

NATIONAL GUILD OF PEARL K. MCGOWN RUG HOOKRAFTERS, INC.

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Newsletter

Lincoln House at Old Sturbridge Village
Sturbridge Village, Massachusetts 01566

June 1975

Vol. 4, No. 2



QUESTIONNAIRE

Pearl K. McGown
135 Sterling Street
West Boylston, Mass. 01583

1. Are you a member of a local chapter of the National Guild?
If so, give the name:
If not, do you desire to belong to a local chapter?
It only requires two or three to start one. Would you be willing to be a starter?
2. Have you inquired who might be in your vicinity as possible members of a chapter?
3. Have you borrowed any of the carousels or slides?
If so, how many?
4. Do you know even though you may be an associate member, you may borrow carousel slides for a program and invite your friends in who might be interested in joining the Guild, or a new chapter?
5. Have you borrowed any of the books or visual aids?
If so, which ones?
6. Have you borrowed any of the color print books?
If so, which ones?
Small pieces? Exhibit Rugs? Miscellaneous Rugs?
7. If you are a member of a local chapter, would you like to have a visiting McGown teacher from another area conduct an all-day workshop?
If so, on what subject?
8. Are you willing to travel to a chapter to teach at such a workshop if the chapter paid your traveling expenses and the National Guild paid you for the day's work?
9. How far are you willing to travel?
10. If your chapter would like to have such a workshop and are willing to pay a visiting teacher and take care of her night's lodging if that is necessary, providing the National Guild pays the teacher, please state if a particular teacher is desired.
11. What subject do you desire?

Preview

This issue, in addition to the regular features, will highlight two distinct areas of rug hooking, namely, Rosemaling and Pictorials.

Our contributors are well qualified to write these articles. Marianna Sausaman has been the director of the Hooked Rug School in Decorah, Iowa, which is sponsored by the Norwegian American Museum.

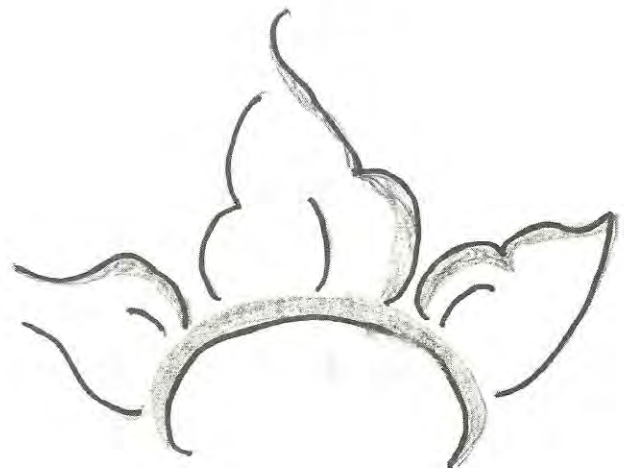
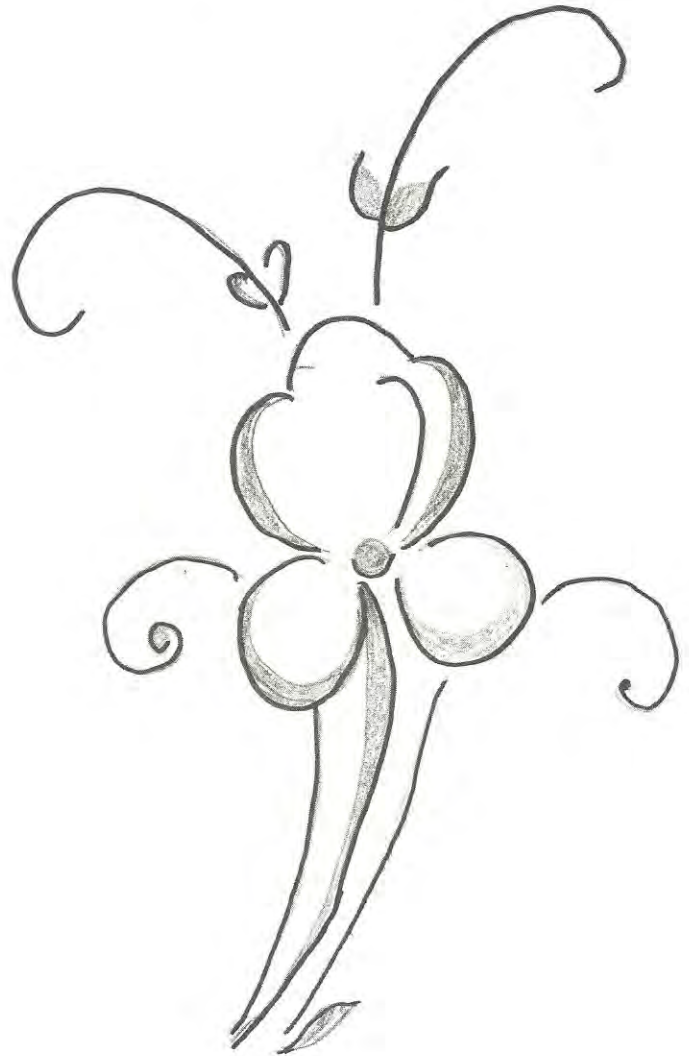
Dotti Ebi is a creative, talented teacher from Michigan who has taught at the Ford Museum in Dearborn, Michigan, and at Decorah.

Mary Ann Johns has studied under a teacher from Norway and gave an excellent paper on color in rose-maling at the Decorah School last summer.

Barbara Eshbach is the author of the article on planning pictorials. She, too, is a creative, talented artist. She began her studies in art as a child at the Chicago Art Institute and graduated with a B.S. in Fine Arts from Northwestern University.

In this issue we are beginning a new series of articles designed to help a prospective or beginning rug hooker. Through Marguerite Monthie, the Hill and Valley Chapter was contacted to write Chapter I. The president of that Chapter, Barbara Eshbach, responded. Future articles will be written by a variety of other members of the Guild.

The cover design is the center of "DALANE", C.S. #302 copyright. This illustration, and others scattered throughout this issue, are McGown designs and are reproduced here by special permission of Sturbridge Corporation.



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President's Message

As you receive this issue we will have become three years old. A mere baby? Yes, but a healthy one.

In three years we have over 600 members representing 31 states and Canada. Our members are active through 29 chapters, so they in turn have grown.

In the Old Sturbridge Village Chapter we have 53 members, with prospects of more. All our members cannot be present at each meeting but we average an attendance of about 33 in each of our six meetings a year. We have been lucky in having Lincoln House as our meeting place but we are already making plans for our next meeting to be at the new Educational Building at Sturbridge Village, where we will have more room.

But what happens when a chapter becomes too large for its meeting place? In one case the membership has grown so that some of the members drive over 100 miles to attend and a split is contemplated to cut down that mileage.

In the case of Old Sturbridge Village Chapter where our meetings have had to be on Saturday, we may have to split into two chapters if a poll shows that several members could attend on another day of the week. There will always be a solution when growth demands it.

The success of our Guild is especially due to the participation of many of our members. Look over the last few issues and note how many of our members are contributing developments of a definite design with instructions that do not appear in any other publication. Therefore, if YOU have been one of the contributors, please accept my

appreciation for your interest. Let us continue. Whatever YOU have to contribute adds to the knowledge and pleasure of all.

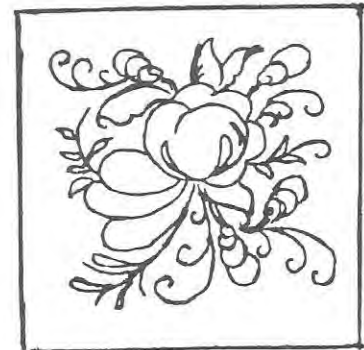
Our Editor is already two issues ahead of this one in gathering your contributions. Cooperate with her when she puts her finer finger on you. It is because she has heard or seen something worthy of our NEWSLETTER.

Within a few days of receiving this NEWSLETTER we will be in the midst of our first National Guild Rug School. Erna Burghardt and her assistant, Florence Gideos, have done a superb job on registration. What we learn from this experience will be of great value and will point out other ways that we can be of assistance to our members.

You will find a questionnaire that is loose in this issue. Please fill it out and return it to me so that the National Guild can reach out and touch your lives.

Pearl K. McGowan

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#PT28-1 "Kisterose" motif #1, 15". See CP

PEARL'S AUTOBIOGRAPHY

CHAPTER FIVE

It was during 1938 that a health problem restricted me for six weeks in the summer. To have to be quiet was a real problem, for my thoughts were way ahead of what I was permitted to do. I decided to put together some of the stories for a small book about the old rugs I had copied. Thus, "DREAMS BENEATH DESIGN" was written and published by Bruce Humphries, Inc. in Boston in 1939.

When everything that I had been doing in designing seemed to fall apart, Sister Kaddy helped me to pick up the pieces and go on helping those who desired to teach. I did not have to hunt for teachers. The "grape-vine" brought many letters from those desiring to pass on to others what they had received. This was to become my philosophy of life.

Sally Newhall was one of the first teachers and I have been grateful over the years for her very staunch support. From the work I had seen in previous exhibits, I knew how well some were prepared. The growth was gradual, but by the spring of 1940 I felt there were enough teachers to put on an exhibit. Where could it be held was the big question!

The Colonial Inn in Concord, Mass., had, at that time, a lovely old colonial atmosphere. It was filled with antiques, and old paintings hung on the walls. I consulted the Manager, who naturally didn't know just what an exhibit entailed. I could not guarantee the attendance, though I felt it would be fairly large. There was an Annex to the Inn, and it was agreed that we (including teachers) would stay for the entire exhibit and have rooms in the Annex. But I wanted to get some rugs hung on the walls of the

Inn itself. The Manager agreed we could take down the paintings and hang the rugs if we would return the paintings to the walls when the exhibit was over.

Kaddy and I went down in advance to prepare the exhibit. The teachers were not to arrive until the next day. I had asked the Manager to find a strong young man to help us hang the rugs, who turned out to be a young minister.

We were snowed under with rugs - good, bad and indifferent! By the 11th hour of the evening he was all in, "my feet hurt", he said. But we still had a couple of hundred rugs to place somewhere. I said, "Go down to the junction and pick up some sandwiches and coffee, and please stay with us."

His only reply was, "How do you stand it?" There were moments when only our sense of humor helped us solve the problems we met. When he returned we consumed our midnight snack and went at it again, ending about 3 a.m. and having to put many of the rugs on the beds in the rooms soon to be occupied by the teachers. (They had to remove them to go to bed, make up their own bed, and replace the rugs in the morning.)

The exhibit was a huge success - they came from everywhere! The porches on the Inn were filled with teachers demonstrating their craft and women asking questions. The food ran out at the Inn - they ended up one day serving canned beans and frankforts.

The exhibit was good publicity. We added several new teachers to our list. Now this involved correspondence and book work. Kaddy helped on both, and by burning the midnight oil I managed to keep up my end.

In the spring of 1941 it was decided to repeat the exhibit. I knew a little more about how to run it -

restricting the number of rugs to be shown by each teacher. We displayed dyed materials, for by this time I found the dyeing was going to be a very important part of the project. Later that year Kaddy returned to California.

Then the next blow fell! December 7, 1941, the world was shocked by Pearl Harbor. World War II brought an embargo on all burlap. (Luckily I had a good stock on hand which lasted for a while). But what would happen to the teachers who had started classes? They had worked hard. How could we hold the interest in hooking until the war was over in one year, or possibly two? A good thing we could not foresee that it would not end until 1945.

So I wrote my first Letter Service December 15, 1941, and sent it out to the names of both teachers and pupils saying that I would write 10 issues a year (July and August excepted) for \$1. It was to be mailed bulk rate, which meant that they all had to be sorted by City and State and tied in separate bundles. The count had to agree with the Letter Service records. Many hours were consumed when we were off one or two, for we had to check individually. My main idea was to say "Keep hooking - it will help you to overcome some of the shock of having loved ones go off to war." (Later, by popular demand, we had to change to first class mail as they didn't want to wait for the slow delivery of bulk mail, and that is why it is now \$3.)

When my supply of burlap was exhausted, teachers would send me pieces of burlap or linen to be stamped - or even meal bags if they were clean and straight. How we ever managed to get them stamped and back to the right person is a mystery to me now.

The Red Cross provided burlap for the veterans, for I was appointed head of

arts and skills at Cushing Hospital in Framingham, where 27 of my teachers (and some of their pupils) gave their time four days a week teaching the boys. We had 400 of them hooking in this program. I copied the arm patches of practically every division of our Army, Navy and Air Force, enlarging them to 12 or 14 inches. I went to the hospital on my day off from the office. My evenings were spent copying their insignias. It was in this hospital work that Adelaide Scott and I were brought together (for she taught at Fort Devens) and we often had extra meetings of both hospitals, and thus began a lifelong friendship which has enriched our lives.

By the spring of 1942 you couldn't get gas to drive a car so I had to decide where we could have an exhibit that could be reached by train or bus. I sought the Copley Plaza Hotel in Boston. The Manager was delighted - and would do everything we desired to help us, even sending out the following invitations:



*The Copley Plaza
Boston*

*cordially invites you and your friends to the
Annual Exhibit of Hooked Rugs
by Teachers of this craft,
sponsored by*

*Mrs. Pearl K. McGown, Designer,
to be held on*

Monday, May 11th, 2 p. m. to 10 p. m.

Tuesday, May 12th, 10 a. m. to 10 p. m.

Wednesday, May 13th, 10 a. m. to 4 p. m.

The exhibit was to be for three days. Now we had new problems - trucking all our supplies to Boston, for we always sold supplies during the exhibits. We also had to have more help.

Our exhibit was in the Ballroom - a very large and long room. Our problem was that carpenters were not willing to work in the evening when we were hanging the exhibit. A frame of wood had to be built around the top of the walls from which we could hang or attach a rug. It was exasperating! Here we were with plenty of help and three hundred rugs to be hung, and we couldn't do a thing! Hattie, an old friend, persuaded me to go to bed and get a good rest. She promised to be up extra early in the morning to instruct the carpenters. The exhibit must be ready by 10 a.m.

That was the last time I trusted someone else to carry out my duties. I had left word that some of the rugs could be placed on the floor around the periphery of the hall, and to sort out the larger ones which were to be hung. At 8 the next morning, none of the rugs had been placed around the hall, and the carpenters had not shown up. When they did we broke up into groups, and I don't think they ever saw such a bunch of women bossing their every movement to be through by 10. Of course, we were not through! Several rugs were still rolled up on tables. Try to explain to the woman who had worked far into the nights to finish her rug why HERS had to land on the table!

It gradually became a beautiful sight, and how the crowds poured into the hotel. I guess everyone was tired of having to stay at home and boarded the nearest train or bus for the Copley.

When Spring 1943 arrived, the thought of trucking all those supplies to Boston forced me to look closer to home. We had a beautiful Horticultural Hall in Worcester and I visited the Manager. In the other exhibits the Managers were glad to have people pouring into their Inn or Hotel - for they brought business - so no charge was made for rent.

Now I had to face a different situation. Prices were settled upon, and I decided to take a chance. I would call this expense my advertising (for I did no other advertising).

The building consisted of a lower level which had a dining room and some display rooms; the main floor consisted of a very large hall and a side hall; and the upper level which had a very long hall and a small room off from it. Best of all, there was a balcony where one could rest and view most of the exhibit. We asked no admittance charge.

The Hookrafters Guild (which 12 of my teachers had formed when we were teaching the boys at Cushing Hospital) offered their assistance. We had a real problem because the authorities said we could not hang the exhibit until Saturday and it had to be completed before midnight - we could not have access to the hall on Sunday. It required about 27 men (many of them brought in from the office by my son) and my own office help.

Sister Sylvia, who had always worked in a bank, and whose husband had died, decided to retire from the bank and work for me. She took full charge of the supply room on the upper level. Besides its many exhibits, it was alive with color from the dyed swatches and the back issues of the Letter Service.

Mr. Burdick of W. Cushing & Company was with us in those early years with all of his dyes.

The walls were covered with rugs. Tabletops stood on end in the hall off the main hall with rugs completely covering them. During the war years we always showed some of the work of the veterans in the hospitals.

Realizing the importance of colored slides of rugs which I might never see again, I hired Mr. Arthur Griffin of Winchester, Massachusetts, who later became a famous photographer with several books to his credit. He brought an assistant and while the women were tacking the rugs to narrow strips of wood to be hung, he was photographing the rugs which I had chosen. Many of the slides from those early exhibits are in some of the carousels which the Guild loans to its members.

Our exhibit opened on Monday to teachers only with an all-day conference. Teachers were selected to give a talk or discuss ideas which had helped them. At noon we adjourned to the dining room on the lower level where tables of eight or ten had a little hooked rug frame with the name of the hostess who would gather enough to fill her table. We were lucky in having a neighbor, who was a marvelous cook, prepare and serve the luncheon. The dining room was also hung with rugs.

We opened to the public on Tuesday. We were swamped - you couldn't even get to the periphery of the main hall to see the rugs on the floor. The crowds gathered before 9 a.m., when we were to open, and we had no way to count our attendance. One frantic gentleman sought my help to find his wife! "What kind of a hat is she wearing?" I asked. "A little white one with a big bow on it," he replied. Well that ought to be easy to spot over the shoulders of our guests.

Suddenly I heard him say, "Here she is!" I asked, "Where is your hat?" She replied, "I didn't wear any". How unobserving some husbands can be!!

On the opening of the three-day exhibit we had seats set up on the lower level so that I could chat for 10 or 15 minutes about the things I wanted them to especially notice. I had three new dresses - one for each day! Sylvia usually gave me the once over but one day she missed. I often talk with my hands. I was waving my hand toward a certain rug and I was suddenly conscious that there was something wrong. Mae Bacon and Sylvia were wildly motioning me from the side door to do something - but I didn't know what - until I closed my remarks and a lady in the first row said to me: "I know what you paid for your dress!" The tag had been waving wildly while I talked!!

The next year we charged 50¢ admission which kept the curious away, and our attendance which ran between 5,000 and 5,500 could then get to the periphery of the hall. These exhibits were held every May until 1957 when the problem of brushing, rolling and wrapping more than 300 rugs and getting them safely into the hands of the Express Company, where they were insured and returned to their owners - some as far away as California, was an exhausting experience. Very regretfully they came to an end.

Those exhibits were marvelous dreams! I can close my eyes now and remember many of the rugs and just where they were hanging.

Some time during the year of 1943 Kaddy returned once again from California - I called her my "will of the wisp," but she was a

tremendous help. However, what came into my right hand went out of my left, for now I had May, Kaddy and Sylvia to pay each week, besides Fran (my secretary). I still didn't dare give up my steady wage so continued as a legal secretary. The years from 1943 to 1945 were financially lean. I foresaw that when peace came we could get back to normal and I had faith that this would mean more business.

In 1945 Rose Cottage came on the market. I could see it from my kitchen window where I was then living, and thinking what a lot of closet space there must be in it.

My neighbor was the executor of the estate owning Rose Cottage, and she said, "Pearl, my uncle's house would be a wonderful place for your business. There is a big room over the kitchen that would make a good classroom. I would rather see it go to you than anyone else, because they might make it into apartments." I toyed with the thought - then I would get cold feet. Then I would think of all those closets! I looked over the place and drew plans of how it would fit my purposes. Then I would falter again. As you know from reading my book "YOU CAN HOOK RUGS," I was using every closet in my house for wools and swatches. I didn't have a place to put a can of beans. Then I made the leap!!

I sold my house at a good profit. But I needed a small mortgage and because it was small I wanted it for 4%. I visited my Savings Bank. When the treasurer inquired into my background and found I was only a legal secretary, he didn't think much of this mortgage, especially at such a low rate of interest. So I said: "Well I have a little business on the side, I make patterns for hooked rugs." He

inquired, "When do you do that?" I said, "In the evenings." But he still was not convinced, so I added, "I also have a Letter Service that goes out monthly to subscribers who pay for it." He asked, "When do you sleep." He turned me down, and when I returned to the office a young lawyer, who was counsel for a neighboring savings bank, said, "Don't worry, Pearl, I'll get your mortgage for you and at 4%." He did and thank the Lord it has long since been burned.

Alterations in Rose Cottage started. At last I was to have a home for hooked rugs and a place where all who enjoyed this craft could come and see them on the floor in use (as every rug in the house was hand hooked) and many hung on the walls. But I still had problems. The shortage of materials when peace was declared made it most difficult to find radiators for the new heating system, and I could not find a PINK bathroom (how I wanted a PINK bathroom) and had to settle for a white one!

We moved into Rose Cottage earlier than expected and I will tell you more about this in the next NEWSLETTER.

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#P32A "Nordic" 10-1/2"



Home of Louise Hopfmann in South Lancaster, Massachusetts, where the first McGown Teachers' Workshop was held in 1951. Thirty teachers slept on the third floor where the little windows are. We regret that this picture did not arrive in time to be included with Adelaid Scott's article to be found on page 9 of the March issue.

National Guild News

OFFICERS OF THE NATIONAL GUILD

President:

Pearl K. McGown
135 Sterling Street
West Boylston, MA 01583

Vice President of Membership:

Iva Amrhine
8 Irving Place
Pikesville, MD 21208

Vice President of Activities:

Marjorie Moss
25 Laurel Hill Drive South
Niantic, CT 06830

Director of Northern Workshop:

Erna Burghardt
41 North Plain Road
Housatonic, MA 01236

Treasurer:

Louise Hopfmann
Box 23
Lancaster, MA 01523

Recording Secretary:

Elizabeth Maley
50 Pine Street
Newport, N.H. 03773

Corresponding Secretary:

Florence Gideos
1 Charles Street
Ludlow, MA 01056

Director of Southern Workshop:

Marianna Sausaman
1525 North Third Street
Springfield, ILL 62702

Chairman of Admissions:

Betty McClentic
Box 85
Shirley Center, MA 01465

Chairman of Chapters:

Kathryn Powell
8014 Gosport Lane
Springfield, VA 22151

Chairman of Loans:

Jane Flynn
12 Clair Avenue
Tewksbury, MA 01850

Chairman of Publicity:

Mary Tilson
214 Ridgewood Road
Wallingford, PA 19086

Appointed by the President of
Old Sturbridge Village to act
in an advisory capacity:

Mr. John E. Auchmoody,
Assistant Treasurer

Mrs. Genevieve Fairfield,
who will serve as
Director of Exhibits

Mr. Elliott G. Rowley

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Editor of the NEWSLETTER:
Miss Lillian B. Moeschler
13 Donald Avenue
Holden, MA 01520

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A NEW GIFT TO THE LIBRARY

Film and colored print of the new
1975 design called "Istanbul" was
given by Jane Llewellyn of Elyria,
Ohio.

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Report from the Membership
Chairman, Iva Ann Amrhine

The third quarter of the 1974-75 fiscal year finds me wishing there were twice the number of hours in a day so that I would have enough time to promptly answer the many letters I receive from Guild members and others who have much praise for the Guild and its outstanding NEWSLETTER.

I must share with you two of the letters. Mrs. Evelyn Sobery of Florissant, Missouri, recently joined the Guild, and in her letter she stated that she was joining with the view to teaching the art of rug hooking. This is a compliment.

Mrs. LaRue A. Copple of Asheboro, North Carolina said, "I am enjoying the complimentary copy of the NEWSLETTER so much that I am wondering if it is possible to submit two associate membership subscriptions, one for the 1974-75 year in order to get back copies of that year, and one for the forthcoming 1975-76. I am enclosing two checks in order to make it easy for you to return one in case I could not get the back copies. I am excitedly awaiting the next issue. I think it will be most helpful to me."

We have come a long way with the growth of the National Guild in just three years, and it continues to grow each day. To use an old cliché, we have not yet scratched the surface. A splendid example is that when the Laurel Chapter sent me the dues of its members for 1975-76, there were five new members included in the list.

Since last reporting in December, we have recorded 102 new members.

Is there any wonder that I am a conceited membership chairman who would not be able to report such wonderful results if it were not for each one of you who have helped make the growth of the Guild possible? Thanks a million!

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You have received your notice of the Annual Meeting of the Guild with notification of dues. Please respond promptly, making check payable to the National Guild, and send to:

Mrs. Iva Amrhine
8 Irving Place
Pikesville, MD 21208

If you have friends who wish to join our Guild, contact Mrs. Iva Amrhine. She will send information to your friends and answer any questions.

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QUOTE

"I can't tell you how much pleasure belonging to the Guild has given me. Not only have I benefited, but approximately 52 people in Raleigh have been exposed to your wonderful designs and the beautiful work your teachers have created through my having access to the Guild slides."

Isabel Brooker
Raleigh, N.C.

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We Continue to Grow

NEW MEMBERS OF THE GUILD SINCE MARCH 1975

CALIFORNIA

- A - Mrs. Virginia Fraser
San Jose
- A - Mrs. Margaret Neall
Sunnyvale
- A - Mrs. Hazel J. O'Neil
Santa Clara
- A - Mrs. Jean Rand
Los Altos
- A - Mrs. Agnes Townsley
San Jose

CONNECTICUT

- A - Mrs. Mary Blakeslee
New Haven
(Laurel Chapter)

FLORIDA

- A - Mrs. Fae Allen Feuyo
Miami
- A - Mrs. Audrey Francini
Deltona
(Northeast Florida Chapter)
- A - Mrs. Mildred E. Kendrick
Jacksonville
- A - Mrs. Rose S. Quinter
St. Petersburg

MARYLAND

- A - Mrs. Dorothy Bradley
Reisterstown
(Chesapeake Bay)
- A - Mrs. Katherine Bush
Baltimore
(Chesapeake Bay)
- A - Mrs. Grace Larue Campbell
Randallstown
(Chesapeake Bay)

- A - Mrs. Barbara E. Ditto
Ellicott City
(Chesapeake Bay)

- A - Ms. Mary E. Nicol
Baltimore

MASSACHUSETTS

- A - Mrs. Martha Ferrill
Mansfield Center, Connecticut
(Old Sturbridge Village Chapter)

MICHIGAN

- A - Mrs. Eleanor Byerly
Gregory
- A - Mrs. Inaval Campbell
Ann Arbor
- A - Mrs. Dorothy Craft
Stockbridge
- A - Mrs. Genevieve Rowe
Ann Arbor
- A - Mrs. Sally Scheer
Clinton
(Southern Michigan Chapter)

NEW JERSEY

- A - Mrs. Susan S. Becker
Moorestown
- A - Mrs. Lucille B. Buschmann
Maywood

NEW YORK

- A - Mrs. Edith Becht
Williamsville
(Western New York Chapter)
- A - Mrs. Lara Kline
Snyder
(Western New York Chapter)
- A - Ms. Mary Knott
Great River, L.I.

A - Mrs. Carol Meland
Medina
(Western New York Chapter)

A - Ms. Marylee Miller
North Babylon, L.I.

A - Mrs. Maxine West
Candor

PENNSYLVANIA

A - Mrs. Irene Fink
Hanover

R - Mrs. Sarah Fisher
Matamoras

TENNESSEE

A - Mrs. Edna D. Marks
Knoxville

VIRGINIA (Old Dominion Chapter)

A - Mrs. Eleanor B. Baum
Alexandria

A - Mrs. Dorothy E. Lally
Arlington

A - Mrs. Lillian Marlowe
Springfield

A - Mrs. Jessie E. Taylor
Alexandria

WEST VIRGINIA

A - Mrs. William A. Rice
Charleston
(West Virginia Hookrafters Guild)

CANADA

R - Mrs. W. Jean Armstrong
Kitchener, Ontario

A - Mrs. J. W. Smith
Haileybury, Ontario

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In Memoriam

MEMORIES OF A FRIEND

Mrs. Marion Ruth Tippet, our first treasurer of the Chesapeake Bay Teacher-Student Chapter, passed from this scene of life to her great reward on April 13, 1975. Marion was truly in love with rug hooking. She started hooking in 1971. Her first rug was "AT WATER'S EDGE." Her second was "RAVAR," then "QUEEN MARY," and her fourth was "PERSIAN COURT," a monochromatic in golds, which Marion had nearly completed when she became ill in the summer of 1974. She had also started working on a pictorial, "A STOP AT THE INN." Marion seldom missed a class or chapter meeting. Marion's love for rug hooking was evidenced by her accomplishments in three short years. This will be a lasting inspiration to the rest of the Chesapeake Bay Chapter. We miss you, Marion.

-Betsy LeGoullon, President

Chapter News

WELCOME TO A NEW CHAPTER!

#29 - California Chapter - name not chosen at this time.

Lillian Ayres, President
1458 Ernestine Lane
Mountain View, CA 94040

Peggy Neall, Vice President
1621 Waxwing Avenue
Sunnyvale, CA 94087

Thelma Bushnell, Secretary
561 Paramount Street
Santa Rosa, CA 95401

Gloria Kuri, Treasurer
961 Thornton Way
San Jose, CA 95128

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NORTHEAST FLORIDA RUG HOOKCRAFTERS GUILD

The following was taken from the newspaper clipping which arrived too late to be included in the March issue:

"If you believe as do the ancient Chinese, that one picture is worth a thousand words, you should have attended the meeting of the Guild where oriental, flowery and geometric pictures were being hooked in wool by artistic members of the Guild on January 9 at the Fleming Island home of Mrs. Paul J. Paetzold. Luncheon was enjoyed and the table's centerpiece was a large cake iced in a design of a rug hooker's frame, and hanging from the frame was a wildly colorful rug.

"Due to the illness of the Club president, Mrs. Helen Redding of Edgewater, Mrs. Frances Daney presided.

"A Show and Tell period had each member showing her most recently completed work and the piece she was presently hooking."

The April meeting of the Chapter was held at the Recreation Center of the Highland Country Estates at which time the following officers were elected:

President - Mildred Smith
Secretary - Audrey Francini
Treasurer - Winnie Trumbull
Program Chairman - Frances Daney
Publicity Chairman - Helen Bell

Following the luncheon, Lyall Cross gave a talk on "How to Take Pictures of Hooked Rugs." Helen Redding and Winnie Trumbull demonstrated various methods of finishing off hooked rugs.

The next meeting of the Guild will be November 13 in Orlando.

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GREATER CHICAGO AREA CHAPTER

McGown rug craft has survived a depression and two wars; and the energy crisis won't curtail it, even though it may curtail travel. The energy shortage makes it more imperative than ever that every National Guild member try to be represented - in product, if not in person - at as many major rug events as possible this year.

For a small chapter, six members, the Greater Chicago Area Chapter must have set some kind of record last year for miles traveled and representation at events.

Leila Lindahl represented our Chapter last spring at Southern Workshop, where Pearl selected Leila's very original interpretation of the pillowtop "Corner Blocks" as another distinguished addition to the Lincoln House collection.

The Hooking Bee at Greenfield Village, Dearborn, Michigan, was boosted by four of our members: Carol Kassera exhibited; Evelyn Zolotareff took part in the costumed demonstrations, although her exhibits arrived too late for display; Mildred Prall and Leila Lindahl attended and exhibited their own and pupil's works.

Carol and Leona Gobeyn participated in Northern Workshop, and, of course, attended the National Guild Exhibit where work by Mildred and her pupils was exhibited.

We were represented by half of our membership at the Nordic Fest in Decorah, Iowa, with Evelyn attending, and Leona and Mildred attending and exhibiting their own and pupil's work. They also attended the Decorah Rug School.

At the request of our Chapter, the Chicago Art Institute arranged a private showing of thirty of its fine collection of 19th century hooked rugs. This showing was opened for half a day exclusively to the Greater Chicago Area Chapter teachers, pupils and friends. We are so grateful to Mildred Prall for arranging this unusual event.

Our Chapter is presenting photographs of these fine rugs to the National Guild slide collection and they will soon be available to other chapters. Leila Lindahl finished one of the rugs in this Art Institute collection.

We've been venturing into new fields to give our craft more public exposure. In 1974, for the second year in succession, Evelyn exhibited products of our craft in the Grays Lake County Fair in Lake County, Illinois.

Evelyn and Mildred represented the chapter with exhibits in the Central States Fair, Crown Point, Indiana, a

fair that embraces Illinois, Wisconsin, Minnesota, Indiana, Ohio and Michigan. We were told that this was the first time the refined style of McGown Hookcraft had been displayed in this huge regional fair, and it caused a sensation among the judges. Imagine our delight when Mildred walked off with the Purple Ribbon for Best of Show over all Domestic Arts!

We haven't allowed the energy shortage to curb our opportunities to learn. Last spring Evelyn and Mildred attended a ten-week course in Natural Dyes sponsored by the Chicago Horticultural Society.

We plan to attend as many regional Workshops and Rug Camps as possible. How about riding a bicycle to the grocery store more often and saving that gasoline for a car-pool trip to a Workshop or your nearest Rug Camp? We'll do our best to meet you there!

Evelyn A. Zolotareff
Secretary

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OLD DOMINION CHAPTER

With only one meeting remaining, the Old Dominion Chapter will have completed a most enjoyable year.

We have added four new members and now have a total membership of 32. There will be 12 of our members attending the National Guild Rug School at Garrison, Maryland, in June.

This year we have been meeting every month instead of every other month. Every other month has been a social get-together with just rug hooking.

Two projects have been completed by chapter members this year. Each member has dyed and donated several

Color Flow swatches which have been divided into swatchettes, and a chapter sign has been hooked by the members.

During the month of April the Chapter has on display at a local library Pearl K. McGown designs that have been hooked by members.

The new officers for next year are:

- President - Betty Morning
- Vice President - Mariana Thomson
- Secretary - Mary Manville
- Treasurer - Ann Wollschlager

Mary Manville
Secretary

* * * * *

ATLANTA GUILD

A whole year's activities in one report, and what a busy year it has been. In July 11 members met at the home of Elizabeth Rowe for the purposes of being filmed by Phil Flynn and the Georgia Camera for later presentation on television during the evening news programs. It was a fascinating experience and great fun to see ourselves on TV explaining and demonstrating the art of rug hooking. Our thanks to Mary Turnipseed who made the contact with Mr. Flynn.

September was a busy month readying plans for our rug exhibit at the Lenox Square Shopping Mall which ran for three days in October. We were grateful to Erna Burghardt for her attendance and help in putting the show together, which we felt was a great tribute to our teacher, Bea Christoff.

In December Gloria Hubbard graciously opened her home to us for a Christmas coffee which was well attended and enjoyed.

February we invited the Gainesville Club to be our guests for a day of hooking and lunch, which was held at the St. James Methodist Church. A group of 40 enjoyed the luncheon and slides from our fall show.

We would like to congratulate Gillie Brannon, who won the Blue Ribbon for the Crafts Division at the Ninth District Woman's Club of Georgia exhibit in March. Gillie won the first prize over exhibits of painting, ceramics, and all types of needlework entered in this division. As a result, she has been invited to show at the State Exhibit to be held in June. Her entries included "THE JAPANESE WEDDING PLATE," "QUEEN MARY," and several small pieces.

April is scheduled as a business meeting at which time we will nominate and elect new officers for the coming year.

Elizabeth Rowe
Secretary

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The Board of Directors has unanimously VOTED that a Guild member may belong to more than one chapter by paying chapter dues (\$2.50) to those other than the "parent" chapter.

When joining another chapter, please notify the Chairman of Chapters, Kathryn Powell.

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Happenings Past

Future

NORTHEAST FLORIDA CHAPTER staged an exhibit on April 18 in Fashion Square Mall, Orlando, Florida. This was for one day and open to the public.

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June 8 - The first National Guild Rug School was held at the Garrison Forest School, Garrison, Maryland. A report on the school will be in the September NEWSLETTER.

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GIRLS DISPLAY RUG HOOKING

An exhibit of rug hooking by 27 Girl Scouts 10-12 years of age was on display in the children's room of the Greenfield Public Library.

The project started with each girl bringing in a wool garment. Mrs. Robert Townsley and Mrs. William Duprey, both of Greenfield (Massachusetts) taught the techniques of rug hooking. They were assisted by a high school student.

The Scouts designed, executed and framed their own work. They attached their burlap to the reverse side of their picture frame. Among the designs were owls, mod flowers, conventional flowers, a whale, Snoopy, teddy bears and tile-type designs.

* * * * *

Lois Dugal will be teaching for one week this summer at St. Joseph's College at Sebago, Maine. This is an opportunity for ruggers to bring their whole families for a vacation. Write to Lois at 10 Summer Street, Dover, N.H. 03820.

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July 12 and 13 - Ford Museum Exhibit, Dearborn, Michigan.

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July 20-25 - Decorah Rug School at the Norwegian-American Museum, Decorah, Iowa, followed by the Nordic Fest, July 26-28.

* * * * *

August 14 - McGown Teachers' Workshop Exhibit at Morgan Hall, Worcester Polytechnic Institute, from 1:00-9:00 p.m. FREE to the public.

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September 13 and 14 - National Guild Chapter Exhibit conducted by the Western Reserve Guild at the Geauga Historical Grounds, Burton, Ohio.

* * * * *

August 9-15 - Augusta Heritage Arts Workshop will be held in Elkins, West Virginia. Elizabeth Tompkins will be teaching. It is sponsored by the Randolph City Creative Arts Council. For information, write them at 321 Tygart Hotel, Elkins, West Virginia 26241.

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Rosemaling

HISTORY OF ROSEMALING

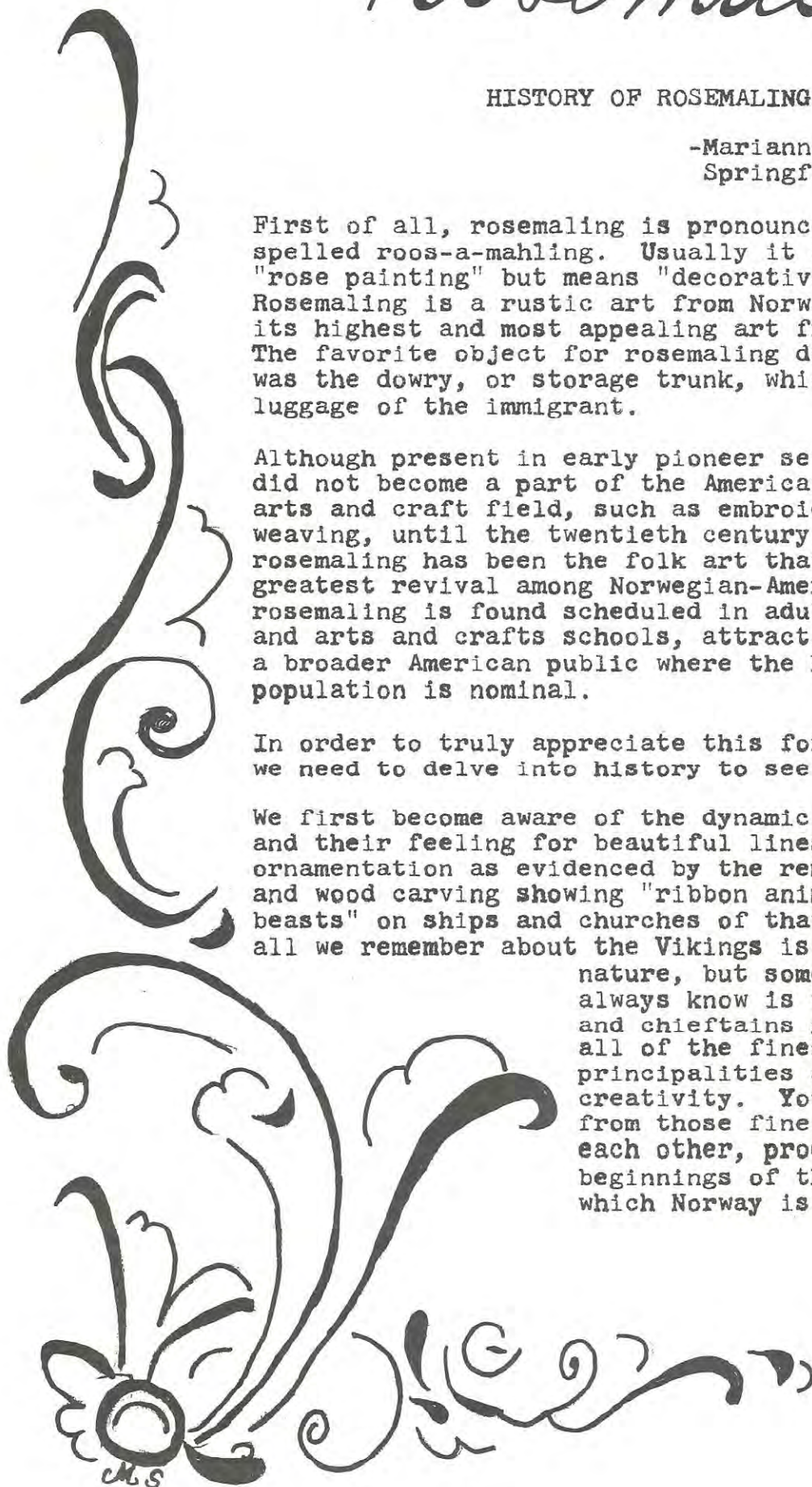
-Marianna Sausaman
Springfield, Illinois

First of all, rosemaling is pronounced as though it was spelled roos-a-mahling. Usually it is thought of as "rose painting" but means "decorative painting" on wood. Rosemaling is a rustic art from Norway and developed to its highest and most appealing art from 1700 to 1850. The favorite object for rosemaling decoration in Norway was the dowry, or storage trunk, which was the standard luggage of the immigrant.

Although present in early pioneer settlements, rosemaling did not become a part of the American tradition in the arts and craft field, such as embroidery and overshop weaving, until the twentieth century. Since 1930 rosemaling has been the folk art that has enjoyed the greatest revival among Norwegian-Americans. Today rosemaling is found scheduled in adult education centers and arts and crafts schools, attracting the attention of a broader American public where the Norwegian immigrant population is nominal.

In order to truly appreciate this form of painting art we need to delve into history to see how it developed.

We first become aware of the dynamic age of the Vikings and their feeling for beautiful lines and rich ornamentation as evidenced by the remnants of metal work and wood carving showing "ribbon animals" and "gripping beasts" on ships and churches of that period. Perhaps all we remember about the Vikings is their warlike nature, but something we do not always know is that the great kings and chieftains gathered together all of the finest artists in their principalities and encouraged their creativity. Young craftsmen learned from those fine craftsmen and from each other, producing the rudimentary beginnings of the craft schools for which Norway is famous.



Prior to the 17th century, the peasants of Norway lived in very dark hearth-houses with no windows, dirt floor and open fireplace in the center of the room. The smoke escaped through a hole in the double sod roofs, after first blackening the interior of the dwelling. A great change swept over the country in 1700 with new agricultural methods and increased sale of timbers in world trade, as well as improved communications making the peasants no longer members of an isolated community. With the new affluence sweeping the countryside, houses improved.

The hearth was moved to one corner of the room with its very own chimney, wooden floors, and windows were added. Bright and airy rooms called for the woodwork to be scoured and became dazzling white. It was an excellent foil for ornamentation both in the form of carving and rose painting. Built-in bunks, cabinets, grandfather clocks, benches along the walls, the "high seat" reserved for the head of the household followed as objects to be decorated.

It had long been the custom for tapestries to be hung at holiday times to add a little glamour to smoke-blackened rooms. These were still popular and the women often added a more festive touch by "kroting" or chalk-drawing geometric designs on some of the logs above beds and chairs. Chalk had to be renewed often so you can well imagine when artists started to travel around the countryside using oil paints for more permanent, and with the scrolly-rococco-type designs characteristic to rosemaling, they were welcomed with open arms. The peasants could not afford to pay a traveling artisan much more than bed and board. Many did their own decorating if they had any feeling for art at all.

Ceilings and walls were beautified, as well as many small articles used daily, such as ale bowls and tankards.

The painting on household articles is thin, transparent almost. Colors used were the three primary colors of red, yellow and blue, with green added later. Scenes of rural life, the local fiddles, religious subjects and strange animals helped to add interest to the "C" and "S" scrolls and stylized flowers that were traditional.

Two districts in Norway stand out as reaching the finest expression in rose painting - Telemark and Hallingdal. The Telemark designs are graceful, well balanced, not exactly alike as the elegant tendrils and scrolls branch out from the center. A design characteristic to Hallingdal is one that if a line were drawn down the center, the design duplicates on each side of the line, very much as if you folded a paper in half and cut out a pattern. Many artists studied under a master artist from these two districts and then traveled through the countryside painting for whomever could afford to pay him.

One of the areas in the United States that has done a great deal toward a new appreciation and revival of interest in rosemaling is the Norwegian-American Museum in Decorah, Iowa. Every year they bring artists from Norway to teach classes in rosemaling and to demonstrate during the three-day Nordic Fest held the last Friday, Saturday and Sunday in July. A national rosemaling competition is held then with students displaying their work.

Hooked rugs featuring rosemaling designs, as well as other subjects are exhibited. Other handicrafts

are scheduled at this time also, such as Klostersom, Hardanger, knitting, Swedish embroidery, giving a new insight and love for the Norwegian heritage. Make plans to come to Decorah and see what they have to offer. It is a fun time for the whole family as there is much to see and do. Better still, plan to attend the Hooked Rug School, sponsored by the Museum and held the week prior to the Nordic Fest, and then stay over for the three days of celebration.

* * * * *

(Marianna Sausaman is the director of the Rug School at Decorah, and the assistant to Pearl at the Southern Teachers' Workshop.)

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- "THE FOLK ART OF NORWAY"
by Janice Stewart
University of Wisconsin Press,
1953

From the Norwegian-American Museum
Decorah, Iowa 52101

Many books and folders containing eight color prints each are available. Write for free listing of Norwegian Rosemaling books and supplies.

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"NORDICK"

P32 A&B

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ROSEMALING DESIGNS

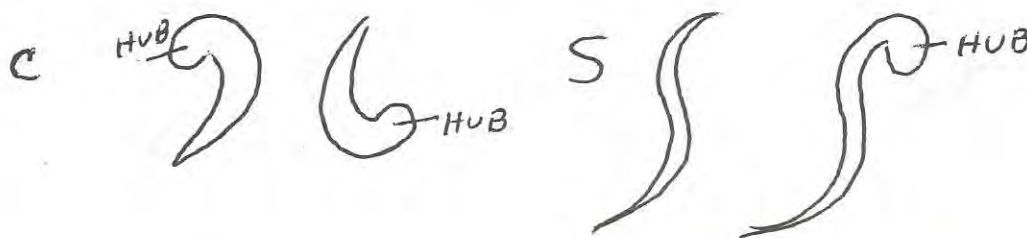
-Dotti Ebi
Dearborn, Michigan

There are several things the rugger should be aware of regarding the rosemaling designs. Study your pattern thoroughly and understand it. Let us consider several facets of the pattern and think of color.

Predominate colors used for backgrounds were dull blues and blue-greens, and dull reds and red-oranges. If a black background was used, it usually had been dyed with brown to give it a "sheep black" color. White backgrounds were antiqued. Gold was seldom used as it had been mainly used in Russian-made objects. Purple had few supporters, although virtually every value of every color and every combination was used at some time. Moderate greens, red, yellow, white and some blues form the designs. Yellow ochre color was more popular than yellow and used mainly for lining. Blue was a favorite color in some Norwegian areas and a touch of blue is used in most rosemaling pieces. Combine warm and cool colors. Repeat colors throughout. Repeating values gives a sense of balance. A two-toned effect can be achieved by using transitionals. Distribute dominant color equally over the design -- 40-50%. Secondary color should be used on about 25% of the design.

A monochromatic color scheme is the simplest color plan. Analogous offers a great variety. Complementary is seldom used. The triad is mainly used. Frequently the color plan showed the mood of the person painting.

Most designs have scrolls of two kinds. Most important, scrolls start or end with a hub. These can be a C stroke or an S stroke, or reverse. Hook scrolls in a continuous line. Many scrolls pass over and under each other - interlace. The longest scrolls are the most important scrolls.



Leaves always grow out of a flower, up a flower stem or out of a scroll. Leaves with stems are just an embellishment and should not be made too important. When leaves embellish scrolls, they give a casual but lively look to scrolls. Leaves can be round or/and short or long and slender. An S form is often the beginning of many leaves. There are also broad C leaves and three-lobed leaf forms. Flowing acanthus leaves and scrolls usually dominate rosemaling.

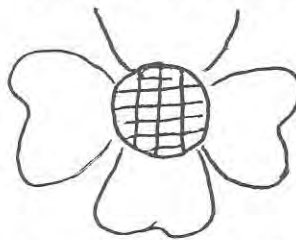
Remembering that rosemaling means "decorative painting," flowers are only a part of the design. As flowers get larger, make stems larger also. Small flowers show a greater stiffness than other flowers. Flowers are in the design for three reasons - 1) to fill a space, 2) show movement, or 3) stop a movement. Flowers are not naturalistic, but the painter's interpretation. Classification of flowers are:

- 1) Three-petalled motif with usually pointed tips and varied centers having scalloped or plain edges (only one area of Norway showed four-petal flowers).
- 2) Round flowers are five-six symmetrical petals and seldom are irregular.
- 3) Double flowers have a hub in the center and seldom at the bottom.
- 4) Pseudo-flower forms can have any number or size of petals, usually oval and overlapping, or fanned out with a center serving to hold them together.

If there are short parallel lines crossing a slender flower stem, it appears to give the illusion of strength.

Use restraint in outlining. Many scrolls are more beautiful without outlining. Too much outlining is tiresome. Black outline and accents are important for old rosemaling to set off colors of near values. White or yellow ochre was used for the same purpose and highlighting. The artist's ability was judged by his adeptness in white, black and yellow to set off the design. The outline should be in harmony with all curves of the design usually only on one side. The movement of the line should look like a spurt of water from a fountain and not stiff. Sometimes small commas of black or white were used for effect, but carefully.

Crosshatching is used mainly to decorate hubs of flowers. Make sure the lines are equidistant from each other and very fine.



Keep rosemaling Norwegian so as not to confuse it with folk art:

- 1) Colors should retain Norwegian hues.
- 2) Color and design should have variety.
- 3) Keep a feeling of movement in the rug.
- 4) Give the rug a feeling of aliveness and strength.
- 5) Make your rug a painted garden of flowering vines, bright flowers, leaf forms and flowing scrolls.

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(Dotti Ebi has taught at Northern and Southern Teachers' Workshops, and rug camps at the Ford Museum, Dearborn, Michigan)

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ROSEMALING TECHNIQUE IN HOOKED RUGS

-Mary Ann Johns
Cleveland, Ohio

Now that you have read about the history and background of Rosemaling and Rosemaling designs, I'll try to unjumble some of the problems encountered by rug hookers.

As a "painter-hooker" you will find it an easy jump from the artist's palette to the hooker's dye pot, so much so, that you'll wonder why you hesitated before this.

I suppose that as long as there are people, there will be disagreements as to rules and regulations -- this is just as true in Rosemaling. I am going to pass on to you what I learned from a Norwegian artist, Bjerold Lunde, Sand, Norway, and an American artist, Kay McMahon, Milwaukee, Wisconsin. As is often the case, the artist from the original area of the art's development was much stricter and allowed less deviation than the American artist. American artists will bend more to the demands of the public in design and color, but when it comes to judging a show they, too, will revert to the "old ways."

Background color is a good example of this. Norwegian artists favor six backgrounds -- dark red, dark blue, dark green, mustard gold, off-white and the wood tones. American artists will add the soft pastels, yellows, yellow-greens and blue-greens; however, neither group will use the red-purple segment of the color wheel. Actually this segment is not shown on the Norwegian's color wheel, so you find yourself in the habit of forgetting it exists. Probably this is the most important lesson to learn as rug hookers -- NEVER use tints of red-purple. If even a touch is used in a rug, it is automatically disqualified in a Rosemaling show. So, if you or your students want a pink in the rug, be sure you use any of the RY-R, such as woodrose, terra cotta, salmon, etc. Now you can sneak a mulberry or wine shadow in your rug -- just be sure you stay away from the tint!

When dyeing for your background color, do as the artist does, just substitute your dye for their paint. The Norwegian dark red background is basically a true red with black, brown and blue-green added -- always add the complement or split-complement to your basic background color. I favor the TOD formulas for my background colors as they usually mix two or three dyes plus the complement all in one formula, and many Cushing dyes have a little black in them -- you automatically add this to the basic formula. You want your backgrounds subdued so you can build the colors of your design on it.

When shading a flower in your design, think of yourself as the artist painting the flower. Rosemalers use what we call a "dirty brush" -- that is, they dip their brush so that they have the main color, shadow and highlight all on the brush at one time and this is applied to the petal in one stroke.



MAIN COLOR

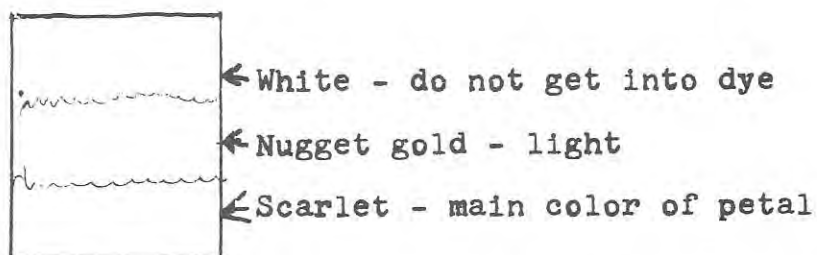


SHADOW



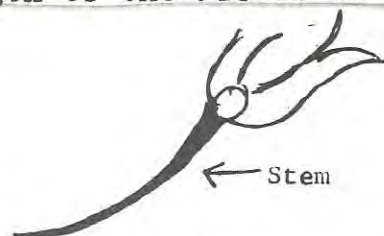
HIGHLIGHT

This gives you a very smooth transition from a deep shadow to a brilliant highlight, so keep in mind that your swatch must have a great range of values, and I find an eight-value swatch somewhat limiting -- so I use nine or ten values -- or a dip-dyed piece for the highlights (as shown below). In painting, the highlight is usually white tinted with burnt umber, burnt sienna, ochre or the main color of the motif. You NEVER use pure white, so be sure to give some kind of wash to any white that you plan to use. I particularly like to use dip-dye or coat-hanger dyeing for my highlights -- keeping one end pure white. When hooking I cut across the strip, giving me a three-value swatch to work with. An example would be:



As the strips lie in the pan in the oven, there will be enough bleeding of colors to give the white portion a faint tint of color, for scrolls have a very light tint for the first value and a deep shadow color for the ninth or tenth value.

Today's Rosemaling designs are NEVER OUTLINED. Through poor translations, the Norwegian term of "outline" was handed down to us but it does not mean what "outline" means to rug hookers. The Rosemaler's "outline" is our "accent" and "contour" line. The old line that separated parts of design in the olden days is not needed now, as the artist uses color and value to separate petals and scrolls. Neither the accent or contour lines are ever continuous lines -- with the accent line usually a thin, broken black line, while the contour line will vary in thickness although it, too, will be black. Of course, the black will be mixed with a brown or green. Pure black is only used on the dark red backgrounds, never on the other colors. While speaking of lines, you might remember that when hooking a flower stem, thicken the line at the base of the flower and make it thinner at the base of the plant. This is a reverse of our normal technique, but in Rosemaling this gives strength to the flower as they are often very heavy in design.

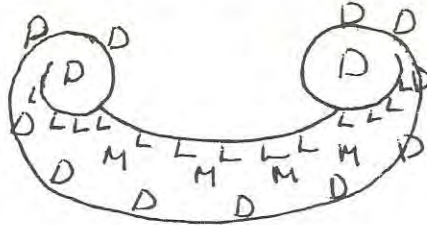


Accent and contour lines are always used in Telemark designs, only slightly in Hallingdal and Rogalund designs.

There are a few tricks that Rosemalers use in shading their scrolls that are of interest to us. When color planning Telemark patterns, such as "Sigmund's Skill," play down your bottom scroll making it a tone of the background. A Rosemaler will either gray it down or slightly brighten it, depending on the depth of the background. The bottom scroll is never an

"eye-catcher" -- just a subtle field of color for the other parts of the design to lie on. This tone of the background must also appear in the main part of the design too -- as a petal or entire flower.

The closed knobby scrolls found in Regalund designs usually have dark knobs with the outside curve dark and the inside curve light. This stops the knobs from forming a "spot-light" to the eye. The scrolls are very attractive done this way, so don't hesitate to try this reverse shading.



I suppose my last thought to you is -- make your colors strong, vibrant and full of depth. Sometimes people see pieces of Rosemaling in museums and try to imitate the soft dark colorations that they see -- but these pieces were not originally dull -- they were very bright. In the past two years the Norwegian-American Museum in Decorah, Iowa, has developed a new method of cleaning and restoring these pieces and they are finding the strong original colors. The soft dull colors were due to centuries of wear and smoking fireplaces -- not the artist's brush! Remember that "a dirty palette shows genius - a clean one, a failure." So, enjoy mixing your formulas and colors -- stay away from your purple and red-purple tints -- good luck and remember that "Naar enden er god, er alting godt"!

Rosemaler's Palette

- Titanium white
- Cadmium yellow-light
- Cadmium yellow-medium
- Ochre
- Raw sienna
- Burnt sienna
- Cadmium red
- Alizarin red
- Green umbre
- Cobalt blue
- Payne's gray
- Alizarin blue
- Raw umbre
- Burnt umbre

Hooker's Dye Pot

- White wool
- Canary
- Buttercup yellow
- Nugget gold or gold
- Old gold
- Brown rust
- Scarlet or turkey red
- Turkey red plus terra cotta
- Silver gray green
- Sky blue
- Navy
- Royal blue
- Dark brown plus seal brown
- Light brown

* "All's well, that ends well"!

* * * * *

Sharing

JUDGING SCORECARD ENTRY # _____

		Points Allowed	Points Earned
WORKMANSHIP	- Uniformity and perfection	50%	
COLOR	- Choice, harmony and placement	20%	
DESIGN	- Choice and interpretation	15%	
ORIGINALITY	- Individual adaptation or completely original	15%	
SCORING POINTS	TOTAL	100%	

JUDGING SCORECARD

- FIRST PRIZE 95% - 100%
- SECOND PRIZE 90% - 95%
- THIRD PRIZE 85% - 90%
- HONORABLE MENTION 80% - 85%

The number of Honorable Mention given will be at the discretion of the judges.

JUDGES COMMENTS ON BACK OF CARD

In the March issue Florence Gideos wrote an article "What Do I Take Into Consideration When Judging At A Rug Show." Unfortunately, the "Judging Scorecard" did not arrive in time to accompany that article. It is presented here so that it can be helpful to others.

* * * * *

Here is a suggestion from Sally Newhall that works beautifully:

"When hooking a tile, if you take an old stocking or a piece of nylon under-garment and zig-zag it all around the burlap, you will find that the material will stretch so that the tile will fit nicely on your Puritan frame."

(Ed. note: I did this to a rug design that had a very narrow margin around the rug and it held it snugly and was easy to put on and remove.)

Jeane Beardsley, a member of the Western Reserve Hookrafters Guild and a pupil of Lucille Novak, writes: "Attached is a recipe of a World War I cake that I obtained from my mother. It was also used in Massachusetts. It is the only fruit cake I ever make."

(Ed. note: Since this was so similar to those printed in the March issue the recipe is not being printed, but I am grateful to Jeane for contributing.)

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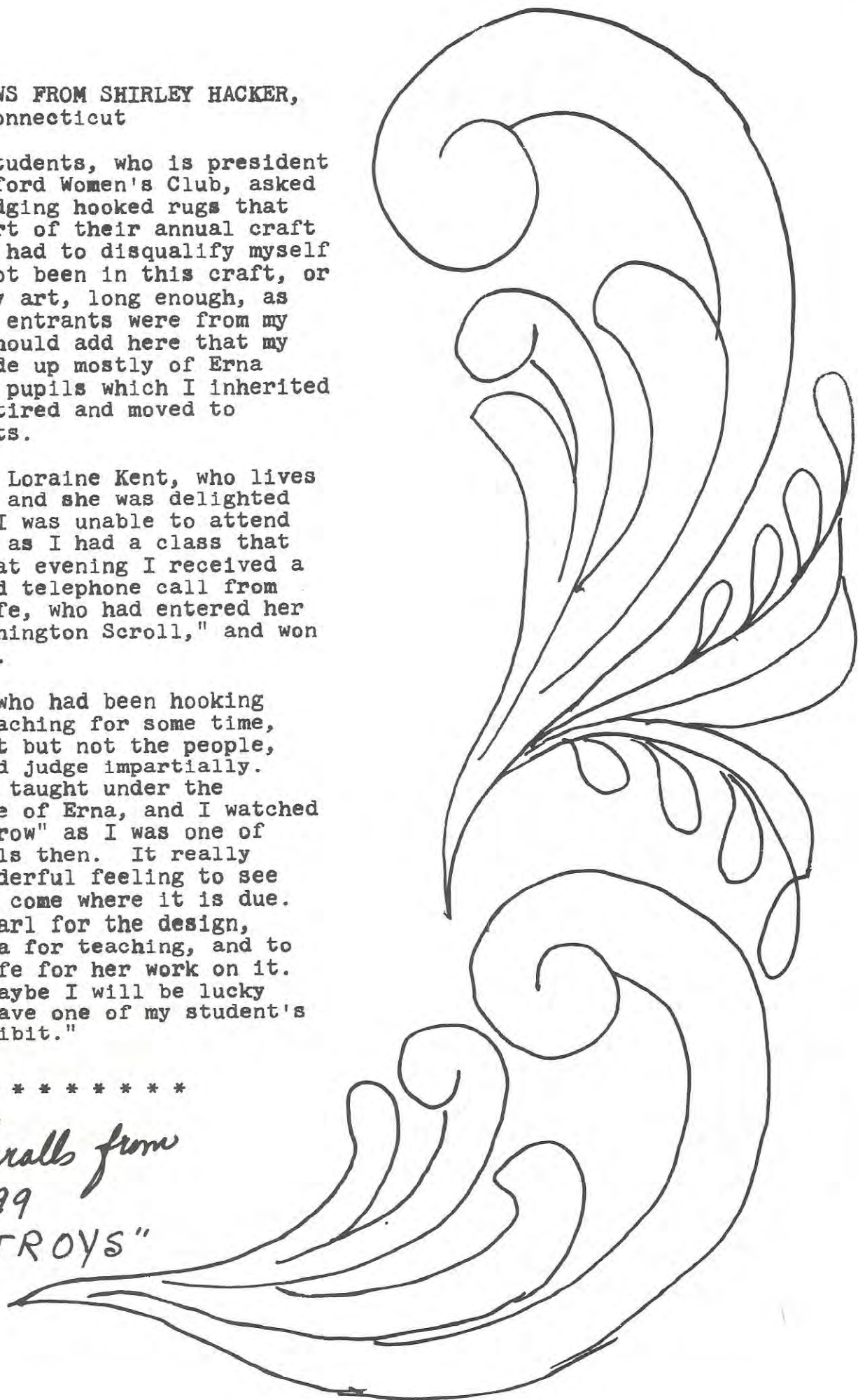
A BIT OF NEWS FROM SHIRLEY HACKER,
Stamford, Connecticut

One of my students, who is president of the Stamford Women's Club, asked me about judging hooked rugs that would be part of their annual craft exhibit. I had to disqualify myself as I have not been in this craft, or I should say art, long enough, as well as the entrants were from my class. I should add here that my class is made up mostly of Erna Burghardt's pupils which I inherited when she retired and moved to Massachusetts.

I contacted Loraine Kent, who lives very close, and she was delighted to do it. I was unable to attend the exhibit as I had a class that day, but that evening I received a very excited telephone call from Lee Radcliffe, who had entered her "George Washington Scroll," and won first prize.

Mrs. Kent, who had been hooking rugs and teaching for some time, knew the art but not the people, so she could judge impartially. The rug was taught under the watchful eye of Erna, and I watched that rug "grow" as I was one of Erna's pupils then. It really gives a wonderful feeling to see recognition come where it is due. First to Pearl for the design, then to Erna for teaching, and to Lee Radcliffe for her work on it. Some day, maybe I will be lucky enough to have one of my student's work on exhibit."

Scrolls from
CS# 299
"OLTROYS"



Personals



"HAPPY HOOKERS" Enjoy Their Work

Southbridge - "Don't tell anyone, but there are a number of self-professed 'happy hookers' operating in Southbridge right this minute. But before anyone gets too excited, the hookers are 'rug hookers.'" So begins an article in the area SHOPPING NEWS which goes on to tell about Bunny (Roseanne) McKay and her loyal students.

These are some of the excerpts: "Originally Mrs. McKay held these classes at Southbridge High's winter adult education sessions. These were discontinued three years ago by the School Committee, but her loyal students pressed her to continue in her home. Sessions run for 20 weeks, and are open to the public at a modest fee.....There are young, middle-age and elderly women in the group, and three men are taking lessons from her..... Because she is a certified teacher, hospitals and clinics sometimes refer mental patients and people recovering from nervous breakdowns to her. It gives them an outlet because we're working with our hands, Mrs. McKay explained."

* * * * *

OUR MEMBERS
WRITE

Shirley Hacker writes:

"I just finished reading the latest issue of the National Guild NEWSLETTER and I just had to write to tell you how very much I enjoyed every single page of it. I think this was by far the best issue to date. I enjoy all of them but this one had so much 'goody' information as well as news of friends and what they have been doing with themselves."

* * * * *

The former editor of the NEWSLETTER, Mildred Prall, sent this message:

"Do you know something? For three solid days I've been trying to put together some thoughts into some decent American language for a letter to you and I'm stymied every time. It just doesn't come out right. I must be trying to 'compose' (you know what I mean) - the taking of someone else's words and trying to put them into what I think is a more readable form. Tough. Formidable. So, I'll just be my own sweet simpleton self!

"It's cold as blazes here with the wind whistling around the corner of the house and down the chimney. Just a few days ago I thought Spring had sprung. I went so far as to put in some parsley seeds that day. Such occupations cause me a good deal of grief in that -

- 1) I overdo it, and throw the gloves away in disgust.
- 2) Need a bath for sandpaper hands.
- 3) Go to bed with hands and feet encased, liberally ladled underneath with gobs of vaseline to counteract that bath on a super-dry skin.

4. End up a few days later with splits and cuts over all these extremities.

"For in the meanwhile there have been dishes to do, meals to get, laundry to do - the old story. Until five fingertips are taped with adhesive to close the cuts. Five fingertips on each hand, and I have two of those. And it takes ten fingers to type. Frustration, thy name is Mildred! The wastepaper basket is filled with crumpled efforts, and this one is about to follow the others."

"Except that, having stood up to glance out the window, I see it is snowing again, oh, my aching back! Don't tell me I have to shovel those paths to the bird feeders one more time!

"It is your typing of the Vol. 4, No. 1, at the masthead of the last issue that has brought back so many memories to me that I am filled with admiration for what you have done to make that fledgling grow up under your care! So with much love to you, here's a

HAPPY THIRD BIRTHDAY to the NEWSLETTER"

Mildred

* * * * *

Leone Schinzel, Grand Island, Nebraska, writes:

"I so enjoyed the last Guild NEWSLETTER. Those who are contributing are doing a magnificent job. Wish I lived closer so I could take advantage of the help available."

* * * * *

Mimi Boteler of St. Petersburg, Florida, writes:

To the Editor

First, let me say, it has been a delight reading through the pages of the March '75 NEWSLETTER. I could not put it down until I had finished reading it to the last page. The inspiration it gives to branch out into every avenue it opens, to the one who loves to hook, was most intriguing.

We have a group here in St. Petersburg, who have been hooking together for years. We owe this zeal to Martha Webb, who has been the instigator for carrying on this group. The church, to which Martha belongs, has graciously given her permission to use one of the meeting rooms for classes. As a new resident and a friend of Martha's, I go over and hook with them every Monday. There are rug enthusiasts from Canada, Illinois, Michigan, Connecticut, Rhode Island, Vermont, New Hampshire and other points west visiting Florida for the Florida season, September to April. They are all delightful. We have a grand time finishing our rugs. Martha is there to help plan a rug for color; hooking, if a new pupil; as well as to help her class select new designs.

I would enjoy teaching a class of my own, but cannot, at this date, take on the added complications it would entail. As we travel hither and yon, my husband would like me to be free to come and go. We plan to be in Japan in June. In the meantime, I am hooking one of Pearl's beautiful designs. As fast as I finish one I start another. Martha has been generous in letting me help her, if any of her group hits a snag.

I have shown this group the way I finish the edges of my rugs. They are enthusiastic about it and plan to use it for their next rugs.

ANOTHER WAY TO FINISH A RUG

The first thing I do with a new design is to turn over the edges 3/4" - cutting away the selvage edges, but whipping the edges as I cut so that it does not fray, and mitering the corners. This causes a double thickness to hook through, but gives firmness to your edges.

The next thing is to plan the colors which, of course, includes your background. Once this is established I hook the edges first before they tighten up. When the rug is finished, I whip the edges with nylon Spinneran wool yarn, in whatever shade that will go with the rug, or dyeing it the color of the background. Antique orientals are finished this way and last for years. There is no hump to cause wear and tear on the edges of the rug. If there is a light wearing on the edges they can be whipped over very quickly.

I have seen rugs crocheted with wool. This makes a decorative touch, but the loop will wear first, whereas the whipped edge will last a hundred years. Every rug made by hand is worth the little extra labor to save it from wear. I welcome this effort.

I, too, have been planning a rug for my family celebrating the 200th birthday of these United States - 1776-1976.

Thank you again for a beautifully planned NEWSLETTER.

Mimi Boteler

* * * * *

Congratulations to Nelda Clark, Old Greenwich, Connecticut, who recently won an auto in the Reader's Digest Sweepstakes. And, she said, "\$10 worth of gas."

* * * * *

PICTORIALS

-Barbara Eshbach

As a young art student, one of my professors addressed our first class by inquiring of us the color of the building we had entered, the number of steps we had climbed, and the type of columns that were on the building. We couldn't answer. He looked at us and said, "And you want to be artists?"

Like my professor, I should like to persuade you to S E E life through new, sensitive eyes. Many people avoid hooking pictorials because they feel they lack formal art training. Some people do have difficulty using color effectively, but this usually stems from a lack of confidence and experience rather than from a lack of ability. Learning to see is the key to success.

It goes without saying that any worthwhile work starts with a good design. Pearl McGown has myriads of subjects for pictorials, landscapes, seascapes, gardens, still life, architecture, birds and animals. It's all your choice.

I can't give you a complete art course, but my hope is that I can encourage you to be more confident in trying and executing a pictorial. It helps to think about some "laws" - this gives you a base to build on, but the rest depends upon your determination to work out your project.

Now - any worthwhile work must be the result of thought and experiment. Photographic portrayals require skill, but most of us are not after that. We add feelings to our portrayals. We start with reality, but try to say something personal in our work. It is good to be guided by our own moods, impulses, and tastes. Imagination is a rare mental quality which we must stretch.

To my way of thinking a creative approach is a must.

How do we proceed? The principle means at our disposal are constant and intelligent observation, and diligent recording. They must go together. Such occupation, even by the most accomplished among you, requires concentration and effort. Once some degree of competence is gained, making pictorials becomes a joyful experience.

Let nature instruct you. Study her growth. You don't need to be told that the world is beautiful if you love nature. There is a lifetime of exploring here. You do not set out to copy nature. Understanding her will be your aim.

Colors in nature are usually low key for massive areas, with small amounts of brilliant color (birds, flowers, etc.). In nature we never - or seldom - see large expanses of one flat color. Color changes in the expanse can be subtle, sudden, or gradual, but they are there. Nature usually separates bright colors with soft, neutral tones. These neutrals do a wonderful balancing job for us, allowing bright colors to hold our attention without causing our eye distress. Color schemes of reds and oranges, or blues and greens (hot and cold colors) are often improved by adding a tiny bit of extreme contrast. A touch of magenta or steel blue to fire colors, and sludgy olive green to autumn colors. Keep to the proportions and tones of nature - the old weights and balance thing.

We gain from nature basic constructional details on which we can build. We only copy this information. We still want to create with our wools the vision of the artist. For example: We must pay attention to the characteristics of trees. Some

are wispy, some massive. Hook them that way. Think of the tree's anatomy. It has a skeleton. This skeleton is important because the cloak of foliage is a seasonal thing. Characteristic foliage masses are baffling to many because they suggest infinite detail. Individual leaves should not be hooked. Large and important masses of leafage should be looked for. Block out large masses - try to indicate the relative lightness and darkness.

Look for holes in the leafage. The branches must be "holding" the masses of green. Observe that the edges of the foliage are different. The way these edges are treated is important in conveying the character of the tree. They help identify density of thinness - the tree's weight or thinness. Some boundaries will be blurred or lost, others clean cut and hard. Some leaves grow up - some down. It does make a difference. We must pay strict attention to the direction of the hooking.

Even if it seems like it, there are few straight lines in nature. Even a tree trunk has some wave. Remember, too, we can establish motion by the direction of hooking. An example is water. Water is liquid, not a hard mass. There is always some vibration in water even when calm, and you can portray any movement, not only by changes in color but by direction of hooking.

Just as with rugs, we must decide on background. Only in this case, background means setting. Is the room paneled, or does it have white walls? Does your piece go in a sunny room? Whose room? An informal one or formal? Really weigh this. Harmony between your craft and its surroundings cannot be overemphasized. Ahead of time decide if your piece is to be solid and useful or highly decorative, fine or coarse, stylized or reasonably representational and stick to it. Otherwise it disturbs us as a change in tense does in speech.

Establish a mood for your pictorial. Will it be peaceful or exciting? Some people prefer strong colors - maybe you. Color unquestionably affects our thoughts and emotions, so set the stage. Learn that such colors as lavender, pink, robin's egg blue, turquoise, and the yellow-greens suggest peace and quiet. Learn that warm colors such as yellow, apricot and peach suggest happiness. Bright colors of orange and red are exciting and exhilarating.

Seasons have their own color. Spring brings to mind fresh, clear yellow, yellow-green and green. Summer, deep bright blue-green with sharper shadows because of fuller greenery. Fall colors are warm and bright. Winter, of course, has a neutral color scheme. My advice here is to stay with one "feeling." Colors with subtle earthy feeling can make brighter colors look crude, and bright colors can make earthy colors look dirty if not used with understanding and sensitivity.

Learn that colors of strong contrast accentuate each other when used in proximity. For example: If we mix equal amounts of complementary colors in the dye pot we get gray. However, if we lay complementary pieces of yarn side by side, these complementary colors heighten the intensity and purity of each color.

We must talk about the Focal Point in Pictorials. For a successful pictorial you must decide on a focal point and make sure everything leads the eye to it. Your eye then wanders to subordinate motifs - finally returning comfortably to the primary focal point. Your eye should not wander outside the picture. If you feel a problem, but don't quite know how to pin it down, try this: Let your eye wander round and round. See where it keeps ending up. This should be the strong focal point of the design.

If it keeps returning to some minor part of the design, the balance of color is wrong. That part needs calming down. If nothing obvious shows by this method, start looking at each part in turn. Where does it come forward? Where does it fall back? Maybe something needs stronger color. Hold a piece of paper up to your eye. Block out the disturbing part and imagine what should be there. A reducing glass is helpful. Looking is not a waste of time. However, don't concentrate so hard on getting a particular bit so right that you forget the whole.

Looking at your work with half-closed eyes is a help in avoiding this pitfall. Detail is lost and only the principle masses and their shapes are seen. In a large piece there may be more than one focal point, but there should be one main one, and there should be some means of communication, however remote, between it and its subordinates.

A little bit about texture:

A tree would appear top heavy if the leaf formations were treated as a solid shape without recourse to texture to denote the comparative lightness of the leaves to the trunk.

When hooking rocks, you needn't hook each crevice and crack. Indicate your bigger planes, proportions and breaks by playing one color and texture against another. Although a block of straw and a cement block have the same dimensions, texture is one way to denote the vast differences in weight.

Texture must be considered for such things as smooth-haired animals and slippery ice. Contrast smooth surfaces with rough surfaces. Too great a similarity in surface treatment produces an uninteresting effect. Remember, though, that excessive pattern or texture produces eye fatigue.

Highlight and Shadow:

Always decide the direction the light is coming from. That tells you which side of an object is light - which dark - and that allows form to take shape because of contrast.

The contrast of a bright, light edge against a dull, dark edge brings the light surface forward. That is what shadows are all about. You are playing light values against dark. If you mix the three primaries together in equal proportion you get gray. If you add more red to the mixture, your gray has a brownish cast (a shadow color for red). If you mix more yellow to the mixture, your gray leans toward the khaki or olive (a shadow color for yellow). If you add blue to the mixture you have a blue-green gray, steel gray (a good shadow for blues).

While local shadows are the shadows you see on the side of the object not directly illuminated by the source of light, cast shadows are those thrown on the ground. These cast shadows should be a grayed color of the object, and could be found by the above method. Shadows have sizes, shapes, perspective, color and value like any actual object.

It is a mistake to put a gray blob at the base of the object. The length of the shadow is controlled by the position of the light source. The lower the light, the longer the shadow (when the sun is directly overhead we cast no shadow). On a sunny day the difference between shadows is more pronounced. On a cloudy day the depth of shadow is softer. However, on a sunny day shadows on water are lighter, and on a cloudy day they are deeper. Remember, the closer to the foreground we get, the more detail of light and shadow can be seen. Sections nearest us can also be brighter in hue. Look carefully

at shadows on snow. They cannot have the same deep value as shadows on grass, for example. Also, the deepest shadow on a white building is only a few values darker than white.

Local Color:

Everything in nature has a color. Artists call this local color. Distant pine trees may be darker than nearby willows because their innate deep green needles are much darker than the yellow-green willow foliage. However, we must also think about visual color, which is color seen in highlight and shadow. When colors are in sunlight they become brighter. Our highlights appear to contain some of the yellow sunshine. It is as if we mixed sunshine (yellow) with our colors. Greens are a little more yellow (yellow-green), reds are a little more orange (red and yellow make orange) and blue appears more green (blue and yellow make green). Our highlight colors are on the warm side of the color wheel. By the same token, shadows will make colors darker and duller, and head them toward the cool side of the color wheel. Greens are bluer, reds more purple, and yellows more green.

Perspective:

You all know that the laws of perspective tell us that objects appear to decrease in size in proportion to their distance from the eye. Objects do not merely diminish in size as they move farther away, they also become more blueish in color.

Colors become lighter and hazier at about the same ratio as lines recede and objects diminish in size. Good distance colors are usually light tints of blue, violet, green and their derivatives.

Weather must be taken into consideration. On a cloudy, rainy day, hills and clouds seem to blend together. Sunshine often makes distant hills appear darker than the nearby objects. Observe that the sky gets lighter as it goes to the horizon. It is darkest overhead, and it is not just "blue," but many colors. Remember as children saying, "sky-blue-pink!"

Usually water is darker than sky by daylight, but the difference is minimal at the horizon. Water is darker and more grayed on cloudy, stormy days, lighter and more blue on bright, sunny days. It is enough to hook clouds and distant mountains just a couple of values darker than the sky. Any more and they begin to jump out at us. Remember clouds are not cardboard. Hook them in proper direction with rhythm.

Reflected Colors:

Reflected colors are always slightly different from the actual ones. They are never as bright. If trees, the moon, etc. are reflected in water, they are well defined in calm water. If the water is rough, however, only the tops of the waves reflect the object and its color. While objects such as trees and buildings on a shoreline are seen fully in a reflection, objects further back grow shorter in perspective. There is another type of reflected light. We learn from nature that early morning sun is a cool yellow - every object reflects this. In the afternoon the sun turns warmer and our objects reflect more red - by sunset the sun appears orange and everything in your picture should reflect this. You can avoid letting windows in a building look like holes if they catch the outside light and reflect the colors of the sky and surrounding objects.

Dep. eyes on birds + animals + eyebrows, etc.

Would it help you to remember that we have three depths in pictorials? Foreground, middle distance, and distance. Simply, you cannot treat them all alike. Distance has no detail, the middle distance can be more assertive with a little more contrast, and the foreground forms may be modeled to their fullest. Pay attention to the spaces between objects. These are called negative spaces as opposed to the positive spaces of the objects themselves. If done in weaker intensity than the main objects they act as a foil to help you point up your object.

In closing, may I suggest a few things for greater hooking ease:

1. It is helpful to pin your bits and pieces of spot-dyed colors on a coat hanger so that you have them readily available and don't have to go digging. Arrange them in values, a hanger for each color. Bright or dull will be easily discernable.

2. What width of strip?
The use of detail in any pictorial depends upon the size of your cut strip and your own style. A realist wants every possible detail. An impressionist wants a general effect. So - fine strips permit more detail and if you want to do detailed work it feels better esthetically. When many values are being hooked into a small space, be sparing. The temptation is to "pack." When a fine line is wanted, or a "touch" for something, you can get as fine as a single thread since your work won't be walked on.

3. Courage comes with a good visual aid. Help comes from the study of paintings also, to see how color is balanced and highlighted.

4. As with rugs, you must hook what is on top first. Trees, people, shutters and windows before massive walls.

5. If you are hooking a "no background" subject, it will be alright to leave ends on the back so that only full loops are on the front. Again, you aren't going to walk on your picture, and full loops look more finished. Hook low around the edge so that your motifs will better keep their shape.

6. Use the proper size hook for the type of work you are doing, i.e. a fine hook to squeeze a thread or two in.

7. Try to work on a pictorial in good light when you are fresh and relaxed. It takes concentration, as opposed to background hooking. Put your work where you can see it periodically so it can be evaluated with fresh eyes. I find leaving my frame at the bottom of the stairs where I can see it when I come down in the morning is a great help. My mistakes fairly jump out at me. Don't force your work. If you are not in a creative mood, stop til you are.

8. Don't cut your material ahead. You can visualize the colors on a spot-dyed piece much better when you have a whole piece instead of individual strips.

9. Frame your work with care! Your work deserves the best. This is no place for skimping. Barnsiding is beautiful around an informal pictorial, but ugly if used on a more formal, delicate piece. Do not use glass. Before you frame, it is good to run two rows of machine stitching on your burlap an inch or so outside the hooking. This will prevent raveling.

10. I hope you will study art books because though they say, "practice makes perfect," you can't get to be perfect if you do not know what to practice!

Happy Hooking,

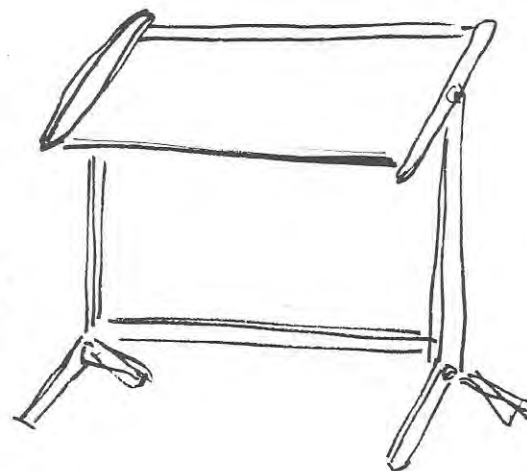


SO YOU WOULD LIKE TO BECOME A RUG HOOKER?

Chapter 1

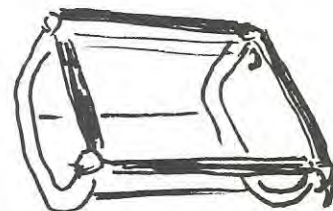
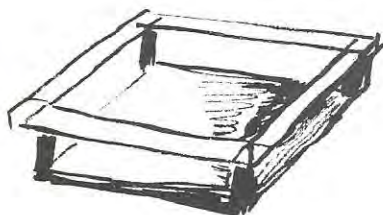
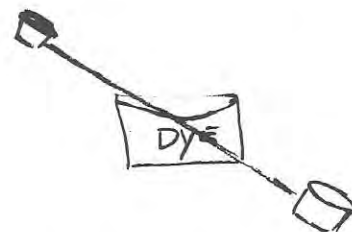
So often a visitor to a rug hooker's home, a teacher's studio, or a rug show will silently wonder, "How could I get started, what supplies do I need, where do I get them, and how much will it cost me?"

To the first question the answer is a friendly "just ask any rug hooker." They want you to have the same joy of accomplishment and companionship that exists in the world of rug crafters. Those involved in this craft are the most sharing, caring people on earth. They welcome you, one and all. Once you feel the thrill of bringing a little loop of wool to the surface of a burlap with your hook, you will be repeating an action that can literally perform miracles, and you will have the hooking "disease." You are on your way!



To be practical, you will need the following equipment:

- Rug frame
- Rug hook
- Burlap pattern, or plain burlap if you want to design your own
- Sharp pointed scissors
- Thumb tacks or T pins
- Wool rags
- Notebook



Don't stay away from hooking because you feel you need expensive equipment. That is lovely to have, and no doubt you will want all that is available as you become immersed in this beautiful craft, but you can also be a part of it for practically nothing. The expense is up to you.

THE HOOK

Our hook is a short wood-handled hook very much like a crochet hook. There are several sizes from fine to coarse. Fine for fine pictorials and coarse for primitives - medium is the all-purpose size.

THE FRAME

There are sturdy life-time commercial frames which cost from \$12 to \$30. However, if you have a handy husband, son or father, or you yourself are capable of putting together a frame, your cost should be minimal. A good, firm pine picture frame will serve very well for a lap frame for a beginner. It must be soft pine for using thumb tacks. However, we sometimes wrap wood frames with wool and then pin our patterns with T pins. In this case, any wood will do.

Hoops are sometimes used. In other words, your goal is to have something firm and manageable to stretch your burlap on.

CUTTING THE STRIPS

Our traditional hooking is done on fine scotch burlap. There is a looser woven burlap for those who prefer to use a wider cut of strip. There are cutting machines with blades that cut strips $3/32"$, $1/8"$, $5/32"$, $3/16"$, $7/32"$ and $1/4"$. A cutting machine is a great time-saver and a joy to own, but not absolutely necessary in the beginning. Think of the women who have cut by hand in the past! As a matter of fact, if you like to do primitives, cutting by hand gives that "just right" look. Usually a rugger will

get a cutting machine as a gift at Christmas or a birthday. What nicer gift?!

MATERIALS USED

New, or used 100% wool, material is suitable for hooking. Flannel type with simple right angle weave is best. Diagonal weaves, or those with too coarse or loose weaves, are likely to fray. For that reason, gabardines and serges are overlooked. Paisley shawls (please don't cut up those in perfect condition) make wonderful hooking material. Old 100% wool blankets, if they are light weight, are great. Plain colors, plaids, checks and mixtures are all useable. We allow $1/2$ lb. of material for one square foot of hooking - or we lay material over the area to be hooked four times.

It is best to always wash old woolens before use, for cleanliness and to give the wool new life. Wash right in your washing machine - it doesn't matter about shrinkage. After the old clothing or blanket has been washed, strip into swatch-size pieces and bundle up the material. It is always a little depressing to have an old skirt hanging around, while quite inviting to have that same material, stripped of its findings (zipper, tapes, etc.), ready to be cut for use. You might have a closet full of useable wool, or if you are industrious, you will attend rummage sales, sometimes getting bags full of old clothing for practically nothing.

Should you not have time or care to do this, there are beautiful hooking wools to be bought by the yard or pound - or even bolt. However, you are getting into more expensive territory. The same holds true if you buy already-dyed material as opposed to dyeing your own for only the price of a package of dye. This is by way of saying this craft can be started with a

dollar hook and a hand-made frame, or the sky is the limit.

A suggestion - a galvanized or plastic trash can (with a lid) can be a good collecting container. Put some moth balls in, keep the lid on tightly, and your material stays fresh and clean.

REFERENCE BOOKS

There are books in the library on rug hooking. Read them. You may want to own some of them. Every magazine has beautiful pictures to save for inspiration. Keep a notebook. It will soon be full of pictures, dye formulas, names of other hookers, historical homes that feature hooked rugs, places and dates of rug exhibits and rug camps and schools. Your whole world becomes alive in that notebook.

I have always loved Pearl K. McGown's chapter in "YOU CAN HOOK RUGS" where she speaks of the woman who will hook "some day" - and of the woman who says, "how shall I start?" Be the latter kind. Any hooker will help you. If you get started, you will soon find yourself one of us. WELCOME!

from HILL & VALLEY CHAPTER

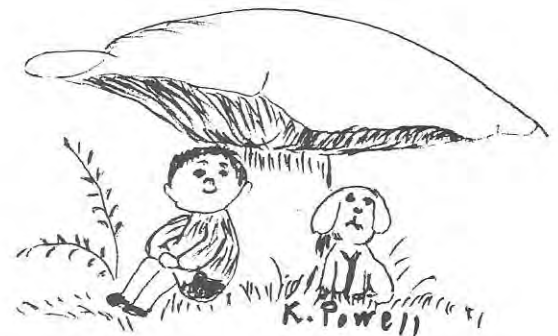
Barbara Eshbach
President

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FORTHCOMING CHAPTERS

- Chapter II - Choosing the First Pattern
- Chapter III - Understanding Color
- Chapter IV - Backgrounds, Swatches - Dyeing
- Chapter V - Shading - Contours, etc.
- Chapter VI - Hooking Flowers
- Chapter VII - Hooking Scrolls
- Chapter VIII - Hooking Fruits
- Chapter IX - Hints - Axioms
- Chapter X - Cleaning and Care of Your Rugs

While certain members are being contacted to write on one of these topics, it would be of great help if members would send to the Editor pertinent information which could be used when that topic is discussed. Because we never know what, or how much, material we will have for any given issue, it would be helpful if you would write NOW and send it in.



Ideas jest ain't
a'gonna wurk unless
you do.

YOUR NEWSLETTER GIFT FROM PEARL

"HALSA" #821 (27 x 44")

The Rosemaling designs which we refer to as Scandinavian originate in Norway but many of them have Swedish influence, too. What we term "scrolls" were referred to as vines, usually springing from the center of the design and swirling over the surface, crossing over or under each other as they swept over the base of the design. The flowers were entirely imaginative, often with very irregular lines. The patterns created centuries ago were used to decorate the beams and walls of their homes or to cover the surface of chests and cabinets, and also were copied by the womenfolk in the embroidery used upon their dresses.

The choice of colors in the old Scandinavian designs were more or less quiet and muted and became brighter when the designs were used for the decoration of their homes. The colors chosen by the Norwegians might be a little different than those chosen by the Swedish people. That is one reason why we can use these same designs and turn our development of color into harmonies that look well within our present homes.

My color scheme is played against a light grayed-gold background (Dorr's #46) which I estimate will take approximately 2½ yds, with the detail painted in Dorr's transitional swatches as follows:

- Transitional #49 - Dorr's poppy swatch on the orange shades which turn to delicate tints of rose-beige and white
- Transitional #30 - medium brown to bright tint of greenish-gold
- Transitional #39 - dark blue to delicate blue-greens and white
- Transitional #14 - rich yellow-green to very pale yellow

Don't be frightened by the color chosen for the first one. You might term it orange but you will be using more of the medium to light values which are a lovely lively coral pink.

Use that swatch for the body of the largest scroll (A), shading with its values from a small amount of value 2 (remember #1 is always the darkest and #8 the lightest, in accordance with the Munsell system), blending into its tint of value 7 along the upper side. Accent its lighter lower edge with dark of transitional #30 (brown) from the knob to (B) and then lighter to the end.

Shade the three petals near the knob (C) from value 6 of transitional #30 into lighter values of greenish-gold and outline with rosy-brown from transitional #30.

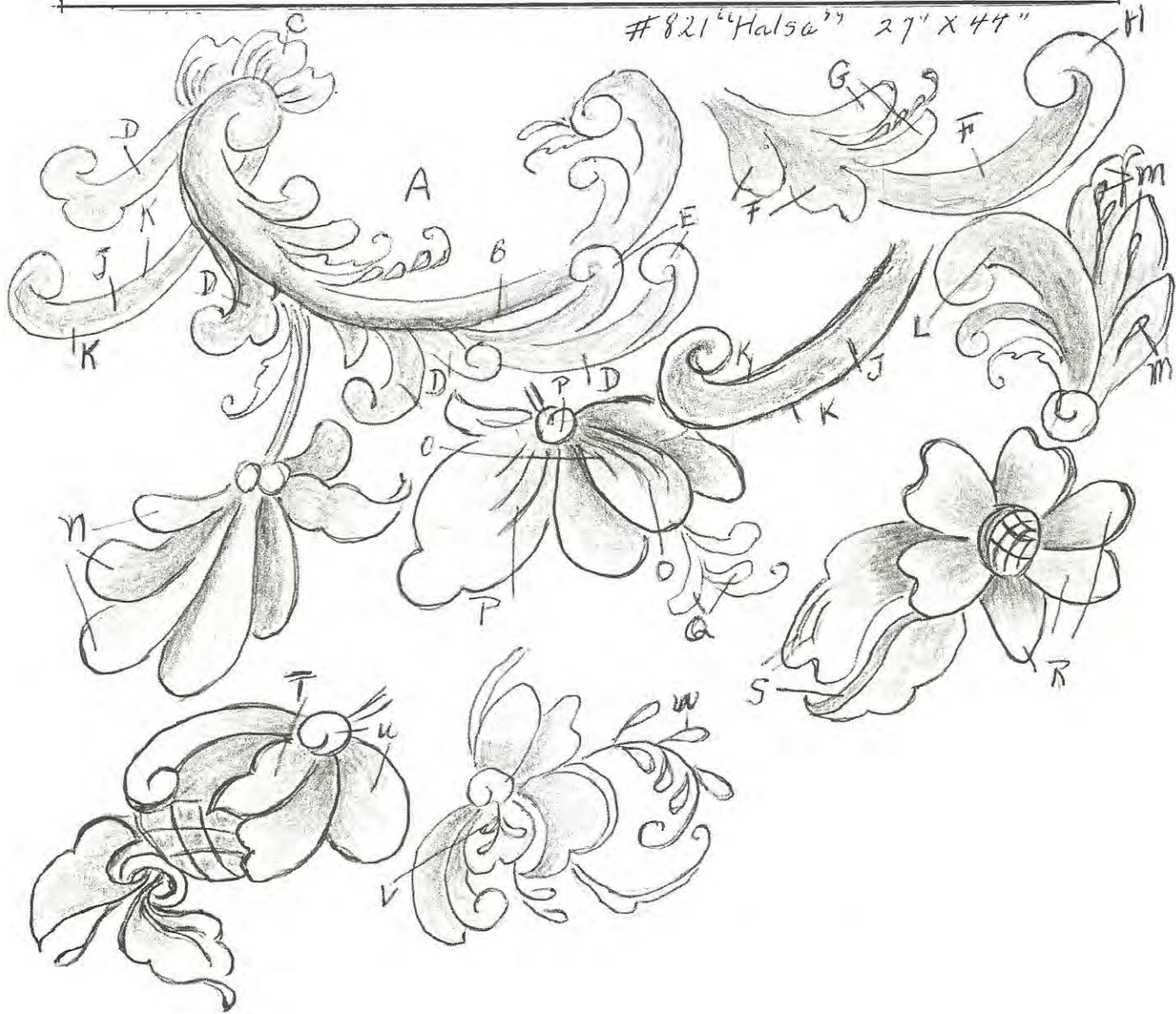
Use the browns from transitional #30 in those scrolls which crop away from this main scroll (D), with greenish-gold edges and large area of accent at (E). There are four sets of smaller scrolls that creep away from this main scroll to be treated in the same manner.

Shade the scroll which extends horizontally from the knob with dark blues of transitional #39 at (F) and accent the edges with light greenish-blue tips at (G). Emphasize with 6 and 7 blueish-green tints at (H).

Shade the scroll which extends toward the left of the main scroll (J) and the two below it with transitional #14 (yellow-green), using values 2, 3, 4 and 5, and accenting with value 8 (delicate yellow) at its outer edges (K).



#821 "Halsa" 27" x 44"



Repeat the greens of this scroll at the upper right center with dark values 1, 2 and 3 at (L) and lighter greens, values 3, 4, 5 and 6 in the upper petals, with accents of value 8 (yellow) at edges and center (M).

The smaller leafy detail opposite at the bottom should repeat the yellow-greens, each leaf being shaded differently as in (N).

Repeat the first seven values of blues in the lower right corner flower, shading as in (O). Shade the large leaf of yellow-greens as shaded in (P) and make the small details at (Q) of white.

Repeat the darkest browns at center of daisy-like flower with criss-cross lines of value 2 of the orange one way, and value 4 the other way. Use value 1 of the blues for the crescent around the center. Shade the petals with varied values of browns, some of values 1, 2 and 3 - some of 3, 4 and 5 - and others of 5, 6 and 7 as in (R).

Make its scrolly leaves of dark to medium values of yellow-green with accents of value 5 and 6 of blue at (S). The upper left corner will be balanced by the repetition of the same colors.

In the lower left corner shade the large flower (T) with medium to light values of brown, with center of value 2 of blue, criss-crossed at the top with #5 of greenish-yellow from transitional #30 one way and #3 of the orange the other way. Its knob at the base and small leaf (U) will be of medium to light yellow-greens. Make the leaves that crop out at its tip of yellow-greens with blue veins, and the ring through which they emerge from the medium values of orange.

In the smaller flower nearby at its right, use values 4, 5 and 6 of the orange swatch with tiny petals in the center at (V) of white. The white will be carried over into the little leaflets of the spray nearby (W). The same colors will be repeated in the upper right corner.

Wherever small scroll curlicues appear, make them of the lighter greenish-gold or delicate blue-green of the blue swatch, and white at the tips. Make the stems of darker browns of transitional #30.

Now I have purposely been specific in many instances as to the values to use, and used general terms in other cases, for all ruggers soon learn that when you actually hook a color into a detail it does not always provide the effect that pleases YOU.

Thus the four swatches that I have suggested will make a somewhat colorful rug, somewhere between the more brilliant colors used by Scandinavians and those used in extremely subtle harmonies. You control its height of color by using less of the darker values and more of the medium to lighter ones, but YOU must be pleased with what you produce. You have only one swatch to use with care and that is the orange one for the main scroll. So avoid its darkest and richest shade, using it only where it may add zest in small areas.

This design, being so imaginative, offers you a chance to do your own thing.

Because this is a new color plan there is no picture of the finished rug. However, a color print of another development is available at Lincoln House.



Hallie Hall

Rockwood Circle

Contoocook N.H. 03229

"ROUND BEAUTY"

Hooked by:
Jo Meissner
Contoocook, N.H.

Teacher:
Hallie Hall



To develop the color plan of "Round Beauty" illustrated in the March, 1975, issue on page 7, we only used the five formula of TOD #22. Often when an inexperienced pupil does her first dyeing for a rug, I use this set of TOD formulas. It shows so well that bright colors, used in different combinations and amounts, will give us all colors we need for a rug, even a beautiful warm gray. This is a lesson in color that is not easily forgotten.

TOD Family #22

TOD #70 (apricot-rust)

1/2 rose
1/16 turquoise blue over yellow
1/16 chartreuse

TOD #71 (blue-green)

1/2 turquoise blue over white, light
1/16 rose beige and light green
1/16 chartreuse (three separate swatches)

TOD #72 (yellow-green)

1/2 chartreuse
1/16 rose over white
1/16 turquoise blue

TOD #73 (neutral)

3/32 rose
2/32 chartreuse over white (NOTE:
2/32 turquoise blue these three dyes
when used in equal
amounts produce gray)

TOD #74 (gold)

1/2 chartreuse
4/32 rose
1/32 turquoise blue

over white and
light yellow

BACKGROUND - Dorr 1313, dark olive green.

SCROLL - The outer curve of the scroll will be medium gold in the center, #70 changing to #72, becoming lighter as we work toward the tips. The inside of the scroll is a medium yellow-green #72. The vein is rust. The small flowers and leaves connecting the scrolls are apricot and rust with touches of the yellow-green.

LARGE WHITE ROSE IN CENTER - For this we use white, the neutral #73 and gold. White at the edge of the petals shading into gold, with shadows of gray and accents of rust. The center is gold, rust and dark gray.

SMALL ROSE - The edges of the petals are gold, shading into apricot, then into rust at the base of the petals with deep rust foreshadows. The center is rust and a dull green from the rose leaves.

ROSE BUD - Is gold.

LARGE ROSE LEAVES - They are #71 over light beige with a rust vein.

SMALL ROSE LEAF - #71 over white.

ROSE LEAF - Is the same as other rose leaves with a bit of gold added. Rust for stem and vein.

LARGE TULIP - Gold with white edges and gray shadows.

SMALL TULIP - White and light gray edges with petals shaded from apricot to rust at the base.

DAISIES - Apricot with white edges and gray shadows.

SMALL PETALED FLOWERS - Are the same.

ALL SMALL LEAVES - Yellow green, #72, with veins, stems and tendrils of rust and apricot with touches of yellow green.

In the PHLOX we used the leftover bits of yellow, apricot and rust. Some of the flowers had very light edges. The shadowed area between the flowers are in a darker gray. A combination of rust and the darkest gray will be fine for the centers.



#PP9 "Round Beauty"™

40" x 140"

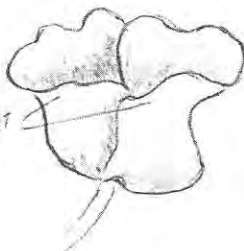
Delicate
tints of
color
with



White emphasis



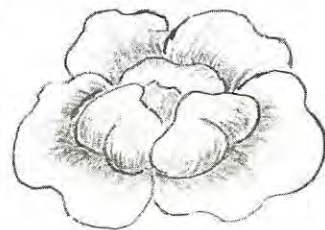
Very
light



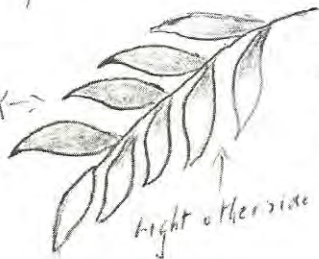
Light values



Lighter values of
golds



Dark
one
side

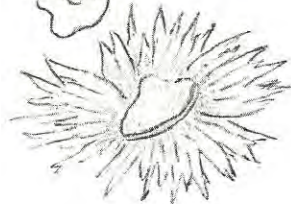


light other side

Darker
values
of greens



rust & reds





Eileen Briggs, Bennington, Vermont, has contributed the official Bicentennial motif. She has used it as a center of what would be a chair seat or table top with a border band and twisted ribbon. It will be available as chair seat #349 (14") from Lincoln House. It is also available as a 10" tile (T150).

* * * * *

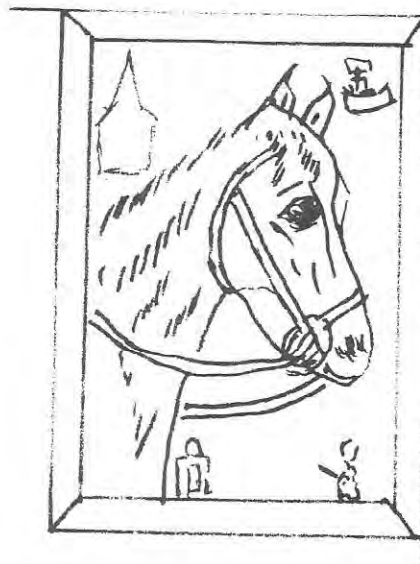
Rachel Madison, one of Bunny McKay's pupils and a member of the Old Sturbridge Village Chapter, is completing the bell pull with the Bicentennial design for Old Sturbridge Village.

* * * * *



Elsie J. Worthington, Maysville, Kentucky, sent the Kentucky Bicentennial symbol. Does your state have its own symbol? Why not send it to the Editor for a future issue?

* * * * *



Annie Spring, Amesbury, Massachusetts, sent in the above rough sketch showing how several years ago she had taken P61, the pattern of a horse, and added small corner designs which condenses the story of Paul Revere's famous ride.

* * * * *

We are living at a historical time. What momento have you planned to leave behind for your great - great-grands? Why not share with us?

* * * * *



VIRGINIA FESTIVAL OF INDEPENDENCE



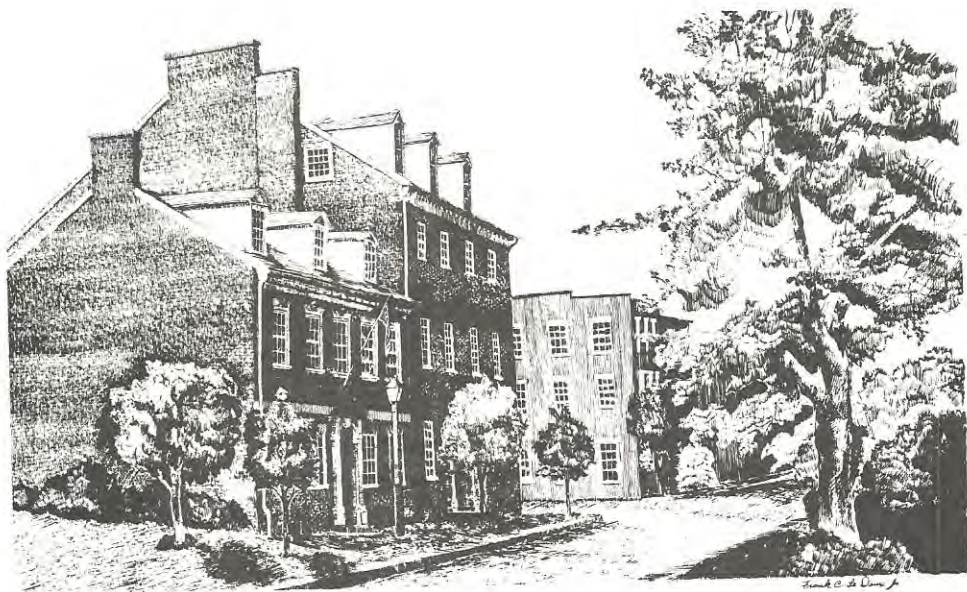
While it all began in Massachusetts 200 years ago, actually the pace was set in Virginia when George Washington presided at a meeting at the Fairfax County Court House, July 18, 1774, and read the FAIRFAX RESOLVES to Virginia's representatives.

The 26 resolutions were prepared by George Mason of Gunston Hall. This was a short time after the Boston Tea Party.

The RESOLVES spelled out the anxieties of the colonists under what they believed to be abuses by the British. The tone was that of a gentleman gently beseeching another to listen to reason so that an understanding could be mutually agreed upon.

When the offer wasn't accepted, Thomas Jefferson then picked up the Mason blueprint of grievances and condensed them into the DECLARATION OF INDEPENDENCE.

Because the FAIRFAX RESOLVES set the pace for Colonial America in 1774, Virginia began the Bicentennial celebration in Alexandria in July, 1974.



GADSBY'S TAVERN
by
Frank C. LeDoux, Jr.
Alexandria (Va.) Bicentennial Commission

Katherine Powell sent the Editor the seven sections of the BICENTENNIAL edition of:



July 9, 1974

The Alexandria Gazette

There was such a wealth of interesting material it was difficult to make choices.

Our purpose in highlighting different states and areas is to renew and broaden our understanding and appreciation of our heritage.

We hope to include pictures or sketches so that those who have never visited that city or area can visualize and create a feeling of "being there."



*Jonah Thompson Houses
Twin or Married Houses
Late 18th Century
211 NORTH FAIRFAX ST.*



*The Robert E. Lee House
1795
607 ORONOCCO STREET*

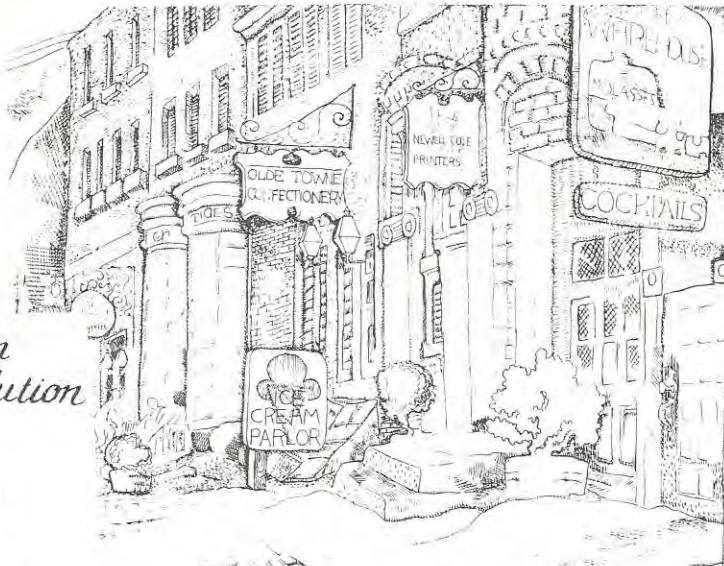


*Washington's Town House 1769
TORN DOWN 1855. RESULT BY GOV LOWE 1960. BRICKS AND STONES FROM EXCAVATION USED IN CONSTRUCTION
508 CAMERON STREET*

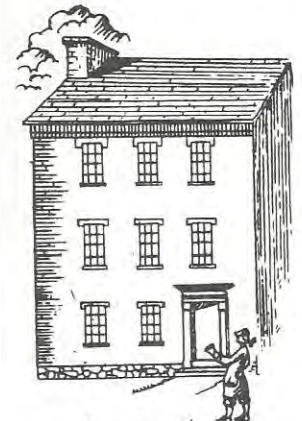


*Old Presbyterian Meeting House
1774*

and grave of unknown soldier of the Revolution



Lower King Street



*Alexandria Academy
1785
405 SOUTH WASHINGTON STREET*

George Washington was a trustee

Post Script

Next Time

Your letters expressing your appreciation for the improved issues of the NEWSLETTER are appreciated. Again, I feel that I must point out to you, that it is all due to you and the materials you are sending in. Several have commented on the wider variety of articles so that there may be something for everyone.

It would make it easier for me, and then our typist, if material for the September issue could come in long before the July 15th deadline. Summer months with vacations, guests, and Northern Workshop have to be taken into consideration. PLEASE TRY?!

Also, could you give us some suggestions for articles you would like to have included? Every suggestion will be given careful consideration and used at some point. Everything that I receive is saved and will be used in some future issue as space and/or theme permits. Please do not become discouraged if it is not in the next issue. We do have space limitations. But I promise - it will be used.

LBS

* * * * *

The September issue will highlight Chinese and Japanese designs. Several of the girls in the Old Dominion Chapter are already at work on material for this issue.

Chapter II of the series for Beginning Hookers will be on selecting the first pattern and the technique. Hopefully, suggestions will be forthcoming from more than one member.

If there are members who are working on their own without a teacher who have questions, or who have run into a problem, why not send it in and see if we can't get some help for you.

Also, we would appreciate it if you would tell us what you would like to have included in the NEWSLETTER. How can we be helpful if you don't tell us? I recognize that with only quarterly issues it does mean a long wait, but I am sure we could get you the help you need and also include it in an issue. Someone else may have the same question or problem. Let's HEAR FROM EVERY MEMBER at least once during the course of a year.

* * * * *

Deadline for September

July 15th

Send materials to:

Editor
 Lillian B. Moeschler
 13 Donald Ave
 Holden, Mass. 01520

