



Volume No. 132

March 2018

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## California Rosemaling Association

The purpose of the California Rosemaling Association is to promote the traditional art of Norwegian Rosemaling. Our members are committed to preserving Rosemaling as a unique art form.

CRA has approximately 125 members. Some are expert Rosemaler's others are beginning painters, all with a love to study this beautiful art form.

Membership in CRA allows you to attend the annual convention featuring renowned Rosemalers from around the world, an annual membership directory and a subscription to the newsletter for only \$15 in annual membership dues.

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### Presidents' Column

Dear Friends,

We want to first thank you for your confidence in the current Board and we specifically want to call out the work the past Board did with the 2017 Convention which featured Jo Sonja Jansen, VGM! It was awesome. The 2017 Board included: Cheryl Banwarth, President; Penny Wilkins, VP Programs; Judy Frank, Membership; Beth Twogood, Secretary; Shaun Sasaki, Treasurer; Joyce Field, Trade Floor; and of course our founder and Historian, Jurene While. Such a great Convention and such a wonderful piece Jo Sonja created to teach us! Thank you, Jo Sonja! And thank you to the past Board!

In this Newsletter, you get a great preview of the upcoming Convention. Please check it out. Our very own Karen Nelson, VGM will be teaching along with Ken Magnusen, VGM. We are urging people to sign up quickly. It promises to be fun! Where else can you get wood, paint, instruction from two Gold Medalists, and a fun banquet for that price?

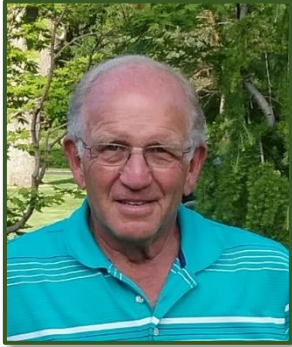
We are looking forward to the 2018 Convention and hope to see many of you there!

Until then, paint, paint, paint and enjoy!

Ruth Ann Petro and Teresa Palma

## Our Teachers for San Diego 2018

### Ken Magnusen, VGM



Growing up on a farm in southern Minnesota, I had no exposure to Rosemaling. However, both my grandparents came from Norway. I never saw Rosemaling until later in life. My life's work was as a veterinarian, working with all kinds of animals. In 1975, I took my first class in Rosemaling. From there, I took many classes in Decorah, Iowa, at Vesterheim. Those classes were taught by both American and Norwegian teachers.



My main interest was Hallingdal since that was where my ancestors came from. In 2000, I got my first ribbon and in 2003 I had enough points to get my gold medal by painting in the Hallingdal style. Since then I have studied other styles and have found that I really like Turid Fatland's old Rogaland style and her use of different color combinations.

### Karen Nelson, VGM



My Rosemaling journey probably had its start by being born in Stoughton, WI to a Norwegian father and a Swiss mother. I moved to California when I was 10 years old, but have always called Wisconsin my home. While growing up many Norwegian traditions were taught and Rosemaling played a big part in the decoration of our home. In 1998 my life took a sharp turn and I realized I needed to find a hobby. Having never taken any type of art class I went to a local craft shop and took a beginning decorative painting class. I knew from



the beginning I wanted to learn to do Rosemaling. Not finding Rosemaling being taught near me I discovered The American Norwegian Vesterheim Museum; the rest as they say is history. I have had the opportunity to take many classes with American and Norwegian teachers. I also participated in the 2007 Vesterheim folk art tour to Norway. There are many teachers and organizations that have contributed to my being able to achieve my goal of becoming a Vesterheim Gold Medalist, I am thankful they have shared and continue to share their knowledge with me. The best part of this journey have been the many people I have met and the friendships that have formed along the way.

**California Rosemaling Association 2018 Annual Convention**

**Thursday, October 11<sup>th</sup> Prep Day; Classes October 12-14<sup>th</sup>.**

*Welcome Gold Medalists*

***Karen Nelson- Os on Mangle Board & Ken Magnuson -Old Rogaland on Plate***

More info to follow

**Old Town Marriott**

2435 Jefferson Street, San Diego, CA 92110

**Reservations must be made by Monday, September 10, 2018**

**1-800-321-2211 - mention California Rosemaling Assn. for Group rate of \$139**

**Complimentary Parking for Overnight Guests**

**To/From Airport- Book w/Uber, Lyft, Super Shuttle or taxi**

**Those driving daily – Parking is available on the street or \$16 on site**

**Convention Registration: \$250**

Registration includes: Instruction (2 projects), Wood Surfaces, Paint, Mediums and Banquet

Must be a 2018 CRA Member (Fill out Membership Form with \$15 & send with Registration)

**You may send the entire registration or send a “non-refundable” deposit of \$75 by June 15, 2018**

**Balance of \$175 due by September 10, 2018**

**Make Check out to CRA - Mail to: Shaun Sasaki, 11234 Mt. Crest Pl., Cupertino, CA 95014**

**If it is necessary to cancel your registration you must contact Onya Tolmasoff by, phone, or email by**  
**September 25, 2018**

**949-496-0944    [onyadesigns@cox.net](mailto:onyadesigns@cox.net)**

**Fill out Registration Form below and mail it with your check or online at: [CalifRosemaler.org](http://CalifRosemaler.org)**

Name:	Full Registration: \$250.00	
Email Address:	Phone #:	Deposit: \$75.00 “non-refundable”
Address:	Guest Banquet \$55.00	
City:	State:	Zip:
Amount Enclosed:		\$
Are you Painting in Oils: _____ or Acrylics _____ For Ken’s Class		

<b>Banquet Selections:</b> <u>Choose one and Guest’s choice if applicable.</u> Includes Salad, Dessert, Rolls & Butter, Ice Tea & Water, & Chef’s choice of fresh seasonal vegetables.	<b>Cash Bar will be available at Banquet</b>
<b>Taste of Tuscany:</b> Boneless Charbroiled Chicken Breast w/Sun Dried Tomato Cream Sauce, Rice Pilaf & Medley of Seasonal Vegetables	
<b>Carne Asada:</b> Charbroiled Beef marinated in Olive oil, lime juice, & Mexican spices along with Warm Corn & Flour Tortillas, Rancho Style Beans, Toasted Tomato Rice	
<b>Vegetarian:</b> Chef’s Choice	

Visit our website at: [califrosemaler.org](http://califrosemaler.org) for more information and to register 'online' if you prefer.

## Contact Information for our 2018 Board Members

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Co-President	Ruth Ann Petro	<a href="mailto:rpetro1@mac.com">rpetro1@mac.com</a>	760-212-7524
Co-President	Teresa Palma	<a href="mailto:teresapalmapaints@gmail.com">teresapalmapaints@gmail.com</a>	602-526-0409
VP Programs	Onya Tolmasoff	<a href="mailto:onyadesigns@cox.net">onyadesigns@cox.net</a>	949-291-5764
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Treasurer	Shaun Sasaki	<a href="mailto:sasakigs@comcast.net">sasakigs@comcast.net</a>	408-981-5685
Past President	Cheryl Banwarth	<a href="mailto:crliel@charter.net">crliel@charter.net</a>	530-518-8642
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Newsletter	Sue Hughes	<a href="mailto:susyhugy@gmail.com">susyhugy@gmail.com</a>	916-221-1343
Historian	Jurene While	<a href="mailto:jandrwhile@cox.net">jandrwhile@cox.net</a>	619-465-5178

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## Getting to know your Board Members!

### Teresa Palma



My painting journey began when a friend invited me to take a decorative painting class. We both had small children at home and needed a creative outlet. Although my friend became frustrated and quit. I loved everything about painting and continued to take classes for many years.

After painting many of JoSonja Jansen's designs in the weekly classes, I mustered up the courage to take a seminar with JoSonja. So began my annual pilgrimage to Eureka, California. I took my first Rosemaling seminar from JoSonja in 2006 and have been hooked ever since. I became aware of CRA while attending a seminar in Eureka. I am so

grateful that I did.

Through CRA I have had the opportunity to learn from so many wonderful Rosemaling teachers and look forward to each new convention.

## Onya Tolmasoff



Stroke work has been my passion since that first day knowing that without her teaching the basics (stroke work) techniques and strokes of decorative art; they can paint anything they choose. In 1985 I started teaching classes with this in mind.

I have also been fortunate to teach at several mini-conventions, Society of Decorative Painters National Conventions, California Rosemaling Association, and chapters around the United States since 1989. Several of my designs have been published in the “Artist’s Journal” and I have had ornaments selected by SDP for display at the

Smithsonian, the White House, and Wichita, Kansas.

My mentors, JoSonja Jansen, Gary Albrecht, as well as others have influenced and encouraged me throughout my painting career. It is my belief that you can never stop being a student. If you do, you cease to grow.

I am currently the Convention Chair for CRA’s convention in October 2018 in San Diego (see article and also online at [califrosemaler.org](http://califrosemaler.org). Looking forward to seeing many of you in October.

## Ruth Ann Petro



I am part Swedish; therefore, Scandinavian and an avid Rosemaling student. I’ve been taking Rosemaling classes for 20 + years. I’ve also been lucky enough to travel to Norway on a Rosemaling tour. I’ve taken classes with numerous teachers including Jo Sonja Jansen, Turid Helle Fatland and Bjørg Kelvi. I tend to think this has given me a few drops of Norwegian blood.

## Acrylic Tips

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By Candace Larson

*Reprinted from Vesterheim Rosemaling Letter*

Thank you to the beginning students that I recently taught at Vesterheim. The following are a few of the topics we discussed.

### **Sketch Book**

Let's think of it as sketch / journal / idea / inspiration book. It does not have to be filled with lovely drawings. It is a journal of your painting experience, ideas and thoughts. Patti Goke recommends that you have a page or pages for designs such as Os flowers, Hallingdal, etc. Study and draw designs. Look for the smallest detail that you like. It could be as simple as a line coming out of a flower. Document the source of the design. At some point you will add that small detail to one of your flowers and it is the beginning of your style.

JoSonja teaches her students the more senses we use, the more we internalize our learning experience.

**Seeing** – Look at a design, slow down and let your mind absorb each line. To do this, get your sketch book, draw the flower. Start with the shape – circle or oval? Where is the root of the flower? Do all strokes go or appear to go to the root? Before painting a design take time to draw it in your sketch book and analyze each line. Study old Rosemaling designs and find the C-scrolls, S-scrolls, and look for the V-shapes.

**Hearing** – talk to yourself. It slows down your mind. Analyze your design, slowing down to speak and listen will often give you inspiration and solve design problems.

**Touching** – take your finger and trace the line of design.

### **Mixing Paint (think non-fattening Chocolate Chips)**

To create a pleasing color scheme we need to mix colors. Formulas often give a ratio such as 1:2. Think of the size of a chocolate chip for your ratio. For example, a traditional Rosemaling mix is Prussian Blue plus Burnt Umber, 1:2. This translates: one chocolate chip of Prussian Blue, to two chocolate chips of Burnt Umber. Use your palette knife to scoop paint from the bottom of the pile to the top and smash the paint.

The mixture will be dark. How do you tell if the blue is the intensity (brightness) that you want? Take a small amount of the paint mixture and add white from your palette which could be Smoked Pearl, Unbleached Titanium or Warm White. When you add white you can evaluate the mixture. Is the blue too bright - add Burnt Umber. Is the blue too gray or toned – add Prussian Blue. Caution, Prussian Blue is a powerful tinting pigment.

**Color Never Stands Alone**



Test your mixture on your background color. Your background color impacts every color painted on it. When you basecoat your wood, basecoat a cardboard with the background color. The paint color on your white palette will look very different when painted on the background color. I brought a dramatic sample to class. The background color was Norwegian Orange, the mixture was Prussian Blue + Burnt Umber + Unbleached Titanium. I was painting large scrolls. The color mixture on the white palette background appeared dull gray but on the orange background – it appeared a lovely toned blue. Why such a big shift? All color is impacted by the colors next to it. Orange and blue are complementary colors on the color wheel. Complementary colors intensify each other.

### ***Options to Lower the Intensity (brightness) of a Color***

Add an earth color (Raw Sienna, Raw Umber, Burnt Umber, Burnt Sienna)

Add the complement (the color directly opposite on the color wheel)

Add black

On the Norwegian Orange background, I added more Burnt Umber to tone the blue mixture. The design also had small areas of the Prussian Blue mix. In the small areas I used a blue mix that was less toned.

### ***Delightful Green Mix***

In our Beginners class we painted on a JoSonja Teal Green background. Teal Green stats are: cool, blue green, opaque, consists of pigment Blue 15.3, and pigment Yellow 42 (pigments listed on the paint tube).

The basic green mix is Green Oxide plus touch of Red Earth. What is a touch? It is smaller than a chocolate chip and a touch is added in very small amounts. Why add red to green? They are complementary colors on the color wheel. Adding the complement will lower the intensity. Slowly add the Red Earth to decrease the intensity of the Green Oxide, as you add red to green it becomes olive green and eventually brown. We want pleasing green leaves on the Teal Green background.

How do you know if your green mixture is pleasing on the background? You know what I am going to say, paint the leaf on your Teal Green cardboard. Paint it approximately the size and opaqueness as the leaf elements in the design. Let the paint dry. Does the color please you? Is it too bright or too toned? To correct your color, add Red Earth if your green is too bright, conversely add Green Oxide if your green is too toned or “brown.”

We also enjoy variety in our green mix. For the stem lines we brush mixed Raw Sienna with the green mix.

### ***Important points***

- Mix paint on your waxy palette, store on your wet palette.
- Test your colors on your background.
- If your color is too dark or the mixture is way off, do not add a whole tube of another color to correct, sometimes it is better to start over.
- Size matters in the appearance of your color, test the color with the design elements the same size they will be painted.
- Record your mixtures with colors and mixing ratio on a cardboard and save it in a paint reference file.
- Make notes about colors and color combinations in your sketch book.

- If you think a color does not look good on the background, trust your instincts.

## In Closing

Don't you love working with color? There are volumes written about color theory. An internet website with the color wheel is: [www.worqx.com](http://www.worqx.com), select <color>, and <color wheel>. I have reviewed two examples. Start thinking about color and study how Rosemaling artists are using it. Generally, it is easier to control color if you limit the number of colors you are using. Beautiful Rosemaling has flowing strokes. Try to paint a few strokes or flowers each week. Stroke work is a skill and skill in any activity is developed with practice.

Till next time,  
Candace

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We send our deepest condolences to Marley Wright-Smith upon the death of her husband Jim Smith. Jim died February 26 after following a long struggle with Alzheimer disease and cancer.

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## *The Success of our newsletter depends on all our members.*

- \*Submit pictures, information or articles about paintings you have been working on or completed.
- \*Submit information, articles or pictures that interest you regarding Rosemaling or Scandinavian Folk Art. All areas are welcome.
- \*Submit information on any local events in which you have participated or had your work presented that might be of interest to our members. Pictures are very helpful.
- \*Submit other things you'd like to share



## What Our Members Have Been Up To...

This year, I had the opportunity to host Misha Lebedev, Master Russian Zhostova artist in San Diego. It was such a great experience. While it's not Rosemaling, I believe that the more I learn about art helps my Rosemaling. Misha is a wonderful gentleman who works at the Zhostova factory near Moscow. He is very talented and we



had a great time in class.

I'm including pictures of what he taught this year (plate) along with pictures of next year's projects (two bentwood boxes). I hope you enjoy seeing them all.



Ruth Ann



## History of CRA's Board

Year	President	Convention Location & Chair	Teacher(s)
1987	Jurene While, Facilitator	La Mesa, CA	Bergilot Lunde
1988	Jurene While, 1 <sup>st</sup> Elected President	Hen's Nest – Fresno – Mary Cady	Marley Wright, Sandra Cole, Synnove Idland
1989	Jurene While	Picadilly Shaw – Fresno – Mary Cady	Hildy Henry, Mary Cady, Sandra Cole
1990	Jurene While	Picadilly Shaw – Fresno – Mary Cady	Addie Pittlekow
1991	Mary Cady	Picadilly Shaw – Fresno, Mary Bigelow	Bjorg Kleivi, Kari Signe Brathen
1992	Mary Cady	Picadilly Shaw – Fresno, Marley Wright-Smith	Diane Edwards
1993	Marley Wright-Smith	San Pedro – Kathy Pappo	Sunhild Muldbakken, Jurene While
1994	Marley Wright-Smith	San Pedro – Kathy Pappo	Eldrid Arntzen, Ragnvald Frovsedal
1995	Kathy Pappo	Mt. Alverno – Marely Wright-Smith	Irene Lamont, Julie Anne, Droivold, Joe Haugen(Carving)
1996	Kathy Pappo	Mt. Alverno – Tally Hankins	Gayle Oram, Jurene While
1997	Hildy Henry	Woodland Hills – Roberta Fitchner	Sigmond Aarseth, Lois Seeger, Marie Sollom
1998	Hildy Henry	Woodland Hills – Roberta Fitchner	JoSonja Jansen, Jurene While, Onya Tolmasoff, Tirzah Probasco
1999	Roberta Fitchner	Sacramento – Judy Goldstein & Yvonne Thomson	Karen Jensen, Judy Ritger, Kathy Anderson
2000	Jurene While	Mt. Alverno – Lindsey Wanagel	Rhoda Fritch, Hildy Henry, Fran Wilson
2001	Jurene While	Mt. Alverno – Linsey Wanagel	Lois Mueller, Judy Kjenstad
2002	Cheryl Seath	San Juan Capistrano – Jurene While	Marilyn Olin, Addie Pittlekow
2003	Cheryl Seath	San Pedro – Jurene While	Joanne MacVey, Marlyn Hammer

2004	Kari Windingstad White	San Jose – Cheryl Smeath	Trudy Peach, Shirley Evenstad
2005	Arlene Rounce	San Jose – Sheryl Seath	Nancy Schmidt, Jurene While
2006	Arlene Rounce	San Pedro – Kathy Pappo	Eldred Arntzen, Patti Goke
2007	Jurene While	San Pedro – Kathy Pappo & Yvonne Thomson	Karen Jensen, Ken Manguson
2008	Jurene While	Santa Rosa – Hildy Henry	JoSonja Jansen
2009	Onya Tolmasoff	Santa Rosa – Hildy Henry	JoSonja Jansen
2010	Onya Tolmasoff	Culver City – Yvonne Thomson	Gayle Oram, Sigmond Aarseth
2011	Arlene Rounce	Culver City – Yvonne Thomson	Nancy Schmidt, Patti Goke
2012	Ruth Ann Petro	Sacramento – Karen Nelson	Lois Mueller, Trudy Peach
2013	Ruth Ann Petro	Sacramento – Karen Nelson	Judy Ritger, Ruth Green
2014	Ruth Ann Petro	San Diego – Astrid Fisher	Gayle Oram, Andrea Herkert
2015	RuthAnn Petro	San Diego – Astrid Fisher	Lois Mueller, Pam Rusinsky
2016	Cheryl Banwarth	Eureka – Pennie Wilkins	JoSonja Jansen
2017	Cheryl Banwarth	Eureka – Pennie Wilkins	JoSonja Jansen
2018	Ruth Ann Petro & Teresa Palma	San Diego – Onya Tolmasoff	Karen Nelson, Ken Magnuson

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