

National Guild of Pearl K. McGown Rug Hookrafters, Inc.

Newsletter

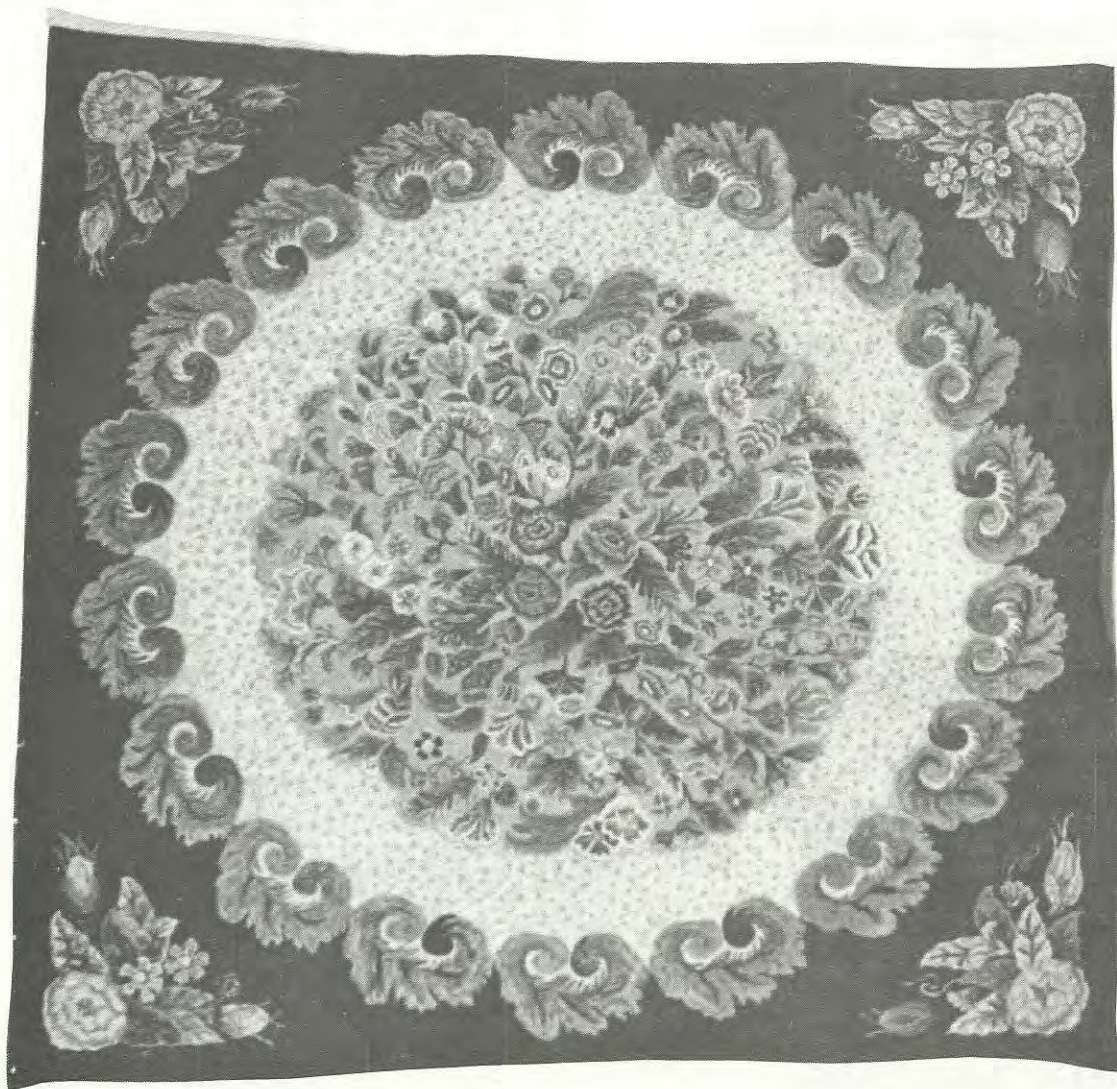
Lincoln House at Old Sturbridge Village
Sturbridge, Massachusetts 01566

March 1979

Vol. 8, No. 1

(USPS 114-310)

"VICTORIAN SQUARE" NO. 339



National Guild Officers

Vol. 8 No. 1

Page 2

Chairman of the Board:
Jane McGown Flynn
Box 301
Sterling Junction, Mass. 01565

President:
Pearl K. McGown
135 Sterling St.
W. Boylston, Mass. 01583

Vice Pres. of Membership:
Dorothy O'Malley
26 Harding St.
Chicopee, Mass. 01013

Vice Pres. of Activities:
Vivily Powers
36 Fairview St.
Manchester, Conn. 06040

Dir. of Northern Workshop:
Erna Burghardt
41 N. Plain Rd.
Housatonic, Mass. 01236

Dir. of Southern Workshop:
Marianna Sausaman
1525 N. Third St.
Springfield, Ill. 62702

Dir. of Southeastern Workshop:
Margaret Howell
20 Glenn St.
Greenville, S.C. 29607

Treasurer:
Betty McClentic
Box 85
Shirley Center, Mass. 01465

Recording Secretary:
Elizabeth Maley
50 Pine St.
Newport, N.H. 03773

Corresponding Secretary:
Florence Gideos
1 Charles St.
Ludlow, Mass. 01056

Chairman of Admissions:
Ethel Bruce
55 Crosby St.
Haverhill, Mass. 01830

Chairman of Chapters:
Edna Callis
Route #3 Box 220N
DeQueen, Arkansas 71832

Chairman of Loans:
Rachel Madison
21 Spring St.
Southbridge, Mass. 01550

Chairman of Publicity:
Lois Dugal
10 Summer St.
Dover, N.H. 03820

Director of Exhibits: Lincoln House
Ruth Shepard
Sturbridge, Mass. 01566

Appointed by Sturbridge Village to act
in an advisory capacity:
Mr. Charles Kuhn
Mrs. Myrna Brackett
Mrs. Gwen Fairfield

Historian:
Rose McKay
31 Fairview Ave.
Southbridge, Mass. 01550

Public Relations:
Iva Amrhine
8 Irving Place
Pikesville, Md. 21208

Editor of the Newsletter:
Jeanne Fischer
19 Myrtle St.
Milford, N.H. 03055

Published quarterly for members of the
NATIONAL GUILD OF PEARL K. McGown RUG
HOOKRAFTERS, INC. at Sturbridge, Mass.
Membership is available at \$10 per year
for Associate Memberships and \$15 per
year for Regular Memberships. Membership
automatically includes a subscription to
the NEWSLETTER and \$5 of the membership
fee is designated for a year's subscrip-
tion to this publication. Send notice of
change of address to Betty McClentic,
Box 85, Shirley Center, Mass. 01465

Paging You:

FLOWERS:

Aubusson Rose - Dorothy Gardner -----	Page 4
Beginners' Tips for Hooking Flowers - Maryanne Lincoln --	7
"Big Hollyhocks" #330 - Mary Gilbert -----	47
Buds - Phyllis Beekman -----	13
Padulas - Pearl K. McGown -----	10
"Violets" #FS 78 - Helen Connelly -----	5

FEATURES:

All About Sheep - Betty Dunn -----	22
Booked Up - Kathryn Huffman -----	45
"Cathedral" #TS 284 - Fannie Sinclair -----	9
Color Planning For a Hit or Miss Rug - Mary Hansen -----	46
Cutter Care - Jeanette Szatkowski -----	41
"Earth's Endowment" #576 - Kathy Farina -----	14
Happenings Past -----	28
Hit or Miss - Jeanne Fischer -----	40
Hooking Bees - Ralph Warren Burnham -----	24
Lament - Cyvia Simmons -----	6
Pearl's Fantasy - Pearl K. McGown -----	36
Seven Plus Ninety-Two Equals Fun - Bea Christoff -----	21
Three Centuries of Connecticut Folk Art - Anne Eastwood -	44
What is a Grandmother? -----	25
What is a McGown Teacher? - Irene Fink -----	20
Who Does What? - Jeanne Fischer -----	31
Yardage Figuring - How - To - Ellen Femiano -----	26

RUG SCHOOLS AND EXHIBITS:

Exhibits -----	43
Rug Schools and Camps -----	34

NATIONAL GUILD FEATURES:

National Guild Officers -- -----	2
Chairman of Chapters - Chats - Edna Callis -----	39
Change of Address Form -----	50
Chapter News -----	49
Gifts to the Guild -----	43
New Members -----	29
President's Message - Pearl K. McGown -----	33
Publicity Pointers - Lois Dugal -----	32
Statement of Ownership -----	50

SECOND-CLASS POSTAGE PAID AT STURBRIDGE, MASS. 01566

Aubusson Rose

By Dorothy Gardner
Waltham, Mass.

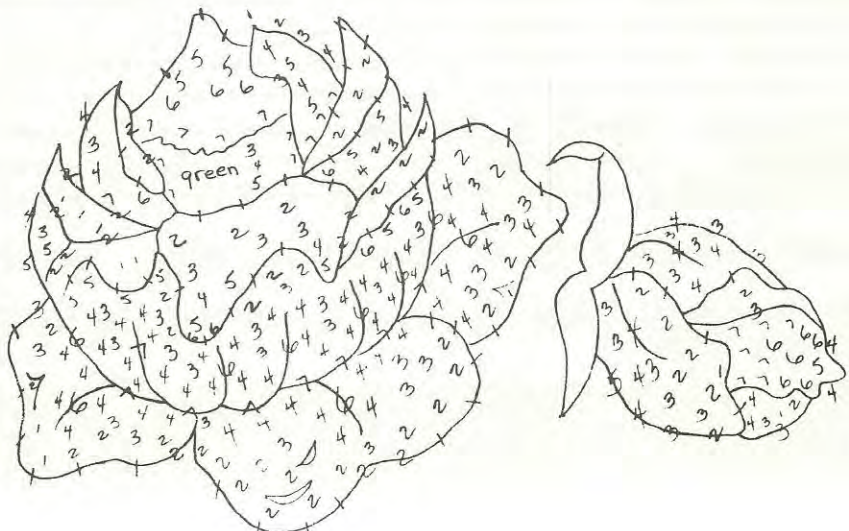
Picture the lovely French florals with the big gorgeous blossoms, in which roses are often the most prominent flower. Aubusson roses are such beautiful, elegant and romantic flowers that they are a real delight to work up. They resemble cabbage roses—many rows of outer petals, but have large, open, deep centers.

Traditionally the outer petals are done in the palest tones of delicate pastels and the deep centers are done in the dark, rich and intense values of the swatch. Use values 1 - 4 for the outer petals, 1 - 4 with the slightest touch of 5 for the cup petals and 5 - 7 for the deep open centers. If the rose's position shows even deeper, as does this illustration, then a contrasting darkness could be used (i.e. a dark Reseda spotted with Strawberry and Taupe for a pink rose). A very nice formula for a white to pink to deep rose would be, over white, 9" x 7":

1/8 plus 1/32 tsp. Strawberry
1/8 tsp. Taupe in 1 cup boiling water
1st value - 1/16 tsp. solution with 1/4 tsp. white vinegar
Double each to get 6 more values.
Use white as is for occasional highlight accents.

The shading is very realistic for flowers and a little less for leaves (only 4 or 5 values). The backgrounds are usually light to medium of very soft, pretty, compatible colors. Designs in the Aubusson manner are quite strong and look their best when permitted to be shown without a lot of furniture covering and interrupting their continuity. Some are:

"Prestige"	#765	37" x 65"
"French Tapestry"	#833	36" x 60"
"Gifford Aubusson"	#238	34" x 58 3/4"
"Aubusson Rose"	#PT23	14"



"Violets" No. FS 78

FS #78 Violets

By Helen Connelly
Northport, N.Y.

I hooked both of these patterns and then covered two small stools that I had found in an unpainted furniture store. I painted the stools to match the background on my hooking.

For FS #78 I used:

1 tsp. Purple
1/8 tsp. Cherry
1/8 tsp. Lavender

in 1 Cup Boiling Water

Four 3" x 12" swatches in a pan at a time over white wool.

On my stool I used spot dyed material for the leaves but feel that CF #23* would go well with the above formula.

CF #23: 1/16 tsp. Chartreuse in 1/2 C.B.W. Use jar method:

2 tsp. of above in each jar
1/8 tsp. Reseda Green in 1/2 C.B.W.

Place 1/16 tsp. in first jar

1/4 tsp. in second jar

1/2, 3/4, 1 1/2, 3, 6, 12 or balance for eight values.

Add salt. Dye over light yellow wool.

My background was an "as is" blue grey material.

FS #95 Violets, Jr.

Sometimes violet or purple doesn't fit in with your color scheme so several times I have dip dyed swatches in colors to blend better with the room that the stool or pillow will live in.

In four separate cups put 1/8 tsp. of the dyes you want to use. I happened to choose Pink, Sky Blue, Violet and Taupe. Use eleven strips of pastel wool (violet, pink, white) 3" x 8 1/2" long.

In your pan of simmering water put 2 tsp. of a dye solution from above - dip one end of your wool in until dye is absorbed. Add your second color to the pan and dip the other end of your wool. Do this until you have used all eleven pieces, in various ways. Make sure you have some light values and some darker ones. When the water is clear, add vinegar or salt, put all your pieces in and boil to set the colors, (about 20 minutes).

Depending on the dyes used, you will have to pick a good green for your leaves. My formula was:

1/2 tsp. Reseda Green

1/8 tsp. Bright Green

1/32 tsp. Yellow

in 1 C.B.W.

(continued)

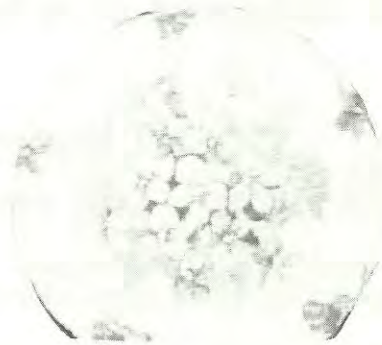
*Color Flow formulas available from your teacher
or Lincoln House.



..VIOLETS.. NO. FS 73

Dye in gradation using $\frac{1}{2}$, 1, 3, 5, 8 tsp. for five values. Four (3" x 9") swatches at a time over light blue wool.

If you should have difficulty seeing the pattern, outline three violets with magic marker, hook them, then outline three more until you finish. I used dark values of my greens for background under the violets to tie the pattern together. I felt it looked more like a bouquet that way. You will really enjoy doing these patterns.

**Lament**

There are burlaps piling up in the closet of my room
Inked heavily with flowers I hope I'll soon make bloom.

With dye and wool and a little hook
I carefully follow Pearl's beautiful book.

Yet though I pull in many loops in colors very grand
I cannot seem to make them look like flowers of any land.

I rip and toil and rip again while time does take it's toll;
Still all new strips, I'm sad to say, just go back in the same
old hole!

Cyvia Simmons
Northboro, Mass.



Beginners' Tips for Hooking Flowers

By Maryanne Lincoln
Wrentham, Mass.

There are many things that you should understand before starting to hook. Hooking is an art. Our hook is like an artist's brush and our palette of colors is the variety of swatches we choose to hook with. Unlike the artist that can mix a color that she needs as she needs it, rug hookers have to plan ahead and get all the colors they need ready beforehand. This takes some amount of planning depending on the size and type of design to be hooked. The following is a list of things to learn about as you get ready to begin your first hooking projects.

1. Technique: The method that you use to create a unique finished piece.

I say unique because there are no two people that hook just alike. Therefore, everyone's hooking looks a little different. This is okay! Think of it in terms of oil painting. Each artist has a unique way of applying his color and working with his brushes so that his finished work always has characteristics unlike anyone else's. Experts can identify the artist by studying his work for these unique characteristics. Therefore, my advice to beginners is to follow all the rules for developing a good technique, but don't expect that it is supposed to look exactly like someone else's. In other words, it is all right to try to improve your technique, but don't smother your own individuality along the way.

2. Background: Choose a color that complements the room or area where the finished rug will be placed.

It is usually best to select a muted background. One that will not fight with your flowers and leaves for attention. Watch the edges of your flowers as you hook them. Make them dark enough or light enough to show up against your background. Otherwise, they will melt or blend into it.

3. Visual Aids: I can't stress the importance of visual aids enough. Use them for reference while color planning your rugs; and use them as you get ready to start each flower to help you visualize what you are trying to do.

Reference Books on Flowers:

1. Flowers of the World by Frances Perry, Crown Pub. 1972
2. MacMillan Color Series: Garden Flowers in Color
Volume I: Garden Annuals & Bulbs by Anthony Huxley
Volume II: Garden Perennials & Water Plants by A. Huxley
Both are illustrated by Vernier Hancke

(continued)

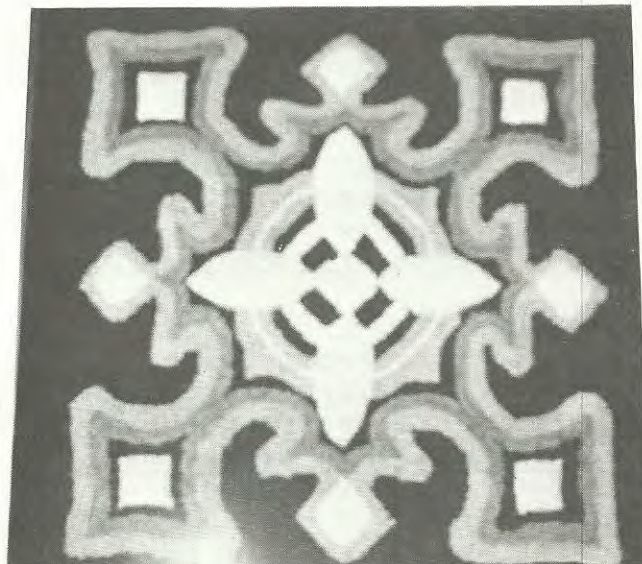


Beginners' Tips for Hooking Flowers

4. Worksheets: Trace the flowers of your rug and shade them a little with colored pencils or a carbon pencil so as to see where to place the dark and light values. Dark values for shadows. Light values for highlights. Use your visual aids to help work this out. Color is not important here. The purpose of this is to help you visualize what the flower should look like. Yes, I am trying to get you all to think! If you do it before starting to hook, you will be able to finish the flower more quickly and with less confusion.
5. Starting Point: Hook the topmost petal of the flower which is the closest to you, i.e., it lies on top of all others with none of its petals tucked under another. There may be more than one that you could start with. Do one petal at a time. Finish the whole flower before going on to another.
6. Swatch: A sequence of values or shades of a color from dark to light such as dark green to light green.
7. Transitional Swatch: A sequence of values from the dark of one color to the light of another, such as dark purple to light pink.
8. Fingering: Interlocking of consecutive values for a smooth flow of color. It is similar to shading with longs and shorts in embroidery.

(To be continued)

TS 284 "Cathedral" See page 9



"Cathedral" No. TS 284

By Fannie Sinclair
Downsview, Canada

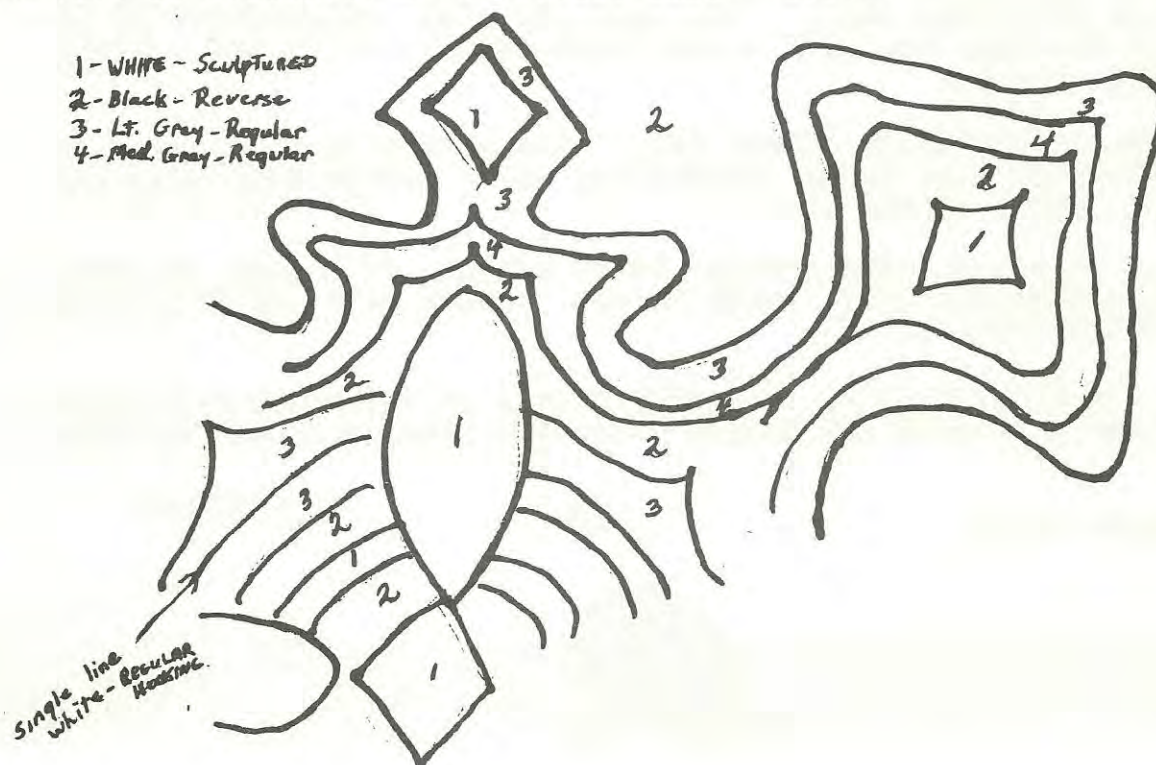
Everyone likes a change of hairstyle or wardrobe occasionally. It gives us a lift to see the look of surprise in our friends' eyes when our long hair gives way to a short, perky cut or the usual navy outfit has been replaced by a gay cherry-colored dress. I think some of the older rug hooking designs deserve the same treat. Let's use a fresh approach to an old pattern and see what a surprising personality it presents.

"Cathedral" #284**can be given a very modern appearance through simplicity in color planning and the use of a variety of textures. My version uses white, black and two greys. I used regular hooking, sculptured and reverse hooking for contrast. Sometimes when I'm hooking a piece I don't know what type of frame will be suitable until the hooking is completed and I can try different frames around it until I find the one I like best. But from the beginning I knew the frame which would suit this version of "Cathedral" best, a simple chrome frame. It continues the color scheme and also enlivens it.

The greys are TOD #124:* five teaspoons for five strips of 3" x 12" for the light grey value and nine teaspoons to dye three strips for the medium grey. You will also need six strips of 3" x 12" each of white and black.

*TOD dye books are available from your teacher or Lincoln House

** #284 is available in a picture size: TS284.



PADULAS

By Pearl K. McGown
W. Boylston, Mass.

Edward Sands Frost was the first commercial designer of hooked rug patterns, selling them from his tin peddler's cart throughout New England. Before that, women designed their own patterns. Some were extremely primitive, some were quite original and a few were extremely artistic.

Florals were favorites and many women tried to draw the flowers of their gardens and failed. When we couldn't identify the flower, we called it a "padula".

How many letters I have received stating they had been all through their flower books and encyclopedias but couldn't find a padula.

My living room rug at Rose Cottage was a 7 ft. square called "Victorian Square,"*copied from an antique rug in the Metropolitan Museum. It is illustrated in "Color in Hooked Rugs". Sally Newhall hooked it and I am forever studying the ways in which she treated its many padulas. You'll only find them in the old designs. So since you have learned how to shade the realistic flowers, I thought I'd write about the varied padulas in this rug.

The background under the floral center is a little darker than the area surrounding it - a warm beige.

#1 is one of my favorites, a soft mulberry rose where shaded (A) to an off-white edge. The open one (B) attached to it is shaded in the same way with a rosy-pink funnel at (C) and a light soft yellow center.

#2 has a dark blue funnel (D). Its center is corn color as well as the circular spots surrounding it on medium dull blue petals edged with a light blue.

#3. This 4-petaled padula has a center of a tint of gold, edged with a darker gold, with petals shaded with dark blue at (E) and light blue at (F).

#4 is blue-green at (G) with petals of very dark red edged with medium rose-pink and bright turquoise blue in center details (H).

(continued)

* See Front Cover





Pearl.

(continued)

PADULAS

#5. This padula looks something like a gloxinia. Its sepal is light plum with a darker plum at (J) and spots of light orchid at (K). Its top is a light soft pink edge with a lighter value, and its center is a rich rose edged with purplish-blue.

#6. There are several of this type - not all alike. On one the funnel is grayed green, the top of pale blue edged with a darker value, and the center is light grayed pink edged with a deep blue, around the center at (L).

#7. Several of the flowers are quite large, like this one. Its base is of varied medium greens (but no definite shading) and what appears to be a curled top (M) is a green tint. The petals are medium soft grayed pink edged with tints of pink (N).

#8. Another large one is somewhat like a lily, of deep rose red at the base which extends up into the light rose pink petals, (O).

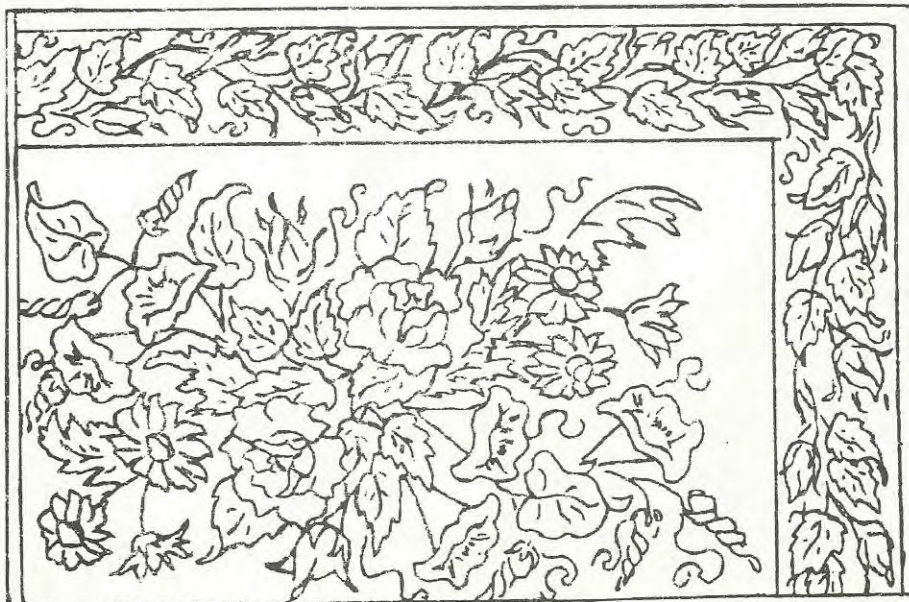
#9. A light corn color forms the petals of this with light green base (P) and dramatic dark brown where shown by shading (Q).

#10. Some of the larger padulas have extremely narrow petals like this one. Its base is a deep blue-green - a marked contrast to the very pale pink petals shaded deeper at (R) and edged with off-white.

All of these colors were repeated in the other padulas of this pattern which gives unity to the color plan. (Sally take a bow!)

The point in these odd shaped flowers often found in the old designs, is to treat them with imagination - don't be limited by reality.

"Rosebud Border" #618



BUDS


By Phyllis Beekman
Boyertown, Pa.

As a child shows an early inclination to take on the characteristics of one or both parents, so buds give promise of the beauty that is to come.

It appears that James McNeill Whistler was not only a painter but a philosopher as well. He said,

"The masterpiece should appear as the flower to the painter; perfect in its bud as in its bloom with no reason to explain its presence, no mission to fulfill-- a joy to the artist, a delusion to the philanthropist, a puzzle to the botanist; an accident of sentiment and alliteration to the literary man".

We rug hookers could add to that--" a little extra giddap to an otherwise drab spot".

Most experienced ruggers know of an old trick that can bring a bud to life in a hurry, but it may be new to some so it bears repeating. Try tucking some deep, intense shade of the flower into the heart of the bud in a small triangle, thus: 

One time when I was working on a small floral I realized, after I'd spent considerable time and effort on it, that it was not going to be as dramatic as I had hoped, so I tucked some extra buds in and made them quite colorful, being careful of course to have them well-balanced so that the design was not thrown out of proportion.

It has been my pleasure for several seasons to participate in the Goschenhoppen Festival at East Greenville, Pa. This is real Pennsylvania Dutch culture as it was lived in days of yore. The chairmen are purists who allow no deviation in the way of present day commercialism. We work in conjunction with the schools. The craftsmen are assigned apprentices who are costumed in the dress of perhaps a hundred and fifty years ago as we are. This year I asked my little folk to make their own original small designs to hook. Just as I had expected, they came up with some truly beautiful things. One girl drew her name in the form of a sprawling spray of buds all the way across her pattern; beautiful in it's simplicity.

One of the reasons that I enjoy hooking so much is that I dare to take poetic license on a Learner's permit. Nature does; witness the way she slips a little green in the rib of a parrot tulip.



"EARTH'S ENDOWMENT" No. 576

By Kathy Farina
Shiremanstown, Pa.

Continued from the December issue:

There are as many philosophies on how fruit should be hooked as there are on proper use of color. Your tastes and plans for the use of your finished rug should determine your choices. Read everything you can find on hooking rugs and make your own judgments. If you are fortunate enough to have a good teacher nearby, (as I had!), share your thoughts and together you will be able to make some wise decisions.

Before discussing each fruit in my "Earth's Endowment" individually, I would like to mention some general suggestions for hooking fruit. Three of the most important things to keep in mind are: Contour, Contrast and Value Placement.

1. Contour: Always hook with the contour of the fruit. Avoid outlining and/or hooking in circles, e.g. as for the apple, cherry or grapes. Remember to "finger" values to avoid hard lines



Yes!

No!

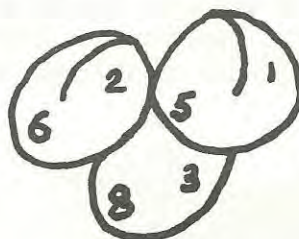


where one value meets another. Try to achieve a gradual blending of values. Contour each fruit individually, starting with those on top first. This will help prevent them from running together.

2. Contrast: Always hook what is on top first. Have a clear mental picture of how each fruit will look if it is to be hooked next to the background. Don't be afraid to exaggerate the values used for highlights and shadows! This is especially important when hooking grapes or groups of fruit, when one fruit must be distinctly separate from another.

3. Value Placement: Hook the lightest and darkest values first. Then hook in medium values. If highlights and shadows are properly placed, other values will fall into place. In general, highlights should be rather irregular with the next values fingered in around them. In groupings of fruit vary highlights and shadows and save darkest values for the deepest shadows.

Example:



(continued)

"Earth's Endowment" no. 576

4. Crevices in such fruits as the peach, apricot, cherry or strawberry add richness and realism. When hooking crevices remember that they must be fairly dark, but as mentioned above, save the darkest values for the deepest shadows. Avoid cutting the fruit in pieces by using a hard dark line. Grade the crevice line and keep in mind those last two dark values for the deep shading on the lower side of the fruit.

5. One way to achieve an unusually rich look in fruit is to combine two swatches when hooking a single fruit. This requires a careful eye, but is well worth the effort! Match equal values from each swatch and blend them within a single fruit. This suggestion was employed for the grapes, plums, apricots, pineapple and blueberries in my rug. I will mention the specifics below.

6. If normally your hooking is somewhat high, concentrate on pulling your loops slightly lower when hooking fruit. The results will be much smoother shading since many more values can be "squeezed in".

7. Use visual aids when choosing colors. Find a pleasing illustration and try to find formulas that agree closely. Aside from the books mentioned in the previous chapter (December issue) some other aids currently available are: Hallmark - adhesive seals featuring groupings of fruit; American Greetings - a lovely fruit wrapping paper.

The remainder of this installment will focus on how individual fruits were developed for my "Earth's Endowment". As mentioned earlier, I will refer to each fruit in relation to the color unit of which it is a part, with a few exceptions. (Please refer to charts in December issue for placement).

Unit #1. Realistic Red

Strawberries - Illustration #1

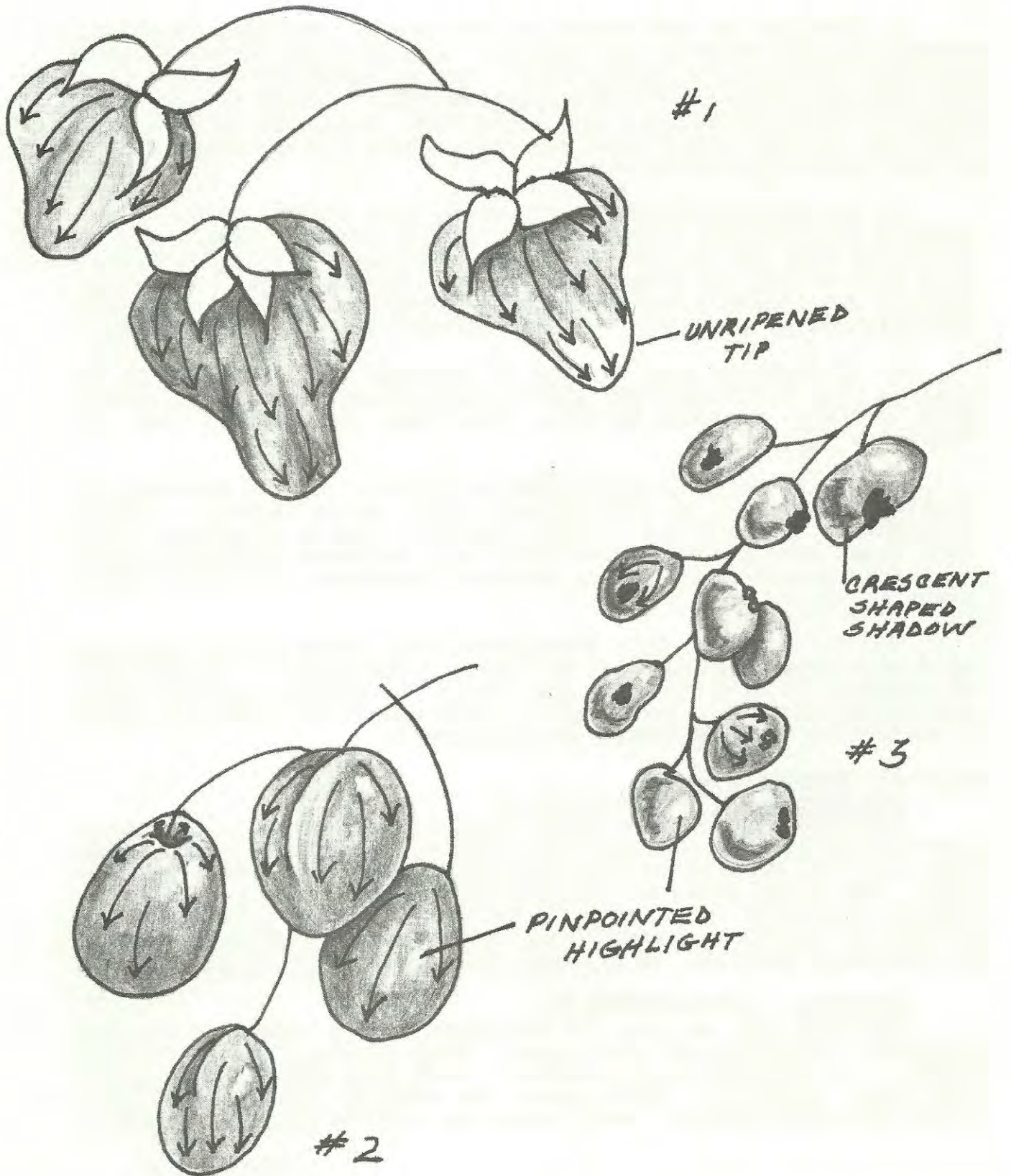
The color I used is a warm, realistic red-orange. Dark crevices hooked in near the tips will add to the realism. In a grouping, vary the shading so that some will appear less ripe than others. For added interest try dip-dyeing a small piece of white wool in very weak Bronze dye to be hooked into the palest value of the red swatch at some of the tips. This will give the effect of unripened berries. Hook sepals in a bright spring green.

Cherries - Illustration #2

The same red as used for the strawberries was used for the cherries. -Cherries are very round. Hook a tiny, pinpointed highlight. Be cautious with contour. Hook stem before hooking the dark ring around it which forms the shallow indentation from which the stem emerges. Don't make the crevice too dark. Hook a

(continued)

"Earth's Endowment" no. 576



"Earth's Endowment" no. 576

few fruits in the grouping with shading to indicate that they are less ripe. Try using (as for strawberries) the white wool dip-dyed in weak Bronze and bleeding into the lightest value of red for some cherries that are not yet ripe.

Currants - Illustration #3

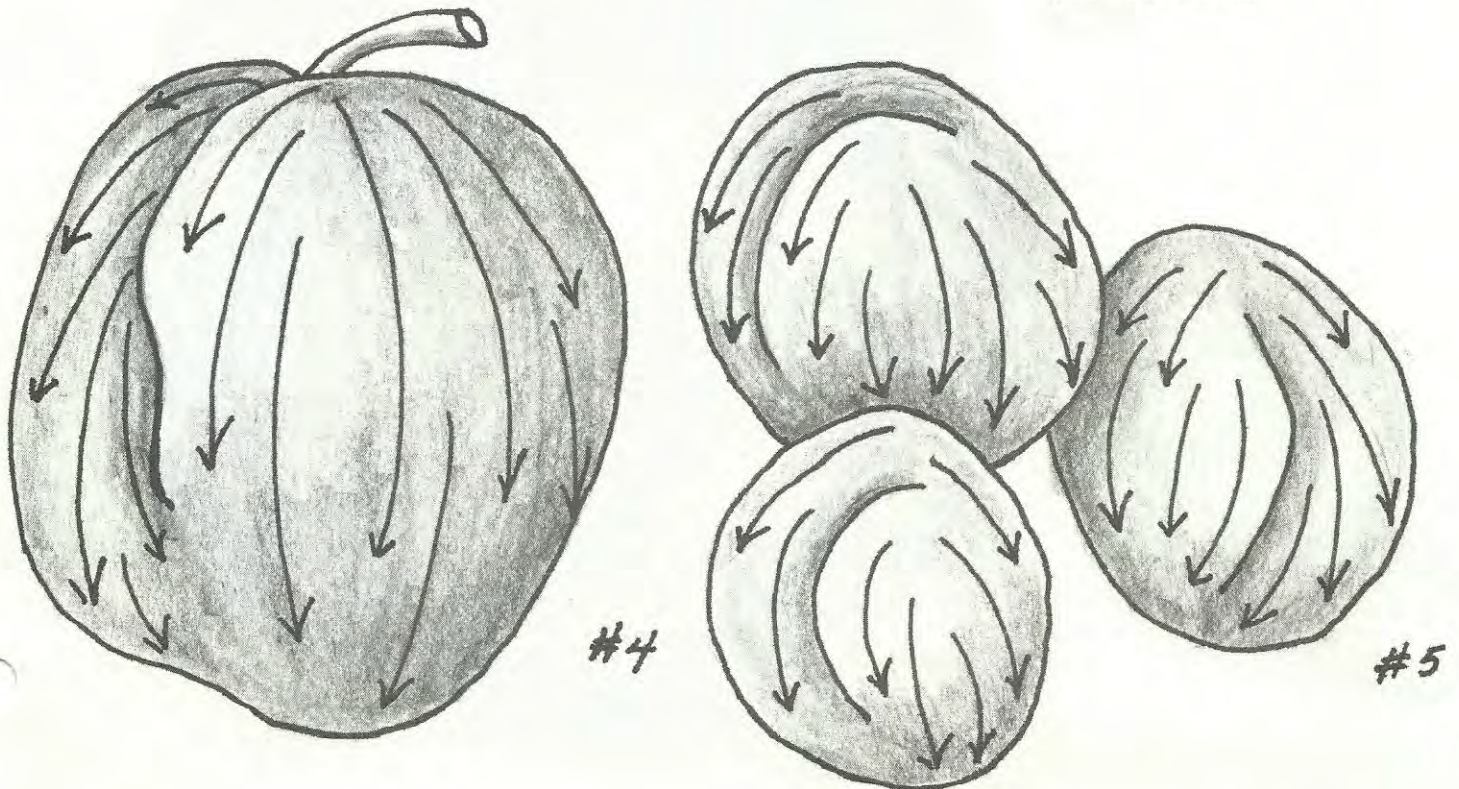
Currants tend to be a medium to dark red. Be especially careful to use your light values sparingly. The most outstanding feature of currants is their extremely dark blossom end. Start by placing a pinpointed highlight and a dark crescent for the shadow; fill with two or three other values. (See illustration #3). Save darkest values for currants in shadows.

Unit #2. Pink - Peach

Peach and Apricot - Illustration #4 and #5

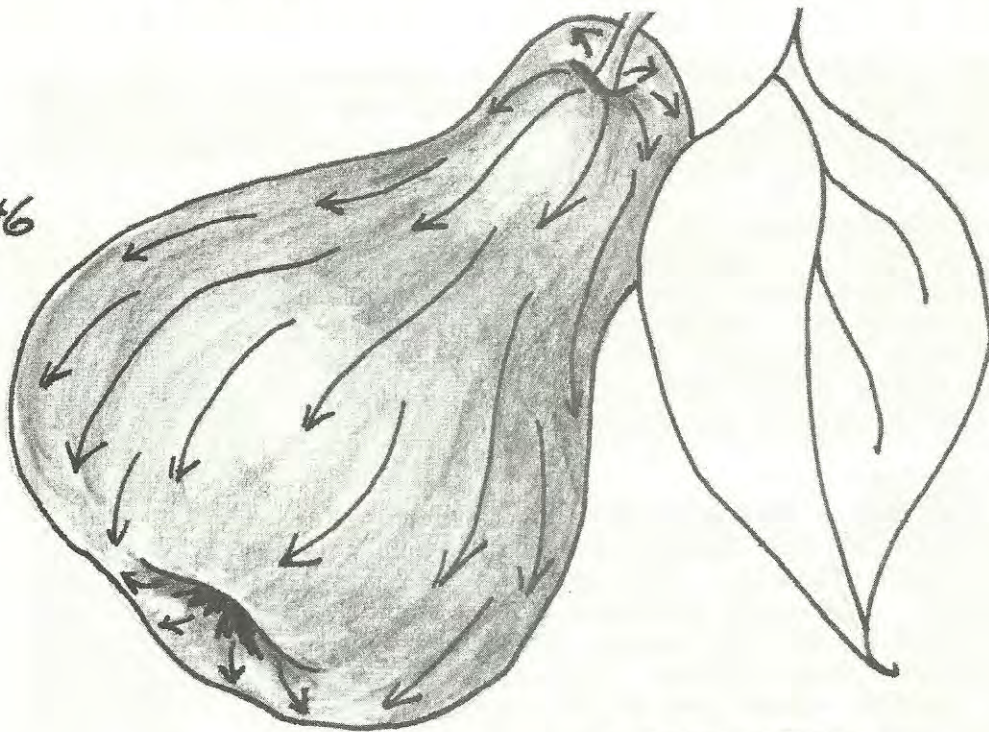
Since these fruits are hooked in very much the same fashion, I will refer to them as one, the same rules applying. In my "Earth's Endowment" the same formula, a soft salmon-pink, was used for both fruits. For the peach it was dyed over pale yellow wool; for the apricot over white. The apricots are an example of matching equal values from two eight value swatches. On both fruits, the blush has been incorporated in the shadows. The crevice should not be a dividing line. Make it rather dark, but grade it and fade it into the shadow. Save values 7 and 8 for deepest shadows. If needed in crevice, use them sparingly. Always vary lights, shadows and blush in a grouping for appeal.

(continued)

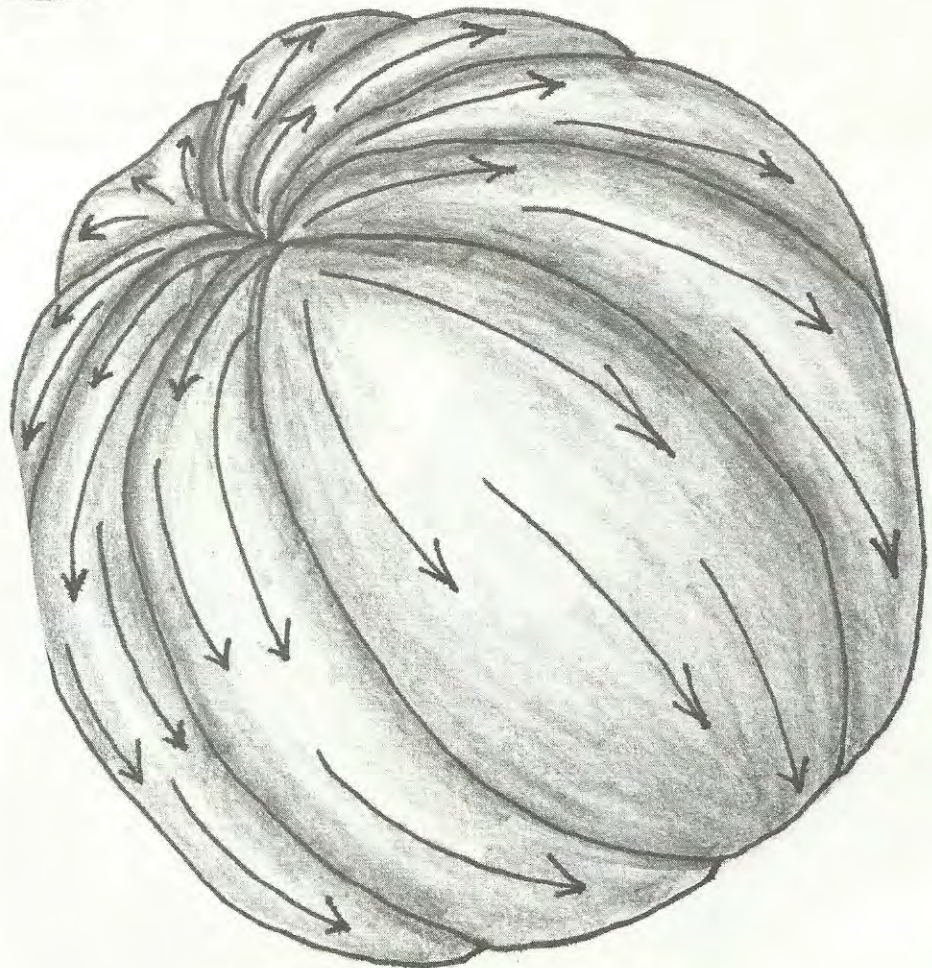


"Earth's Endowment" no. 576

#6



#7



"Earth's Endowment" no. 576

Unit #3. Yellow Gold - Yellow Green - Illustration #6

The green grapes will be included in the discussion of the purple grapes in the next Newsletter.

According to Doris Koehler, (Color and Contour for Hooked Rugs), "Pears, when analyzed, are really two joined, round shapes, so they require a highlight for each, plus a medium shadowing where the two round parts join." The highlight at the top should be less intense than the larger highlight at the base. Incorporate the blush at the edge of the pear into the darker shadows.

The blossom end should be dark, but not so dark as to look black. The crevice at the stem is very small and shallow, so do not use the darkest values there.

Many color choices are available for the pear if you consider the many varieties of pears available. The choice for my "Earth's Endowment" was a rich, warm yellow gold. This same gold was repeated often in the naturalistic, vine border around the fruit squares throughout the rug.

Unit #4. Neutral-Brown-Rust-Dull Green - Illustration #7

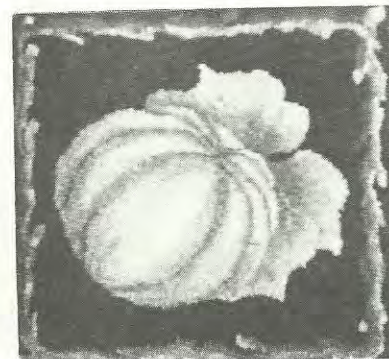
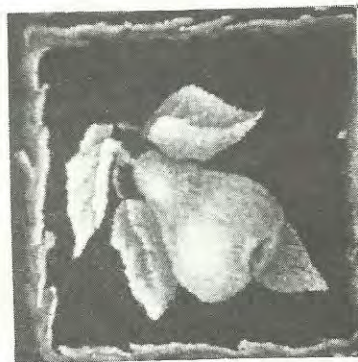
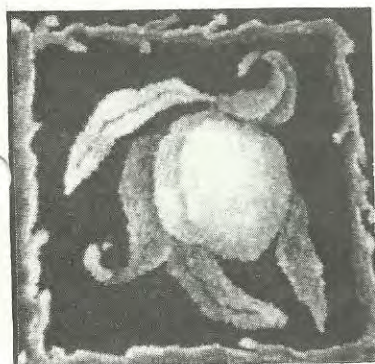
Melon

The melon in "Earth's Endowment" is a round fruit, but also is slightly rounded between the seams. Refer to Illustration #7 for contour. An elongated highlight is required in each section between the seams. The seams were hooked in a greenish-brown which was graded according to the rounded contour. Do not use the darkest values for seams. Avoid a striped look. The line which forms the seam should not be too dark, nor should the contrast be too sharp. The melon in my rug was dip-dyed in the browns of our choice. Two pieces of wool were dipped, being careful to keep them very light at the top. The darkest end of one of the two pieces was dipped in a bright green dye, and that end was used for the graded darks in the seams.

Pineapple

The pineapple will be discussed at the beginning of the last installment of this article in the next issue of the Newsletter.

(to be continued)



WHAT IS A MCGOWN TEACHER?

By Irene Fink
Hanover, Pa.

I am asked this question so many times when I give a demonstration or attend street fairs and by my own students. My answer is always -- It's a dedicated and devoted person, who, like Pearl K. McGown, is always ready to give of her time and talent to the art of rug hooking.

We all start out, of course, by being students. When we are qualified, we are accepted by Pearl K. McGown as trainees to her workshop. As trainees and jr. teachers we are taught by qualified McGown teachers. Then when we become senior teachers, we continue to teach each other, developing new methods and techniques, studying and color planning new patterns, new ways of dyeing, lecturing on new ideas, and making things better and easier for our own students. For rug hooking is an art, and like all artists, we are always finding new ways to teach the things we know best.

Rug hooking has opened up a whole new way of seeing. Seeing for the first time, flowers, birds, leaves, trees, and, oh yes, a rose.

The friends we meet along the way in rug schools, camps, and workshops, are from all over the United States and Canada. We all have a common bond, rug hooking at it's best, and we work hard at it.

We owe it all to Pearl K. McGown. For her many books, rug schools, workshops and hundreds of patterns and many years of devotion in the art of rug hooking.

We are always looking for new teachers to train. Do you like people? Do you enjoy rug hooking? Are you devoted? Do you like sharing and hard work? We do. We are McGown Teachers.



7 + 92 = Fun!

By Bea Christoff
Atlanta, Georgia

This picture is very special to me for these two darlings are the youngest and the eldest rug hookers in my classes.

Little Beth Bearman is seven years old and has been hooking five months. She became interested while watching her mother hook. (Her mother was a beginner last spring). Beth is not interested in any other hand work at the present. School keeps her busy, but she is constantly saying, "I must get to my rug hooking". She said that maybe next year she would make another piece. Her mother is pleased they have so much in common with each other because of the hooking. Beth likes the colors in all the rugs and thinks rug hooking is a lot of fun.

Mrs. Sara Carnes was 92 in November. She has made quite a few rugs and like all of us has several planned. At the present time she is working on "Dowry Needlepoint" and the bell pull, "Flowers of the Holy Land".

Mrs. Carnes met her best friend in rug hooking class, and has made many friends in class and our Atlanta Chapter of the Guild.

Mrs. Carnes is not new to the rug hooking art, as she taught rug hooking and home economics with the W.P.A. in the 1930's. When the Internal Revenue Service was started here, she went to work with them until her retirement at 70.

Not satisfied to do nothing she became house mother for the girls dormitory at Raven Gap Nacoochee School. Two years later she finally retired.

When I asked her what kept her so young and sharp she said, "Why, I always associate with people younger than myself. That's what keeps me young".



All About SHEEP

By Betty Dunn
Willbraham, Mass.

Sheep are part of man's history and survival. Abraham kept sheep 3700 years ago. Stone Age man sculpted a bas relief of the wild sheep 4000 years before Christ. The sheep has served mankind with wool, meat, milk and tallow.

Wool, the almost perfect fiber, is almost imperishable. Woolen uniforms worn by the Romans in their conquest of Great Britain have been successfully preserved for two thousand years. A cigarette dropped on a wool carpet will go out in a couple of minutes and hardly leave a scar. A wool fiber has more tensile strength than a steel strand of equal diameter. Wool takes dyes better than synthetics and the color stays faster. Wool is extremely resilient.

Synthetic fibers, such as dacrons, orlons, acrylics,* are derived from crude oil hydrocarbons, are all fabricated from non-renewable resources. Wool is a renewable resource. The sheep grows a new fleece each year without polluting the air nor depleting energy reserves. Sheep keep pastures open and fertilize the land.

Sheep once grazed throughout New England. As farming declined in the area, after the Civil War, and farmers headed West, sheep farming also declined in the area.

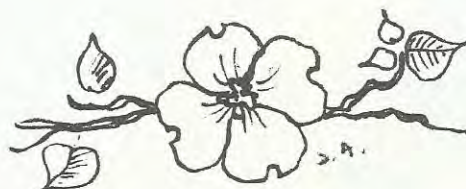
Sheep farming flourished in the western states for two hundred years or more. The American sheep industry was born out of the churro breed that the Conquistadores brought with them to the New World. Today, the trend in sheep raising in the West is downward. Scarce labor, predators, more public grazing land going to cattle are all causes. As a nation we are deficient in the production of sheep meat or wool. We import about 75% of our wool from Australia.

A ray of hope in this bleak picture is a recent news release about two college professors and a botanist who are working on a plan to reintroduce sheep farming to New England.

Hampshire College professors, Paul Slata and Raymond Copping-er, say the time is right for an agricultural renaissance. With proper training, equipment and technique, they say New England

*trade marks

(continued)



all about sheep

farmers can once again successfully raise sheep. The marginal hilly land that drove planting farmers West is ideal for grazing. Raising sheep is an economically sound use of the land.

Professor Coppinger is breeding, training and studying European sheep dogs that, he says, can protect sheep against coyotes, and their greatest threat, domestic dogs.

Professor Slata is developing breeds of sheep that are hardy enough for the region.

Harvard botanist, John Torrey, is trying to improve forage crops for grazing and find ways to reduce dependence on petrochemical fertilizers.

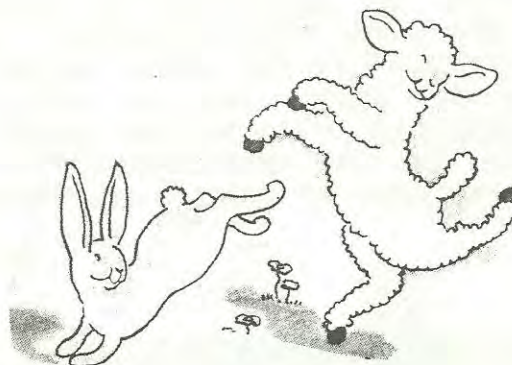
The Vermont Sheep Breeders Association has an eight year "blueprint" that aims for increased sheep size and population. Vermont's sheep population has risen by fifteen per cent in each of the last three years.

Sheep are a good sideline for both large and part-time farmers. The part-time farmer may be a white collar worker in the city who lives in the country and keeps a few animals.

Sheep produce two salable crops, meat and wool. Since they are usually harvested at different times of the year, if the price of one is down, chances are the other will be up. The price of wool is determined by an international wool market. Growers can keep their wool till next year if they don't like the price.

It is very hard to count sheep. The reason for a black sheep with the white ones is to make counting easy. Large farms in the West had one black sheep for every hundred white sheep. Small herds might have one black sheep for every ten sheep.

Sheep have been around a long time. Chances are good that they will be around to furnish the wool we need for our hooking.



HOOKING BEES

Continued from September, 1978 issue.
Written by Ralph Burnham in the early
1900's.

By Ralph Warren Burnham
Courtesy of Annie Burnham
Spring

Not many generations ago Hooked Rugs were made in every household in New England, high or low, rich or poor. Many aged men and women now living remember the time in childhood days when Hooking Frolics were as common in the fall and winter evenings as Husking or Quilting Bees, and merry times they were in the large "forerom", lighted by tallow "dips" and cheered by the warmth of the burning logs in the great fireplace, the reflection of the bright flames leaping and dancing on wall and ceiling, while the shadow of high-backed chairs, spinning wheel, and high chest of drawers made weird and grotesque figures on the far side of the room. In the center was a large rug frame on wooden horses and with the pattern inserted the design having been sketched with charcoal. Around the frame were seated the women of the neighborhood, each with hook in right hand above the pattern and narrow strip of home-dyed material in left hand beneath the pattern, the material twisted as nearly as possible into rope form and ready to be fed to the hook as it was pushed through the pattern to receive it. Fast and faster flew the deft fingers, the hooks darting in and out of the pattern like so many shuttles. The work grew as if by magic. The border was soon completed, the outline of the design hooked, the figure filled in and the background finished in a surprisingly short time, for much practice had produced great skill and celerity, and many hands had made light work.

The men folk then drew near to examine and praise the work after which the rug was taken from the frame and laid carefully away until such time as it should occupy and grace its proper place upon the floor of the "best" room.

Then came the "treat" - the rosy-cheeked apples which the younger folk before eating snapped and named for good luck in the selection of a life-partner. There were nuts, cornballs, molasses candy, and maple sugar if spring were at hand and the sap rising. It must be acknowledged that our forefathers were not ultra-prohibitory at least so far as applejack was concerned, for on such occasions as these the great yellow pitcher would make frequent trips down the "bulkhead" to the cider barrel in the cellar. Of course the members of the party were on their good behavior, and so, save for the heightened color in the cheek, the unusually bright sparkle in the eye, and the accelerated flow of the stream of wit and repartee, there were no other evidences of the imbibition.

(Continued)



Hooking Bees

After the treat the floor was cleared, the fiddle brought in, rasped and tuned, the gentlemen took partners for an eight-hand dancing figure, and right merrily they stepped to alternate reel, hornpipe and quadrille. The graceful minuet of course was exemplified, the festivities concluding with a "break-down" that shook even the great oaken center-beam.

Let none think that New England home-life in the early days was devoid of social pleasures. There were dangers and hardships to be sure, in the planting of the Colony; but there were also joys and compensations which made life to our forebears really worth the living.

WHAT IS A GRANDMOTHER ?

A grandmother is a lady who has no children of her own. She likes other people's boys and girls. A grandfather is a man grandmother. He goes for walks with the boys and they talk about fishing and stuff like that.

Grandmothers don't have to do anything except to be there. They're so old they shouldn't play hard or run. It is enough if they drive us to the market where the pretend horse is, and have a lot of dimes handy. Or if they take us for walks, they should slow down past things like leaves and caterpillars. They should never say "Hurry up".

Usually, grandmothers are fat, but not too fat to tie your shoes. They wear glasses and funny underwear.

They can take their teeth and gums off.

Grandmothers don't have to be smart only answer questions like, "Why isn't God married?" and "How come dogs chase cats?"

Grandmothers don't talk baby talk as it's hard to understand. When they read to us they don't skip or mind if it's the same story.

Everybody should try to have a grandmother especially if you don't have a TV because they are the only grown-ups who have any time.



YARDAGE FIGURING - HOW TO

By Ellen Femiano
Glenelg, Maryland

Jeanne Fischer's article in the December Newsletter was so very helpful in figuring yardages that I thought it deserved to be expanded to cover our circular and oval pieces which are always problems.

When you are confronted with a circular piece you must know the area within the circle. To determine this you use the formula $\text{Pi} \times r^2$ (Pi times r squared).

Don't you dare skip to the next article at this point! It's really very simple. Just read on!

On our circular pieces the size printed on the pattern is always the DIAMETER given in inches and we need to know the RADIUS which is simply one-half the diameter. (For example, on a circular rug marked 40" by 40" the radius is 20 inches).

Therefore, since Pi (π) always equals 3.14 and r^2 means the radius multiplied by itself, we can see we now have $3.14 \times 20 \times 20$ or 3.14×400 which equals 1,256 square inches within the area of our circle. In hooking a piece we assume that we need four times the number of square inches of wool. Therefore, we must now multiply 1,256 square inches $\times 4$ which equals 5,024.

From this point on the procedure is the same as outlined in Jeanne's article on squares or rectangles. We simply multiply the width of our wool (Dorr's is usually 57 inches, so we'll use that number) times the length of one yard of wool which is 36 inches. $36 \text{ inches} \times 57 \text{ inches} = 2,052$ square inches in one yard of wool.

Thus, the area of our circle (5,024 square inches) divided by the square inches in one yard of wool or (2,052 square inches) gives us $5,024 \text{ divided by } 2,052 = 2.4$ yards.

Now you know that to hook a circular piece 40" by 40" you would need to buy slightly less than $2\frac{1}{2}$ yards of 57 inch wool.

At this point one more set of numbers might prove helpful. Normally we bind the edges of our rugs with tape and in order to do this we must know the circumference (or outside dimension of our circle). When my husband, who is an engineer, saw me on my hands and knees edging my way around a VERY LARGE RUG, completely

(continued)

$$2 \times 2 = 4$$

$$\pi = \text{CHERRY?}$$

$$\frac{A}{2052} = ?$$

$$A = \pi r^2$$

$$C^2 = A^2 + B^2$$

$$K = \frac{1}{2} BC \sin A$$

$$K = \sqrt{S(S-A)(S-B)(S-C)}$$

$$L \times W = A$$

$$A \times \frac{1}{A} = 1$$

YARDAGE FIGURING - HOW TO

bound up in yards of rug binding, he gently led me out of the mess and taught me the easy way to do this job. So I'll pass on his advice to you.

We're back to Pi (π). Remember 3.14? The formula now reads $2 \times \pi \times r$. So on our fictional 40" x 40" rug we have the RADIUS being 20 inches and we proceed thus:

$$2 \times 3.14 \times 20 \text{ which equals } 125.6 \text{ inches.}$$

Eureka! Our rug is almost 126 inches or $3\frac{1}{2}$ yards around. (When you measure be sure to allow for the inevitable 10% shrinkage.)

Now that wasn't so bad was it? Care to try for ovals? Come on, they're easy too.

The formula for finding the area of an oval is our old faithful $3.14 (\pi) \div 4 \times \text{length} \times \text{width}$.

So, in order to figure our wool needs for an oval 30" x 40", we proceed as follows:

$$\begin{aligned} 3.14 \div 4 \times 30 \times 40 &= 942 \text{ square inches within the oval.} \\ 942 \times 4 &= 3,768 \text{ square inches to allow for hooking.} \\ 57 \times 36 &= 2,052 \text{ square inches in one linear yard of wool.} \\ 3,768 \text{ divided by } 2,052 &= 1.8 \text{ linear yards} \end{aligned}$$

And now you know - in order to hook an oval piece which is 30 inches wide by 40 inches long you need to purchase $1\frac{7}{8}$ yards of 57 inch wide wool.

Don't you feel smart? Hope this helps someone else as much as it did me. If so, you can thank my husband for teaching me and our Newsletter for passing it on to you all.



HAPPENINGS PAST

The rug hooking exhibit held jointly by the Ann Arbor and Southern Michigan Chapters of the National Guild in October at Ann Arbor was a great success. Members of both chapters worked hard and cooperated well to make this exhibition not only beautiful, but also instructive and financially beneficial toward the restoration of Ann Arbor's historic Cobblestone Farm.

Costumed members demonstrated and explained hookrafting throughout the afternoon, adding much to the interest of the day.

Special commendation should be given to the planners, committee chairpersons, and to the women who came in the morning to set up the exhibit and then stayed all day to help with it. Helen Canter, sponsor, and Val Campbell, president of the Ann Arbor Chapter, spent part of several days beforehand house cleaning the exhibit area and bringing in the necessary frames, screens, chairs, etc.

We had: Exhibitors: 28. Pieces Exhibited: 166. Signed In: 241
Donations for the restoration project: \$117.05.



Kathryn Huffman exhibited in the Fayetteville Library Villager's Art Show, Fayetteville, N.Y., recently. Busy Kitty, also gave a talk for an antique club which included a display of hooked pieces and a demonstration of hooking. Kitty is a teacher and our Book Editor.

Helen Connelly, teacher, was guest lecturer of the Northport Museum (Long Island) in November, and her program on rug hooking was well received. The Museum has invited her and her students to arrange a show at the Museum in March, 1979.



NEW MEMBERS

As of January 3, 1979

ARIZONA

Desert Rug Hookers
 Mrs. Ellen Johnson
 Mrs. Marian Phillip
 Mrs. Ernestine Rennels
 Mrs. Ursula Wuthrich
 All of Yuma

Saguaro

Mrs. Iona Cornwell, Sun City

ARKANSASGrove

Ms. Lucille Harris, Rogers

CALIFORNIAFirst California

Ms. Phyllis Kewley, Fremont
 Ms. Caroline Wigginton, San Jose

CONNECTICUTLaurel

Mrs. Mary Paradis, Hamden
 Ms. Elvira Pellegrino, Stamford
 Ms. Raffaeala Reijalos, "
 Ms. Jean Dolan, Stony Creek

FLORIDA

Mrs. B. March, Key Biscayne-R

GEORGIAAtlanta

Mrs. Sue Bearman, Atlanta
 Mrs. Ida Davis, Decatur
 Mrs. W. J. Dowman, "
 Mrs. Troy Rivings, Atlanta

ILLINOIS

Mrs. Jean Reckwerdt, Chicago-R

KENTUCKY

Mrs. Benton Blackie, Benton

LOUISIANALes Brodeuses

Mrs. Elizabeth Hixson, Lake Charles
 Mrs. Eugenia Kirkpatrick, " "

MAINEDowneast

Mrs. Carol LeMere, Falmouth
 Mrs. Janet Quinn, Portland
 Mrs. Joy Beaulieu, Scarborough
 Ms. Susan Roux, Yarmouth
 Mrs. Pearl Brix, Westbrook

MARYLAND

(Ed: Sorry,

Ms. Pat Wilson no town sent to me)
Chesapeake Bay
 Mrs. Margaret Poisal, Baltimore
Old Dominion
 Ms. Emma Lou Bowman, La Plata
 Ms. Margaret Sayar, Waldorf

MASSACHUSETTS

Mr. George Lewis, Natick - R

MISSOURISt. Louis

Mrs. Audrey Coffman, Chesterfield
 Mrs. Thelma Kubick, "
 Mrs. Grace Matthews, Kirkwood

NEW HAMPSHIRE

Sr. Valentine Dumont, Nashua
 Sr. Sylvia Trottier, "
Granite State

Mrs. Gladys Burrows, Center Sandwich
 Mrs. Claire Babineau, Claremont
 Ms. Julia Maley, Newport
 Mrs. Carole Neely, Portsmouth
 Ms. Terry Caldwell, Weare
Downeast
 Mrs. William Ames, Hollis Center

NEW YORK

Ms. Barbara Betkowski, Glen Cove-R
 Mrs. Yoshiko Takatori, Hartsdale
 Ms. Evelyn Katz, Huntington - R
Hill & Valley
 Mrs. Helen Lippitt, Cooperstown
Long Island Teachers'
 Mrs. Geraldine Milliken, Orient - R

(continued)



NEW MEMBERS

N.Y. cont.

Southern Tier

Mrs. Patricia Gauffillet, Binghamton
 Mrs. Joan Kipche, Endicott
 Mrs. Eileen Danton, "
 Mrs. Alma Olsen, Endwell
 Mrs. Pearl Sportelli, "
 Mrs. Althea Doyle, "
 Mrs. Madaline Allyn, Tioga Center
 Mrs. Barbara Reining, Vestal
 Mrs. Ellen Jensen, Endicott

Western N.Y.

Mrs. William Mack Nair, Clarence

NORTH CAROLINA

Piedmont

Mrs. Martha Deckard, Raleigh

OHIO

Mrs. Candace Bishop, Louisville

Century Village

Ms. Dorothy Arons, Cleveland Hts.

Western Reserve

Ms. Fran Willey, Chagrin Falls
 Mrs. Kay Rautenberg, Cleveland Hts.

(R) indicates Regular member.
 All others are Associate members

OKLAHOMA

Grand Lake of the Cherokees

Ms. Jo Ann Bickel, Grove
 Ms. Dorothy Guest, "
 Ms. Dorothy Pitts, "
 Ms. Georgia McArthur, "
 Ms. Lucille Graham, Jay

PENNSYLVANIA

Buckstone

Mrs. Betty Jean Vogan, New Brighton

WISCONSIN

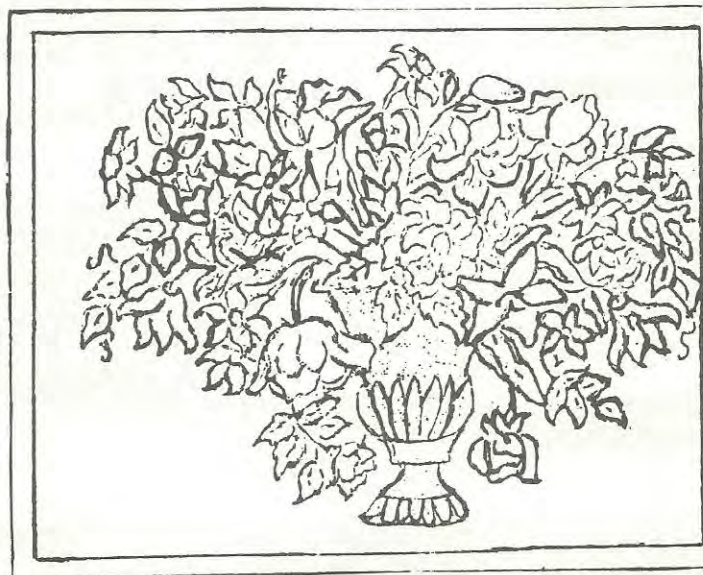
Badger

Mrs. Bernel Hartwig, Cottage Grove
 Mrs. Patricia Yoblin, Greendale
 Mrs. Lorette Bladau, Madison
 Mrs. Janet Turner, "
 Mrs. Paul Geisler, "
 Mrs. Clara Barger, "
 Mrs. Florentine Schlorn, "
 Mrs. Joyce Veir, McFarland
 Mrs. Martha Lound, Madison
 Mrs. Dorothy Roat, "
 Mrs. Nancy Jane Bires, Oregon

CANADA

Mrs. Lorraine Rand, Kings County, N.S.

P #60 "French Bouquet" 31" x 35"



WHO DOES WHAT?

Many letters of inquiry are unnecessarily slowed down due to incorrect routing. Maybe this condensed version of who handles what will help. Please mark for future reference. Chapter Secretaries please copy this information into the front of your notebook for the use of future Secretaries.

Any information having to do with dues - paying them individually or with a Chapter, and related inquiries should be sent to Betty McClentic.

Change of Address form appears in most Newsletter issues. Change of addresses should also be sent to Betty McClentic.

If you do not receive your Newsletter within a reasonable period of time, contact Betty McClentic. (Remember the Newsletter is mailed second-class postage, not the fastest, but certainly inexpensive)!

Chapter Secretary should send a complete Chapter list, names, addresses and checks to Betty McClentic
Box 85
Shirley Center, Mass. 01465

A copy of the list should be sent to Edna Callis
Chapter Chairman: Rte #3 Box 220N
DeQueen, Arkansas 71832

To borrow Guild loanables, contact: Rachel Madison
21 Spring St.
Southbridge, Mass. 01550

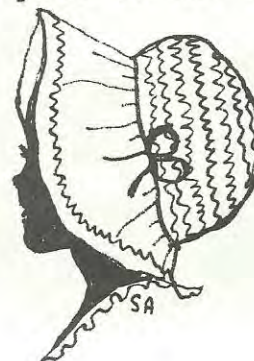
Information to be published in the Newsletter, that is, articles, Chapter News, Exhibits, Rug Schools, should be sent to:
Jeanne Fischer
19 Myrtle St.
Milford, NH 03055

Deadlines for Newsletters are:

March issue - January 15th
June issue - April 15th
September issue - July 15th
December issue - October 15th

The earlier your information is received the less likely it will have to be cut due to lack of space.

Letters of fun and news of what you are doing in hooking should be sent to Pearl K. McGown (with carbon copies to all of us)!
135 Sterling St.
W. Boylston, Mass. 01583



Publicity Pointers

I hope by now many of you have registered for one of the Guild Rug Schools. If not, hope you plan to right away as you are really missing something if you have never visited Maryland in June, New Hampshire in July and now a brand new School in California in March.

And whether you can attend or not - please talk it up, pass the word along to your fellow rug hookers and let the attendance rise. The Guild Schools have enjoyed an increase in students each year so you can see how popular they have become. There are always the "regulars" but we want to see new faces each year.

Every Guild member can help promote these schools by urging others to attend and letting them know about the beautiful exhibits held at the schools eacy year. Thanks for any publicity you can offer to help promote rug hooking as well as the schools.

I'll be giving Betty Maley an assist, as usual, and hope I'll be meeting a lot of new Ruggers at Rivier College in July.
Note: See December Newsletter for application forms for schools.

The Dover, New Hampshire Library now has all four of Pearl's hard cover books so people in this area can now take advantage of their availability. (ED: Donated by Lois).

For those of you who teach, a gift of this type to your Library would certainly be appreciated, I'm sure and might, in turn, bring one or more new students to you. Just another way to give rug hooking some publicity.

Your Publicity Pal,
C. Lois Dugal, Chairman
Address - page #2



President's Message

I was just about ready to leave for the McGown Teachers' Workshop, Southeastern Division, held on Jekyll Island when our Editor had to have all notes for the December issue. I just wish that many of you could have attended this Workshop, possibly as a Trainee, or as a visitor at the time of our exhibit. Our Southeastern Workshop is a little different than the Northern because there is a spirit of leisure and an opportunity to see how the wealthy lived at one era on this beautiful island.

Our first evening is always a special affair, meeting old friends. Peg Schneider and her husband, Pete, had arranged a huge punchbowl filled with fresh fruit, and Pete who is very clever with one of his hobbies, makes seven or eight luscious big cakes, served of course, with coffee. This is not only a joy to those who come back year after year, but to those who are newcomers and are made to feel at home at once.

This year we limited our exhibit to one afternoon and evening. I always find a rug that I would like to take home with me because of its combination of colors, and this year it was Ramona Maddox's "Farah" in a rich velvet red background and muted neighboring hues. Simply gorgeous!

I was much impressed with several rugs shown by Frances Bumann. Peg Schneider's "Sanctuary" was a treasure! Being a new design, you will want to hook it. But these are just a few of the wonderful rugs and small pieces brought in by our teachers.

Now I'm looking ahead to a brand new year with great anticipation. There is so much to be thankful for.

I am happy to be well, sleep well and can be self-sufficient though nearly 87, but that's only a few things to be thankful for. There are many more. I am sure you have many for which you are grateful.

Your work is recognized and shown in art museums. We are having a mini-Guild exhibit at Concord Art Association, Concord, Mass., March 11th to April 15th. In this Newsletter you will read of a very important exhibit of several types of needlework which includes our hooking. It is a benefit exhibit for Easter Seals Drive to help handicapped children and adults. I hope you will enter.

Our Guild is growing - 1345 members at present. Our chapters write enthusiastically of their meetings.

Our Guild stands for service so if there is any way we can serve you, write me for I want our Guild to be a "giving" organization. (Pearl's address on page #2 . Ed.)

Pearl K. McGown

RUG SCHOOLS AND CAMPS

March 25-31, 1979: First National Guild Rug School, Asilomar, Pacific Grove, California. Accredited McGown teachers: Nelda Clark, Greenwich, Conn., Mary Gilbert, Sun City, Ariz. Other McGown teachers prepared to take over as necessary. Class limited to 30. Write to Director: (Mrs.) Nelda Clark, 2 Mortimer Dr., Old Greenwich, Conn. 06870. For members of the National Guild.

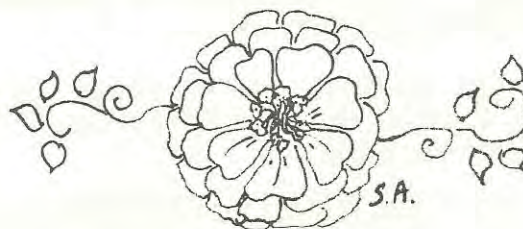
April 1-7, 1979: Lazy Hills Guest Ranch, Ingram, Texas (8 miles west of Kerrville). Write to: Mae G. West, 4435 Eagle Nest, San Antonio, Tex. 78233. Phone: 512-654-0832. Accredited McGown teachers: Ethel Bruce, Haverhill, Mass., Dotti Ebi, Dearborn, Mich., Margaret Howell, Greenville, S.C., Peg Schneider, Jekyll Island, Ga., Betty Maley, Newport, N.H.

May 13-19, 1979: Cedar Lakes Rug Camp, Ripley, W. Va. Accredited McGown teachers: Ethel Bruce, Haverhill, Mass., Edna Callis, DeQueen, Ark., Bea Christoff, Atlanta, Ga., Dorothy Ebi, Dearborn, Mich., Hallie Hall, Contoocook, N.H., Margaret Howell, Greenville, S.C., Meredith LeBeau, Salem, Mass., Donna Pounder, Center Line, Mich., Peg Schneider, Jekyll Island, Ga., Bonna Stone, Worthington, Oh. For further information write: Cedar Lakes Rug Camp, 107 Tahoma Rd., Lexington, Ky. 40503. Exhibit free throughout week.

June 10-15, 1979: Castle in the Clouds Rug Hooking Seminar, Covenant College, Lookout Mountain, Chattanooga, Tenn. Accredited McGown teachers: Ramona Maddox, Chattanooga, Phyllis Regan, Chattanooga, Tenn., Edwina Lawson, Chattanooga, Marianna Sausaman, Springfield, Ill., Peg Schneider, Jekyll Island, Ga., Shirley Hacker, Brentwood, Tenn., Orpha Blaisdell, Eau Claire, Wis. Write to Ramona Maddox, 7108 Panavista Lane, Chattanooga, Tenn. 37421 for information.

June 10-16, 1979: National Guild Rug School, Garrison, Md. Accredited McGown teachers: Mrs. Iva Amrhine, Pikesville, Md., Mrs. Beatrice Christoff, Atlanta, Ga., Mrs. Kathryn Powell, Springfield, Va., Mrs. Ethel Bruce, Haverhill, Mass., Mrs. Hallie Hall, Contoocook, N.H., Mrs. Marjorie Moss, Niantic, Conn., Mrs. Nelda Clark, Old Greenwich, Conn. Write Director: Mrs. Erna Burghardt, 41 North Plain Rd., R.D. 1, Box 119, Housatonic, Mass. 01236. For members of National Guild. Free exhibit June 12 -14.

(continued)



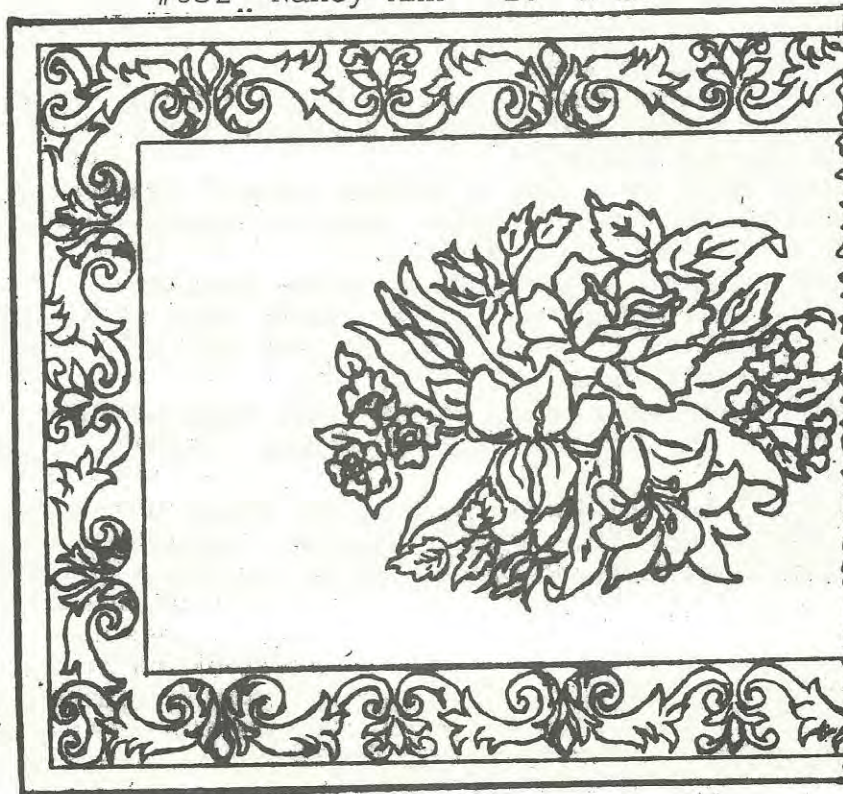
Rug Schools and Camps

June 17-23, 1979: Carolina Rug Hooking Camp, Furman University, Greenville, S.C. Accredited McGown teachers: Ethel Bruce, Haverhill, Mass., Beatrice Christoff, Atlanta, Ga., Leona Cook, E. Wareham, Mass., Margaret Howell, Greenville, S.C., Betty Maley, Newport, N.H. Peg Schneider, Jekyll Island, Ga., Mae West, San Antonio, Tex. Other teachers added if necessary. For information write to Kay Estes, 407 Frank St., Easley, S.C. 29640.

July 8-14, 1979: National Guild Rug School, Rivier College, Nashua, N.H. Accredited McGown teachers: Ethel Bruce, Haverhill, Mass., Leona Cook, E. Wareham, Mass., Una Corriveau, Saco, Me., Hallie Hall, Contoocook, N.H., Meredith LeBeau, Salem, Mass., Sally Newhall, Shirley, Mass., Betty McClentic, Shirley Center, Mass., Linda Sorensen, Conway, N.H., Florence Gideos, Ludlow, Mass. Write to Director: Mrs. Betty Maley, 50 Pine St., Newport, N.H. 03773. For members of the National Guild. Free exhibit - July 10-12.

July 22-27, 1979: Decorah Rug School, Luther College Campus in the Union Bldg., Decorah, Iowa. Classrooms and dorm rooms are air-conditioned. Accredited McGown teachers: Mary Ann Johns, Cleveland, Ohio, Carol Kasserer, Aurora, Ill., Helen Canter, Ann Arbor, Mich., Phyllis Regan, Chattanooga, Tenn. Write to Director: Esther R. Miller, Box 28, Decorah, Iowa 52101, or Asst. Director: Marianna Sausaman, 1525 N. Third St., Springfield, Ill. 62702.

#832 "Nancy Ann" 26" x 38"



PEARL'S FANTASY

By Pearl K. McGown
W. Boylston, Mass.

For more than five years I was privileged to have a two room apartment in the "Wight House"* the only building standing on its original spot in property owned by Old Sturbridge Village.

I had a large living room in the right front quarter on the first floor and a bedroom beyond with a tiny bathroom and shower. The two rooms had huge fireplaces. Since I was there only a few days at a time, the bedroom had to be adjusted to preparing a meal - or several - thus there were some modern pieces added, a cabinet for dishes and an electric oven toaster. Several of the teachers have spent time with me there and enjoyed it immensely.

As I was sitting before my dressing table one night I thought, what would Mrs. Wight say if she could walk into those two rooms today - so my fantasy carried me away.

There was a knock on the door. I opened it and there stood Mrs. Wight, a dear little elderly lady dressed in the clothes of that day with the inevitable long white apron tied around her waist.

"I heard you were living here and I have wanted to call!"

"I am so glad you did. Come sit in this lovely old Boston Rocker which was stencilled by my dear friend, Edith Cramer".

"How nice of you to keep this wool shawl on the back to put over my knees, but why haven't you a fire in the fireplace?"

"Mainly because there is no man in my house to cut and bring in wood. Besides the apartment is heated by a furnace in the cellar".

"Furnace? What's that?"

"A large metal heater that burns oil and forces the hot air through pipes that lead to these grates in the floor".

"It's almost beyond belief!"

"I used to use this room for a dining room," Mrs. Wight said.

"Well, I do not require a whole room in which to eat, so I have made do with a few modern inventions".

"What is that cabinet near your dressing table?"

"That holds all my dishes and a few small pans and silver".

"But that contraprion on top, what do you use that for?"

"That is an electric oven and toaster".

"I don't understand electric. What does that mean?"

"We are wired to an electric light system which provides us with light and heat".

"Land of living! Never heard of such an idea! But that table with a paisley shawl over it - can't imagine treating a paisley like that. We always wore them to church or weddings. Why do you use it there"?

PEARL'S FANTASY

(I pulled it aside and showed several shelves with different supplies.)

"What's that white roll"?

"Paper cups for coffee or milk".

"PAPER! How can you put hot coffee in paper"?

"It's thickened to be like a light cardboard".

"Why don't you put your coffee in a china cup"?

"Because we can throw these paper cups away".

"Throw them away! What a waste! Those other rolls, what are they"?

"Waxpaper and foil".

"Never heard of waxpaper. We made our candles of wax. What's foil"?

"Well, it's aluminum and both these papers protect our food and keep it from spoiling".

"You mean you don't have a hole in the floor to put your perishables into a cold space in the ground"?

"Heaven's no - we have an electric refrigerator".

"Well, now, there's a new word. What is a refrigerator"?

"This little cabinet is one. It will freeze water into ice in this compartment - and the shelves below are cold enough to keep your food fresh".

"But how"?

"Electricity, of course".

"There goes that word again. I just can't understand electricity"!

"Well we are connected to it for many reasons - we can drop a slice of bread in this slot, and when it is toasted it pops up automatically".

"Now there's another word I never heard before, automatically. What does that mean"?

"Well, that's probably because things did not happen automatically during your lifetime, but now it is a common word to us and brings many blessings. For instance, I have only to put a spoonful of Sanka* in a cup and fill it with hot water and I have my coffee already to drink".

"Sanka? You said Sanka"?

"Yes, I said Sanka, for that's coffee with 97% of the caffeine removed without the hazards of stimulating coffee".

"What an easy life you have"!

She rose and took a peek into the bathroom.

"What in the world is this little room for? What is this bowl and is this seat what it looks like"?

"This is a wash bowl and hot water comes out of one of these faucets and cold water out of the other one. Then you pull out this plug and the water drains out. And yes, this seat does take the place of your outhouse".

"Where does the water go"?

"Into a sewer to which we are connected".

*Reg. trademark

(continued)



PEARL'S FANTASY

"Heavens to Betsy, I never thought of such outlandish things! We always took a bath in a wooden tub before the fireplace. Where do you bathe"?

"Well, today we have showers".

"Showers? You mean you have rain in the house"?

"No, no, we have a shower behind that curtain where you can stand and shower your whole body from that nozzle".

"Well, it must be kind of cold in the winter".

"Oh, no, the heater I spoke of sends hot water to the shower by turning this knob".

"Well, now I've heard everything"!

"There is one thing I'm glad about though. I see you have hooked rugs on the floor as we used to, but they are prettier than we made. Are they made by some kind of machine"?

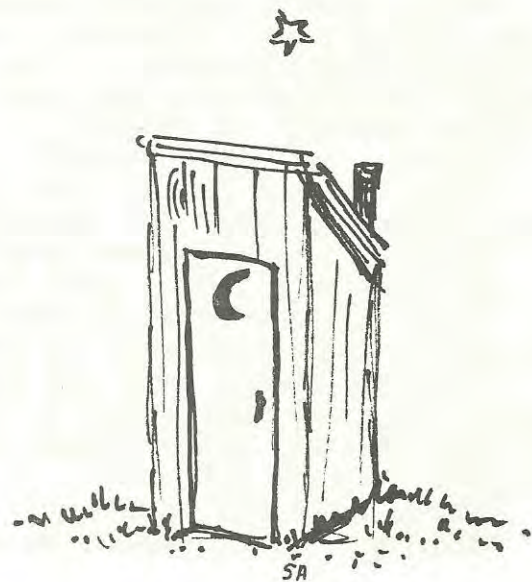
"No, only the human hand and a small hook, every loop pulled through one at a time. But we do have cutting machines that cut our wool strips much narrower and straighter and quicker than those cut by hand".

"That's just the way we did it, but yours are so fine"!

"That's just one of the improvements that comes with progress".

"What a lot I have learned"!

I turned to say goodbye. She was gone!



THE CHAIRMAN OF CHAPTERS - CHATS....

Dear Fellow Hookrafters:

Spring is in the air again, or just around the corner, and the hooks are very busy pulling up loops. Some of you are rushing around preparing for Southern Teachers' Workshop, others are dreaming, as you hook, of attending a Guild School or Rug Camp. Have you stopped to think about how nice it would be to form a Guild chapter? Then you could share some of these joys all year with a fellow rug hooker.

It is my pleasure to announce a new chapter organized by Mrs. Elnora Goefert, the first to be formed in the state of Oklahoma.

Grand Lake of the Cherokee Hookrafters - Chapter #56
 President: Lucille Graham - Jay, Oklahoma
 Vice-president: Jo Ann Bickel - Grove, Oklahoma
 Secretary: Georgia McArthur - " "
 Treasurer: Dorothy Pitts - " "

Now is the ideal time to concentrate on forming a chapter.

It is very easy. Just call in your friends who are interested in hooking. Two people interested in promoting the craft can form a chapter. Yes, you are eligible, you don't have to be a teacher. No, you don't have to be a Regular member of the Guild, that can come later. Yes, it can be formed even though you are the only Associate member at this time. Your friends can join as Associate members as you form the chapter. There are no special rules and regulations to worry with, just elect a President, a Secretary-Treasurer and agree on a name for your chapter. Agree to get together as often as you can to enjoy your new association. Then write to me, your Chapter Chairman, and I will send to you the necessary papers.

Ed: (Edna's address on page #2).

Edna Callis
 Chapter Chairman



HIT or MISS

By Jeanne Fischer
Milford, N.H.

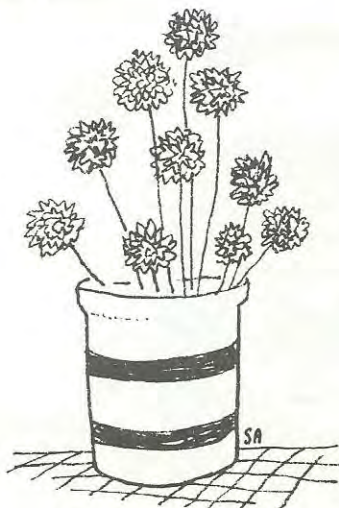
When I first became editor, and named this column, I said that I was calling it Hit or Miss with a double meaning, both to handle the odds and ends that are leftover from other pages in the Newsletter, as we use our leftovers for hit or miss rugs; and to try and explain any hits or misses that I make in editing.

I have a miss to report on, that is really a masterpiece. On page 13 of the December issue, the last paragraph under "Gainsborough Scroll Purse" refers to amounts needed to hook. Unless you are hooking a purse for the Jolly Green Giant, please make a note that that paragraph belongs at the end of the article on "Post Card" at the bottom of page 38 of the same issue. Please mark it now so that at a future time when you want to again refer to these articles, you don't get confused. Please forgive this stupid error on my part. No excuse offered. I can't begin to figure out how it happened.

The backbone of our hooking at Lincoln House, for the past ten years, Ruth Shepard, has resigned, as many of you may know. We will all miss her terribly. She is not giving up her friends, her hooking, or her Guild activities, so here's her home address: East Rd., *Warren, Mass. 01083. For all of us, Ruth, a big thank you for everything you have done above and beyond the call of duty ----and most of all, thank you for being our friend.

*Box 692

Do you have anything to contribute to the June issue? Please do contribute your ideas.



CUTTER CARE

By Jeanette Szatkowski
Manchester, Conn.

Mr. Harry Fraser became interested in developing equipment for rug making 32 years ago. The Model A which cuts narrow strips for hooking was the first slitter, the Model 500 was designed with both hooking and braiding in mind. Mrs. Grace Fraser, being a rug hooker, worked closely with him on the operation and improvements of the machines. They spent hours on the instructions, but additional questions still arise on the use and care of the slitters.

After Mr. Fraser passed away, Mrs. Fraser carried on the business alone. I became interested in rug hooking lessons about that time and joined Mrs. Fraser's hooking class. I already had a slitter because I had seen an advertisement in a catalog. I was surprised to find that the slitters were manufactured in Manchester, Conn., a few miles from my home.

My husband owned a machine shop and Mrs. Fraser called on him for help from time to time. Gradually we took over the manufacturing of the slitters and then bought the business completely when she decided to retire.

The cloth slitter is a very useful piece of equipment for rug hooking. The Model A Bliss machine is a portable table model preferred by most hookers. The Model 500-1 is a clamp-on slitter which can also be used for cutting strips for braiding. They are often referred to as strippers and occasionally shredders. Certainly a vast improvement over the hand cutting of our rug hooking ancestors.

Both machines require a minimum amount of care. Put a few drops of sewing machine oil in the opening on the sides of the pressure roller occasionally. Use just enough pressure to cut through your material. The blades are not sharp. They have a little flat on the edges and the cutting is done by a squeezing action. The pressure does not have to be loosened when you are finished cutting your material. It does not harm the cutter head. Excessive pressure will roughen the cutter head edges and worn cutter heads will cause a clicking or grinding noise. When a new or resharpened cutter head is put on the machine, it will run smoothly again. These slitters were designed to cut woolen strips; synthetics may cause a grinding noise when slitting, but can be cut satisfactorily.

(continued)



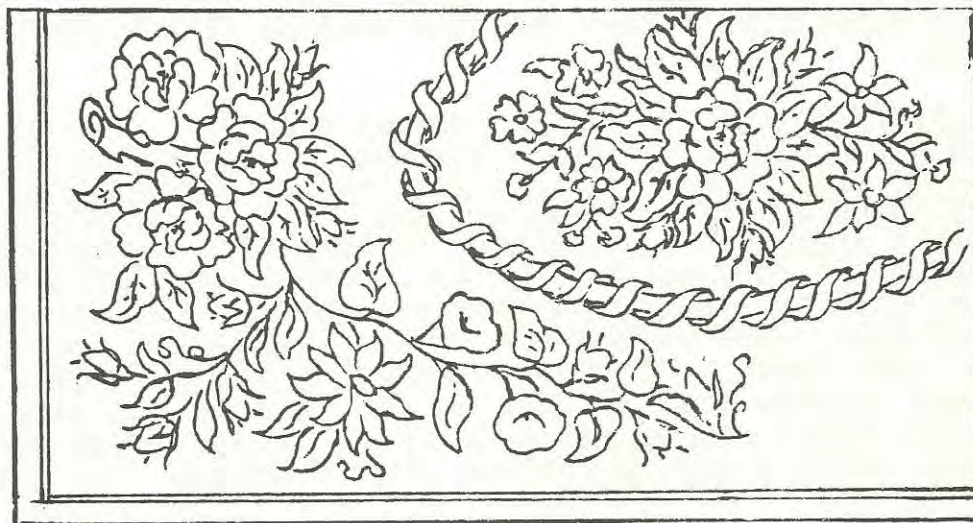
CUTTER CARE

When lint builds up between the pressure roller and the cutter head, remove the pressure screw underneath so the pressure assembly will drop down enough to remove lint with a hook or hair pin. Remove the pressure screw on the Model 500-1 and pressure assembly can be lifted to remove lint. Pressure assembly on the Model 500-1 has a small thumb screw on the pressure block which should only be loosened or tightened by hand. This is used to shift pressure assembly position over cutter head.

When removing the cutter head, release pressure, put your wrench on the cutter nut and reverse your handle, turning in opposite direction until cutter nut comes off. To tighten cutter nut, put wrench on cutter nut and turn handle in cutting direction until tight.

The same procedure is used on the clamp-on machines, only the shaft and handle assembly are removed to take cutter head off. Put the new cutter head under table and press up against table slide, put shaft assembly back in hole, the cutter head should be directly in line. Hold cutter nut with wrench and turn handle in cutting direction until tight. Adjust pressure to proper tension. Cutter nut has a left hand thread. If handle squeaks put a few drops of oil in end of black handle.

"Gill Antique Ribbon" #214 31½" x 60½"



EXHIBITS

March 11 - April 15, 1979: The Concord Art Association of Concord, Mass., has invited the National Guild to have a mini-exhibit of our work at their museum.

11 a.m. - 4:30 p.m. Tuesday through Saturday
2 p.m. - 4:30 p.m. Sundays. Closed Monday.

April 22 - 25, 1979: The Massachusetts Easter Seal Society is presenting The Easter Seal Needlework Show, at the Hyatt Regency Hotel, Cambridge, Mass. There will be displays of antique and unusual handwork. Ribbons will be awarded in all categories, including hooking. The Best in Show will receive a free weekend at the Hyatt Regency Hotel. Entry blanks are available by writing: Massachusetts Easter Seal Society, 37 Harvard St., Worcester, Mass. 01608. For the benefit of handicapped children and adults in Mass.

April 29 - June 3: Wenham Historical Assoc. and Museum Rug Exhibit. For further information contact: Eleanor E. Thompson, Director, Wenham Historical Assoc. & Museum, Inc., 132 Main St., Rte #1A, Wenham, Mass. 01984.

Thursday May 24, 10 a.m. - 8 p.m., Friday May 25, 10 a.m. - 4 p.m.: Central New York Rug Craftsmen Hooking Bee, Van Buren Town Hall, Baldwinsville, N.Y. Accessible to Thoroughway and Rte. #690. Parking. Light lunch available. Bring your hooking and something to show and tell. Teachers participating: J. Albani, B. Ashby, J. Coulter, J. Darring, A. Egan, L. Hicks, K. Huffman, H. Hunt, M. Lousbury, E. White, L. Wood, and R. Wood. Also participating: H. Edinger, F. Snadelmayer, and L. Workman. For details contact: Alice Egan, Champion Homes Community, R.R. #1, Elbridge, N.Y. 13060.

Gifts to the Guild

Gift of 50 slides of antique rugs in Art Institute of Chicago, from Mildred Prall.

Three Centuries of Connecticut Folk Art

Art Resources of Connecticut, a visual arts service agency fostered by the Connecticut Commission on the Arts, announces an exhibition spanning three hundred years of Connecticut folk art. The exhibition, to open at the Wadsworth Atheneum in autumn of 1979, will then travel to four other distinguished museums and historical societies across the state. With an illustrated catalogue and an array of interpretive programs, the exhibition is planned with several specific objectives in mind.

First, to share with the people of Connecticut the truly rich body of folk art produced in their state. Second, to see and discuss for the first time the whole of Connecticut's folk art tradition in the context of the state's economic, social, cultural, and political history. Third, to examine each folk art medium, its background, development, characteristics, and to assess its present status - flourishing, dwindling, or vanished. And fourth, to discover as much as possible about the artists - their circumstances, traditions, and tools. We hope that this exhibition, planned with these themes and goals, will encourage further interpretive study and will also emphasize the importance of preservation and active conservation of Connecticut's folk art.

Art Resources will borrow for this exhibition from both public and private collections some 250 objects produced by Connecticut folk artists from earliest times to the present. Pictures, Sculpture, Decoration of Public and Private Houses, are the three major divisions within the exhibition. The Picture category is further divided into Portraits, Seascapes, Landscapes, Theorems, Penmanship, Samplers, and Mourning Pictures. Sculpture is divided into Ship Figureheads, Sternboards, Weathervanes, Whirligigs, Cigar Store Figures, Decoys, Toys, Gravestone Rubbings, and Pottery. Decoration of Public and Private Houses will consist of Fireboards, Cornices, Wall Fragments, Decorated Furniture and Tin, Quilts and Coverlets, Boxes, Sundry Needlework, Unique Clocks, and Tavern Signs.

Teacher, Anne Eastwood, 95 Forest Brook Rd., Guilford, Conn. 06437 is the coordinator of hooking for this vast undertaking. If you have any very old rugs or good developments of very old designs, get in touch with Anne, and tell her what you have. Maybe you can help your state implement a similar enterprise.



BOOKED UP!

By Kathryn Huffman
Fayetteville, N.Y.

"The Country Diary of an Edwardian Lady"
by Edith Holden Hard Cover \$14.95

Copy. 1977 by Webb & Bower Ltd.

(In U.S. - Holt, Rinehart & Winston - N.Y.)

If you are a member of the National Wildlife Federation, the price is \$11.95 through them.

This is a facsimile reproduction of a naturalist's diary. Miss Holden attended art school and worked as an illustrator, with her drawings published in several books. The diary remained undiscovered for seventy years, and is now published, in full color, for the first time. It is beautifully bound and recaptures all the charm and beauty of the original.

On January 1, 1906, Edith Holden made the first entry in her diary. The book is her hand written record of the change of seasons and her observations of the wildlife around her home in Olton, Warwickshire, England. Almost every page contains beautiful paintings of birds, butterflies, bees, flowers and plants. The book includes her favorite poems and personal thoughts in addition to the paintings.

You will enjoy reading her comments and will find the illustrations a help in your hooking. To quote - "The Country Diary of an Edwardian Lady, is a book for all seasons, a gift for all times!"

"Vasarely" by Marcel Joray
Available from Barrons,
Boodbury, N.Y.

Copy. 1976 \$7.95
Editions du Griffon
Neuchatel

This is a small book but a good one for those of you who enjoy geometrics and the use of color. There are other larger volumes on Vasarely but this one is more reasonably priced and very informative- certainly not as overwhelming as some of the more technical books.

Part of the text is in the words of Vasarely himself, in short comments at the beginning of each section. The balance is the author's - his critique on Vasarely the man, and his many and varied works - all the way from small paintings to monumental architectural creations. The author is obviously a great admirer of the artist and refers to his work as "a marriage of geometry and poetry".

You will find Pearl's inspiration for her pattern, #819 "Enigma", on page 48 in full color.



COLOR PLANNING FOR A HIT OR MISS RUG

By Mary Hansen
Accord, N.Y.

Here is the way I use color for a hit and miss rug like, "Basketweave".

I went to the drugstore and secured a low box with 36 holes. I then took out the inside partitions and glued them back in for sturdiness. I then used the color wheel to place the wool in the spaces as shown in the illustration.

I started with #1 box and went right through to the next to the last box and then started over again with #1. If I finished a block with #4 value, for instance, I started the next square with #5 value. It's a good way to color plan a hit or miss rug.

Code

R - red - pinks to red in some boxes

Y - yellow - plus tans to browns

G - green - light to dark

B - blue - light to dark

P - purple - lavender, violet, etc.

N - neutral- greys, tans, beiges, no white

PL - plaid or checks

Bg - Background - I used maroon for small squares and black for separation lines.

¹ R	² Y	³ G	⁴ B	⁵ P	⁶ N
⁷ PL	¹ R	² Y	³ G	⁴ B	⁵ P
⁶ N	⁷ PL	¹ R	² Y	³ G	⁴ B
⁵ P	⁶ N	⁷ PL	¹ R	² Y	³ G
⁴ B	⁵ P	⁶ N	⁷ PL	¹ R	² Y
³ G	⁴ B	⁵ P	⁶ N	⁷ PL	BACK GROUND

"BIG HOLLYHOCKS" no. 330

By Mary Gilbert
Sun City, Arizona

It all came about when I started to clean out my closets and storage area in April. I had accumulated a lot of coarse materials: loosely woven woolens, old coats, leftovers from sewing and all sorts of odds and ends. While sorting out the best pieces to keep, the finer woven fabrics and the light colors that could be dyed over, I found the discards more fascinating than the "keepers". There was a small scrap of hot pink that caught my eye atop a heap of faded blacks, impossible deep purple, deep browns, two nice shades of blue and blue green that were of a diagonal weave that shredded when cut on a #3 cutter, a roll of olive green coating that had been prepared for braiding a rug, and numerous small pieces of this and that, including several long strips of orange. Ruthlessly I pushed them all into two large shopping bags to be put out for next day's trash collection. But it was not as simple as that.

I kept thinking how much I had enjoyed making "Cilly Americana"* in a semi-primitive style, and that the blacks and dark tones could be boiled together to make an interesting antique background. I couldn't get that scrap of hot pink out of my thoughts. The olive green and blue green scraps would make wondrous leaves. About then I recalled another box which held a bundle of very dark dull old gold, practically khaki in color, and some pieces of very thin wool of a nondescript brown, all from clothing factories. Somehow they all seemed to go together in some vague sort of way. The next day instead of throwing away the two large bags of discards, I got out the dull old gold and greyed brown and added that to my collection. Now the only thing I could think of that would be hot pink would be those gorgeous shades of hollyhocks that used to grow in my Grandmother's backyard. Would you believe I had the pattern #330 "Big Hollyhocks" on hand?

Still, I did not have more than a hazy notion what, if anything, I was going to do about it, but I did put all the black, dark brown, deep purple and other very dark scraps into my big dyeing kettle and set it on to simmer. I wanted to be sure I did not get harsh, sharp blacks, so I added quite a bit of Seal Brown dye and simmered it altogether two hours or more. I let it set all night to cool. In the meantime I got out the hollyhock pattern and studied it. The flowers did not look too realistic and there were some queer "buds" or padulas, I knew would give me trouble, but all in all it seemed to have a lot of charm.

* See June, 1978 Newsletter

(continued)



"Big Hollyhocks" no. 330

With the background dyed and the rainbow heap of scraps for inspiration I had no qualms about starting. The piece of hot pink proved to be woefully small in comparison to the large size blossoms and was so loosely woven I had to use a #6 cutter blade, the largest I have. If I remain this "gung-ho" on this kind of hooking I'll have to invest in a #7 and #8! There was a wild variety of many bright colors as well as neutral tones, though only very limited quantities of each, except the dull old gold, the greyed brown, and the greens used in leaves.

Using the brightly colored pieces, I outlined each of the blossoms and then filled half of the petals with a soft or neutral color and the other half with a slightly different and darker shade. Five of the flowers are repeated four times and each of the four nearest the center are outlined with, you guessed it, hot pink. The next one down is outlined with a medium light aqua blue, the next a purple outline and the fourth one with orange. The fifth flower, in each corner is outlined half way around with bright rust and the other half with dull gold. At each end is an extra large hollyhock, and the upper half of this is outlined with golden yellow. The lower part in an old rose shade. All the flower centers are of one row bright rust, one row of medium bright blue and the center of one of the neutral shades.

The leaves alternate between olive green and blue green, all outlined with dull gold and with veins of bright orange. The background is hooked straight across and the outlined leaves are just dull gold lines against the background. The narrow border consists of two rows of grey brown, one of dull gold, one of dull grey blue, and one final row of the grey brown.

Those who saw the rug in its early stages were skeptical to say the least. Dull dark floral outlines filled with brownish black and a few leaves of dull olive green with just the beginnings of flowers with hot pink outlines. Now that it is finished everyone admires it and a friend wants to buy it. Total cost of rug: $\frac{1}{2}$ package Seal Brown dye = 25¢, and discount pattern 95¢, for a grand total of \$1.20!

"Big Hollyhocks"
#330



Chapter News

HILL & VALLEY CHAPTER

Our Chapter is growing! We have twenty-nine members in all with three new ladies joining in October.

Two auctions were held this year netting around \$200. Very good, in view of our rent being raised.

Reports of workshops, our auctions, show and tell meetings and a demonstration of scroll hooking by Laverne Brescia filled our year with pleasant memories.

A Christmas meeting, demonstrating home fashioned ornaments and trimmings was thoroughly enjoyed.

Jeanne England
Central Bridge, N.Y.

BUCK-STONE CHAPTER

During October the Buck-Stone Chapter of western Pennsylvania and Eastern Ohio held an exhibit at the Butler Institute of American Art. The exhibit featured work of the 22 members of the chapter and donations went to the Florence Crittendon home in that area.

Evelyn Bouthton

SOUTHERN MICHIGAN CHAPTER

We participated in the Clinton, Mich., annual Fall Festival during October. Most festival participants have small booths along the main street. However, one of our members, Elsie Helgren, lives in a mid-19th century brick house near town where we demonstrated and displayed our rugs. This year, all our members worked on a "Cat's Paw" rug during the summer. Each member used up her own scraps for the paws while the chapter dyed and paid for the background.

The \$392 proceeds from the raffle were donated to Spaulding For Children, a group which finds adoptive homes for hard-to-place children.

250 visitors signed our guest book.

We also participated with the Ann Arbor Chapter in a demonstration at Cobblestone Farm which is reported elsewhere in this issue.

Sally Scheer
Clinton, Michigan

(continued)

Next Newsletter Deadline: APRIL 15th

Chapter News

NORTHWEST OHIO CHAPTER

In September we were invited to exhibit our hooked pieces and demonstrate at a barnfest. Great interest was shown and as a result we gained some prospective members.

Our Chapter has been active in two projects for the year. Each member has been assigned 9 colors to dye for color swatches, to be ready for sharing at the May meeting. Also, the "Wild Flower Sampler" is being assigned a flower to be hooked and taught at the meetings.

Mary House, Sec.
Bryan, Ohio

Change of Address Form

CHANGE OF ADDRESS FORM
(detach and mail to:)

Mrs. Betty McClentic
Box 85
Shirley Center, Mass. 01465

Name: _____

Old Address: _____

CITY STATE ZIP

NEW ADDRESS: _____

CITY STATE ZIP

U.S. POSTAL SERVICE STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685)		
1. TITLE OF PUBLICATION NEWSLETTER	A. PUBLICATION NO. 9/29/78	2. DATE OF FILING
3. FREQUENCY OF ISSUE Quarterly	A. NO. OF ISSUES PUBLISHED ANNUALLY 4	B. ANNUAL SUBSCRIPTION PRICE \$5.00
4. LOCATION OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and ZIP Code) (Not printers)		
Lincoln House at Old Sturbridge Village, Sturbridge, Massachusetts 01566		
5. LOCATION OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS (Not printers)		
Lincoln House at Old Sturbridge Village, Sturbridge, Massachusetts 01566		
6. NAMES AND COMPLETE ADDRESSES OF PUBLISHER, EDITOR, AND MANAGING EDITOR		
PUBLISHER (Name and Address) National Guild of Pearl K. McGown Rug Hookrafters, Inc. Old Sturbridge Village, Sturbridge, Massachusetts 01566		
EDITOR (Name and Address) M. Jeanne Fischer, 19 Myrtle St., Milford, New Hampshire 03055		
MANAGING EDITOR (Name and Address) Pearl K. McGown, 135 Sterling Street, W. Boylston, Massachusetts 01583		
7. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given.)		
NAME ADDRESS		
National Guild of Pearl K. McGown Old Sturbridge Village		
Rug Hookrafters Inc. Sturbridge, Massachusetts 01566		
8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES (If there are none, so state)		
NAME ADDRESS		
NONE		
9. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES (Section 132.122, PSN) The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one)		
<input checked="" type="checkbox"/> HAVE NOT CHANGED DURING PRECEDING 12 MONTHS <input type="checkbox"/> HAVE CHANGED DURING PRECEDING 12 MONTHS (If changed, publisher must submit explanation of change with this statement.)		
10. EXTENT AND NATURE OF CIRCULATION No Advertising	AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS	ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
A. TOTAL NO. COPIES PRINTED (Net Press Run)	1,401	1,600
B. PAID CIRCULATION 1. SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS AND COUNTER SALES	NONE	NONE
2. MAIL SUBSCRIPTIONS	1,131	1,208
C. TOTAL PAID CIRCULATION (Sum of 10B1 and 10B2)	1,131	1,208
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS SAMPLES, COMPLIMENTARY, AND OTHER FREE COPIES	2	2
E. TOTAL DISTRIBUTION (Sum of C and D)	1,133	1,210
F. COPIES NOT DISTRIBUTED 1. OFFICE USE, LEFT OVER, UNACCOUNTED, SPOILED AFTER PRINTING	268	390
2. RETURNS FROM NEWS AGENTS	NONE	NONE
G. TOTAL (Sum of E, F1 and 2—should equal net press run shown in A)	1,401	1,600
11. I certify that the statements made by me above are correct and complete.	SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER Pearl K. McGown President	
12. FOR COMPLETION BY PUBLISHERS MAILING AT THE REGULAR RATES (Section 132.131, Postal Service Manual) 39 U. S. C. 3626 provides in pertinent part: "No person who would have been entitled to mail matter under former section 4359 of this title shall mail such matter at the rates provided under this subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates." In accordance with the provisions of this statute, I hereby request permission to mail the publication named in item 1 at the phased postage rates presently authorized by 39 U. S. C. 3626.		
SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER		