-sided box with a lid which could be used as a coffee filter holder. The boxes were painted either a deep red or a dark blue. We stippled the inside and the bottom with sponges. For many of us, this was a new and fun experience.

The following ladies were in attendance: Kelly Sooter, Gail Akesson, Bernice Coleman, Carol Ramey, Sophie Jacobs, Luella Hilby, and Lois Stettner. *Thank you Gurine* for teaching this fund class! Again, a good time was had by all."

THANK YOU to Pam Rusinski for the lovely patterns we are including in the Vine this issue. Pam will be teaching two workshop classes in September - Trollhauger and Bremerton.

She has been rosemaling for fifteen years. Hallingdal was her favorite style for most of this time, but in recent years she has been painting Gudbrandsdal and Valdres styles.

Gudbrandsdal is most famous for its beautiful wood carving, wonderful intertwining acanthus vine scrolls. Flowers are not emphasized or may not be included. Colors tend to be limited with most shading of fewer colors.

If you are interested in one of the classes, call

Gurine ASAP 206-772-4268 in case there are any openings left.

What's Happening at Nordic Heritage Museum

Nordic Immigration and Genealogy Seminar - Tracing Your Family Roots will be held Friday and Saturday, Sept. 10-11, 1993 at NHM. Friday, there will be a Scandinavian Dinner and Program at 7:00 PM - \$15.00 - speaker Gerhard Naeseth. Open to the public.

Sat. Sept. 11 - Nordic Immigration and Genealogy Seminar 8:30 am registration with activities ending at 6:00 p.m. Pre-registration for the seminar must be received before Sept. 7th. Seminar attendees must park in the Museum's parking lot. Seminar cost \$18 Pre-registration - Registration at the door \$20 - Advance registration with lunch \$25. Total registration including dinner, seminar registration, and luncheon is \$37.00. For additional information call Sarah Thorson Little 368-8393 or Will Siddons 524-3808.

AUKTION EXTRAVAGANZA - will be September 25th at 5:30 p.m. A dazzling event is promised at the Westin Hotel's Grand Ballroom. Many wonderful items and services have been donated for the event. Tickets are \$55 per person or \$550 for a table of ten.

MUSEUM HOSTS GRIEG JUBILAEUM EVENT - in honor of the 150th anniversary of Grieg's birth. Events planned are a photographic documentary entitled "**The Spirit of Exploration: Roald Amundsen's Polar Expeditions**" will be on display Sept. 17th to Dec. 10th. The Museum will host two concerts featuring works by Grieg performed by local musicians. For more information about any of the Grieg Jublaeum events at the NHM call 789-5707.

There will be a **Creative Writing Seminar** offered as part of the ongoing program of geneological studies taught by Ballard resident Elizabeth Schilling. Classes on "Writing Your Life Story/A Writing Seminar" will be on Sat. mornings beginning Sept. 11th through Oct. 30th from 9:30 - 11:00 am. Cost: \$70/\$60 Museum members. Advance registration is required.

DEADLINE FOR THE NEXT ISSUE OF THE ACANTHUS VINE IS OCT. 10TH

Gudbrandsdal



Sam



WHAT IS TRADITIONAL ROSEMALING - PART I

by Florence Buck

It has been asked, "What is traditional rosemaling?" I have based my findings on what I have seen while travelling in Norway or what I have read or seen in books written by recognized authorities of Norwegian Rosemaling. Several subjects I have considered are: what was the artists' inspiration, what were the objects painted on, background colors, artist pigments, and brushes.

It was in 1699 that a carved pulpit was placed in the cathedral in Oslo. It had been carved in the acanthus style in three dimensions. The rhythmic flowing design intrigued some of the parishioners, and those with an artistic sense, viewed the carving as a basis for something they could use in their own decorations. The intertwined S and C curves would be translated into the central strokes of the Telemark rose-painting.

The pulpit was one of the most visible sources of inspiration, but an additional source as the bible. It was from this book that we find the early painters saw and incorporated pictures into their folk-art. Since fantasy was the underlying motive, the pictures of gargoyles, elephants, birds, etc. were incorporated along with religious figures and quotes from the scriptures. Observations from every day life and special experiences such as weddings, hunting scenes, or celebrating the completion of building a new home served to inspire the local artist. Use of military figures were prevalent because military men were socially one step above the average citizen in society. The horse, because it was used by the military, and because it was the most expensive and highly revered of the farm animals, was used as a subject extensively in paintings.

The term **rosepainting** was used to describe the popular decorative rustic painting in Norway that became popular during the 18th and 19th centuries. Ornamentation, pictures, geometrical patterns, decorative writing, lasuring, flowers, scrolls, and human figures are natural ingredients of this flourishing folk art with flowers and scrolls constituting the most important elements. These pictorial motifs were used in the early years of rosemaling, but after 1830 we find mostly ornamental motifs. This painting was used to decorate walls, ceilings, doors, cupboards, furniture, chests, bowls, korgs, kitchen utensils, jugs, and other everyday useful household items made of wood. Decorative painting in

churches had traditions going back into the middle ages. This work had been done by urban guild painters. It was from these guild painters that local farmers were inspired although they were self taught. The same town painters produced ale bowls and jugs that became the forerunners of the countless bowls to be later produced by the rural woodworkers and rosemalers.

Traditional rosemaling took its design elements from several periods in history. The earliest was the Romanesque period from which a spindly meandering vine provided the main element. The leaves were small and sporadic, very unlike the luxurious growth of the acanthus vine. The romaneseque vine from the middle ages lasted longer in some areas than in others. Some prevailed even after the Renaissance began to show its influence.

The Baroque decoration, which was originally a term of abuse, originated in Italy in the 1500's. It eventually spread to Norway by 1650. It is characterized by large scale, bold detail, sweeping curves, strong color and symmetry. It was followed by Rococco style which came to Norway about 1750. It was characterized by lightness and delicacy of line and by asymmetry. It used an abundant amount of foliage and above all, its disconnected "C" forms. We often see this style in its purest form used as a border forming a cartouche. We see both the Rococco and Baroque used together in the Hallingdal folk-art. The term Rococco is derived from the French word Rocaille and the term means "rock". Another term from Rococco is Coquille which means "shell". A good example of Baroque and Rococco used together is in the cathedral in Kongsberg, Norway where an entire wall of the interior is pure Rococco and the outside is a strong Baroque

The rosemalers were not affected by the Classic period since they considered it stiff and artistically uninteresting. Farm art shows clear signs of a fresh and independent attitude toward art. Influences and motifs from these various periods in art were suggestive and stimulating but never provided models for slavish imitation. What influences failed to please the painters taste was simply omitted whereas the acanthus vine and the colors of the 18th century were taken up, adopted and transformed to what we look at as traditional rosemaling. The rural painter adopted the stylistic

elements from the ever changing European styles but the ideas they painted were from their own fantasies. Roses and flowers were never intended to look realistic.

Local styles developed around 1800 for several reasons. Personal qualities and local economic conditions were part of the reason but, more importantly, the lack of communication between towns and the country between various regions was the larger part. The later accounts for the specialization of certain background colors, choice or preference for certain wooden ware shapes and flower motifs. In Hallingdal we see orangey red used for backgrounding the large chests. Black was preferred in Valdres, and they used dark blue or green on the West Coast and Agder in the south. Spinning wheels in Valdres were blue. Red or white chests were seldom found in Agder. Telemark concentrated on their intertwining scrolls. Hallingdal, Agder, and Rogaland liked tulips. This may have been due to their proximity to Holland.

What we call the "styles" of rosemaling is what was preserved and emerged from the "Golden Era" in Norway. Some Norwegians prefer not to try to divide the styles by county or valley. Why? It was not the county line that set a style but rather how far from home a painter traveled. Needless to say, there must have been much overlapping of use of motifs. One painter would see the work of another and incorporate an idea into his own painting in his own special way. Why then, do we see special flowers or scrolls or colors used so much in one area? Because the teacher, if there was one, passed on his style and ideas to his students and they in turn to their students. Sometimes the father trained his sons in his special way. If enough painters in one area used a particular motif, it became equated with that area. Such was the case in Telemark, Hallingdal, Valdres and Os. It was never the original intent to develop a certain style within certain boundaries.

What we as Americans perceive as styles, in addition to the four just mentioned, are the lesser known painting from Agder in the south, Rogaland in the southwest, Romsdal on the West Coast, and Trondelag and Gudbrandsdalen in the central part of Norway. I suggest studying several books from our library and note especially the differences. It will make your paintings more authentic and traditional.

The three most obvious points or differences of the most well known styles are these:

1. Telemark - asymmetrical design, scrolls being the predominate design element with flowers playing a secondary role.
2. Hallingdal - symmetrical design, the flower being the central motif. The scrolls are secondary.
3. Rogaland - symmetrical design, scrolls being the predominate design element with flowers secondary. It is a static design.

Patterns were used by the guild painters of the city, however, the rural artist drew his design spontaneously to fit and decorate a particular space. It was not always scrolls and flowers that were used to fill the assigned space. The rosemaled design was just one element used in decorating an entire room or a large piece of furniture. Marbeling, lasuring, krilling and colored moldings were used, to name a few. The bible scenes often took up one entire wall. We don't know whether the owner or the artist had a religious bent or if either of them intended to evangelize those who entered the room.

EDITOR'S NOTE: Part II of this article will be in the December 1993 issue of the Acanthus Vine. Florence gave this lecture at our May meeting and we hope that it will be of help to those who would like a greater understanding of the scope of rosemaling.

UFF DA! In the May issue of the Acanthus Vine on page 16 - there were listed a few Norwegian expressions which can be used on painted items. I received a few corrections which are listed below:

Mange takk	Many thanks
Tusen takk	A thousand thanks
God tur	Good journey "Bon voyage"
Velbekomme	You are welcome
Velkommen til vårt hjem	Welcome to our home
Små smuler er ogs brød	Crumbs are also bread

Please send letters to Editor, comments, designs, items of interest to me - Barbara Laskowski. We all learn as we share our love of rosemaling. The deadline for the next issue is October 10th.

The meeting began with a very interesting program of information and slides given by Florence Buck, subject "What is Traditional Rosemaling." Special thanks were expressed to Sophie Jacobs and everyone who provided the delicious refreshments.

Following the correction of the dates of World Fest at Northgate to April 23-24, minutes of the March meeting were approved as printed. The first doorprize drawing of a rosemaling book was won by Mickey Buchanan.

Luella Hilby gave the treasurer's report covering Feb. 1-April 30, with the quarterly ending bank balance as \$3467.18. The suggested 1993 WRA budget has been approved by the Board and will be printed in the Sept. 'Vine.' Betty Edwards introduced her guest, Janice Porter.

Kelly Sooter reported on the Board-recommended changes to the Standing Rules which were printed in the March 'Vine.' A motion was made to change the registration forms for major workshops and mini workshops to \$10 fee for US and Canadian applicants, and the \$10 fee may be applied to WRA membership, and the motion approved by Board. Also approved was adding the word 'alternating' to Standing Rule 24 dealing with WRA memorial donations to NHM and PLU. Kelly made a motion that all new members be given a WRA pin as of the beginning of 1993; motion was seconded and carried. Kelly made a motion to accept all of the standing rules as printed and revised; motion was seconded and carried.

Kelly outlined the changes in the Sales Policy Guidelines. She made a motion that the general membership accept the guideline policies for sales as presented and revised; motion was seconded and carried by voice vote. Sign-up sheets for summer sales were passed to members.

Kelly made a motion as recommended by the Board that the locker in Burien be cleaned out after Tivoli and items be kept in two homes--one in North Seattle and one in Tacoma, and free WRA membership be offered for providing storage for each year beginning in 1994; motion was seconded and carried. Wilda Snider volunteered to provide North Seattle space, and Dorothy Nichols offered storage in Tacoma.

On the Board's recommendation, Kelly made a motion that teachers pay for printing and running teacher lists, and the WRA will put them out at sales. Motion was seconded and failed upon vote. Betty Edwards was authorized to print additional teacher lists. She showed members the new brochure format and said if designs are submitted they will be used on future brochure covers. Kelly made a motion that inquiries coming through recent sales and demonstrations be sent the new WRA brochure and teacher list, and future contacts be made at sales. Motion was seconded and carried. The new teacher list will be published in the 'Vine.'

Betty Yanak was presented a small gift in thanks for her three plus years as membership chairman.

Betty Edwards announced that Nordic Heritage Museum has offered use of a display case on the main floor in the museum which is secured, and the nine WRA-owned rosemaling pieces can be put there permanently. The museum carries ample insurance which will save WRA \$250 a year insurance cost. Close-up photographs of the pieces will be taken for the library for checking out.

Kelly announced sales at the April 24 Norwegian Heritage Festival at PLU were \$1472.80.

Mickey Buchanan won the second door prize, a pattern design packet. (It was her lucky day!!)

Meeting adjourned 4 pm. 32 members and 1 guest attended.

Bernice Coleman

Secretary

20. No individual member shall negotiate for workshop teachers or purchase of rosemaled items. 3-21-93
21. WRA purchases of rosemaling--A ceiling of \$100 will be placed on articles purchased by WRA from visiting artists. 9-91
22. Mini-workshops--Mini-workshop teachers will be paid \$75 plus actual travel expenses and motel expenses. 11-91
23. Major workshops--When cancellations are received in writing 5 weeks prior to the class, the deposit will be refunded in full. If written cancellation is received later, the deposit will be refunded only if the spot can be filled by another student. 1-92
24. Sunshine--Chairman will send cards to all sick members. If a WRA member dies WRA will donate \$15 in his or her name to PLU Scandinavian Cultural Center or the Nordic Heritage Museum in Seattle, alternating. 3-91
25. Workshops--WRA will waive the workshop fee for major or mini workshops for any hostess of a visiting teacher. 3-92
26. WRA members may sell at WRA meetings provided the merchandise pertains to rosemaling.
27. General meetings will be held on the third Sunday of the designated month.
28. The general meeting's social hour begins at 1 pm, program at 1:45 pm, with business meeting to follow.
29. January meeting hostesses shall be members from Olympia, Enumclaw, Yelm, Puyallup, Sumner and south.
30. The March meeting hostesses shall be the Board, Staff, and members from Marysville, Snohomish, Gold Bar, Everett and north.
31. The May meeting hostesses shall be members from the Tacoma area.
32. The September meeting hostesses shall be members from Seattle, Kent, Issaquah, Bellevue and Edmonds.
33. The November meeting hostesses shall be members from Bremerton, Aberdeen, Port Orchard, Poulsbo, Port Angeles and Anacortes.
34. Beginning in January 1993 all new members will be given a WRA pin.
35. WRA items used in sales will be kept in two members' homes, one in Tacoma and one in North Seattle. Free WRA membership will be given beginning in 1994 for each storage year.
36. A teacher list will be printed yearly and distributed by WRA.