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Volume 137

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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 Rosemalers 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 and a subscription to the newsletter for only \$15 in annual membership dues.

President's Column



Hello California Rosemalers,

I hope this newsletter finds you all safe and well given these interesting and challenging times we find ourselves in. Hopefully you have all found ways to incorporate painting into your time while sheltering in place (SIP).

I have been working on my many unfinished projects. It's so rewarding to finish and sign pieces that have been collecting dust for years. My brother-in-law would find this distressing as he has always wanted to do an art show titled "The Unfinished Works of Ellen Soppet."

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I have been amazed and inspired by all the creative ways you all are finding to paint and connect with others during this time. For example, my friend and teacher Claudia Lohnes is holding a zoom class several times a week with growing attendance. For me this has been a way to paint and connect with friends thus helping to ease the loneliness and isolation that SIP has brought about. It's also been exciting to see friends from as far away as Arizona, Idaho and Canada joining us.

I have also enjoyed reading JoSonja's postings on Facebook. It's such a wonderful way to connect with her. I love to see all the projects; some I have painted with her; some I've seen and not yet painted; others I haven't seen before. There have also been some wonderful kits and new products up on the JoSonja website if you are looking for something new and exciting to paint.

Technology is a wonder. Many people are participating in Zoom, Instagram and Facebook live classes. Have any of you been doing this? If so, what have you been up to? Please drop me an email and include photos. I would love to see what you have been painting. Your projects might even end up in our next newsletter.

In the recent months I have also spent time in my garden. It's really epic this year and has never looked so beautiful. My neighbors may end up with midnight deliveries of zucchini and tomatoes delivered quietly and anonymously on their doorstep.

Until next time, stay safe and healthy.

Ellen Soppet

Regarding the CRA Convention

As you know, we have had to cancel the 2020 CRA Convention due to Covid-19. If you had registered, you should have gotten any necessary refunds by now. It is still a bit early to tell what 2021 will bring, but we are beginning to discuss what our options might be. Stay tuned.

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2020 CRA Board Members

President	Ellen Soppet	ellensoppet@gmail.com	925-989-2095
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We are still looking for volunteers for the following (contact Ellen Soppet if you are interested):

Newsletter Editor – Shaun Sasaki is temporarily filling in until we find an editor. The Editor gathers articles and photos from our members and can also contribute articles and photos of their own. If you are interested and need help with the layout and formatting of the newsletter, technical help can be provided.

Historian – Jurene While, the CRA Founder, wishes to pass the baton onto a new member. As Historian, you would help members learn about some of CRA's past by collecting photos and stories and contributing articles to the Newsletter.

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The following is reprinted with permission from the Vesterheim Museum. This article was published in 1996, the 30th anniversary of the museum.



Reminiscences From 1967

*Dr. Marion Nelson, former
Museum Director*

The late 1960s were key years in the history of the museum in Decorah. A corporation was founded to take over its operation in 1964, a responsibility previously assumed by Luther College. It got its name "Vesterheim" in 1969, the same year that it adopted a long-term plan for its physical development that it has followed to

this day. Central to that plan was the restoration of the Arlington House hotel, which had served as the museum building since 1932, and expanding in existing structures around it as they became available. The developments most important to the museum's future program occurred in 1967, just 30 years ago, when the first national rosemaling exhibition was held and the first rosemaling classes were taught by a painter from Norway. These activities were Vesterheim's major contribution to the first Decorah Nordic Fest, but they also marked the beginning of the museum's ever-expanding program in crafts education and competitive exhibitions.

Why rosemaling? I credit that to one person and one circumstance. I had long been interested in Norwegian-American rosemaling but felt, like

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many people in the fine arts, that it was too commercial and amateurish to be given much attention by a senior museum. However, when telling Professor Einar Haugen, with whom I had studied for a year in Madison, about my involvement in the Norwegian-American Museum, he said, "Now you must do something with rosemaling in America." He and his wife Eva had been following the rising interest. Although not generally associated with folk art, Haugen had also directed earlier students to it. Among these were Elaine Smedal and Anne Tressler, who in 1946 put out the first publication ever relating to Norwegian folk art in America, a folio of serigraphs with introduction entitled *Norwegian Design in Wisconsin*. Janice Stewart, who, in 1953 published *The Folk Arts of Norway* the first work on this subject to appear in America, was also a student of Einar Haugen. Now it was my turn, and I welcomed the encouragement of a respected professor because it was something that I had deep down inside really wanted to.

The circumstance was a Norwegian promotional effort in 1966 at Famous-Barr department store in St. Louis, Missouri. I was invited to arrange a small exhibit of Norwegian folk art from the museum to be shown there and also to give a talk on the subject. Unknown to me, the Norwegian government had sent a rosemalarer to demonstrate at the same event. I was so fascinated by his facility and by the explosive beauty of his work that I asked if he would be willing to come to Decorah the following year as the judge of a Norwegian-American rosemaling exhibition, as a demonstrator, and as the teacher of several workshops. The response was positive, and during the last weekend of July 1967, all that had been discussed became a reality. The person, of course, was Sigmund Aarseth, who had also at Famous-Barr, without my knowing it, converted Dean Madden to rosemaling. The two remain to this day leaders in the rosemaling congregation.

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Talk about an annual festival relating to Decorah's rich Norwegian heritage had already, before I left for St. Louis, begun among members of the Junior Chamber and representatives from the museum, among whom Phyllis Leseth, Betty Seegmiller and I were central.

The possibility of a national rosemaling exhibition and the visit of a known artist from Norway helped pull things together. Betty and I were faced with the responsibility of carrying out the ambitious plans I had rather in a moment of inspiration let flow rather freely to Sigmund. The fund-raising company John Price Jones had been helping the museum assemble a mailing list for the founding of membership. People on it were sent information about the exhibition and the classes and were also encouraged to spread the word. I contacted people I already knew were interested and sent out news releases. As a result of this, a group in Wisconsin set up a local exhibition in the spring of 1967. This also served as a channel to the one in Decorah.

The approximately 70 entries that showed up at the museum in July indicated that there were already in 1967 many painters out there. Philip Martin has given a good presentation of where rosemaling in America stood between the 1930s and 1960s on pages 20-41 of his *Rosemaling in the Upper Midwest*.

In spite of having several areas of concentration, the modern interest in rosemaling throughout our entire region appears to stem from the work of Per Lysne in Stoughton, Wisconsin. Through the research of Kristin

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Anderson of Augsburg College, it is now known that Lysne continued some rosemaling from his arrival in 1907 until he made it his major occupation in the 1930s. Trained as a decorative painter by his father in Laerdal, Sogn, Per had a predilection for the Os style, which was still quite alive in Hordaland just to the south. Evidence of it both in design and technique are found in much of Lysne's painting. Already in the early 1940s, Lysne had a following of painters in Beloit, Madison, Elkhorn, and Milwaukee, Wisconsin; Decorah, Iowa; and the Twin Cities in Minnesota. All these areas retain strong traditions in rosemaling today. The Twin Cities, where the Lysne follower Eleanor Erikson was the leading figure, showed the greatest breadth in style through the work there of two artists from Norway, Martin Engeseth, who was active as a rosemaler intermittently from his arrival in 1926 to his death in 1972, and Hans Berg, who taught rosemaling to adults at Augsburg College from 1951 to 1959.

The range of styles found in American rosemaling throughout the country was considerably increased by the availability just after World War II of folios with plates of old painting in Rogaland prepared by Knut Hovden. These were followed slightly later by folios of old rosemaling in Telemark. By the 1950s many sheer beginners in the art were recruited as teachers of courses offered to fill demand by the Wisconsin Department of Vocational and Adult Education. Interest was being aroused partly by the writing of Gladys H. Fossum in Agricultural Extension publications and the coverage in major newspapers of Per Lysne's decorated interiors for prominent clients. Public libraries were being bombarded with requests for materials according to research done in the mid-1950s by Bjarne Romnes, whose wife Harriet was another early promoter of the art. The painting that came out in response to the

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call in 1967 was heavily marked by the amateur enthusiasm characteristic of the period and by Lysne and the Norwegian folios.



What was learned from the exhibition? What did it and the critiques and classes by Norwegian painters mean for rosemaling in America? One thing discovered was that rosemaling did not belong only to the Midwest but was being done on both coasts totally apart from the influence of Per Lysne. It was taught at the Brooklyn

Art and Craft Club in the 1940s and during the same period was being studied and practiced by Agnes Rykken and Mary Horne in the Seattle area. Similarities exist both in style and technique between some of Rykken's work and that of Lysne, but this appears to have resulted from their use of enamel paints rather than artists oils and their common connections with the Os style. Rykken had her contact through her husband's family from the Os area. She and Horne turned directly to Norway for their inspiration, actually having Knut Hovden assist them with designs in return for goods sent home during the period of shortages immediately following the war (information from an interview of Madden with Rykken). Rykken won a blue ribbon in 1967 to the complete surprise of us who thought rosemaling in America was completely a midwestern phenomenon.

The major consequences of the critiques and lessons were, first, that painters became more daring in creating their own designs within the major characteristics of traditional styles and, second, that they

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developed greater facility in painting freehand scrolls and in using the full advantage of artists oils in shading and creating semi-transparent effects. The exposure to the full range of rosemaling in Norway that resulted from ultimately bringing teachers and judges from all areas of the country, of course, also gave American rosemaling a richness that it could scarcely have developed on its own. The variety and quality of rosemaling in America today unquestionably owes much to what happened in 1967 and the consistency with which that was followed up. As a revived ethnic art being practiced in this country today, I consider rosemaling equaled only by the pottery of Native Americans and the religious art of the Hispanics, both in the southwest.

From a negative standpoint, the striving for perfection fostered by the exhibition and by master classes has also hampered the kind of spontaneity and roughness that gives character to much early folk expression or the kind of daring to depart from the expected that characterizes all great art. In respect to the latter, two of the blue-ribbon pieces at that first exhibition 30 years ago hold up well with anything that has been given this distinction since. They are the commercially produced bowl by Rykken with natural finish and only an outside border of repeated leaves shading from green to yellow in the Os fashion and a plate by Marcelaine Winner of Madison, Wisconsin, with black ground and a magically intertwining central scroll and a delicate border of almost calligraphic verve in green, red, and white (illustrated on page 41 of Philip Martin's book). There are fleeting echoes of Lysne, primarily in the color and virtuosity of the line, but they have been totally transformed and put to new use by a free creative spirit. With this piece, Winner stopped painting. One can see why. What more was there to do?



Interview with Margaret Miller Utzinger

From March 2010 - by Marley Wright Smith

Margaret was first aware of rosemaling by the time she was 5 or 6 years old. She was brought up in a Norwegian home by a self-taught Rosemaler mother and a father who was a well-known artist. She was raised in Wisconsin when Rosemaling was just beginning to evolve as a recognized art in the United States.



1 Margie's Childhood Family Home in Sturgeon Bay, Wisconsin

As a young adult, Margie wanted to be an artist so she went to her father and asked him to teach her, he was not a teacher and so he gave her a pencil and drawing tablet and told her to go out and start drawing things. She didn't know where to begin or what to do, so she went to her Grandfather. He told her that she had a wonderful sense of color and design, 'do what your mother does.' Her father gave her a design and told her to paint it. She painted an ugly chest which she thought was beautiful. Her first 'job' opportunity came from her parents who asked her to paint a room in their home.

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Her father was good friends with Dean Madden from Vesterheim Norwegian-American Museum in Decorah, IA, and when she was 30 years old, Dean called her father and told him that Sigmund Aarseth was painting at his home and could 'Sissie' come and watch. When they got there, they found Sigmund in full Bunad standing on a scaffold painting the ceiling. At that time Sigmund spoke no English.

The next time that Margie (Sissie) met Sigmund was a year later when he came to to teach the very first class for Vesterheim. Margie sat between Vi Thode and



2 - Sigmund Aarseth, painting mural at *Norway Days*, 2009



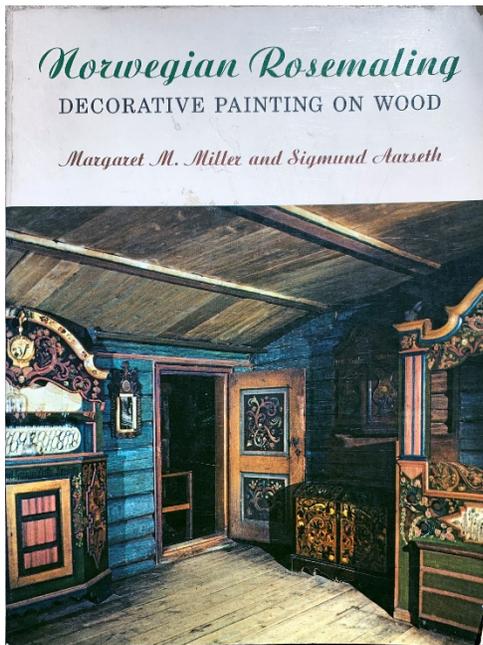
3 - *Scandinavian Boutique* in Margie's Los Altos Hills home, 2006. (Left to Right) Beth Twogood, Marley Wright Smith, Margie Utzinger, Dottie Braunsbald, Carol Baker, Shaun Sasaki, unknown, Delores Emery

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Ethyl Kvelheim. Sigmund set up some panels and told them to paint them, and then he would critique them. Since he did not speak English, they were told that they would have to watch him. She took class from him the following year when he came back to Vesterheim.

By now she was very invested in the Rosemaling but there were no books to learn from to take her further. Her Stepmother was an author and she told her to type up everything that she knew of rosemaling and she would edit and help her. Dean Madden advised her to write an index which would help to formulate the book and he then took it to New York. It was several months, and she received a contract in the mail from Scribner Publishers. She had two years to come up with a book. Realizing that she could not do this by herself, she wrote to Sigmund for his input. He agreed and a partnership was formed.

Margie would write, send it to Dr. Nelson, director of Vesterheim, for critique and correction, then she would send it to Sigmund for correction. Sigmund was responsible for the pictures and correcting her writing as well as providing history. While working on the book, Sigmund stayed with her and painted on her walls and ceiling. At this time, she continued to learn from him.



This book 'Norwegian Rosemaling' was published in 1974 and was the first comprehensive rosemaling instruction book available in the United States. It is still considered the 'Bible for Rosemalers' today.

Margie who (formerly) resides in Los Altos Hills, CA spent 6 summers in Wisconsin with her friend, Mary Parker, teaching and doing commission painting.

Her love and mastery of the art has resulted in many accomplishments. Besides writing the book with Sigmund Aarseth, she was commissioned to paint 2 cabins at Bear

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Valley, CA as well as a Stabbur house in Lake Tahoe. When she first walked into the Stabbur she noticed her book sitting on the table and she said, "Oh you have my book." He said, "You wrote that? I looked all over Norway for you!" She and Mary spent two weeks for two summers painting the cabins. She has taught at local shops in years past and has been instrumental in mentoring many potential future painters.

Her Los Altos Hills, CA home is a virtual museum of Rosemaling that she has collected throughout the years. She also has an extensive collection of her late father, Gerhard Miller's paintings. Her entry hall ceiling is painted in soft scrolls which were done by Sigmund. Her pool house ceiling has been painted by Karen Jensen of Milen, MN. She rosemaled her kitchen cabinets and even the hood over her



4 - Painted by Margie Utzinger

stove. She chip-carved the crown molding. A true treasure.



5 - Painting & Chip-carving by Margie Utzinger

Margie is still a very well respected and popular rosemalar. She continues to paint every day because of her love of painting. Sigmund is still her biggest inspiration. She continues to share her love and knowledge of the art every Tuesday when she opens her

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home studio to several friends who come together to paint, welcoming anyone who wishes to come to paint.

She hosts a Scandinavian 'Mostly Maling' Boutique in her home every two years. Fellow Rosemalers, carvers, jewelry makers and other hand crafters offer Scandinavian items for sale.



6 – (Above) Margie's painting used for Postcard invitations to her *Scandinavian Boutique*. (Below) One of Margie's plates

Marjorie has been an influence and an inspiration to many Rosemalers all across the United States through the years and graciously shares her knowledge and her accomplishments in a desire to



promote and encourage the continued development of this beautiful art.

Postscript: this interview was taken in 2010. Margie no longer is teaching in her home and no longer hosting Scandinavian Boutique. I personally am very honored to have been her friend for the past several years and have learned much from her. *Marley Wright Smith*

Postscript: Margie moved to Touchmark in Appleton, Wisconsin. She has recently started painting animals for her grandchildren. She has been on "lockdown" for the last several months due to Covid precautions and is grateful to have her painting. She would love to hear from you by phone or letter. Her contact info: Margie Utzinger, Touchmark on West Prospect, 2601 Touchmark Drive, Apt 208, Appleton, WI 54914. Phone: 920-666-2335.

Shaun Sasaki

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UFOs* Completed!



7 - Karen Nelson design, Painted by Onya Tolmasoff

I just finished this plate, designed by Karen Nelson, VGM. This was taught at Camp Norge, Alta, California where Karen and I both teach every September. Thank you Karen for sharing this design since I couldn't be in your class and teach at the same time – ha! Trying to get some of my other UFO's done as well -

Onya Tolmasoff

* *UFO – Unfinished Object*

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8 - Kathy Anderson design, Painted by Joyce Field

Something I started in a Kathy Anderson class in 1995 and finished along with 13 other projects during the lockdown. Joyce Field



9 - Tray painted by Solveig Hoeg



10 Three paintings by Maria Antonietta Rodrigues Simao

I am a retired teacher and teach painting classes. I also work with folk art. I have a lot of knowledge in Bauernmalerei. In rosemaling I am starting. I find it beautiful and pleasant to do. I'm trying go make a difference between them. I like to work in parallel to highlight the differences. Follow my work. A hug.

Maria Antonietta Rodrigues Simao



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11 - Painted by Elaine Rasmussen, pattern adapted from Coaster #4 (shown later)



12 – Painted by Lotte Sather for her granddaughter’s graduation from High School, June 2017 to hold small pieces of jewelry.

What I have done on my Covid “Vacation”

by Shaun Sasaki

When the lock down occurred here in San Jose, CA on approx. March 10, little did I know that 3 months later we would still be on lock down. It was an adjustment, but I felt it was prudent and necessary since New York State as well as Italy and Spain were having such devastating consequences from Covid-19. I knew for myself that it was essential that I kept engaged in projects or I would get very depressed. Rosemaling didn't sound good because I felt I needed something new and different to get excited about. Recently I had visited some art galleries and had some photos of paintings I liked. I am not good or very experienced but enjoy painting on canvas so I started painting at home on an easel.

Contouring a landscape and the use of light and shade to make things appear vertical or curved has been a learning experience but I realized that over the years the techniques I learned helped me handle the paint and brushes.



YouTube Videos on Abstract Painting are entertaining and educational. Cards were my next medium. I cut dried deli paper that I used for my palette paper for my canvases. The colorful paper and cut shapes inspired me. I wanted to enjoy



and free myself to be as creative as I could. I had some small white cards, so I glued the paper on, then added a little painting or outlining to enhance my picture. I was able to get cartoon shapes from Google for dogs, birds, etc. that I wanted to cut out. I did about a dozen cards.

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My sister-in-law volunteers for Hospice and they wanted cards to send to their patients, so I painted about 20 cards to send to them. Painting cards requires no prep time and can be abandoned if it doesn't turn out. Cards are a good way to practice and I have painted several over the years. If the paper is card stock you won't have much trouble painting on it if you minimize the use of water. Or, you can also use glaze medium as a thinner instead of water. I went through old books and relied on my memory to make simple designs. It was fun and very much appreciated by Hospice.



With encouragement from one of my friends, I was ready to start Rosemaling and developed patterns for a coaster set I have had in my garage about 10 years. I used Nils Ellingsgard's *Painting in Norway* as my inspiration and selected several motifs from the book. Each coaster features one pattern on a 4x4 coaster. In the past I didn't want to spend a lot of time on such small pieces but during this down time, it felt like a perfect time to focus on something small. I offered a Zoom class to my students painting each coaster in about 2 hours. It has been a lot of fun and inspiring for us. It is a chance to paint and chat a little together without being in the same room. Since the Zoom lessons are recorded, I have included for you 2 lessons that you can adapt to anything you want. The coasters are available from Amazon or from Bear With Us wood supply. Each lesson is complete and I am attaching the pattern and photo in this newsletter. Have fun with this and I will share 2 more coasters in the next newsletter.

Once I got back to Rosemaling and have adjusted to being at home almost all of the time, I have been working on more painting projects. I enjoy it and my mind is occupied when I paint. Cooking has gotten a little more interesting since I have plenty of time to make something good. I also managed to get to Home Depot and get a few tomato and squash plants to put in pots in my back yard. As time goes on, I realize living like this must have been a little similar to my father

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growing up on the farm 20 miles from town. You can make do with what you have and spend time being creative. Of course, we can order most everything these days, but you still have to wait and therefore you might be able to find something to substitute. Thank goodness for TV, Netflix, and YouTube Videos!

Since we are limited to where we can go, I found it was the perfect time to dabble in a few different things. This situation is an opportunity to try new ideas and embrace the free time that we have. I hope you are inspired by my story and can share some of your ideas in the next newsletter. We are all trying to cope, and inspiration is what we need. Take care and stay safe, sane, and paint!

Two Rosemaling Coasters – Free Video Lessons!



The following four pages contain the instructions, photos and tracing patterns for two of the eight Rosemaling Coasters that I'm teaching over Zoom. The instructions start with the prep work that should be done before you start watching the video. The videos are the recorded Zoom sessions that I've had with my students, so perhaps it might feel like you are part of the Zoom class, too!

How to Order Blank Wood Coasters – Go to Amazon.com and search for “4 inch wood coasters”. You will find many choices to pick from, with various quantities and wood materials.

View the video lessons here:

www.CalifRosemaler.org/videos

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Telemark style Blue coaster with Yellow, White, and Red flowers (#2)

by Shaun Sasaki

Based on a painting by Hans Glittenberg 1841 in the book by Nils Ellingsgard
Norwegian Rose Painting 1988

Base coat coaster in Stillwater.

Yellow Oxide, Cadmium Scarlet, Storm Blue, Warm White, Black.

Brushes: #4 Filbert, #3 round, liner

Ultramarine Blue, Antique Brass, Retarder, Glaze medium.

Base Coating: base coat your coaster with Stillwater. Dry overnight, sand and trace pattern on. Then base these elements on the piece.

Base coat the coaster scrolls with a medium green (ultramarine blue :yellow oxide)

Center flower is based warm white in center, as well as the petals of the smaller flowers. The little petals around the center flower are yellow oxide. The red petals are based cad scarlet. 2 coats for all.

Video Instruction Starts Here

Scrolls: we will double load out brush with the base green, side loaded with yellow oxide. We will assess if it needs more yellow after our first coat.

Side load a #4 filbert with storm blue and shade the white petals, blue to the outside edge. May use retarder lightly tapped into the brush to make the paint spread. Stay out of water if using retarder!

On the yellow petals, side load #4 filbert with white and go around the outside of the petals.

Liner: We use black to line the piece. When we dilute the black for lining, we should use flow medium or maybe glaze medium because I have had trouble with my black lifting during glazing. This piece has different detail marks than we usually use so that makes it unique to us. We will also paint leaves with our green mix, and if needed, a little more yellow is added.

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#2



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Valdres Coaster with Red and White Flowers (#4) by Shaun Sasaki

Based on painting by Peter Andres 1739-1792 or Hovel Gaarder in Nils Ellingsgard's *Norwegian Rose Painting*

Base coat Tingles Pond or Raindrop. If you want, add a little green to Raindrop to get Tingles Pond. It is just slightly green.

Naphthol Red Light, Forest Green, Indian Red Oxide, Yellow Oxide, Vermillion, Brown Earth, Warm White.

Brushes: #4 filbert, Round 2-3, Liner.

Base Coating - base coat coaster. Base coat Tingles Pond or Raindrop. Sand Lightly. Trace on pattern. Base coat center bowl of rose Indian Red Oxide. Base the round pinwheel flower with NRL + IRO—just a touch to dull it down.

Video Instruction Starts Here

We are going to start by stroking in the white portion (note that the white part is only about $\frac{3}{4}$ of the petal) of the flowers with our filbert on the top small flowers. Dry. We will do the same on the tulip below. Dry. We will go over these again later.

The leaves are based in with Forest Green (bottle) or Teal if you don't have Forest. Use a round or filbert. We will go back and with a lighter shade of green (your green mixed with YO to make a dark olive like color) we stroke from the center up and out to make texture in the leaves. The veins are done with Tingles or Raindrop. Stem lines are your forest green.

The round leaves are forest, 2 petals overlapping on each side of the stem. The overlap is highlighted with Tingle or Raindrop.

Pinwheel flower is filbert side loaded with NRL and stroked 2-3 times in a slight C stroke. The last coat will be Vermillion in the same fashion. Center is tapped lightly with YO, then Vermillion.

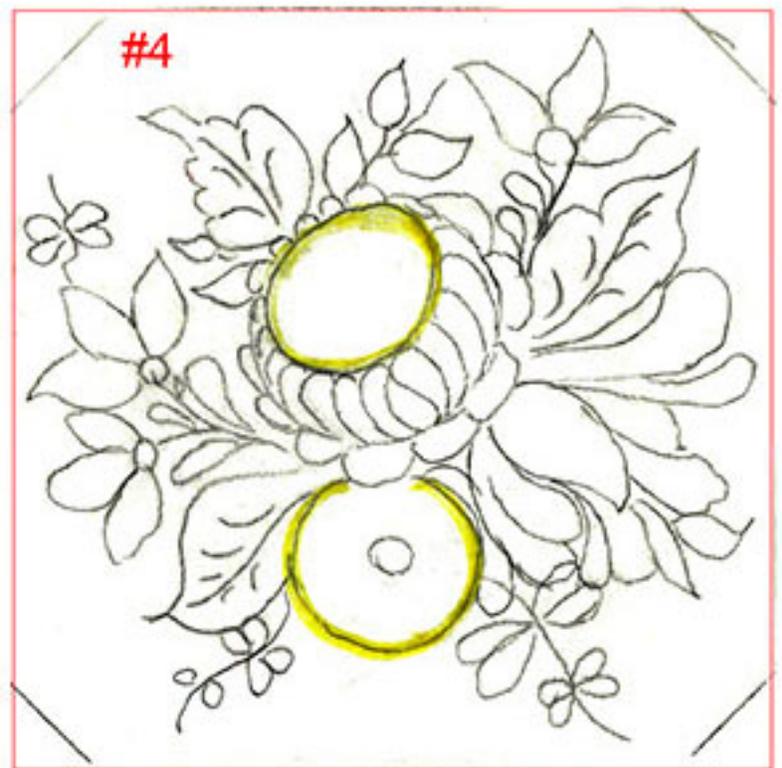
The rose in the center requires fresh white paint. The red is NRL plus Indian Red to dull it down. #3 Round. Lots of paint. Load in red mix, swipe thru white to get a ball of paint, pull center stroke from the center edge down to where the bottom petals begin. Curve slightly because the next stroke goes opposite the first curving toward it. It sort of forms a single petal. Re-load brush each time with white, pull the others around the bowl toward the back, following the curve of the bottom and bowl. Dry.

The bottom petals are loaded the same way, but are pulled side to side, starting in the middle and going around the bottom and fading into the side. Begin in the middle again and pull strokes in same direction as before but follow around the opposite side of the bowl. After this is dry, assess if it needs more dark or light. Center is background blue tapped lightly in with small YO dots in a circle.

Tulip - Our white is dry and we will come back with a filbert in our IRO and pull from the tip back toward the base of the petal. As you hit the white part lift and let the brush skip over the white in a dry brush fashion. We will do this again until we get the white as opaque as we want, and we will change to NRL on the tips of some of the

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petals. The small 3 petal flowers are done the same way. Red 3 petal is done by loading red into the filbert, then side loading into white to get the white edge.



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Greetings from your friends in Rosemaling Coast to Coast!!

This has been a tough year for rosemaling classes and events all over the country. I hope that you have taken advantage of this time of "safer at home", "house arrest", or whatever your state calls it and using this time for rosemaling. I've trying to catch up on the commissions that have been stacking up around my house. During whatever time we have left of the quarantine, please use it wisely and get those brushes out.

RCC WEBSITE and FACEBOOK

The website has been updated and so has Facebook. If you have not checked them out lately, now is the time. We had a seven day challenge for our members to send pictures of their work and we were all impressed with the quality of rosemaling that was added to Facebook. Check it out for yourself. Like us and have your friends check us out and like us, too.

Fellowship Painting

Two of our Board Members shared with us the idea of "Fellowship Painting".

It is a wonderful way of getting together with friends and having a chance to catch up on a piece of rosemaling that is not quite finished. The idea is to have a group of painters get together for a day to paint the project that they are working on along with some "Fellowship". There is no teacher present.

You will need food as all rosemalers do, so bring a sack lunch or make it potluck.

Right now with the Corona-virus still hanging out there, you may have to be patient and wait for a time when it is safe to get together. When you do get together, let us know about your "Fellowship Painting" event. Pictures are nice.

Rosemaling Day USA

Since it is not yet safe to be with a group of friends at one time and location, we'd like to hold an event on September 12 that would include all of our rosemalers. No we are not going to all meet in the middle of the country, but we can all do something together. We can have a rosemaling day where all rosemalers can paint at the same time and we are calling it "Rosemaling Day USA". If the virus has gotten to the point where we can actually paint together, wonderful. But if it hasn't, stay home and paint that day. To make it more interesting, send RCC information about it be it at home or away. Send the number that painted, where you were painting, and some pictures if you can. We'd like to have at least 200 people painting that day and it would be wonderful to have someone in every state rosemaling that day. We could add the pictures to the website and/or Facebook. Send this information to: charlene.selbee@gmail.com

June 17, 2020

RCC Convention 2021

The next convention is June 21-24, 2021, in Eau Claire, WI. Eau Claire is about an hour and a half east of the Twin Cities and the airport. It will be at the Metropolis Resort where we can all stay in the same building as the convention. And if you are adventuresome, you can visit the water-park or the trampoline park both of which are on the premises of the resort. The rooms are reasonable at \$99 plus tax and that includes breakfast. As the next year goes by, you will be hearing more and more about the convention. At this time, I ask that each of you gets these dates on your calendar so that you will not forget when we will be getting together in 2021.

2020 – June 1, 2021 : *Rosemaling Coast to Coast* Membership Form

Please Print Clearly

Name _____ VGM _____

Street Address _____

City _____ ST _____ Zip _____

Email address _____

Phone _____ Cell _____

New member _____ Renewal _____

Do you teach rosemaling? Yes ___ No ___ If yes, where? _____

Do you currently belong to a rosemaling organization other than RCC? Yes _____ No _____

If yes, where and contact information for that organization. _____

I give permission for RCC to publish any photos that are taken of me to use on the website, Facebook and other publications.

Signature: _____

1 year membership dues: \$15

Make check payable to: Rosemaling Coast to Coast

Send to:

Lois Mueller
1225 W. Main St.
Platteville, WI 53818

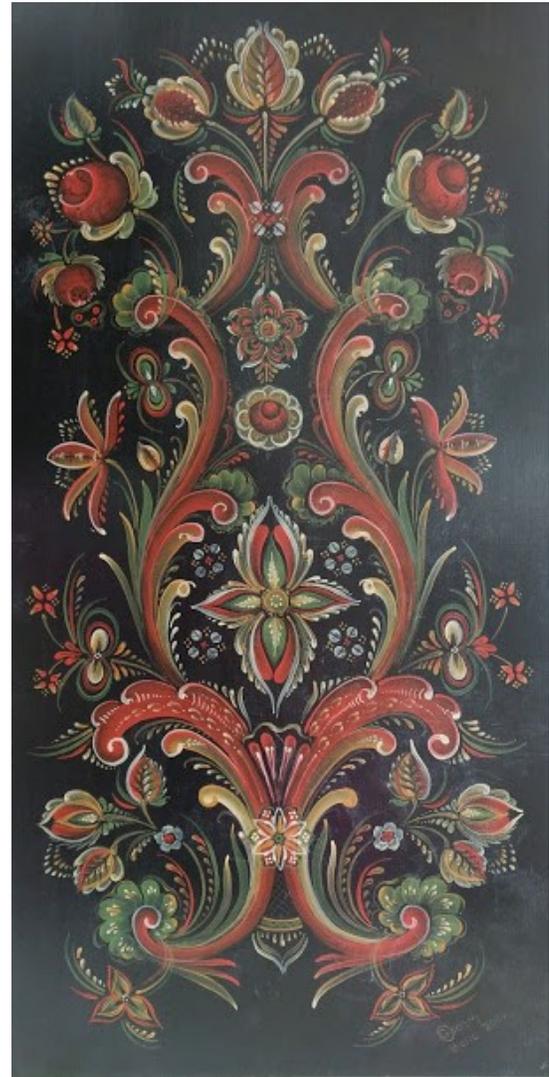
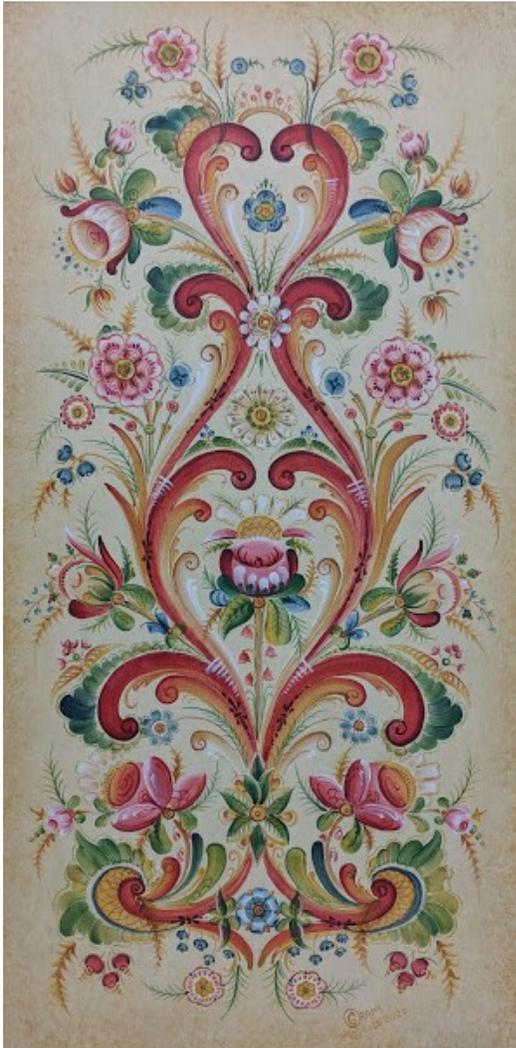
June 17, 2020

New projects from Gayle Oram MDA

#110 Vest Ager Panel Packet - \$10.00

Size 10" x 20"

This is one of four panels for a rotating end table made by Larry Rol. The design would be gorgeous on any cabinet door or piece of furniture.



#112 Os Panel Packet = \$10.00

Size 10" x 20"

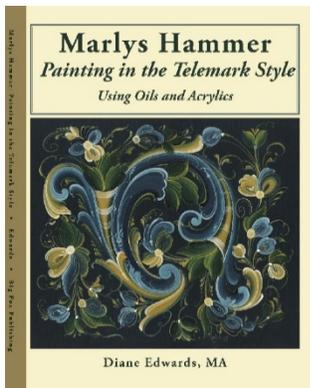
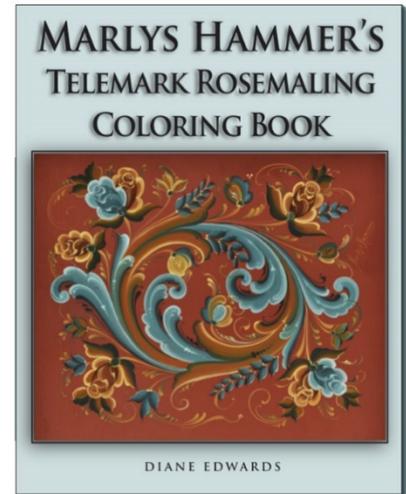
This is the second of four panels for the Rotating end table made by Larry Rol.

View the other two on the website:
gayleoram.com

June 17, 2020

Rosemaling Book

I thought I would share the information about Marlys Hammer's Rosemaling book and the Telemark coloring book of her patterns. I also have her patterns in their large original size that are available in 20 pages of Large patterns and 20 pages of Small patterns, all in Telemark style.



Whether you had a chance to study with Marlys Hammer or not, her patterns are some of the very best in the Telemark style. She had such a great sense of design and color! She was also one of the nicest people you will ever meet.

Judy Ritger and I worked for a couple of years to produce a set of her patterns and we reduced them to create the Coloring Book. Judy sent me about 40 beautifully painted Telemark rosemaled designs on paper to use for her book. The coloring book is available for \$11.95, the full color book is \$34.95 and her sets of patterns are ten 11x17 sheets printed on both sides for \$20 each, large or small patterns. Please send your order to Diane Edwards, 3208 Snowbrush Place, Fort Collins, CO 80521.

You can send a check or do PayPal to Diaedwards@cs.com. \$3.50 shipping for one or all. Thank you so much!

Diane Edwards MA, PSCM
www.dianeedwardsart.com

www.nordic-arts.com
<http://dianeedwardsartdoodles.blogspot.com>

June 17, 2020

A Note from Marley Wright-Smith

I have been sending Grief Materials to Jurene While since Richard died. This is a reply from her. Please feel free to send Love to Jurene, she is doing well but misses her CRA friends

Jurene While's address is:

5740 Lake Murrey Blvd
LaMesa, CA 91942

Also, my youngest son James Wright, passed away March 6, of Cancer of the Larynx, in South Dakota. This is the son, some may remember who suffered Traumatic Brain Injury in 2000. Life has not been easy for him since that time. He is now at peace and out of pain.

Marley Wright-Smith

Dearest Marley

You're a dear as we all do know
You care for CRA - it does show
If I didn't live so far away
I would give you a big hug today.

You are very kind and above it all
I'm in control except when I fall
Thanks for the book mark which is great
I love it at Montera, it's my fate.

Prayer is a big help - let's not forget
It gives us peace, God helps if we let
Each day brings joy and a happy face
Oh, yes dear - I'm in my perfect place.

So full of peace are your books to read
A joy to read - and I will concede
Bless you my dear, your holding the fort
Be your lovely self, I will consort.

13 - Jurene While's note to Marley