

# The Scanthus Vine

Vol. 13 No. 5

November 1988

COMING Sunday, November 13th

LOCATION

MEETING 1:00 Social Hour/Sharing  
1:45 Business Meeting  
2:30 Break  
2:45 Program

SONS OF NORWAY HALL  
1018 18th Avenue  
Bremerton, Washington

DIRECTIONS From the North: (Poulsbo, Lofall, etc.) Follow Highway 3 south, take the Bremerton exit. Turn left on Kitsap Way; follow to Warren Ave. (about 6 traffic lights). Turn left on Warren Ave; proceed north to 16th St. Left on 16th around block of Roosevelt Field. Hall is on 18th Street across from the N.E. corner of field.

From the South: (Tacoma, Shelton, etc.) Follow 4 lane highway into W. Bremerton. Turn right on Burwell Street. (2nd traffic light after entering city limits.) Follow Burwell to Warren Ave. and continue directions as above.

PROGRAM Florence Buck will speak to us about traditional Rosemaling. Florence is a charter member of Western Rosemalers. She has made many trips to Norway and is an accomplished Rosemaler.

Audree Rush will give us an oral report of her experiences at Trollhaugen with fourteen Western Rosemalers and Addie Pittlekow.

SHARING PLEASE bring things for the show and tell table - especially completed work from workshops. Other rosemaled items are also welcome.

HOSTESSES Bremerton area

DOORPRIZE Woodenware from Leroy Clauson's workbench

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HELP!! - Does anyone out there know the whereabouts of the WRA sign we use at sales and demonstrations? Please call Dena Iverson with any information. 839-7712

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1989 MEMBERSHIP DUES ARE DUE!! See the renewal form on page 9.

PRESIDENT'S MESSAGE

While attending the recent workshop at Trollhaugen, I had the opportunity to see the pictures from this year's Rosemaling Exhibit at Vesterheim in Decorah, Iowa. It was very inspiring.

This made me think about our next Juried Show/Exhibit that is scheduled for the fall of 1989. How many of you have thought about your entry? Yes, it is a year away, but it's not too soon to start doing some planning.

If you remember, at our last Exhibition, there were no entries in the Beginner Category, and very few in the Intermediate. These areas should have had our greatest number of entries. The excuse that was often heard was, "I don't paint well enough." This is unfortunate, since most of you are better rosemalers than you realize, but are just lacking a little self-confidence. The best way I can suggest to find that confidence is to do a lot of painting and take as many of the workshops as possible that are offered - the good results will be very surprising.

It's my hope that everyone will work toward the goal of making our 1989 Exhibition an outstanding one.

With the holiday season just around the corner, I want to take this opportunity to wish each of you a Merry Christmas and a very Happy New Year!

Dena Iverson

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**ATTENTION!!**

Welcome back to our new season! Renewal time for the Western Rosemalers is here again! Those of you who get your dues paid before the end of the year will be greatly appreciated. We must compile our directory in January. Last minute additions make our work more difficult and many were left out this year. Please indicate any changes on your renewal form which is at the back of this newsletter. Happy painting to all.

Mickey

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ADDRESS CHANGES

Bernice Christensen  
21007 277th Pl. N.E.  
Arlington, WA. 98223

Sara Mae Rowles  
R.R. 2 Box 79  
Milford, Iowa 51351

Karen Thompson  
19926 Ballinger Rd. NE #28  
Seattle, WA. 98155  
364-8163

Iva Hazen  
6520 - 24th Ave. N.W.  
Seattle, WA. 98117  
784-0415

Jay Smith (business)  
1345 Thompson Rd.  
Anacortes, WA. 98221  
206 293-2034

Pauline Webb  
786 W. Vista Dr.  
Camano Island, WA. 98292-8634

The following is a letter from Naomi Price about her experience painting her "Sons of Norway" doorway.

The photo appeared in the recent issue of Viking. I posed for the print in May 1988 during Bend's Sons of Norway annual Scan Fest.

The rosemaled side door panels were completed by me just before our lodge's first Scan Fest in May of 1987. During the festival I demonstrated by completing the door crown.

My lodge had asked me to add some rosemaling to the outside of our block building. The door was the most logical and noticeable area for a bright spot, of course there wasn't a pattern the right size or shape. The thought of rosemaling in a location that the entire community would view - with my name on it - terrified me.

WRA came to my rescue. Addie Pittelkow was scheduled to teach a workshop on freehanding Telemark. I'm sure I was the first registered for her session. This was exactly what I needed. All that was left was to keep the lodge on hold - promising I would have the panels rosemaled by Scan Fest time - and convince myself I would be able to tackle such a project after one workshop with Addie.

The talents Addie shared with us in March of 1987 was more than I had hoped. I soaked up all of the information she gave us like a dry thirsty sponge.

I took my sponge home, squeezed all of the information out onto my paint table. From what covered my table, I began to pick and choose colors for the design and the background and to sketch in my mind a design. After careful wood preparation, it came time to place in the design using the wet on wet method. I propped each 7 foot panel against the back of a chair and slid the extra board length under the chair where I sat. Each panel took an after dinner evening to complete.

I dedicate this special project to Addie. She opened the windows to my rosemaling. I try not to live a "What If" life, but what if Addie hadn't taught a class for WRA in 1987? I would probably still be rosemaling on stone tabloids.

Larry is going to take some closer photographs.

Keep on creating!

Naomi Price

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PUYALLUP FAIR

Puyallup Fair Fair ribbons were won by WRA members. Gurine Nordby won a blue ribbon in the Rosemaling category for a black-green Rogaland 3-legged child's chair and a red ribbon for a Rogaland candelabra in the holiday motif category.

Gudrun Berg won a red ribbon for a Telemark bowl in the Rosemaling category.

Congratulations! Let's see more entries next year.

SYNOPSIS OF GENERAL MEETING ON SEPTEMBER 18, 1988

President Dena Iverson called the meeting to order. New members and guests were welcomed. The Tacoma area hostesses were thanked.

The Treasurer reported a balance of \$1,629.93 as of July 31st. The Membership Chairman reported that we now have a total of 165 members.

A discussion was held on the subject of expanded guidelines for sales.

The Addie Pittelkow Workshop in Seattle was canceled due to a lack of enrollment.

Betty Edwards, Mary Ellerman, and Florence Buck were appointed to serve on the nominating committee.

A group picture was taken during the break as the Nordic Heritage Museum requested one.

A motion was passed to "permit articles, patterns and recipes to be used in other Rosemaling Association newsletters if we are given acknowledgement".

The program by Gurine Nordby was a presentation of pictures and discussion of the Rosemaling she saw on her recent trip to Norway. Dena Iverson discussed how to get your items ready for sales.

The door prize, a Rosemalers' Cookbook, was won by Ida Mae Swedberg.

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Western Rosemalers Association extends sympathy to Wilda Snider and to Helen Jacobs on the recent loss of their husbands.

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Editors: Judi Wilcock  
          Gurine Nordby

Mickey Buchanan  
3350 Garland Lane NE  
Bremerton, WA. 98310

Membership in WRA includes your subscription to the ACANTHUS VINE. The ACANTHUS VINE is published 5 times yearly and is mailed two weeks prior to WRA general meetings in January, March, May, September and November.

ADVERTISING RATE LIST

\$16.21 - Full Page      \$4.25 - Quarter Page  
8.25 - Half Page      2.00 - Block 3"x2"

NEXT EDITORIAL DEADLINE IS

DECEMBER 15

Please send camera-ready copy with remittance to:

Judi Wilcock  
P.O. Box 215  
Snoqualmie, WA. 98065

## MEMORABLE VACATIONS

This is the first of a series of articles written by members of the Norse Rosemalers. Several will deal with aspects of Scandinavian life.

My Trip to Norway - by Kay McMahon (reprinted from Norse Rosemalers Ass'n Sept. 1988 Newsletter- Wauwatosa, Wisconsin)

The main reason for going to Norway was to see friends and relatives, also to study the painting of Peder Aadnas (pronounced Awednas, 1739 - 1792). He was a farmer and one of the most important painters of this period. You can see pictures of his paintings in the book entitled Rosemaling In Norway and in the Miller - Aarseth book. We who were on an early Norwegian-American Museum tour in Norway visited a wealthy industrialist's home that contained furniture painted by Peder Aadans. He also painted in the Valdres and Gubrandsdal style of rosemaling.

In order to do this, I again visited Elsa and Knut Sjøvaag in Olso. Together we headed for Spiterstulen, outside of Lom, deep in the heart of the mountains. There are many glaciers to climb, paths to hike, wild flowers to pick, and the best food in the world to eat. Spiterstulen has been in the Sulheim family for over 150 years, starting out as a small farm, which is still maintained. A narrow road leading to the resort area runs quite a few miles into a valley going over rickety bridges built over fast moving glacier water, heading to the bottom of the valley. There is a big lodge with a swimming pool, buildings to house schoolchildren who come in groups to learn mountain climbing and mountain lore. The royal family and the Swedish and Danish families visit here and have their special suite - not fancy, but adequate. It doesn't make much difference where you stay; everyone is so pleasant and interesting. Twas there we celebrated Sankshans or Midsummer's Night, June 23rd, with a big bonfire and a beautiful view of the sun shining on the mountains.

One side trip took us to the Fagernes Museum where Eli Saelid, a Valdres rosemaler, showed us around. Eli is an old friend and when I asked her if I could make a rough draft of one of the painted pieces, she said it would be ok. Drawing in the half dark museum doesn't make a good copy. It was darker in the museum than outside, guess it preserves the paintings.

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### 1989 MEMBERSHIP APPLICATION

Name: \_\_\_\_\_ Phone \_\_\_\_\_  
Last First area code

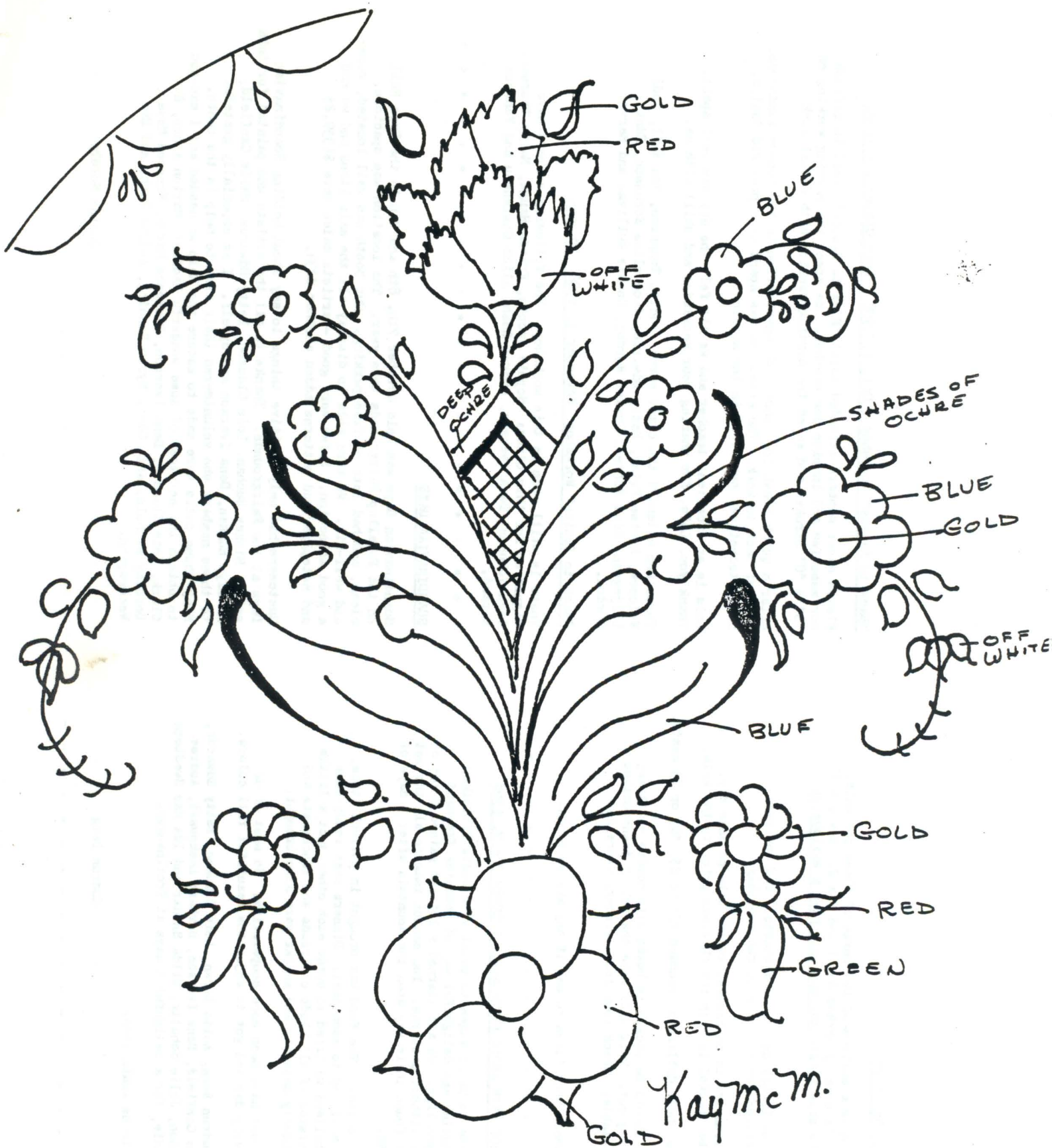
Address \_\_\_\_\_  
street city state zip

\_\_\_\_\_ General Membership \$10.00

\_\_\_\_\_ Business Membership \$15.00

Make checks payable to: Western Rosemalers Association

Mail check & form to: Mickey Buchanan, 3350 Garland Lane NE, Bremerton, WA. 98310



DESIGN FROM A MUSEUM PIECE  
 BY PEDERS AADNES.

EXPANDED GUIDELINES FOR SALES

- Each artist can have a maximum of two boxes of items per sale. The boxes should be clearly marked Box 1 and Box 2. Box 1 will be put out at the sale first, and may only have a maximum of 20 items.
- Sale items must be listed on WRA form sheets. The chairmen need your cooperation for the sale to run smoothly.
- Absolutely no items are to be brought to the sale on sale day. All items must be checked in with the chairman prior to the sale.
- Prices should be whole dollars or rounded off to 25, 50, or 75 cents.
- Items for sales should be packed in boxes with covers - nothing should be sticking out. This will make the job of transporting boxes more manageable. Check your local grocery store for sturdy boxes.
- After a sale, check your items to see if any are shopworn.

TROLLHAUGEN WORKSHOP WITH ADDIE PITTELKOW - OCTOBER 3 - 7, 1988

Fourteen ladies came to Trollhaugen to paint with Addie Pittelkow and enjoy her easygoing and delightful way of teaching freehand Telemark style Rosemaling. We all learned a lot and gained a lot of confidence working without patterns. You cannot imagine all the wet painted items that found their way down the mountain after 5 days of continuous painting.

We did not starve either. The food was brought in potluck style, and 2 ladies were assigned to each meal. Dinners came ready-made from home, and I believe we tried to outdo each other just a little bit. Lunches consisted of all kinds of breads and lunchmeats and homemade soups. Lovely desserts and snacks were also brought.

The weather could not have been more cooperative. So most of us took long walks every day and got to enjoy the beautiful fall colors.

Kathy Anderson, Gudrun Berg, Anita Boren, Lois Clauson, Betty Edwards, Ann Freeman, Marie Ganfield, Dena Iverson, Barbara Laskowski, Audree Rush, Bonnie Shannon, Julie Schultz, Wilda Snider and Ida Mae Swedberg all thank you, Addie, for a delightful 5 days at Trollhaugen.

Please come back to us again soon.

Gudrun Berg

"Back to Basics" Workshop Oct. 1, 1988 Lois Clauson, Teacher

Eleven eager members attended Lois' "Back to Basics" class to refresh our memories and inspire our brushes. We spent the morning working on "S" & "C" strokes and ended the morning session with detail work.

After a quick break for lunch and conversation in the Museum lunchroom, we went back to work. The afternoon was spent on a prepared design, using techniques practiced in the morning.

Lois is an excellent teacher and we all felt the day was well spent. Thank you, Lois, for sharing your knowledge and skill with us.

Those who attended the class were: Judith Tenggren, Ida Wall, Judi Wilcock, Louise Friar, Betty Edwards, Jacqueline Sorenson, Edna Liljegren, Edna Echrem, Gurine Nordby, Connie Sullivan and Marvel Gordon.

"Back to Basics" Workshop November 5, 1988 Tacoma

There is still room in this workshop. The following members have signed up for this class: Sophie Jacobs, Frieda Hauge, Marty Thorsen, Joan Johnson, Dena Iverson, Audree Rush, Alice Gasteneau and Vanessa Strand.

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SCANDINAVIAN DAYS

Scandinavian Days was held October 7th, 8th and 9th in the Expo Hall on the Puyallup Fairgrounds this year. The location was spacious, clean, and had lots of free parking. Our booth was well located, roomy and well-lit. We were able to display all the sale items and we had a good selection. Sales were good - artists sales were \$1359.25 and notepaper and patterns added another \$234.

Customers had only positive things to say about holding Scandinavian Days at the Fairgrounds. Thanks to all the artists who painted for this sale: Mickey Buchan, Lois Clauson, Betty Edwards, Marie Ganfield, Marilyn Hansen, Dena Iverson and myself. I am especially grateful to those members who volunteered their time to help in the booth. Many phone calls were made to secure the help we needed and I managed to obtain the services of some wonderful ladies: Marion Athow, Eva Clark, Lois Clauson, Dena Iverson, Florence March, Frances Messo, Dorothy Nichols, Asta Oden, Myrth Ronning, Audree Rush, and Eva Wederspahn.

Gurine Nordby

## MY TRIP TO NORWAY - Gurine Nordby

My father and I traveled to Europe this spring. It was a trip from one museum to another. I was interested in studying the development of Rosemaling. In learning about Rosemaling, I felt it was important to understand what may have influenced the early painters.

The Dutch influence was quite important. Trading between Holland and Norway was very common, both being seafaring people at the time. Folk art from Hindeloopen on the Zuider Zee used the acanthus vine and scrolls. They also loved the use of marblizing in their paintings. Norwegian artists liked these same features and used them extensively in their painting. Each country started with the same basics and developed very different styles.

Another outside influence was the introduction of Chinoiserie painting for the Far east. The Norwegians took what they liked of this style and incorporated it in their rosemaling.

Norwegians were also fascinated with the styles of the French and German courts. This you can see in painting from some areas of Norway. The people depicted in rosemaling normally were dressed in courtly clothes. One notable exception was the Hordaland painting of caskets - people were painted wearing typical Hardanger wedding outfits.

One of the first things I noticed in visiting museums in Norway was the frequent use of scenes (people, houses, and animals) in their paintings. I think we need to do more of this in America.

The following is a summary of what I observed at museums in Skien, Drammen, Rjukan, Oslo, Nesbyen, Al, Hol, Bergen, Voss, Fagernes, Hamar, Lillehammer, and Trondheim. Books: Chests and Caskets by Peter Anker, Rosemaling Gifts From Gayle by Gayle Oram and Norwegian Rose Painting by Nils Ellingsgard.

Telemark: Chests from Telemark and Hallingdal consisted of 2 panels in the front and 2 on the top. Each panel comprised a whole composition that was irregular and full of movement. Rhythm is the essence of Telemark painting. Each panel contains a Rococo scroll and a vine with small flowers and leaves. Colors weren't as dramatic as Hallingdal, but more shades of color were used. Anything is possible in Telemark. Background colors are red, green, white, black, blue, and blue-green. Thomas Luras from Tinn was well-known for his black outlines which resemble calligraphy and his colors were subdued. His influence can be seen in Hordaland as he traveled extensively in this area.

Hallingdal: The panels on Hallingdal chests contain a large central flower, vase, or a rounded area that would frame initials, date, or a scene. A square frame might consist of rows of large and small flowers. Designs were balanced but not always symmetrical. Colors were strong and contrasting. Backgrounds were mostly red with black, green, and blue also being used. Bands on red trunks were normally painted blue either over metal works or as a suggestion of metal.

Hordaland: Early painting was limited to small trunks (caskets), ale bowls, and carved handled drinking vessels. Most interesting are the caskets used to store jewelry and headdresses. The painting on them depict Hardanger weddings and were painted on all four sides. Red was the most common color. Geometric designs were used on the ends and were sometimes included on the front and back. Large trunks were usually painted blue with red, white and black tendrils, tulips, open roses and rosettes. Later painting from this area was influenced from traveling painters from Telemark and Hallingdal.

Os: Os is one of the most interesting and distinctive styles from Western Norway. The imaginary flowers evolved from the C-scroll. Flowers may sprout from urns.

Leaf forms and flowers are quite different from other areas. Front panels on trunks. include churches or other buildings of local significance are painted quite realistically. The most common background color was white; black, blue and red were also used. Colors used in the designs are subdued. Os rosemaling survived up to the 1900's whereas rosemaling in other areas had declined 30 years earlier.

Sogn: Early rosemaling consisted of simple geometric designs. Later rosemaling was a combination of several styles. Painting was more primitive than other areas.

Nord-Fjord: Painters were normally from other areas. Native painters used a vase or C-scrolls forming a wreath design.

Valdres: Flowers appear in urns or bouquets. Flower colors were mainly red, white, yellow and tans, occasionally blue. The leaves were distinctive- long pointed S-shaped and a dark bluish-green. Landscapes were chioiserie style, usually in blue tones. The flowers consist of realistic tulips and stylized roses. Brown was used by some painters in this area.

Gudbrandsdal: Early painting was centered on C and S shaped acanthus braches with jagged foliage. Tulips were stylized, roses open and edges again jagged. Some filler flowers were bell-like and others had open petals. Later painting included browns, green, and white as background colors on large items. Flowers and some pictorial scenes became very realistic following a German influence. Per Veggum painted flowers with blue foliage but one of his students couldn't bring himself to do this so he used green leaves with veins, jagged edges and shadows.

Sor-Trondelag: Painting centered around Oppdal. Church painting dominated the early period. Erik Horne favored olive backgrounds with white panels, red borders, with marblizing or tendrils in shades of blue. His son Knut used blue scrolls but added colorful flowers, fruits, and Louis XVI style figures. Vases and horns of plenty were filled with naturalistic flowers arranged somewhat symmetrically. Leaves were jagged bluish-green, accented white on one side and dark on the other. Backgrounds were bluish-green with white panels. Dark blue-green leaves and red the predominate flower color. Highlights were indicated with white strokes. Yellow and blue was used sparingly. One painting style unique to this area was the painting of ale bowls with a central symmetrical cross motif. Usually a 4-pointed star or rosette with triangles or round tongue-like forms coming from behind the central design. The colors were reddish-brown, orange-yellow, green and black. Blue was seldom used.

Hedmark: Rosemaling from this area is similar to Swedish painting. There are also influences from Gudbrandsdal. There are two things that dominate painting from this area. First, the pine tree- depicted either stylized or in a naturalistic form. These were painted blue on a lighter blue or greyish-white background. Second, the use of marblizing on doors, moldings, cupboards, stiles, and wide cupboard cornices. Blue, grey, and white were used in marblizing. In the 1800's the influence of Louis XVI style appeared. Flowers were painted in a naturalistic style with shadows and highlites. Flowers were painted in baskets, urns, braided in wreaths or garlands. The scenes and people were painted typical of French and German court styles.

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NOTE: Consider membership in VESTERHEIM-Norwegian-American Museum

Basic Museum Membership           \$10.00

Rosemaling Letter                    8.00

Total                               \$18.00

Send membership to: Vesterheim Rosemaling Letter  
Norwegian-American Museum  
502 West Water St.  
Decorah, Iowa 52101



## THE TALE OF A MOUSE AND FOUR ROSEMALERS

By Sallie DeReus

Once upon a time, actually three years ago, a mouse named Olaf Disneyson went to Norway to talk to Sigmund Aarseth about rosemaling in the Norwegian Pavilion which was under construction at Epcot Center in Florida. "I tink dere are rosemalers in America who can rosemal for you yust as vell as the Norvegians," Sigmund told him. And so he gave the names and addresses of Addie Pittelkow and Sallie DeReus to Olaf the Mouse.

A year went by and then one day Addie and Sallie received a letter and a phone call from Florida. They were surprised! They were told that a part of the Norsk Pavilion was to be rosemaled; would they please recommend additional rosemalers for the project, but please not announce this news too far and wide, because Olaf didn't want every rosemalar in America applying for the job.

Vell, Sallie was hesitant to recommend anyone, because she first wanted to know what was involved; painting styles and exactly what it was they wanted painted. Besides, Addie lived where there were lots of rosemalers and she would know how fast they painted, etc. So Judith Nelson, Shirley Evenstad and John Gunderson were suggested.

In March of '87 two representatives from Disney and one Norsk business representative flew north to Iowa and Minnesota to visit with Sallie and Addie and her friends and see their work. The three representatives brought architectural drawings of the souvenir shop and cabinetry they wanted painted. They discussed color and styles of painting they thought they wanted and asked for a time/cost estimate from Sallie, and the same from the group in Minneapolis/St. Paul. They thought the painting could be done in January or February of '88. Vell, it was late March, early April before the rosemaling team arrived in Florida to paint. John Gunderson decided not to participate; too many other important things going on in his life at the time.

(Probably didn't want to live with four women for a week.)

Vell, the four rosemalers really had it good! All travel and living expenses, including a rental car, plus an hourly wage were paid.. They also got to see Epcot any time they had free time. It was sort of a paid vacation.

This is where I, Olaf, enter the picture. I lived under a cabinet in the adjacent souvenir shop. It was my job to check on the rosemalers daily progress and eat up any crumbs they left during the day. Seems like they were either eating food from the Mexican or Chinese Pavilions - pretty high class stuff for a mouse. Every morning for a week the rosemalers arrived in their hard hats. Real cute! With a little midwestern charm on the very first day, they talked the safety inspector into letting them take their hats off in the room while they worked. Wouldn't you know it, rosemaled hard hats became quite the fad for construction workers before the week was over.

Vell, Addie rosemaled the ceiling and two doors in Telemark style. Judith rosemaled the checkout counter and a display/storage cabinet in Telemark and Halling styles. Shirley rosemaled the maitre'd stand for the Akershus Restuarant. And, Sallie painted the long built-in display cabinet along the walls in Hallingdal style, and also marbelized the door and window casings. Sallie stayed eleven days and I kept her company after the others had gone home. She didn't have as much fun working by herself, though.

Between the endless noise of the jackhammers and the terrible dust of a construction site, the rosemalers managed to make the souvenir shop come alive with color and design - the only room in Epcot with so much handpainted decoration.

Six million people a year will be coming through here and see the rosemaling. With that in mind, I think I'll go look for a new home - too crowded for me!

Reprinted with permission from the September, 1988 Vesterheim Rosemaling Newsletter.



Designed by - Lena Everson 1988