

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

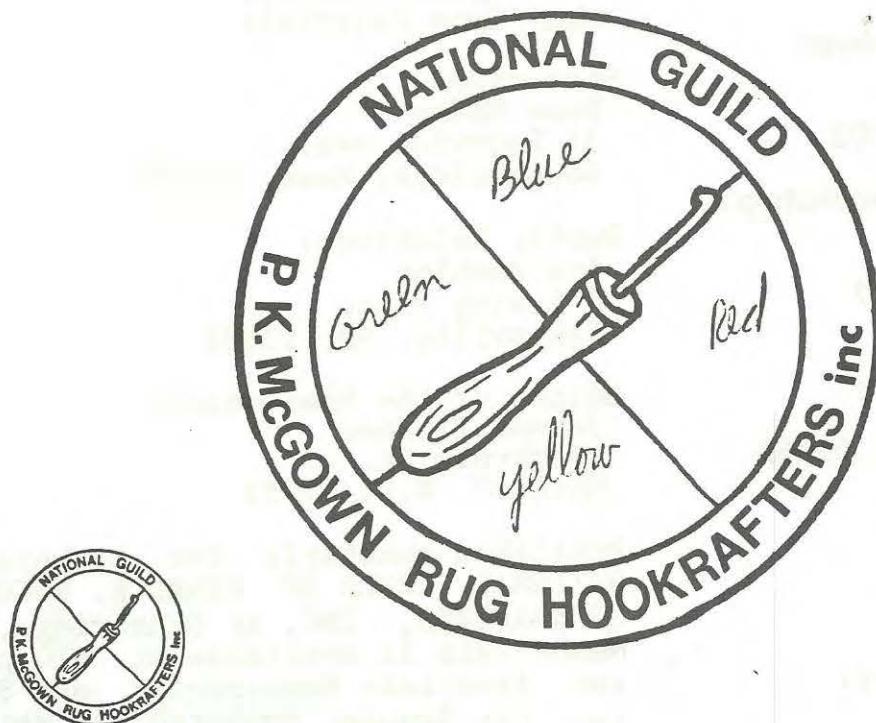
Newsletter

Lincoln House at Old Sturbridge Village
Sturbridge, Massachusetts 01566

December 1979

Vol. 8, No. 4

Proposed National Guild Pin



Actual Size

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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 subscription to this publication. Send notice of change of address to Betty McCleortic, Box 85, Shirley Center, Mass. 01465.

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Christmas Ornaments

By Pearl K. McGown
W. Boylston, Mass.

One of the greatest joys of my life last year was watching Jane's two daughters empty the storage boxes of their Christmas trimmings and decorate their tree. I watched their delight as they pounced upon a favorite decoration which had come to mean so much to them.

Christmas ornaments are sometimes broken, so why not make a few new ones that are unbreakable?

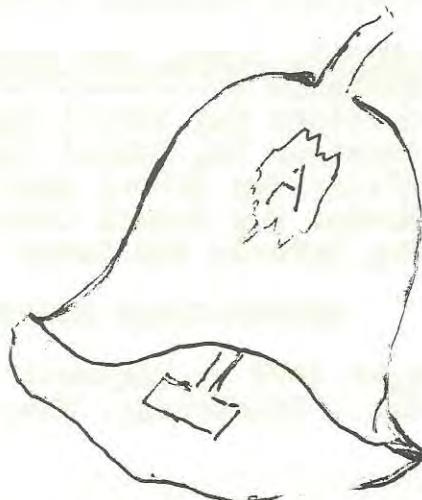
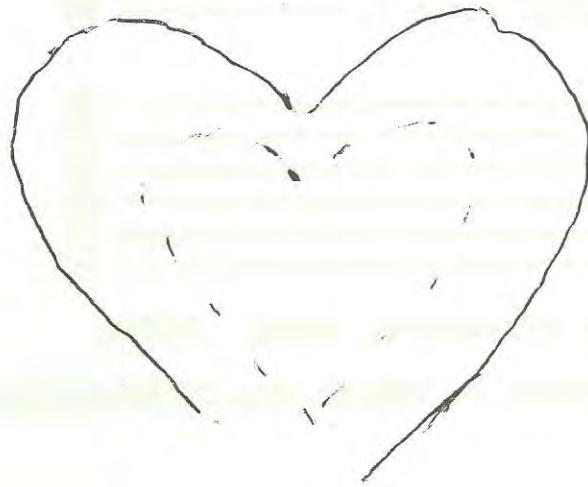
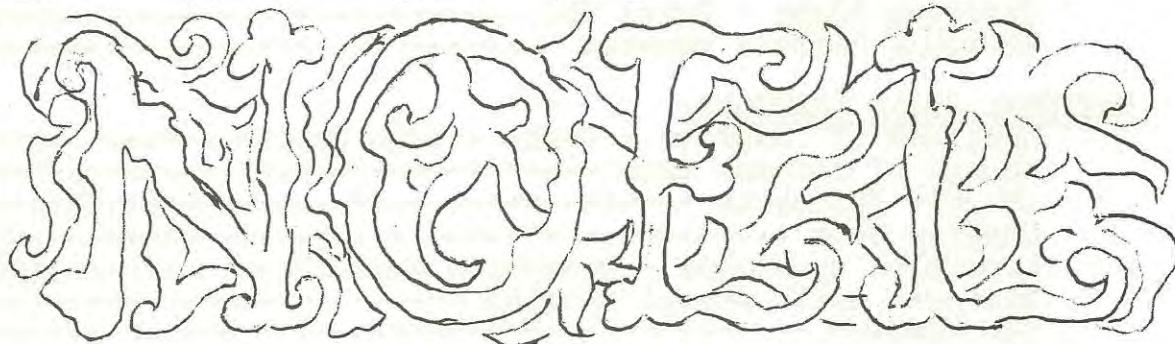
Actually, the seed had been sown by B. J. March, one of our Southeastern Workshop trainees who showed us some that she had made as her "Widow's Mite."

I made two patterns #T58 with Noel, a heart and a bell, - and #T57 with a butterfly, pansy and a star (three on each strip).

I made the letters of Noel of the brightest red I had. The small scrolls that curl in and around the letters I made of tints of colors, and I filled in the small remaining background with white. You can reverse this and have your letters in bright green, your scrolls in white and your background in red.

The heart was red with the lighter value at the center to make it bulge, and I used a little white lace around the edge.

The bell was made to look brassy, like Gold added to Bronze dye, with the highlights at (A) that gave a third dimensional effect.



(continued)

CHRISTMAS ORNAMENTS

On Tile #57 the butterfly is in profile with both wings in very bright color - reds or possibly blue-greens, with the spots and the center markings of off-white with a brilliant green in the center lines, - or if the wings are bright blue-green, the spots may be in white and the center details in red with inner lines of white. The petals of the small flower would be like the wings in reds with a green and gold center, and the blue-greens would be repeated in the leaves. The body of the butterfly would of course be a medium value of brown.

For a Christmas pansy, the lower petals could be of white with rich red whiskers and the upper petals could be rich red.

Make the star of white or silver and cover the back with aluminum foil after tucking in a small cord at the top to hang it by. In fact, the backs of all the pieces could be treated the same.

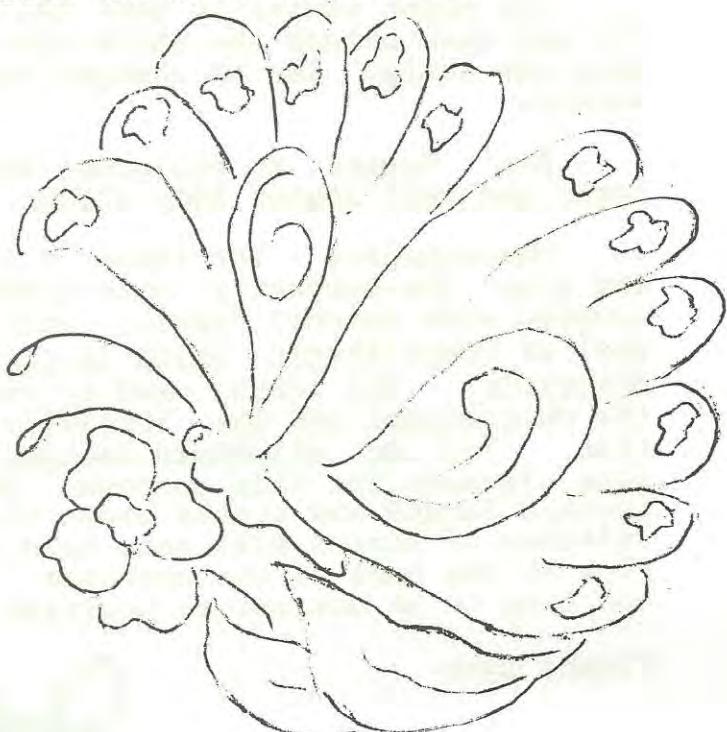
It doesn't take long to hook these simple motifs for your tree.

I was assisted by Alice Clough, Mildred Prall and Anne Eastwood at the Northern Workshop in teaching these. Alice had made two so they could be put back to back, hooking the edges a little higher so that they could be covered with a small decorative braid, leaving space for a loop for hanging. She suggested they could be used other places than on the tree, for example, on the front door, on the chimney, or on a bag.

Anne Eastwood used felt on the back of hers with a small cord inserted for hanging. She glued the felt to the back.

You can make at least one or two of these in a morning. They can be made as gifts for someone else's tree. In all cases, they will bring delight to the eyes of the children.

WE NEED YOUR IDEAS FOR
THE NEWSLETTER FOR
1980.



BUTTERFLY MOTIF USES

By Lois Dugal
Dover, NH

SOME WAYS TO USE AND FINISH A HOOKED BUTTERFLY TILE

Bags are effective with a butterfly tile attached.
Utterly delightful as a wastebasket ornament.
Think bright and beautiful when hooking these winged beauties.
Tabs are nice when used to make a wall hanging.
Every butterfly is unique through the use of color.
Rare species, common species - we can make them fly with our
hook and iridescent colors.
Furry bodies are achieved by sculpturing.
Lots of butterflies make a mobile.
You can think of other ways to make hooked butterflies come
alive.

Bags - tiles can be hooked and attached to many varieties of bags, such as purses, totes and whatever type bag you carry to transport your hooking supplies.

Velcro* is a great fastener but if you want it to be permanent use white glue or sew the tile to the bag. If you use glue, apply the glue to the edges of the hooked piece letting the glue spread over onto the hooked area for a half inch or so. (Back-side of hooking). When the glue is dry and hard the excess burlap can be cut off and the butterfly can then be glued to your bag. Or sewn if you prefer. White bathtub caulking can also be used instead of glue when cutting out a design. This is softer and more pliable than glue.

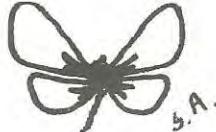
You might prefer to hook the background around your butterfly and then attach the whole tile to a bag with Velcro, in which case the design can be changed easily and is a little more versatile.

Don't forget to sculpture the body of your butterfly for a furry and well shaped body effect.

Wastebaskets - for these I like to use the cut-out method and glue the butterfly onto a metal wastebasket which has been covered with another fabric, such as colored decorator burlap, wool or other fabric which is complimentary to the color of the butterfly. The fabric used to cover the wastebasket is glued to the wastebasket and the butterfly motif centered and glued onto that. You can eliminate hooking the antennae and use colored pipe cleaners for this purpose. The pipe cleaners are cut to the desired length and tucked under the head of the butterfly. A few stitches of thread will help hold these in place plus a bit more glue at the base of the antennae. Leave the extended part free and bend to an attractive position.

(continued)

*Trade mark



Butterfly Motif Uses

To finish raw edges around top, bottom and back seam of wastebasket covering, glue grosgrain ribbon, or other trim, around those areas.

These are only two ways to finish off butterflies (or other designs). You can use your favorite method to finish off tiles, pictures, wall hangings, etc. Don't forget - large pin cushions, chair seats and pillows are all attractive with fluttering butterflies.

Butterfly designs listed in Petities For Practice are B66, B71, CS 322.



Left:
#CS 322
14"



Right:
#B66
11" x 12 5/8"



Left: # B 71, cut out
and mounted on a bag.

NEXT DEADLINE: January 15th

Season's Greetings from the regular contributors to the Newsletter:

Kitty Huffman
Edna Callis
Betty McClentic
Dotti Ebi
Maryanne Lincoln
Annemarie Morlock



JACOBEAN DESIGNS

By Alma Coia
Willingboro, N.J.

The Jacobean-type design is the one we usually call "Crewel", but that is a misnomer. The term "crewel" refers to the type of two-ply woolen yarn that was used to embroider these lovely old patterns, not to the design itself. These designs were characterized by their glorious colors and fanciful, free-flowing lines.

Most Jacobean-type patterns are based in one way or another on the Tree of Life motif. The colors used and the motifs were influenced by the Oriental tapestries and fabrics brought to England during the Stuart period. These designs plus the fancies of the English for flowers and delicacy produced what is today known as Jacobean work.

Most of our rug patterns have the familiar hillocks from which grow trees such as one would never find living on earth. Leaves, flowers, fruits of every kind may grow on the same branch and sometimes it is hard to distinguish between them, with the leaves so fancifully drawn as to look like flowers and fruit with leafy projections.

The most common parts of the design include a large-scale acanthus leaf and the national emblem of England--the Tudor rose. Also included are the Stuart carnation, the iris, strawberries and potato flowers. (The potato was new to England at this time). Birds, beasts, butterflies, grapes, pomegranates, pods, tendrils, and stems, all combined in an extravaganza of color and form, all contained within one branch of a single tree!

The colors used were soft, but usually ranged into the darker values. Most predominant was green, since it was easiest to get with the natural dyeing of the time. Blues and browns were used as the secondary colors. Red, black, and grey were used sparingly, since it was more difficult to dye them. Color was used where it blended best and mixed on the same leaf if it pleased the worker.

The hillocks, known as terra-firma, were done with greens shading to yellows, the animals shades of brown. Insects were included and were done in neutral colors. Stems were browns, greens and yellows. Flowers, leaves and other larger motifs followed no rules, but were done to suit the sense of color. Anyone can blend the values and colors to produce today the fine air of grace and charm which the Jacobean designers created. They are timeless.

(continued)



JACOBEAN DESIGNS

When planning a rug or small piece, keep in mind warm tones, ranging to darker or lighter values as your fancy determines. Try to balance a predominant motif's color using the triangular method of color placement. That is, if a flower at the left is turquoise and rust, somewhere on the right and bottom the colors should be repeated to form a triangle of color for the eye to follow. The triangles can overlap as the colors are used. Just beware of repeating the same amount of color in the secondary and tertiary spots. Use colors to outline or fill in small details. Mix colors for pleasant effects. TOD* formulas are especially useful in Jacobean designs because you can use one family for the whole piece if you like.

Backgrounds of the old designs varied, but since most were done on a natural-colored cotton twill or on wool, Dorr's natural, beige, or white make excellent as-is backgrounds. You may want to wash white wool with a light value of any color that goes into your piece or use a dark antique black, brown, or green as your background. Just remember that if you use a dark background, your motifs need to be done in lighter values.

When selecting colors for your motifs, refer to books on crewel embroidery or catalogs of patterns for assistance. One especially good source is The Art of Crewel Embroidery, by Mildred J. Davis (Crown Publishers, Inc., 1962). Read through these books for ideas before planning your pattern. They often give hints for color placement and intensity.

Whatever you do, be fanciful and free and have fun, as did the ladies and gentlemen who gave us such a beautiful resource so many years ago.

Davis, Mildred J., The Art of Crewel Embroidery, Crown Publishers, Inc., New York, 1962. 224 pp.
 Thomas, Mary, Mary Thomas' Embroidery Book, Gramercy Publishing Co., New York, 1936. pp 179-186.

*TOD dye booklet available from your teacher or Lincoln House.

Crewel
 Firescreen
 #P 78
 27 $\frac{1}{2}$ " x 32"



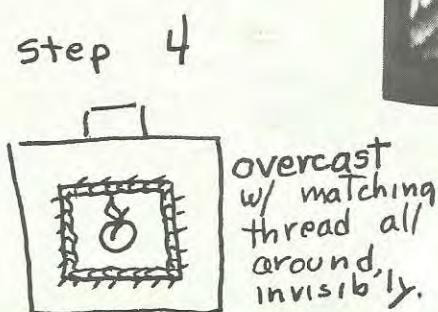
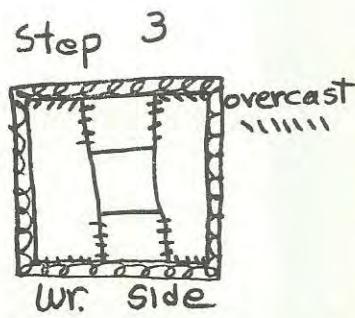
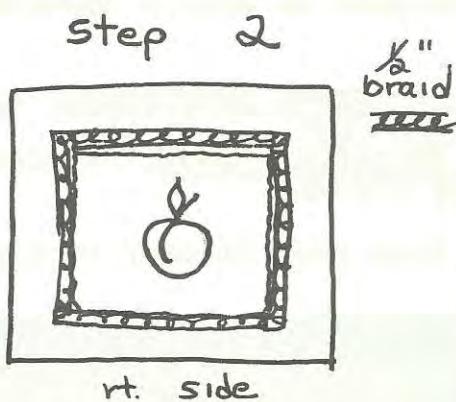
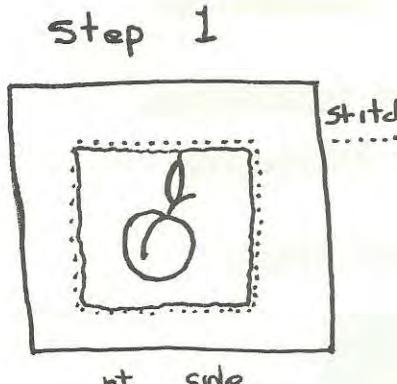
FINISHING SMALL PIECES

By Alma Coia
Willingboro, N.J.

You have a lot of rug hooking projects sitting around waiting patiently to be finished. That is because it's more fun to hook than to finish off the project. Well, here is a way to finish off a piece that is quick, easy, and will leave room for later use as something else.

Use a purchased bag or pillow top of sufficient size to accommodate the pattern. Purchase trim at least one-half inch wide and long enough to go around the piece. Stitch around the hooked area with the zipper foot of your machine as close as you can get. Attach purchased trim, stitching as close as possible to hooking, again using the zipper foot. Be careful to miter at the corners and to ease as you go so the trim doesn't stretch.

Fold the excess burlap under carefully on the stitching line and press. DO NOT CUT EXCESS BURLAP FROM PIECE. In case you want to use the piece later for some other purpose, you will have the WHOLE piece to work with. When the bag or pillow wear out, you will have as much burlap as you need. Steam press burlap down and overcast edges where burlap overlaps so they lie flat. Press again. Pin trim to bag and sew using overcast stitch. Of course, this is done by hand, removing pins as you go.



Finishing the Edges of Hooked Rugs

ED: The following article is making a return to the Newsletter by request of our new members. After having taught two special classes in this finishing technique at the Cedar Lakes Rug Camp in May, 1974, Kathryn gave her lecture and the instructions to the National Guild. It was published in September, 1974. Since that date, she has continued to teach this technique to her students, has taught a special class at the National Guild Rug School in June, 1975. The Guild and Kathryn encourage everyone to take a little more time to preserve the life of their hooked rugs.

By Kathryn Powell
Springfield, Virginia

I am not a professional rug finisher, however, I have purchased some old hooked rugs and am speaking from first hand observation. The edges of our beautiful rugs get the hardest wear and after several years of use begin to look frayed along the edges.

I am not discounting all of the old methods used in the finishing of rugs; hooking through two thicknesses of burlap; stitching rug binding on the edge before hooking and then turning this binder underneath; binding the edge with some of the background material which gives a neat heavy edge. I just want to point out one simple fact. The first two methods place our hooking in tough competition with the vacuum cleaner and floors. The third method places the background edge in this tough wear position. My method utilizes the third method but is more professional looking and neater.

1. Hook the pattern just as usual. Do hook several rows of straight hooking along the edge of your design. This will give you some firm loops and keep the edges from having so many little ends.

2. After all the hooking is completed, stitch two rows of machine stitching $1\frac{1}{2}$ " beyond the last row of hooking. If the pattern does not allow that much material, use what you have available. Trim excess burlap up to the machine stitching. The machine stitching prevents your burlap from raveling.

3. Baste or pin under the burlap, leaving $\frac{1}{4}$ " of burlap showing beyond the last row of hooking. Miter the corners.

(continued)



FINISHING THE EDGES OF HOOKED RUGS

4. You are now ready to work. I match the background color with tapestry yarn (used for needlepoint)* and overcast all edges. Make your stitches close together and do go into the first row of hooking. Notice the $\frac{1}{4}$ " of burlap which you left in step three is nicely covered. This edge will get the first contact with your cleaner and floor. It is much easier to match and mend the edge of your rug with yarn. If you have a home dyed background you can purchase a light yarn and dye at the same time you dye your background. Do put the yarn in an old nylon stocking and handle gently.

* 6" of tapestry yarn does about 1" of edge. Buy extra.

5. Overcasting of the rug completed, now all you need to think about is the tape. Do wash or shrink your rug tape before you sew on your rug. The tape is whipped on by hand. Place one edge, butting up to the end of your overcasting stitches back side. Whip in place. Miter the corners. The bottom edge of your tape will cover the excess burlap and should be whipped down. Do catch some burlap and not all just hooking loops. I use carpet thread or heavy duty thread. If you wish, before you whip this bottom edge, you can tuck some strands of your background wool and yarn into this pocket. This is preparing for the worst possible accident.

If you are binding a round, oval or half-round rug try this little trick. After you have completed the overcasting and are in the process of shrinking your rug tape, while the tape is still damp, use a hot iron and iron one edge only. This will stretch your tape to fit the curved outer edge of your article. Whip this edge butting up to the overcasting as previously explained. The unironed edge will lay flat without gathers or puckers on the inside edge to be whipped down.

If you want to make fringe, it is not necessary to overcast the ends. You will crochet the fringe and the burlap will be covered. If the rug is to have a fringe on all sides it is not necessary to overcast. However, do leave the $\frac{1}{4}$ " burlap as though you planned to overcast. I use J. and P. Coats "Knit-Cro-Sheen"** for my fringe on Orientals. It is mercerized and has a firm finish which wears well. My instructions follow for making fringe.

**Copyrighted

(continued)



FINISHING THE EDGES OF HOOKED RUGS

FRINGE:

Chain three, with hook still in the loop, insert hook through the burlap at row of hooking. Pull up crochet thread as though you were hooking, this will give you two loops on your hook; now, thread over and pull loop through both loops already on your hook. This is called a single crochet. You are back at the beginning again, one loop left on your hook; insert through burlap at last row of hooking, pull up loop, two loops on hook; thread over and pull through both loops on hook. Continue this process until you have covered the end of the rug. Do not pull too tight. The crochet must lie flat with the rug and not pucker. When you have completed the row, tie off and cut thread.

Start the second row at the same end as the first. Chain three, slip-stitch in the first chain of the first row. Thread over, insert hook through first single crochet and pull up loop; you now have three loops on your hook. Thread over and pull through first two loops, leaving two loops on hook, thread over and pull through these two loops; leaving one loop on hook. This is called a double crochet. Chain two, thread over, skip one single crochet, insert hook through single crochet, pull up loop, thread over, pull through two loops, thread over and pull through two remaining loops, another double crochet. Chain two, skip one single crochet, proceed until the end of the row is completed. Isn't that a neat row of holes? If you want to add more rows of double crochet, you can start at the beginning and add as many rows in the same manner as the second. I like one row, so have given directions for one.

You are now ready to make the fringe. I think a three inch fringe is a nice length. Cut a piece of cardboard into a three inch square. Wrap you Cro-Sheen around this cardboard. When you have a nice heavy wrapping, cut through one end only. This gives you a string six inches long. Pick three of these six inch pieces, put all cut ends together, holding between thumb and index finger of left hand - hook in right hand - insert in first hole of double crochet, with hook catch the three strings at the top, pull through the hole and make a lasso. Continue through all of the holes you made by double crocheting. You will have a nice fringe. One thing I wish to point out - you have been crocheting with the top side of your rug up - I turn my rug bottom side up to work the fringe, the top of the lasso loop looks better on top.

Overcasting completed, crocheting of fringe completed, now you are ready to whip on the rug tape. I have given the directions for this in step 5.

My final remark - one heck of a job, but you can rest easy about that first row of hooking wearing out in several years.



"Athens" No. B75

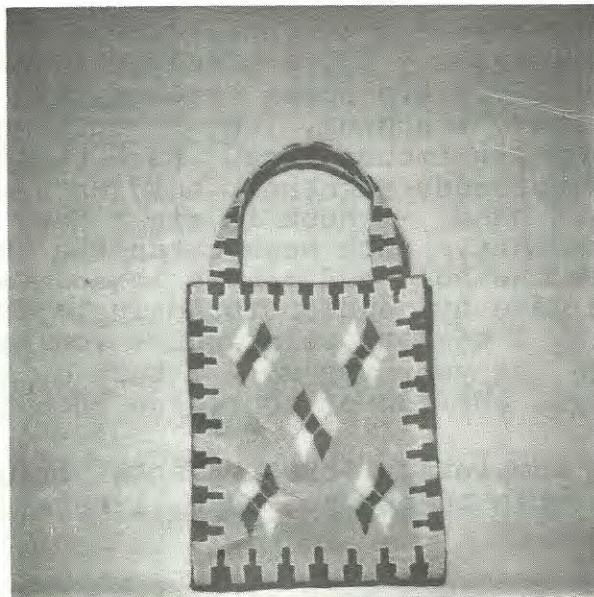
By Pearl K. McGown
W. Boylston, Mass.

When I was in Athens, Greece, the craft shop known as "His and Her Majesty's" - so near my hotel, was a constant magnet.

I purchased a very simple woven shoulder bag, which had a black background, with a light blue border motif outlined in white, with scattered motifs of rust, light blue and white.

One day someone said, "You haven't done a Grecian design," and so #B75 11 $\frac{1}{2}$ " x 28 $\frac{1}{2}$ " was added to our new '78 designs. Its background could be almost any color combined with colors of your choice.

Illustrated is one hooked by Jane Llewellyn of Elyria, Ohio, who used a pale blue background on one side and off-white on the other. The border motif was navy and the small motifs were rust light blue and white. You can make the handle plain like the border, or there is one like the border of the bag #75A if you desire it. Jane was called to Europe to welcome a new grandchild, but Ruth Hogue substituted at Southern McGown Teachers' Workshop. It is a bag young folks will love! (Available from your teacher or Lincoln House).



WORKSHOP MEMBERS HONORED

At the McGown Northern Teachers' Workshop banquet in August, twenty-five year silver pins were presented to eight members of the Workshop. At the same time a leather bound Memorial Book was presented to Pearl McGown from all three Teachers' Workshops - Northern, Southern, and Southeastern.

Erna Burghardt, as Director of the Workshop, made the following remarks.

"Twenty-eight years ago in 1951, Louise Hopfmann said to 12 or 13 women interested in rug hooking, 'Come on to my house for a week, all of you,' and that is just what they did that year. Then add to that, cleverness, sincerity, kindness, determination, and outstanding business ability, all of which are true attributes of our Chairman Pearl K. McGown, and you have what has developed into this unique and most wonderful McGown Teachers' Workshop that has met annually each year since its beginning in 1951.

"The annual Workshops have enabled the attendants to gain unusual knowledge in the art of rug hooking and have provided a focusing point for sharing hundreds, even thousands, of ideas that they have brought with them to be further developed over the years.

"In recognition of the outstanding achievement in continuing the Workshops without interruption during the twenty-nine year period, we have this year for the first time decided to present to all members of the McGown Teachers' Workshop, who have been members for 25 years or more, a silver pin to evidence their twenty-five year membership, and I am pleased to have Pearl now present the first silver pin to Louise Hopfmann, a charter member, whose hospitality in providing the first meeting place for our first McGown Teachers' Workshop, was the foundation upon which we have built our annual meetings over a period of twenty-nine years!"

Erna then continued her comments saying, "The second member to receive a twenty-five year silver pin is our Chairman of the McGown Teachers' Workshop, Pearl K. McGown, a charter member, who has been a great inspiration to all of the Workshop members throughout the years since the beginning of the Workshop in 1951, and whose attributes already mentioned have meant so much in the development and growth of our Workshop meetings."

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Workshop Members Honored

Following the presentation to Louise and Pearl, Pearl presented pins to:

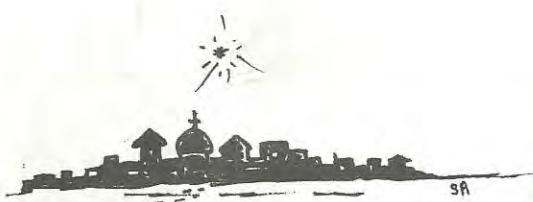
Marjorie Howard, charter member
Sally Newhall, charter member
Ethel Bruce, 28 year member, perfect attendance
Edna Gifford, 27 year member, perfect attendance
Mary Mitchell, 28 year member
Adelaide Scott, charter member

Erna Burghardt presented the Memorial Book to Pearl with the following remarks: "For twenty-nine years our beloved Pearl has been our program chairman. Through all kinds of joy and small tribulations she has warmly endeared herself to each and everyone of us. As an outstanding example of the perfect teacher, we can all strive to emulate her graciousness, her patience, her tact, her understanding, and her genuine concern for each and everyone of us as she endeavors to help us in our goal to become better and better McGown teachers.

"Pearl has always been a great inspiration to all of us through the years that we have conducted the McGown Teachers' Workshops. Many McGown teachers have passed on from this temporal scene, some in years past, some only recently, and as a lasting memorial to those who have departed this life, the three McGown Teachers' Workshops, Northern, Southern, and Southeastern, that have been established to perpetuate the art of rug hooking, are presenting to Pearl tonight as Chairman of the McGown Teachers' Workshops a lasting and long awaited tribute in the form of a memorial titled Memorial Book McGown Teachers' Workshop in which will be recorded the memorials to the McGown teachers who have led the way to much happiness and pleasure in the art of rug hooking, and who have left for us in their passing many fond memories and rug hooking treasures that will long remain with us.

"Pearl, we present this Memorial Book to you with much love and affection and with a desire to bring to you in fruition that which was long only a dream."

ED. NOTE: Adelaide Scott passed away on August 9th, the day after the banquet. Adelaide's pin was given to Adelaide's granddaughter Carol Battin.



In Memoriam

Adelaide Scott and I were close friends, for 39 years. We were charter members of our McGow Teachers' Northern Workshop and attended it 28 years. During several of those years we vacationed together on many cruises.

Adelaide had charisma and made many friends during the years. No one can take her place for she was one of a kind.

In a "Word Portrait" by American Greetings* our friendship is thus described.

P.K.M

WHAT IS A FRIEND?

"Friends are those people
who touch one another's lives and become part of them

For friends learn to share in one another's happiness,
in their deepest secrets and their fondest dreams.

They learn that really good friends don't "just happen" -
that it takes time to build the kind of trust and
respect that makes a friendship a lasting one.

Friends are those people who touch one another's hearts
and lives and make them brighter and happier as time goes by."

*Used with permission.

Adelaide Scott - Pearl K. McGow





SCULPTURED HOOKING ORIGINS

By Annie Spring
Amesbury, Mass.

ED: The Old Sturbridge Village Chapter was privileged recently, to have as speaker, Annie Spring, a member of the Chapter. Here is what she told us about sculpturing.

There are many ways of interpreting sculpture, raised or embossed work. It is not a new idea. In needlework it is known as stump work and is over 300 years old.

In the "English Domestic Needlework Book" by Therle Hughes, he writes that in the mid-seventeenth century ladies revolted against the very essentials of embroidery and became more creative. Raised embroidery known as stump work became very popular, mostly in pictures and small pieces with Biblical scenes predominating.

Raised work at first consisted mostly of metal and seed pearls. Later a touch of gold and silver thread or spangles were used to attract and add interest to what was made.

The origins of stump work are not hard to find, much Ecclesiastical embroidery in high relief had been produced in Spain, Italy, and Germany as early as the 16th century. One important feature was that the background was left untouched.

In the mid 1850's there were patterns of dogs, cats, parrots, etc., some of which were done partly in raised relief and all worked to achieve a three dimension realism -- so much so that they became ill-suited for use on a chair seat or foot stool.

In passing I would like to mention that in the book, "American Hooked and Sewn Rugs" by Joel and Kate Kopp it mentions "The Waldoboro type" rug. A hooked rug distinguished by deep clipped pile and sculptured so that the design stands out from the background. Sculptured deep pile rugs were made in areas of Holland, France, and Germany and introduced in Canada by 17th century French settlers. The term "Waldoboro type" is now used generically to refer to rugs with sculptured pile surfaces.

I would also like to mention that in the book "Hooked Rugs" by William C. Ketchum, Jr., he states that Acadians developed and employed the technique of embossing or "Hoving" a portion of

(continued)

Sculptured Hooking Origins

their pattern usually the center of a rug, hooking higher than the foundation to create a relief effect. When used in moderation this is an interesting novelty.

It was from my Aunt, who was an Acadian, that I got the idea of sculptured hooking. The pattern I most vividly remember was a 36" round rug, the center of which was a pond and all around the edge were raised flowers, leaves and butterflies.

I started hooking (in earnest) in 1955 and as time went by I had the urge to learn this different technique while my Aunt was able to correct my work.

I proceeded to look for a suitable pattern whereby I could apply the technique, and eventually found an individual fruit chair seat.

To do sculptured hooking you must first visualize how you want the finished work to look. Begin to hook, starting with the outside line of the design. Reinforce with two rows of background all hooked at the regular height. Then you proceed to hook as high as desired shaping slowly and trimming carefully. When doing two fruits that lay one over the other, contour the underneath fruit first. Leaves may be hooked at the regular height or raised.

After completing the fruit I tackled a rose bag design. With this I proceeded to hook the edge as before, but this time, to make the rose full and rounded, two pieces of wool were hooked together, the outer petals being hooked lower than the center petals. The leaves were also raised but not as high as the rose.

This was incomplete when it came time to send hooked pieces to the Women's International Exhibit in New York, so for the fun of it, I sent the fruit chair seat and was most surprised to receive second prize.

It was at this exhibit that Pearl saw the raised hooking. The following summer, Ethel Bruce took my rose sculptured bag to the McGowen Teachers' Workshop in South Lancaster.

One day Pearl telephoned and asked me to teach this raised hooking at the next workshop, but as I was caring for my semi-invalid Mother I was unable to do so. Pearl found a substitute teacher who came to me for instructions and -- it -- was -- from this -- that sculptured hooking -- literally MUSHROOMED.

#B 59
11" x 28"



STARTING RIGHT

By Dotti Ebi
Dearborn, Michigan

How do you attack a new hooking project? Come on, we all want more time to hook, but let us not rush! Take the pattern and study it very slowly and carefully! (Hang it on the shower curtain or over the back of a chair). Then jog, walk, or drive to your library and look up the subject! Seek out every book available, read and make notes of colors, shapes and idiosyncrasies, be it a flower, fruit, bird, pictorial, or whatever. Then after your research take yourself to lunch. You deserve it after all that research!

Now on the way home, rethink about what you read. When you get home, look up colors that appeal to you that fit the subject. Stop!

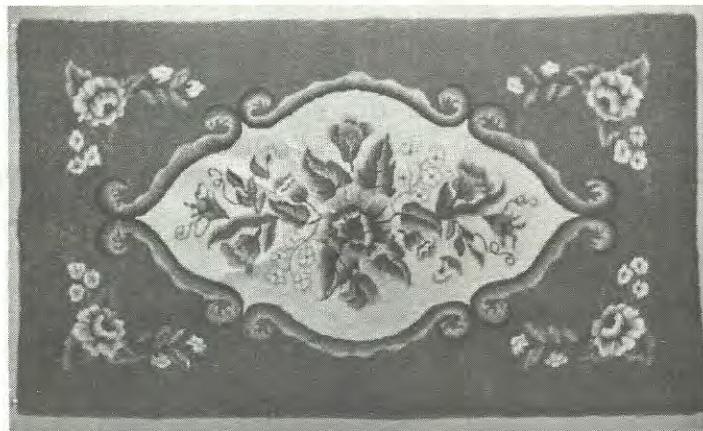
After you crawl into bed, think again and make your subject alive in your mind.

The next day or week rethink the whole pattern again. By this time you will have a more determined plan in mind. Dye for your project.

When you are ready to hook, re-read your research notes. Now as each section is being hooked, think of the unusual items you read about your subject. It makes each object more alive and more endearing. Believe me the hooker pays more attention to detail this way.

As you look at your completed rug, it will always bring back wonderful memories and many smiles. It is with a warm feeling that these rugs are displayed and the love hooked in each stitch is apparent to the admirer.

#168
"Dubarry"
24" x 42"



Sharing Ideas

Jeanne Carey of Cooperstown, N.Y. has an easy way of doing that sometimes not too successful job of putting your initials in a finished rug:

Take a piece of cut wool and thread it into a large headed needle. Embroider in a backstitch method, your initials, adjusting the height to your hooking. This is done after the background is finished.

I have recently had surgery for glaucoma and cataracts in both eyes. I wear contact lenses and they have been a problem when I'm under pressure, in fact, the Dr. has ordered me to slow down. So my hooking as a new senior citizen is a blessing even though there are limitations at times.

I find that any pattern with straight lines is the answer. It is more relaxing and works up fast and I think they are beautiful. I started "Machu Picchu" last year and finished it in about seven weeks, also finished, "Corn Maidens" and "Polish Folk Art", plus "Old Fashioned Rug". I'm sure if any senior or person with problems like mine, doesn't give up, there will always be something you can do, and what a wonderful feeling of pride in accomplishing such beautiful heirlooms. My sisters, nieces and nephews look forward to receiving something I've made. I've exhibited at banks, craft shows, historical societies, and schools and people can't believe they are done with our little crochet hook. My reputation has spread as a "happy hooker" which is hard to believe when you look at my gray head!

Ann Brink
Rochester, N.Y.

Both Jeanne MacIver of S. Dennis, Cape Cod and Gloria Hautanen use the vinyl record boxes from Zayre or other discount stores, to carry the cutter or stripping machines to classes. They also use snap-tight eye-glass cases to carry their own hook and scissors enroute to class.

Jeanne MacIver feels that casserole dyeing is the most realistic and beautiful for fruit. She advocates spray-dyeing for a delicate background, which she and Edna Fleming did so effectively on Jeanne's "Imperial" rug. They used weak solutions of Turquoise Green, Copenhagen Blue and Mahogany dyes in very delicate tints on white wool.



RUG SCHOOLS AND CAMPS

CALIFORNIA

February 24-29, 1980: National Guild Rug School, Assilomar Conference Grounds, Pacific Grove, California. Staff of accredited McGown teachers: Mrs. Nelda Clark, Mrs. Mary Gilbert, Mrs. Marion Harrison, Mrs. Ethel Tolman, Mrs. Sally Ballinger, stand-by. Write Director, Mrs. Nelda Clark, 2 Mortimer Drive, Old Greenwich, Conn. 06870. For members of the National Guild. Refer to Sept. Newsletter, page 44, for more information.

IOWA

July 20 - July 25, 1980, Decorah Rug School, Luther College, Decorah, Iowa. This is the week prior to the Nordic Fest, a celebration for which the Decorah community has become famous.

The rug school will observe its 10th anniversary this year and all who were members of the first class are to be honored at the annual banquet July 24th.

The rug school meets in the lovely air-conditioned Oneota Room on the campus. The dorms are air-conditioned. Information and registration blanks ready after Jan. 15. Register early because the number of students is limited to 60. Write Esther Miller, Director, Box 28, Decorah, Iowa 52101. Marianna Sausaman of Springfield, Ill., had directed this school for eight years and serves as an advisor. The school will be staffed by 5 qualified teachers.

MARYLAND

June 8-14, 1980: National Guild Rug School, Garrison, Maryland. Staff of accredited McGown teachers. For members of the National Guild. See end of this Newsletter for information.

NEW HAMPSHIRE

July 13 - 19, 1980: National Guild Rug School, Rivier College, Nashua, N. H. Staff of accredited McGown teachers: See end of this Newsletter for information.

WEST VIRGINIA

May 11-17, 1980: Cedar Lakes Rug Camp, Ripley, W. Va. Staff of accredited McGown teachers. For further information send a stamped self-addressed long (business size) envelope to Mrs. Elizabeth Tompkins, Cedar Lakes Rug Camp, 107 Tahoma Rd., Lexington, Kentucky.

NOTICE

There are other schools and camps, but information was not sent to this editor in time for publication. In most cases there are exhibits connected with each camp or school.



EXHIBITS

CONNECTICUT

Three Centuries of Connecticut Folk Art Exhibition Schedule:

February 3, 1980 - March 15 - Lyman Allyn Museum
New London, Conn.

March 30 - May 11 - New Haven Colony Historical Society & Creative Workshop, Litchfield, Conn.

Eight hooked rugs will be in this exhibit. Since we had trouble finding original (older) Connecticut made rugs, we finally settled on eight rugs. These include, "The Unicorn" hooked by Babs Barrett. "George Washington Scroll" hooked by Nelda Clark, an original antique loaned by Sturbridge from which "Norma Antique" was taken, and two friendship rugs hooked by classes of Anne Eastwood, and an original rug of turtles from around the world, designed and hooked by Susan Rhodin, teacher, Anne Eastwood.

MARYLAND

June 10 - 12: Garrison Rug School, National Guild Exhibit. 10:30 a.m. - 8:30 p.m., Garrison Forest School, Garrison, Md.

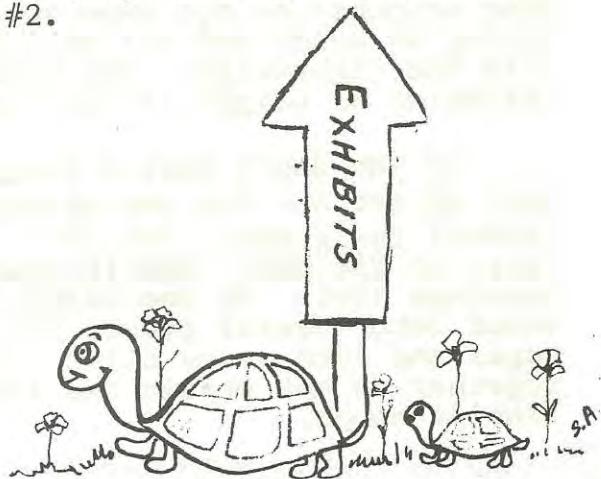
MASSACHUSETTS

Dorothy Lepisto, will have an exhibit during January in the Berkshire Athenaeum, Pittsfield Public Library, Pittsfield, Mass.

NEW HAMPSHIRE

July 15 - 17: Rivier Rug School, National Guild Exhibit. 10 a.m. to 8 p.m., College Center, Main St., Nashua, N. H.

NOTICE: If you want your exhibit publicized, abide by deadlines and mail to editor, address page #2.



RECYCLING VENETIAN BLINDS

By Winnie Trumbull
New Smyrna Beach, Florida

Recycling is the fashion these days, absolutely the latest thing. However, it isn't new to me, as I was reared Down East where

"Use it up, wear it out,
Make it do, or do without"

was not just a maxim from Bartlett's Familiar Quotations but a fact of life. No household article was ever thrown away: a different use was found for it when it became unusable in its primary form. Of course, it might have to be stored a generation or two. ... That's why, years ago, houses were built with commodious attics.

My recycling advice today is: don't throw away that outmoded venetian blind. You need it in your hooking hobby to keep flat your bell pulls and wall hangings. Sometimes such hooked pieces curl and twist after they are hung, when they should be flat on the wall for full appreciation.

I have used the following method for bell pulls, 6 inches wide: also for wider panels, such as "Tinelokk", which is 12 inches wide. It is very satisfactory and easy to do.

With a hack saw, cut a metal venetian blind slat 1/8" narrower than the width of your hooked panel. You'll need 4 or 6 pieces for a bell pull 54" long. If you have heavy hardware at top and bottom, 4 will be enough, regularly spaced. If you use cord or tassels with relatively light support at the two ends, you'll need a piece at top and bottom also, for a total of 6. For "Tinelokk" which is 38" long, I used 4: top, bottom and 2 in between.

File smooth the sawed edges to prevent damage to your hooking. Secure the slat pieces in place by sewing back and forth over the metal with strong but not coarse nylon thread. Make sure your stitches do not show on the front of your hooking. Hem the lining as usual and all will be hidden from view. The slats are thin and lightweight and will not change noticeably either the thickness or weight of the finished piece.

If you don't have a discarded venetian blind in your attic, keep an eye out for one at rummage sales. That's where I got mine several years ago, for 10¢. Probably inflation has driven that price to 25¢ now, but it would still be a good buy. There are numerous slats in one blind, and each window width slat can be sawed into several pieces for a narrow bell pull. I removed the tapes and cord on my blind, keeping just the slats, which tied together do not strain the limited storage (no attic!) in my tiny Florida house.



BOOKED UP!

By Kathryn Huffman
Fayetteville, N.Y.

"Wild Birds of the Americas"
by Terence Michael Shortt
Copy. Pagurian Press Ltd.
1977 Suite 1106- 335 Bay St.
Toronto, Canada

Hardcover \$14.95
272 pages
67 color portraits
110 black and white sketches

If you enjoy birds as much as I do, you will like this book. Terence Shortt, a resident of Toronto, is a dedicated ornithologist and an accomplished artist. In addition, he possesses a sense of humor and the ability to present scientific facts in an unusually interesting manner. He spent forty-seven years with the Royal Ontario Museum, retiring as chief artist. He was a member of many expeditions around the world collecting samples, both plant and animal, for the dioramas for which the museum is famous.

Mr. Shortt spent two months with Roger Tory Peterson on the Galapagos Islands, studying wildlife, and, in the course of his career, he has watched, sketched and studied birds all over the world.

He wrote the text to accompany his intricate sketches and beautiful bird portraits. There are 67 paintings of the heads of familiar birds. The eyes are the most important detail when you hook a bird and these paintings should be helpful.

In the United States the book is published by:
Houghton Mifflin Co. - Boston, Mass.

"Needlework" An Historical Survey
Edited by Betty Ring
Copy. 1975 Main St. Press,
Clinton, NJ

Available from: Universe Books (Customer Service)
381 Park Ave. S., New York, N.Y. 10016

"Antiques" Magazine Libr.
paperback retail \$7.95
many black & white illus.

"Needlework" is made up of a series of articles taken from "Antiques" magazine, published over the past fifty years. The subject matter covers English and American domestic needlework created by amateurs between the mid-seventeenth and mid-nineteenth centuries. The material on rugs gives an excellent background for those interested in the roots of hooking.

(continued)



Booked Up!

The articles are divided into five groupings:

1. English Embroideries - stumpwork, flowers, Biblical Scenes.
2. Canvas Work - tent stitch, Berlin wool work, pocketbooks.
3. Schoolgirl Embroideries - emphasis on samplers.
4. Bed Coverings - quilts, coverlets, bed rugs.
5. Rugs and carpets - covers shirred, chenille, embroidered and hooked rugs.

There is an excellent general introduction to the book and an introduction to each section. Each article is written by a qualified expert and is lavishly illustrated. The illustrations are identified and their present locations given, in most cases. The whole book will please you, but the rug and carpet material is especially good. There are ten articles in this section, one of them by William Winthrop Kent about Edward Sands Frost. I was also particularly interested in the article on the Caswell carpet and the one on "Jane Gove, Her Rug." Jane worked her rug in applique in 1845, at the age of eleven. In addition, you will find a familiar picture at the beginning of the section on rugs - an embroidered carpet signed by Lucetta Smart, circa 1820. Pearl has a lovely pattern called "Lucetta's Tree of Life" containing similar details. A copy of this book has been given to the National Guild by Mildred Prall.

Chapter Etiquette



During the past summer it became apparent that clarification is needed concerning patterns used during Chapter meetings and exhibited in Chapter exhibits. This matter was discussed from every angle at our National Guild board meeting in August, and the following conclusion was reached: That only McGown patterns should be used at Guild chapter meetings and exhibited in a Guild Chapter exhibit.

We realize there are no set rules concerning this in the National Guild By-laws, but feel that since Pearl's name is in the organization title that it should be understood.

We also realize that it would be foolish on our part to think we could restrict anyone to only McGown patterns in their whole rug hooking experience, but, since the National Guild of Pearl K. McGown is sponsored by Old Sturbridge Village and the McGown patterns are owned by Old Sturbridge, Inc., we feel that it is only courtesy to restrict ourselves to McGown patterns in our Chapter meetings and exhibits.

NEWSLETTER - HELP WANTED

By Jeanne Fischer
Milford, N. H.

Another year is coming to an end, but in the Newsletter office, (translation: one corner of our guest room) the "staff" is planning far into 1980.

Ideas for articles are formulated from suggestions. Then names of persons who may be willing to write the article, or give us enough information to "ghost write" it for them, are found. They are contacted and hopefully accept the challenge. A time lapse while the article is written and readied for publication, equaling six to nine months to the finished product.

The point to all this is, that I need ideas. Ideas for articles, themes, and names of people you know who can give us information on different subjects.

"Sharing Ideas", one of our most popular and useful features, can use as many ideas as you can jot down. Whether you have just started to hook and are a brand new member of the Guild, or if you have hooked or taught for many years, you all have something to contribute.

If each member of the Guild contributed something, big or small, during the coming year, we would all have much valuable information. What is old and common to you may be brand new to someone else.

Without everyone's cooperation there can be no Newsletter.

Don't worry about format, spelling, typing, or handwriting, just send them to me, (address page #2) and I'll take it from there.

Please don't wait to be asked. You have been begged, as of this moment. Now, jot down your idea, as you are doing Christmas cards, watching TV, or before you start hooking today.

I have a recurring nightmare of a blank Newsletter on press day because everyone thought that someone could do a better job.

A Joyous Christmas and a Happy and Prosperous New Year to you all from the "staff" at 19 Myrtle, Milford, N. H.

Jeanne - FLUNKY
Jim - DELIVERY

Sally Allinger - ILLUSTRATOR
Don (dad) - HEADINGS - PROOFREADING

Manalici - MAIL CLERK

President's Message

So many have written to say that they are glad to switch from Associate to Regular membership since it indicates that their work has been approved and it is a mark of distinction. This is the time of year to switch, so be sure your membership indicates the quality of your work.

This has been a busy and happy, and yet sorrowful period for me (with the death of my good friend, Adelaide Scott), so we must meet each day with joy and happiness and appreciation for our gifts of health, work and fulfillment, yet be prepared for the sad events which all of us sometimes have to bear.

The years ahead look bright and eventful. Here in our local Chapter of O.S.V. we had our first meeting with two new members, making a total of 81. We were so glad to be together again and anticipate our other meetings with plans of interesting subjects.

It is a sign of growth when I note our membership increased by 77 from July 25, to Sept. 11, and we now have 63 Chapters. It only takes two or three to start a local Chapter. Why don't you start one in your area?

TO NEW MEMBERS:

We apologize for the delay in mailing the issues of the Newsletter which are due you.

In an effort to get these Newsletters to you promptly we changed from one mailing service to another. We believe we have now corrected the reason for the delay and hope from now on you will receive the issue promptly.

If your copy does not arrive promptly, please notify Mrs. Betty McCleortic, Box 85, Shirley Center, Mass. 01465.

Annemarie Morlock, Chairman of Loans, reports finding a difference in the U.S. Post Office rates and U.P.S. rates in a 3 lb. package going to Ohio as follows: U.P.S. including ins. \$1.68 U.S.P.O. " " 4.00

We would suggest that you use U.P.S in returning loanables whenever possible.

We might suggest that if any Guild member is visiting Lincoln House and wishes to visit the Guild room, they might ask for the key from Muriel Willman, manager of the rug hooking. Muriel is a most efficient and helpful young woman, so go to her with your hooking problems and they will be quickly solved.

Pearl R. McCleortic

Chapter News

OLD DOMINION CHAPTER - VA.

Members of the Old Dominion Chapter demonstrated hooking at the George Washington Bicentennial Center in Alexandria, Va. every Saturday in August.

Oriental, scroll, floral, geometric and animal designs on burlap and monks cloth were shown in a display of handmade hooked rugs in the lobby. Examples of primitive and brightly colored contemporary designs were displayed along with a photo exhibit and rug materials.

Many people were interested and some tried their hand at hooking.

During the month of September our Chapter had an exhibit at the Martha Washington Library, Fairfax County, Va. and had weekly demonstrations. On September 12, we held our monthly meeting at the library and demonstrated hooking. We hope to attract new "ruggers" and new members to the Guild.

Margaret Gurley
Arlington, Va.

LONG ISLAND TEACHERS' CHAPTER

The rug hooking exhibit of the Long Island Teachers' Guild was held on Sept. 28-29. There were 370 rugs and pictures and the attendance was over 600.

A memorial table honored the memories of Adelaide Scott and Gerry Gitlin.

Ethel Musante
Islip, N. Y.

RUG HOOKRAFTERS - NW OHIO

The Rug Hookrafters Chapter of Northwest Ohio participated in the fourth annual craft festival at Sauder's Museum, Archbold, Ohio. The Chapter was pleased to accept an Honorable Mention Award and ribbon.

Our Guild now has eleven members.

Our projects for the coming year are sculpturing Pearl's fruit tiles and hooking the feather scroll pillow to be taught by LaNue Kelly. All members will be hooking the Cat's Paw rug which will be raffled at our spring show in Bryan, Ohio.

Mary House
Bryan, Ohio

WEST VIRGINIA HOOKRAFTERS

The West Virginia Hookrafters Chapter's recent meetings have featured hooking, visiting, and always a delicious lunch.

We are all excited that we have been chosen to have an exhibit of our work at the West Virginia Science and Cultural Center in Charleston, W.V. from January 11 through March 2, 1980.

The museum area, where the exhibit will be held, is an excellent display area for our precious gems. We will have demonstrations during the exhibit.

Ruth Savage recently had her work on display at the West Virginia Rehabilitation Center, near Charleston.

Jean Gladwell
Charleston, WV

Chapter News

GULF COASTAL PRAIRIE CHAPTER - TEXAS

Our chapter started our hooking year of 1978, "Hooking in the Park." Several members went to Heritage Park in downtown Houston to join in showing crafts to visitors during the 4th of July Holiday Open House of the old restored buildings in the park.

We had another member show hooking in the Old Market Square on another Craft Day in September.

Christmas ornaments were shown and ideas for others discussed during our October and November meetings.

Heritage Park enjoyed our participation in July and asked us to join them again during the candlelight tours over the Christmas holiday season.

In January, a group of us drove over to Lake Charles to see their exhibit and join in their fellowship.

In February, Amy Overstreet, teacher, demonstrated to us how to make miniature contour mushrooms. These can be put onto wood and made into necklaces or key chains.

The highlight of our monthly meetings is the show and tell time among the members.

Our total membership as of June 1979 is 21.

Betty Nelson
Houston, Texas

DOWN-EAST CHAPTER - MAINE

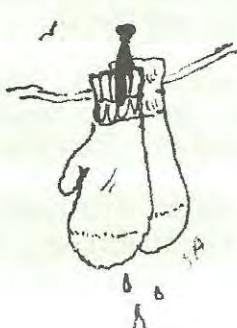
We held our first Guild meeting of the new season at Una Corriveau's home in Saco, Maine. There were nine members present.

New officers are:
Jackie Hansen, Pres.
Joyce Crabtree, V. Pres.
Anne Marie Morlock, Sec.-Treas.
Beatrice Monteith, Pub.

Bea Monteith
Waterboro, Maine

An unnamed Chapter president was recounting the accomplishments of her year in office, prior to turning over the gavel to her successor.

"In most Chapters," she said, "I understand that 50 percent of the members are workers, and the other 50 percent sit back and do nothing but criticize. I am very happy to say that in my year in office, I have found the members of this Chapter to do exactly the opposite."



Chapter News

CARDINAL CHAPTER - ILLINOIS

The newly formed Cardinal Chapter of the National Guild chose their name to honor the state bird of Illinois. The meeting place is centrally located in Springfield, and over thirty members represent many areas besides Springfield.

We wished to do something very special for our first program. Why not hook a cardinal so everyone would have an emblem of our name to use? It could be made as a picture, with no background hooking. It could also be used as a Christmas panel with holly leaves and red berries with the red bird. Another suggestion was made to use a heavy coat of white glue around the cardinal perched on a simple tree limb, cut out and glued onto a wastebasket, a purse, notebook, or a hooking supply basket. Another idea was to use Velcro* on the back of the cardinal so it could be used on a jacket, your favorite vest, or be moved to anything you thought would show him off to a good advantage. A long sleeveless vest to be worn with slacks could be made from burlap, homespun, or wool with three birds on the vest. One on each side of the two fronts and another on the back. With a very fine hook you can hook right through the wool and no sewing is necessary.

One member of the Chapter was asked to take on the teaching assignment. Each member who wished one was provided a red Pot-pourri swatch to have cut and ready to go. This wool was supplemented by the teacher with a lighter value for added highlights plus some off colors for the beak and the eye.

Hooking day started at 10 a.m. and teaching was done by use of a blackboard to try and keep everyone working on the same area at the same time. We started with the eye and beak and then worked the head and moved right on down the body to get the effect of feathers and how to separate them. Everyone hooked fast-and-furiously all day with only a short rest at noon for a sack lunch, and swallow of coffee. Even the business meeting was conducted while hooking continued.

Directions were given on how to finish the tree limb, and leaves, and how to keep them subdued to allow the red bird to shine. These could be done from scraps leftover from other projects.

When the day was over, there were many birds over half done so everyone left happily for home. What a busy day! But the end result was a flock of cardinals flying over central Illinois.

Marianna Sausaman
Springfield, Ill.

National Guild Annual Meeting

The seventh annual meeting of the National Guild of Pearl K. McGown Rug Hookrafterers, Inc., was held at Worcester Polytechnical Institute, Worcester, Mass., on August 5, 1979.

The President, Pearl K. McGown, called the meeting to order at 2:40 p.m. There were 40 members of the Guild and 7 members of the Board of Trustees present.

The report of the Secretary was read and accepted. The report of the Treasurer was read showing a balance on hand of \$11,374.35 and was placed on file for audit.

Reports of Rachel Madison, Chairman of Loans, Lois Dugal, Chairman of Publicity, Vivily Powers, Vice-President of Activities, Dorothy O'Malley, Vice-President of Membership, and Jeanne Fischer, Editor of Guild Publications, were presented.

No report was filed by Iva Amrhine, Public Relations and Rose McKay, Historian.

Reports of Nelda Clark, Director of Assilomar School, Pacific Grove, California, Erna Burghardt, Director of Garrison School and Betty Maley, Director of Rivier School were presented.

The recommendations of the Nominating Committee, Erna Burghardt, Marjorie Howard, and Rose McKay, were presented by the Chairman, Erna Burghardt.

Motion by Alma Coia, seconded by Florence Gideos, that the Secretary cast a single ballot for the following slate of officers:

Ethel Bruce, Chairman of Admissions, for a period of three years.

Edna Callis, Chairman of Chapters, for a period of three years.

Annemarie Morlock, Chairman of Loans, for a period of three years.

Dorothy Lepisto, Chairman of Publicity, for a period of three years. Motion carried.

Motion by Dotti Ebi, seconded by Helen Connelly, to drop all delinquent members. Motion carried.

(continued)



National Guild Annual Meeting

Motion by Edna Gifford, seconded by Dotti Ebi, to approve the decisions of the Board of Trustees, as follows:

1. To make Myra Perry an Honorary Member of the National Guild.
2. To name Charles Amrhine to serve as auditor for the National Guild.
3. To make Adelaide Scott an Honorary Member of the National Guild.
4. To clarify the Board's interpretation of an Honorary Member of a Chapter. The Chapter has the right to appoint and pay the dues of Chapter Honorary Members and be listed as such.
5. That the Guild will pay postage, shipping and insurance one way on loanables. The borrower will pay the return postage, shipping and insurance in the amount of \$200 for each loanable and be responsible for any misuse and/or damage, and be charged for the same and denied further use of loanables until the reimbursement for damage is received. Motion carried.

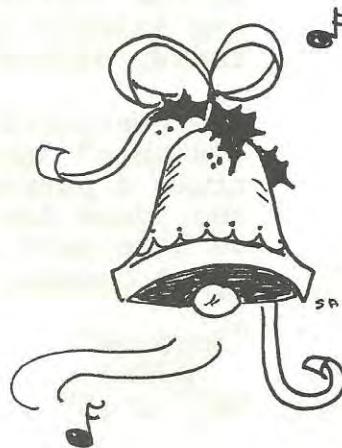
Motion by Dotti Ebi, seconded by Lois Dugal, the meeting was adjourned at 3:30 p.m.

Respectfully submitted,

Nostalgia

Elizabeth J. Maley

Recording Secretary



Can you identify these ladies? Write to Editor, address page #2.

Northern Teachers' Workshop

By Betty McCleortic
Shirley Center, Mass.

Worcester Polytechnic Institute was the scene of lots of learning, growing, hooking and FUN from July 29th to August 10th 1979, for this was the place that 136 teachers and trainees got together to share ideas about dyeing, technique, patterns, and color with each other.

Every year for two weeks in August, teachers from all over the country* get together to sharpen their skills and gain new ideas. They do this so that their pupils can have the satisfaction of creating lovelier hooked pieces.

It would be impossible to mention every teacher and subject, but some of the highlights included the new Chinese oriental "Chinese Vases" taught by Iva Amrhine, "Antique SD5" that had the patina of an old hooked rug, by Mary Gilbert. Gerry Gitlin impressed all of us by developing "Kulah" a Persian prayer rug, using a gradation of blue and one plaid. The "Unicorn Tapestry" now has a partner, "Lady and the Unicorn" taught by Una Corriveau.

These workshops help to develop our teaching abilities, but more than that, they help us to develop as people. The senior teachers are always ready with a helping hand or a word of encouragement with each other, but especially to the newer teachers in the Junior and Trainee class. This year's workshop was a shining example of that, as everyone there brought their best attitudes, providing all who attended some very happy memories.

We could really get "hung up" mentioning names--"this one did this" and "this one did that", but really, this workshop is truly a partnership, with teachers and management sharing work and ideas for everyone's gain. What a pleasure it is to be able to take part in it.

* and Canada

"Susanne"
#784J
26 $\frac{1}{2}$ " x 35"



Proposed National Guild Pin



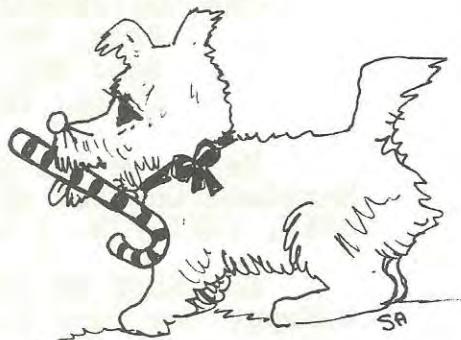
Actual Size



Pictured here and on the front cover is copy of the proposed National Guild pin. The pin will be produced in a lapel type pin and hopefully as a pendant that could be used on a chain.

The outline areas are black, and the white background will highlight the black letters. The black outlined, white hook, will be accented by blue, red, yellow, and green panels representing the color wheel.

Happenings Past



Mildred Prall has given three lectures recently on rug hooking. One at Sturgeon Bay, Wisconsin; another for the Barrington, Ill., Historical Society; and a third for the Lake County Museum at the Festival in the Forest held in a forest preserve where the museum is located.

Happy New Year from Pearl and all the officers of the Guild.

The Chairman of Chapters - Chats....

By Edna Callis
DeQueen, Arkansas

SEASON'S GREETINGS! It just doesn't seem possible that another Christmas is here. I guess when one gets older the time just goes faster.

Have you been searching everywhere for a nice gift for one of your friends, who loves to hook rugs? Or maybe your Mother who lives 'way out west and doesn't have anyone close to chat with, while she busily applies the hook to the burlap? Well, here is a good solution to your problem, and it will delight the recipient too.

Just make them an Associate member of our National Guild. Send their name and address to Betty McClentic (address page 2) with \$10 for each of them, then you can sit back with such a good feeling because you know the pleasure you will be sharing with them each time the Newsletter arrives. Christmas in December, March, June, and September.

Thank you, my fellow hookrafters, for giving me the honor of serving another term as "Chapter Chairman".

It gives me great pleasure to announce two new Chapters:

The Blue Ridge Mt. Chapter #62 - Virginia

Pres: Mrs. Melissa J. Rowe

Sec. - Treas: Mrs. Henriette B. Kohler

The Wollomonopoag Chapter #63 - Massachusetts

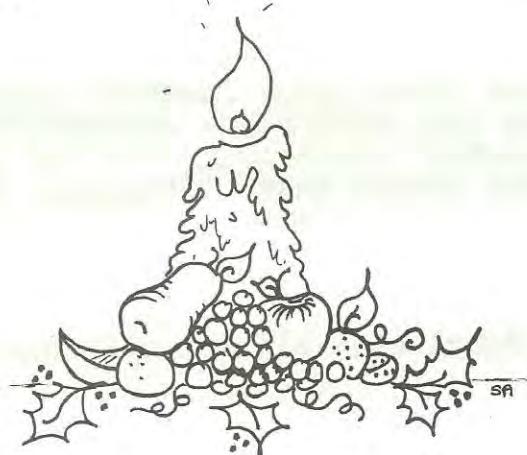
Pres: Mrs. Maryanne Lincoln

Sec: Mrs. Elsa Paulsen

Treas: Mrs. Eleanor Highcove

Yes, we are growing. I have heard that there was another Maryland Chapter at Northern Teachers' Workshop, but as of this date, 10/15/79, I have not heard from them.

So, KEEP ME INFORMED. KEEP FORMING NEW C H A P T E R S!!!
A Happy New Year to All.



NEW MEMBERS

CONNECTICUT

Laurel Chapter

Mrs. Selma Leavitt, New Canaan
 Mrs. Elizabeth Ferguson, Scarsdale, NY
Conn. Berkshire Hills Chapter
 All Torrington
 Mrs. Janet Badjar
 Ms. Florence Bate
 Mrs. Margaret Boyno
 Mrs. Josephine DeFrancisco
 Mrs. Genevieve Fador
 Mrs. Mary Gleason
 Mrs. Marie Gyurko
 Mrs. Margaret McMahon
 Mrs. Wilhelmina Mills
 Mrs. Constance Molloy
 Mrs. Laurie Roys
 Mrs. Sara Bement, Winchester Center
 Mrs. Lena Ostrander, " . "

GEORGIA

S. E. Georgia Chapter

Mrs. Elizabeth McDougald, Savannah
 Mrs. Elizabeth Cook, Hartsville, S.C.
Atlanta Chapter
 Mrs. Mary Hargrove, Duluth

ILLINOIS

Mrs. Rose Krimbel, Chicago
Cardinal Chapter
 Mrs. Lillian Marshall, Buffalo
 Mrs. Helen Hierman, Chester
 Mrs. Eleanor Nichols, E. St. Louis
 Mrs. Mary Melvin, Sciota
 Mrs. Hildur Aldridge, Springfield
 Mrs. Elda Buckley, "
 Mrs. Barbara Coleman, "
 Mrs. Walker Dean, "
 Mrs. Bess Jackson, "
 Mrs. Mildred Shull, "
 Mrs. Ann Ettinger, Taylorsville
 Mrs. Gail McWard, "
 Mrs. Myron Pennington, Trenton

INDIANA

Central Indiana Chapter
 Virginia Harper, Winchester

LOUISIANA

Les Brodeuses Chapter
 Ms. Dorothy Carre, Lake Charles
 Ms. Elsie Iles, " "

MAINE

Down East Chapter
 Mrs. Bessie Ricker, Saco

MARYLAND

Mrs. Joseph Kauffman, Baltimore (R)
 Mrs. Robert Foard, Jarrettsville
 Mrs. H. H. Peters, Parkton
Chesapeake Bay Chapter
 Ms. Jessie Scott, Freeland
 Mrs. Gladys Rauh, Millers
 Mrs. Reba Frack, Monkton
 Mrs. Pauline Sharp, White Hall

MASSACHUSETTS

Ms. Nicole DiMarzo, Lexington
 Mrs. Judith Gaillardetz, Marlboro
 Mrs. Helen Blood, Pepperell
 Mrs. Anna Pasquareiello, Raynham
 Mrs. Muriel Willman, Sturbridge (R)
Old Sturbridge Village Chapter
 Ms. Rosella Garofli, Clinton
 Ms. Marcia Beal, N. Oxford

MICHIGAN

Ann Arbor Chapter
 Ms. Peggy Thomas, Ann Arbor
 Ms. Kay Steusloff, Ypsilanti
 Ms. Betty Lyons, Ann Arbor
 Ms. Cheryl Boley, " "
South Michigan Chapter
 Mrs. Carol Blaine, Clinton
 Mrs. Melinda Trout, "

MISSOURI

St. Louis Chapter
 Mrs. Eleanor Kubiak, Florissant

NEW HAMPSHIRE

Granite State Chapter
 Mrs. June Richman, Amherst
 Mrs. Leona Gregory, Concord
 Mrs. Eva Deane, Merrimack
 Sr. Cecile Bibaud, Nashua
 Sr. Evelyn Ledoux, "
 Sr. Juliette Richard, "
 Mrs. Bernice Spence, "
 Sr. Margaret Trudell, "
 Mrs. Eileen Malay, Reading, Mass.
 Mrs. Harriet Hills, Hollis
 Mrs. Anna Pederzani, Merrimack

(continued)

NEW MEMBERS

NEW YORK

Mrs. Betty Levrat, W. Hempstead
Hill & Valley Chapter
 Mrs. Kathleen Gridland, Johnstown
Southern Tier Chapter
 Mrs. Nancy MacLennan, Binghamton
 Mrs. Irene Hakman, Chenango Forks
 Mrs. Ruth Niles, Binghamton
 Mrs. Gladys Morgan, Endwell
 Mrs. Marge Wolf, "
 Mrs. Ann Hill, Vestal
Western N.Y. Chapter
 Mrs. Janette Crofoot, Williamsville

OHIO

N. W. Ohio Chapter
 Dorothy Apple, Bryan
Western Reserve Chapter
 Marilyn Cubbison, Chagrin Falls
 Harriet Brown, Mansfield
 Mae Skala, Maple Hts.

OKLAHOMA

Grand Lake Cherokees Chapter
 Mrs. Helen Arrie, Bluejacket
 Mrs. Louise Bainter, Grove
 Mrs. Laura Williams, "

PENNSYLVANIA

Lorna Smith, Washington Boro (R)
Buckstone Chapter
 Mrs. Frank White, Ferrell
 Mrs. Martha Fowler, Youngstown, OH
 Mrs. Lee Myrtes, Zelionople
 Mrs. Sherry Koehler, Tatamy (R)

RHODE ISLAND

Mrs. Martha Arsica, Caroline
Old Sturbridge Village Chapter
 Eleanor Highcove, Glendale

TEXAS

Mrs. Elinor Bennett, Houston (R)
Gulf Coastal Chapter
 Mrs. Florine Buller, Houston
 Mrs. Mozelle Holden, "
 Mrs. Barbara Massey,
Alamo Blue Bonnet Chapter
 Gertrude Conine, Kerrville
 Mrs. Q. W. Bynum, San Antonio
 Eva Yates,

VIRGINIA

Mrs. Margaret Boyd, Stafford (R)
Blue Ridge Mountain Chapter
 Ms. Melissa Rowe, Amherst

WEST VIRGINIA

W. Virginia Hookrafters Chapter
 Mrs. William Nick, Charleston

WISCONSIN

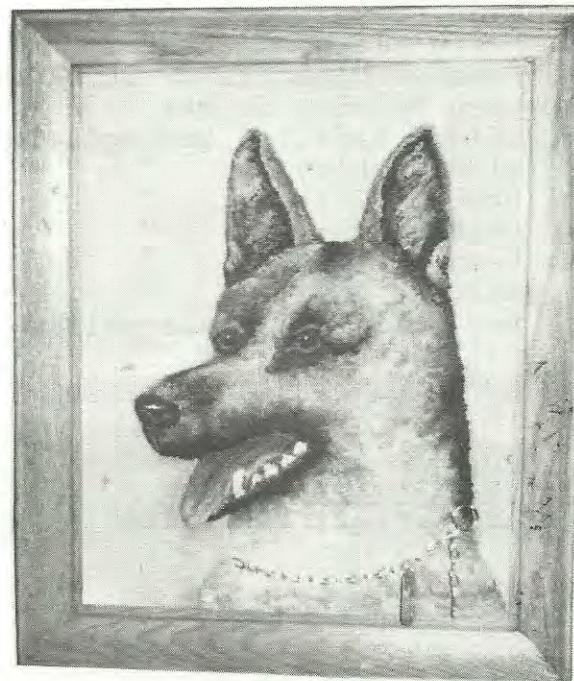
Eau Claire Chapter
 Mrs. Hazel Crooker, Eau Claire

CANADA

Ms. Maureen Byer, Kingston, Ont.

All members listed are Associate members except those with (R) following their names. They are Regular members and have voting privileges.

The German Shepherd #P 255J
 14" x 18"



HIT or

By Jeanne Fischer
Milford, N. H.

One of the nicest things about being a rug hooker and editor of the Newsletter is the people you meet, all interested in the same art form as yourself. No matter where you go you can find rug hookers. Some may only be names on the membership cards, but a telephone call can sometimes lead to a shared cup of coffee, learning how someone else interprets patterns, and a budding friendship.

I never travel without my Newsletter address book since a trip a few years ago when we stayed overnight in a town just a few miles from Kitty Huffman, and never realized it until we arrived home.

A recent business trip with my husband, took us to Harrisburg, Pa., and Wauseon, Ohio (near Toledo). On one day I had lunch with both our Newsletter illustrator, Sally Allinger and teacher, Kathy Farina. Sally is one of my oldest friends, in longevity only! (If I don't say that, she might not do those cute drawings for us, as she does not hook!) Kathy is one of my newest, and you will remember, did the series of articles on the fruit rug, "Earth's Endowment". The three of us had a grand afternoon discussing hooking, children, business, and the state of the world in general.

An old historical, restored home in Gettysburg, was the setting, amidst the trappings of a much earlier era of our country. However, I'm sure the Gettysburg of the Civil War era could not have had better spinach salad and cheesecake.

The same trip found us staying overnight in Elyria, Ohio. The name of the town rang a bell and I got out my address book, to discover that this was where Jane Llewellyn lived. I had never had the privilege of meeting Jane, but had heard about her from teacher, Merle Anderson and others. I had also enjoyed the article on Angular Geometrics that appeared in the December, 1977 Newsletter.

A telephone call arranged a delightful couple of hours together and a tour of the many beautiful hooked pieces that Jane and Harold have in their home.

I can only hope that those of you that get to New England will feel free to call us and drop in for a cup of coffee to get acquainted. I promise not to coerce you into writing something for the Newsletter (at least not for the first half hour)!

LOANABLES AVAILABLE

We of the National Guild of Pearl K. McGown Rug Hookrafters, Inc., feel that we have a marvelous opportunity for you as a member of the Guild.

We have the following carousels of slides which may be ordered for special programs:

1. Miscellaneous: (60 slides)
2. One of a kind: (62 slides)
3. Seldom seen: (65 slides)
4. Miscellaneous Beginners to Sophisticates: (50 slides)
5. Pairs for Comparison: (100 slides accompanied by cassette)
6. Pairs of Geometrics and Scrolls: (57 slides)
7. Orientals: (57 slides)
8. Geometrics: (59 slides)
9. 1974 National Exhibit: (126 slides)
10. Eisenhower Exhibit: (29 slides) and Atlanta Chapter Exhibit: (99 slides)
11. Florals: (65 slides)
12. Primitives as shown at Folk Art Museum in New York City: (53 slides)
13. Garrison School, 1976: (63 slides)
14. Hooksett School, 1976: (71 slides)
15. Pageantry of America in Tapestries: (20 slides)
16. 1976 National Exhibit: (2 carousels - 167 slides)
17. Southern Workshop '78: (24 slides) plus
A collection of antique hooked rugs from the Art Institute of Chicago. (A gift from the Greater Chicago Area Chapter - 50 slides)
18. Pearl's story of how she named some of her designs: (65 slides)
19. 1978 National Guild Exhibit at Sturbridge: (79 slides)
20. Garrison School, 1978: (53 slides)
21. Small pieces that make good subjects for Chapter projects or Teacher Workshops: (available about December 1, 1979)

The carousels are loaned for your stated program to be returned promptly.

Please remember that many times there is a waiting list for carousels and please allow at least two weeks for mailing.

Beginning Sept. 1, 1979 the Guild pays postage to your home. Each carousel should be insured for \$200. You pay return postage and insurance.

Your request must be in writing to:

Mrs. Annemarie Morlock
South Rd.
Chebeague Island, Maine 04017

(continued)

Loanables Available

Please DO NOT order from Lincoln House. This will only delay your request.

For those of you who are not fortunate enough to have a trained McGown teacher in your area, the finished visual aids have been of great help and also for planning individual or chapter projects. These can be kept for a period of three weeks to be studied or photographed.

They are:

- #716 "Illusion" hooked by Eileen White
- #CS330 "Wild Rose" and scroll border hooked by Mildred Prall
- #DS 1, 2, 3, 4 hooked by Eileen White
- #PT 4 "Scrolls" hooked by Laverne Brescia
- #FS 43 "Feather Scrolls"
- #FS 60 "Scrolls" hooked by Hallie Hall
- #CS 336 "Prall's Bubble" hooked by Mildred Prall
- #PT 7 "Snowflake" hooked by Hallie Hall
- #FS 68 "Imperial" hooked by Doris Chandler
- #408 "Dia-Geo" Teachers' Sampler hooked by Myra Perry
- #PT 31 "Trumpet Flowers" - two different versions - one on dark background and one on light, hooked by Edna Gifford
- #FS 82 "Sheikh Center" hooked by Mary Gere
- #P 196 "Bicentennial Bell Pull" hooked by Lila Kind, Gulf Coastal Prairie Chapter
- #P 228 "Christmas Tree" hooked by Sue Vonhof Bruinsma
- #FS 87J "Essex" pillow
- #FS 84 "Oil Mine" gift of Pearl K. McGown
- #P 75 Scroll sampler

These are books for loan for a period of 30 days:

- "The Dreams Beneath Design"
- "You Can Hook Rugs"
- "Color In Hooked Rugs"
- "The Lore and Lure of Hooked Rugs"
- "Persian Patterns"
- All by Pearl K. McGown
- "Oriental Rugs - Antique and Modern" by W. A. Hawley
- "Norwegian Rosemaling" by Margaret Miller and Sigmund Arseth
- "Color Treasury of Rugs and Tapestries" - Crescent
- "The Lively Art of Dyeing with Natural Dyes" by Anna M. Fratus
- "Polish Paper Cutting For Young and Old" "Wycinanki" (soft cover)
- "Poland" by Andrej Zielenewicz

Albums of colored prints which may be borrowed for a period of ten days:

1. 1974 National Guild Exhibit and 1972 National Guild Exhibit

2. One of rugs
3. One of small pieces
4. Miscellaneous (2 volumes)

(continued)

Loanables Available

5. Southern Workshop (Gift of Iola Platz)
6. Collection of photographs compiled by the late Caroline Collett, given by Marguerite Monthie (black and white)
7. Hooksett National Guild Rug School 1976
8. 1976 National Guild Exhibit
9. 1978 National Guild Exhibit

Visual Aids:

1. Pastel of "Postcard" #215 (See Dec. '78 Newsletter)

The slides must be shown from a Kodak projector. Do not remove slides.

UPS is quicker than Parcel Post but there is not always a local UPS office. Insure each carousel for \$200 when returning. A strip of metal reinforced tape will be in each carousel to be used in returning.

Always make three choices and give dates of your meeting.

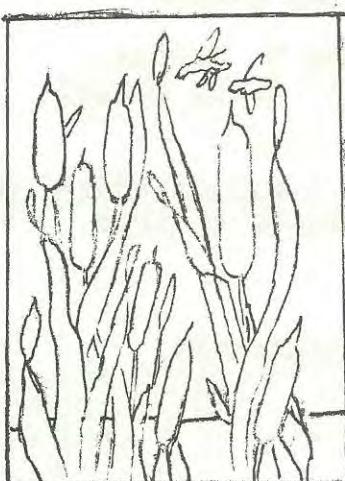
Return carousels immediately as some other Chapter may be scheduled for them.

If the carousel is broken other than in transit, please expect to pay for it (approximately \$3.95).

If you have a daytime program, show slides in a room without windows or with shades that completely cut out all light. Be sure to use a screen which reflects the colors in the slides, and not against a wall or a sheet.

If you have questions when ordering, enclose a stamped self-addressed envelope.

Thank you for your cooperation.



#P 130
"Cat Tails"
9 $\frac{1}{2}$ " x 12 $\frac{1}{2}$ "

Chairman of Loans
Mrs. Annemarie Morlock
South Rd.
Chebeague Island, Me. 04017

National Guild of Pearl K. McGown Rug School
Rivier Rug School
Rivier College

NASHUA, N.H. 03060

Sunday evening dinner July 13, 1980 - Saturday breakfast July 19, 1980

BETTY MALEY, DIRECTOR

LOIS DUGAL, ASSISTANT DIRECTOR

The fifth annual National Guild Rug School held in New Hampshire will be held at Rivier College in Nashua, New Hampshire.

Rivier College is located on a 44 acre campus on the outskirts of the city of Nashua, N. H. The college entrance is located on Main Street, some 300 yards from the main highway to and from Boston. If traveling by car you approach it from the North or South on the Everett Turnpike (rte 3) directly off Exit 4. If traveling by plane there is direct limousine service from Logan International Airport in Boston via Hudson Bus Line. Please make reservations in advance.

Morning sessions will begin at 9 a.m. ending at 3 p.m. with an hour for lunch. The registration and instruction fee is \$37.50 which must accompany your registration form. It is suggested that you send the enclosed registration form immediately to the Director with your instruction fee. No refunds will be honored after May 15, 1980, if you are unable to attend the rug school. All refunds will only be in the amount of \$32.50 with \$5 being retained to cover costs.

Room and board are payable on arrival. This includes supper on Sunday evening through breakfast on Saturday morning. Bed linen of sheets, pillow, pillowcase and blanket will be furnished. Bring your own towels. The cost of room and board is \$82 for a double room and there are a very few single rooms at \$92.

We regret that there are no sleeping accomodations for husbands. There are several motels nearby and meals are available at the school. Further accomodation information will be sent upon request. Registrants that commute each day will pay the registration and instruction fee of \$37.50 plus the cost of any meals.

Please bring finished rugs and other hooked pieces for the exhibit which will be open to the public, free of charge, from 10 a.m. to 8 p.m. Tuesday through Thursday, July 15 - 17.

Bring your hooking equipment. Patterns and all required supplies will be available for purchase.

Send registration and instruction fee, registration form, and all correspondence regarding the rug school to Mrs. Betty Maley, Director, 50 Pine St., Newport, N. H. 03773. Canadian registrants will please remit registration fee in U. S. funds or P.O. money order in U.S. funds. Checks should be made payable to the order of Betty Maley, Director. You must be a paid up member of the National Guild at the time you apply for attendance and have evidence of dues being paid.

Teachers will be available for private lessons after 3 p.m. and evenings.

Tel: 603-863-1708

Betty Maley, Director
 50 Pine Street
 Newport, N. H. 03773

A HOOKING TEACHER'S DAY

By Winona Bailey
N. Sandwich, N.H.

At six a.m., my alarm goes off, and it's time to start the day. My husband always reminded me that the early bird gets the worm. Breakfast comes first, and at seven I am ready to sit and hook for two hours and listen to the Today show. Who says you can't do two things at one time? I don't intend to miss either one, so why not?

At 9 a.m. it's time to get out the dye pot. It's going to be a gray blue for lake water: 1 tsp. Aqua, and $\frac{1}{4}$ tsp. Silver Gray in 1 c. water. Four times these amounts for four swatches. It's open kettle this time. By 10 a.m. I have answered the phone four times, the door bell once, but I also have four swatches ready to hang to dry.

A student called for another rug pattern. Her small "Zadeh" is finished. I told her to come over and we would choose another. She chose "Cat's Paw" thinking she could use up a box of leftovers. She is happy as she bids me good morning.

It's nigh onto noon so it will be a peanut butter and jam sandwich and coffee. Now time for my rest period. Phil Donahue and the news. Then I think of those strawberries on my door stop and I am back to my hooking while my favorite soap opera is telling about all their problems. I am thankful that I have no such troubles.

At 4 I'm back at the dyepot. If I'm an efficient teacher, I must keep my supply of swatches well filled. It will be a good blue. Out come jars, roaster, and dyes. All is ready to boil an hour. So why not sit a moment and see what Uncle Sam brought in the mail. The letter-service shows what Linda Sorensen is figuring out for us. Ding, ding, the hour is up, so rinse the swatches until the water is clear. Hanging them up I think what a beautiful morning glory they will make.

Now what does one do when 5:30 comes and one is hungry, and nothing prepared? Go to the freezer and a TV dinner looks good. Frozen dinners make a balanced meal by adding a salad and a dessert and a good cup of coffee.

A hooker must not sit all day and put on pounds where she doesn't want them, so I take a walk up the path, down the path, into the garden, examining flower centers and petals. From 7 to 9 will be another two hours at the frame. When I crawl upstairs to bed, I go to sleep thinking of what colors should go in a student's rug.

National Guild of Pearl K. McGown Rug School

Rivier Rug School
Rivier College

NASHUA, N.H. 03060

Sunday evening dinner July 13, 1980 - Saturday breakfast July 19, 1980

REGISTRATION FORM - PLEASE COMPLETE IN FULL

Deposit of \$35 for instruction fee, must accompany this registration form. Draw check to the order of Betty Maley, Director. Canadian registrants please remit your fee in United States funds or P.O. money order in U.S. funds. Room and board payable on arrival.

Name: _____

Telephone - Include Area code: _____

Address: _____

City, State, and Zip: _____

Are you a commuter? _____

National Guild dues paid? Yes _____ No _____

Please check one of the following classifications:

Are you a teacher? _____ An advanced student? _____ A beginner? _____

If you are a beginner we will place you. Otherwise you have a choice of teacher.

Choice of teacher: First _____ Second _____

Third _____

Category of design desired: _____

Only McGown designs will be exhibited, hooked in classes, and shown in exhibit.

Special classes are being offered in the evening and private instructions after class hours may be arranged.

Choice of roommate: _____

Do you smoke? Yes _____ No _____

Your husband may enroll if desired.

(continued on back)

Rivier Rug School

Registration Form - continued

In case of emergency call:

Name: _____

Telephone - Include area code: _____

Address: _____

Please return this registration form with complete information and your instruction fee to:

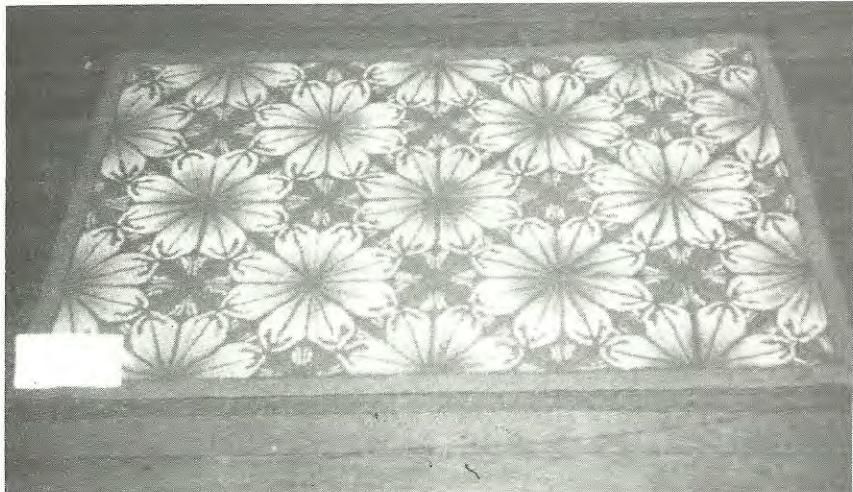
Mrs. Betty Maley, Director
50 Pine Street
Newport, N.H. 03773

Tel: 603-863-1708

Additional information regarding programs, patterns and supplies will be sent to all registrants.

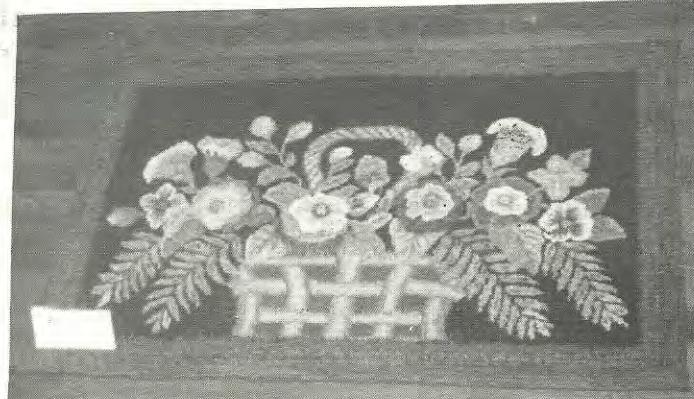
STAFF OF ACCREDITED McGOWN TEACHERS

Sally Newhall	Betty McClentic	Hallie Hall	Leona Cook
Ethel Bruce	Una Corriveau	Linda Sorensen	Meredith LeBeau
		Florence Gideos	



Left: "Mystique"
#895 J 15" x 20 3/8"

Below: Erickson Ferns"
#273 27" x 41"



National Guild of Pearl K. McGown Rug School

Garrison Rug School

Garrison, Maryland

SUNDAY P.M. JUNE 8, 1980 - SATURDAY BREAKFAST JUNE 14, 1980
ERNA BURGHARDT, DIRECTOR FLORENCE GIDEOS, ASSISTANT DIRECTOR

The sixth annual rug school of the National Guild will be held at Garrison Forest School, Garrison, Md., which is located on U.S. Route 140, 12 miles northwest of Baltimore. Garrison Forest School is situated in Greenspring Valley of Baltimore County. Reisterstown Road is U.S. Route 140 at the school. The school has excellent facilities for a rug school, with classrooms that are fresh-air-vented and have full daylight exposure.

Bus, train and plane transportation is available to Baltimore and Washington. Limousine service is available from the Baltimore-Washington Airport to the Hilton Hotel, at Exit 20 of the Baltimore Beltway. Taxi available to school.

Morning sessions will begin at 9 a.m. ending at 3 p.m. with one hour for lunch. The instruction fee is \$35 which must accompany your registration form. It is suggested that you send the attached registration form immediately to the Director with your instruction fee of \$35. No refunds will be honored after April 15, 1980, if you are unable to attend the rug school. All refunds will be for \$30 with \$5 being retained to cover costs.

Room and board payable on arrival. Exact fee will be quoted as soon as available. Includes supper on Sunday evening through breakfast on Saturday morning. Bedding, towels, linen and wash-cloth will be furnished. Husbands are welcome and will be charged for room and board. Registrants who commute each day will pay the instruction fee of \$35 plus the cost of any meals. Breakfast, lunch and dinner will be available.

IMPORTANT

Please bring finished rugs and other hooked pieces for the exhibit which will be held in the school's spacious library. Your name and design number must be on back. The exhibit will be open to the public from 10:30 a.m. to 8:30 p.m. Tuesday through Thursday.

Bring your hooking equipment. Patterns and supplies will be available for purchase. Teachers are available for private lessons after class.

Send registration fee, registration form, and all correspondence to Mrs. Erna Burghardt, Director, 41 North Plain Rd., R.D.1, Box 119, Housatonic, Mass. 01236

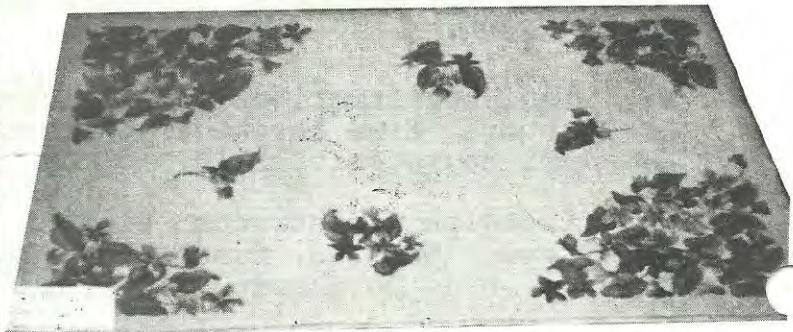
Canadian registrants please remit instruction fee by P. O. money order in U. S. funds. Checks should be made payable to the order of Erna Burghardt, Director.

RAG FEVER!!!

I've got a good wife but I think I shall leave her,
 She's got a bad case of what's known as rag fever,
 She rips in the morning before it's daylight,
 She's tearing all day and she's ripping at night.
 She tears up my canvas and tears up my bags.
 My coat and my trousers she has torn into rags.
 She's ripping and tearing wher ever she goes,
 I dare not undress or she will tear up my clothes.
 It seems all the women have got the same bug,
 They will tear up their dresses to make them a rug.
 They are all the time looking for something to tear,
 They will rip up their sleeves and leave their arms bare.
 They are ripping the bottom right out of their clothes,
 Just how far they will go with it, no one knows.
 We know rags on the nerves is a desperate strain,
 But it is many times worse when there is rags on the brain.
 When you hear strange gabbling and clattering of feet,
 If you will stop for a moment and look down the street.
 If you notice some women who are going heck bent,
 They have found some more rags, you can bet your last cent.
 They just have an apron pinned tight round the back,
 They can carry more rags than an old gunny sack.
 If you are out in the street and meet them by chance,
 Better take to the brush or they will tear off your pants.
 The rag fever is raging which we all must regret,
 It has got Millie and Myrtle and Bet.
 These ladies are not all that are in the dilemma,
 For there is Ruth and there is Hanna and Sarah and Emma.
 I love all these ladies as everyone knows,
 But all they care for me is for my old clothes.
 So I think I will break camp and go like the beaver,
 Away off in the woods where there is no rag fever.

Anonymous
 Contributed by Phyllis Gordon

"Viola" #826 26" x 40"
 Left: Detail of "Viola"



Garrison Rug School

GARRISON, MARYLAND 21055

Sunday p.m. June 8, 1980 - Saturday breakfast June 14, 1980

REGISTRATION FORM - PLEASE COMPLETE IN FULL

Instruction fee of \$35 must accompany this registration form. Draw check to the order of Erna Burghardt, Director. Canadian registrants please remit your fee by P.O. money order, in U. S. funds.

Name: _____

Telephone: - Include area code: _____

Address: _____

City, State, and Zip: _____

Are you a commuter? _____

National Guild dues paid? Yes _____ No _____

Please check one of the following classifications.

Are you a teacher? _____ An advanced student? _____ A beginner? _____

If you are a beginner we will place you. Otherwise you have a choice of teacher.

Choice of teacher: First _____ Second _____

Third _____

Category of design desired: _____

Only McGown designs will be exhibited, hooked in classes, and shown in exhibit.

Special classes are being offered in the evening and private instructions after class hours may be arranged.

Choice of roommate: _____

Do you smoke? Yes _____ No _____

Will your husband be staying? Yes _____ No _____
He may enroll if desired.

(continued on back)

Garrison Rug School

Registration Form - continued

In case of emergency call:

Name: _____

Telephone - Include Area Code: _____

Address: _____

Please return this registration form with complete information and your instruction fee to:

Mrs. Erna Burghardt, Director
41 N. Plain Rd., R.D. 1, Box 119
Housatonic, Mass. 01236

Telephone: 413-528-0648

Additional information regarding programs, patterns, and supplies will be sent to all registrants.

STAFF OF ACCREDITED McGOWN TEACHERS

Iva Ann Amrhine
Maryanne Lincoln

Ethel Bruce
Hallie Hall
Helen Connelly

Marjorie Moss
Nelda Clark

Additional stand-by accredited McGown teachers have been selected and will be added to the staff as needed.

Change of Address Form

CHANGE OF ADDRESS FORM
(detach and mail to:)

"Geisha"
#927J
18" x 24"

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

Name: _____

Old Address: _____

CITY _____ STATE _____ ZIP _____

NEW ADDRESS: _____

CITY _____ STATE _____ ZIP _____

