

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

Newsletter

*Lincoln House at Old Sturbridge Village
Sturbridge, Massachusetts 01566*

March, 1980

Vol. 9, No. 1

West Virginia Hookrafters Chapter Exhibit



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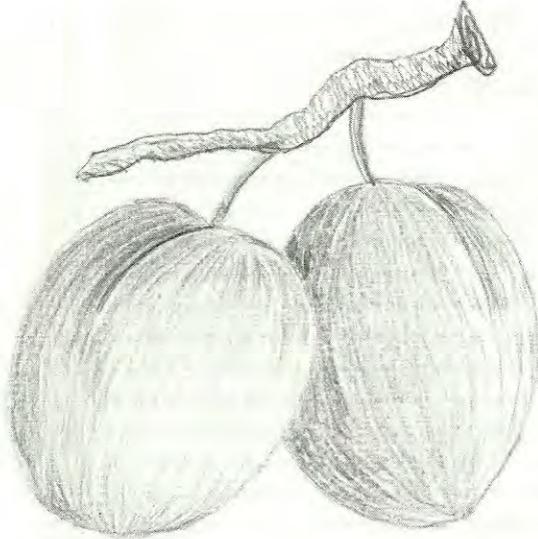
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PLUMS: How-To

By Maryanne Lincoln
Wrentham, Mass.



We usually think of plums as blue or blue purple, but they also come in beautiful reds, yellows and greens. The red plums look about the color of red cherries. The yellow ones look like yellow cherries and peaches, and the green plums are similar to green and green gold grapes. Therefore, you have many choices when you are color planning your rugs. Refer to pages 143 and 145 in, The Complete Book of Fruits and Vegetables, by Bianchini, Corsetta, and Pistoia, Crown Publishers. There you will find beautiful colored pictures of the different colored plums.

I recommend that you use a scrunch dipped piece to hook plums. However, any type of swatch will work. For blue purple plums dye a piece of wool a medium light value of Sky Blue and dip in a medium strength of Plum and finally dip in a medium strength of Navy Blue. This will darken the ends and put a dusty blue wash over the Plum color.

When hooking a plum or any type of round fruit, pay particular attention to its shape. Remember it is spherical. It has three dimensions. Don't hook it as if it were a flat circle. Treat it as if it were a globe of the earth with a north and south pole.

If you think a minute about your geography lessons, remember that the lines on the globe radiate out from the North pole and down and then come back in together at the South pole. The North pole on our plum is the end where the stem attaches. Look at my drawing. Notice how my shading lines seem to radiate from the stem end out and down toward the bottom of the plum where they come back together again. You should always hook in the direction that these lines flow.



NO !



YES!

Don't misunderstand me. You should not hook definite contrasting lines that are noticeable. However, hook in the direction of these imaginary lines thereby retaining the proper shape of your fruit. Use my shaded drawing above as a guide in applying your swatch.

White Flowers: How-To

By Kathryn Powell
Springfield, Va.

Do white flowers have color? When we study color we must ask, what is color? All color theory is based on the principle that color is light. In the seventeenth century, Sir Isaac Newton demonstrated that light was actually color. When passing a beam of white light through a prism, he showed that light is actually composed of seven different colors; red, orange, yellow, green, blue, indigo and violet. The best example in nature of the breaking up of white light into the hues which compose it, is the rainbow. The rays of the sun falling upon the raindrops are reflected and refracted within them so that they emerge as colored rays. Further scientific studies proved that whenever white light strikes an object some of the light's rays are absorbed while the rest is reflected. It is the reflected portion which stimulates the eye and causes us to perceive color. If an object reflects all or equal proportions of all light rays striking it, it will appear white. If the object absorbs all of the light rays falling on it, it will appear black.

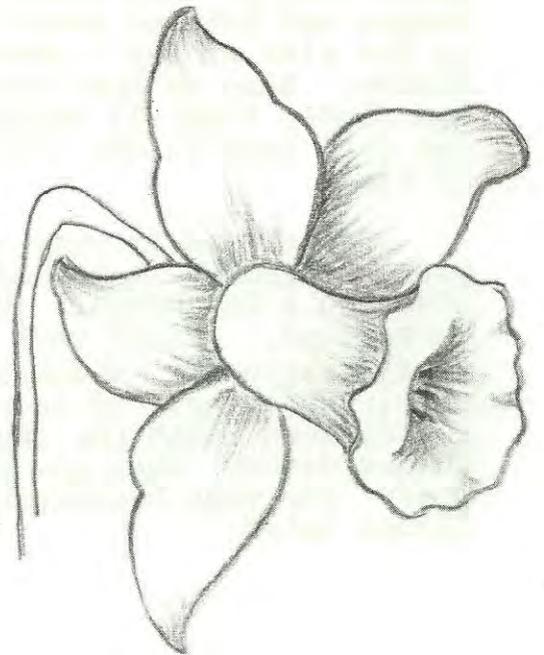
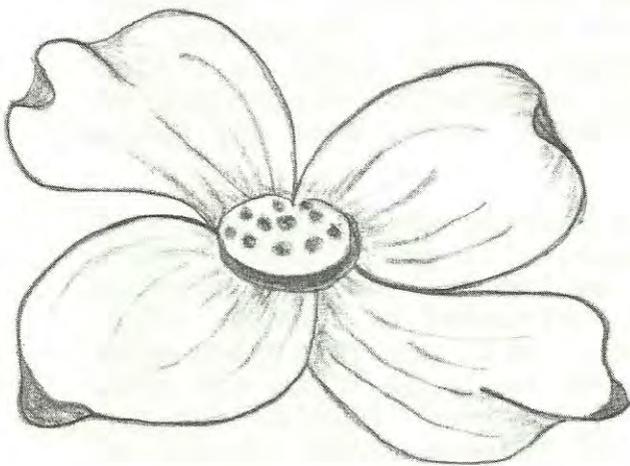
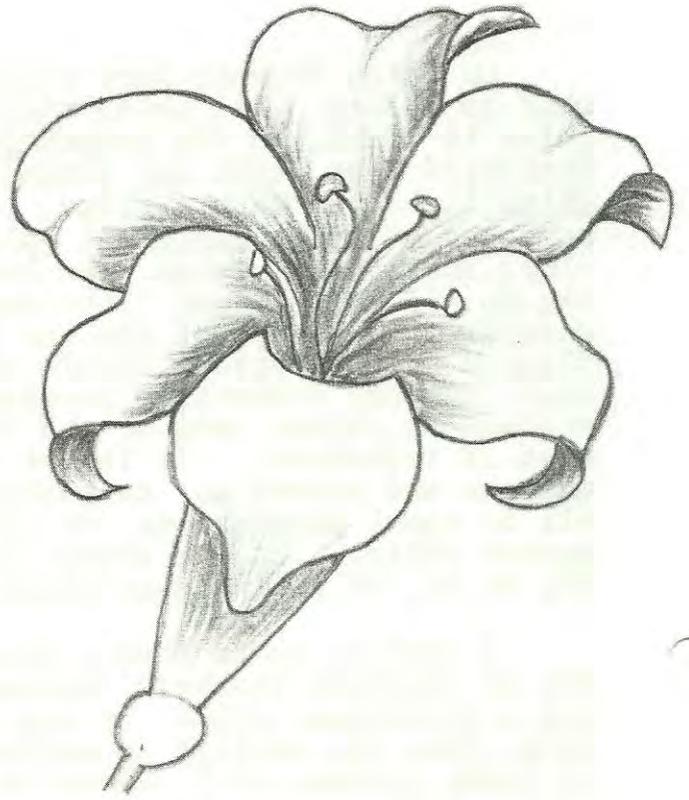
I wish to quote from a lecture on color given to the Trainees at Southern Teachers' Workshop by Mary Ann Johns. "No object has a particular color in its physical make-up. All it has is form, plus the ability to reflect color wave lengths when a source of light strikes it." White is particularly subject to change by these reflected colors, especially when it is surrounded by bright colors; out of doors under a blue sky and surrounded by green foliage and other flowers; inside a room near colored drapes and painted walls. Color in our white flowers is affected by the time of day - whether it is early morning, afternoon, or midday. Also we must consider the season, winter light is colder and summer light is warmer. With this scientific information we can feel free to dye for our white flowers using most any dyes, in tints.

Background is very important when hooking white flowers. If your background is too light the flowers will get "lost", so I give you a few hints. Choose a dark, medium dark or medium value background, unless your flowers are surrounded by leaves, then your background, whether light or dark, will not interfere with the light edges. If your background must be light, you can hook the flowers with the edges either two shades lighter or two shades darker than the background. If you are using natural or ivory for your background, then you must end the petals in a darker value.

(continued)



WHITE FLOWERS: HOW-TO



(continued)

WHITE FLOWERS: HOW-TO

White flowers have highlights and shadows just like any other flower or leaf. Do try to keep them from becoming a white "blob". Look at and study the flower. Hook the petals one at a time, hooking the ones on top or closest to you first, and gradually work toward the back. You will have the most color when hooking in the shadow. Often it is necessary to hook in a dark line to separate a petal to give depth and perspective in your flower. This dark line can be made to look less obvious by hooking this line in a greyed tone of your dark value. The lightest part of your flower will be white, plain white wool. If you are using a gradation swatch, do dye in a very close sequence. The darkest shade should be no darker than your 6th value in an eight value swatch. When using some of the darker dyes, such as Khaki Drab, Bronze or Mahogany, you will need to dye only 4 or 5 values. In our traditional method of shading we ordinarily use values 3, 4, and 5 for our main color, while values 1 and 2 become our highlights with 6, 7, and 8 as shadows. Do forget those heavy shadows, as we do not want a purple or brown rose. Only tints are necessary to give you the reflected color found in white flowers. I find that dip dyeing or painted dyeing is most effective in hooking white flowers, both methods are described in the booklet "Multi-Dye".* Do dye over white and natural material. Have some strips darker and some very light and remember your white.

The dyes which are commonly used in dyeing for white flowers are listed below:

Woodrose, Mahogany for rosy shadows
 Navy Blue, Silver Gray for bluish shadows
 Khaki Drab for greenish shadows
 Bronze, Khaki, Old Ivory for yellowish shadows

Color Flow* swatches #21 and 57 are both good. Make 2 lighter shades using the following:

| | <u>First Color</u> | <u>Second Color</u> |
|--------|--------------------|---------------------------|
| Jar 1: | 1 tsp. | 2 drops |
| Jar 2: | 1½ tsp. | 1/32 tsp. |
| Jar 3: | 2 tsp. | 1/16 tsp. regular formula |

Commercial Swatches:

Colors by Maryanne:** G11 and N5A. She also has many others. Just add white.

Potpourri swatches:** White Rose, White, and Beige.

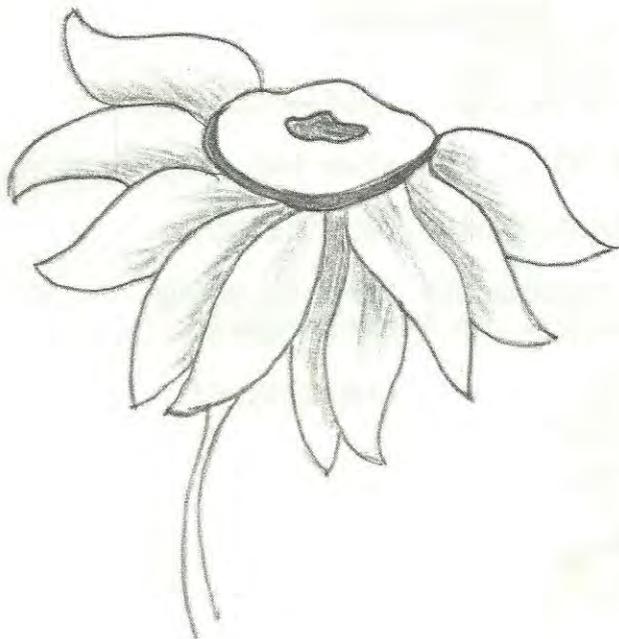
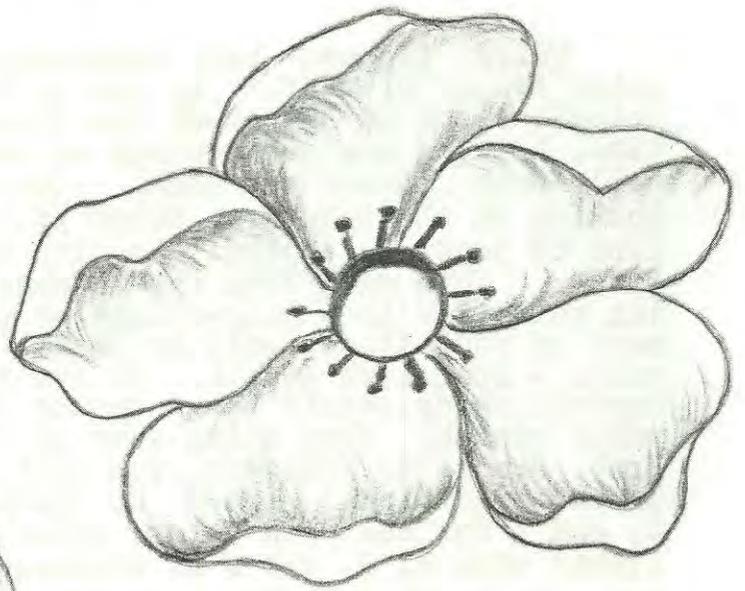
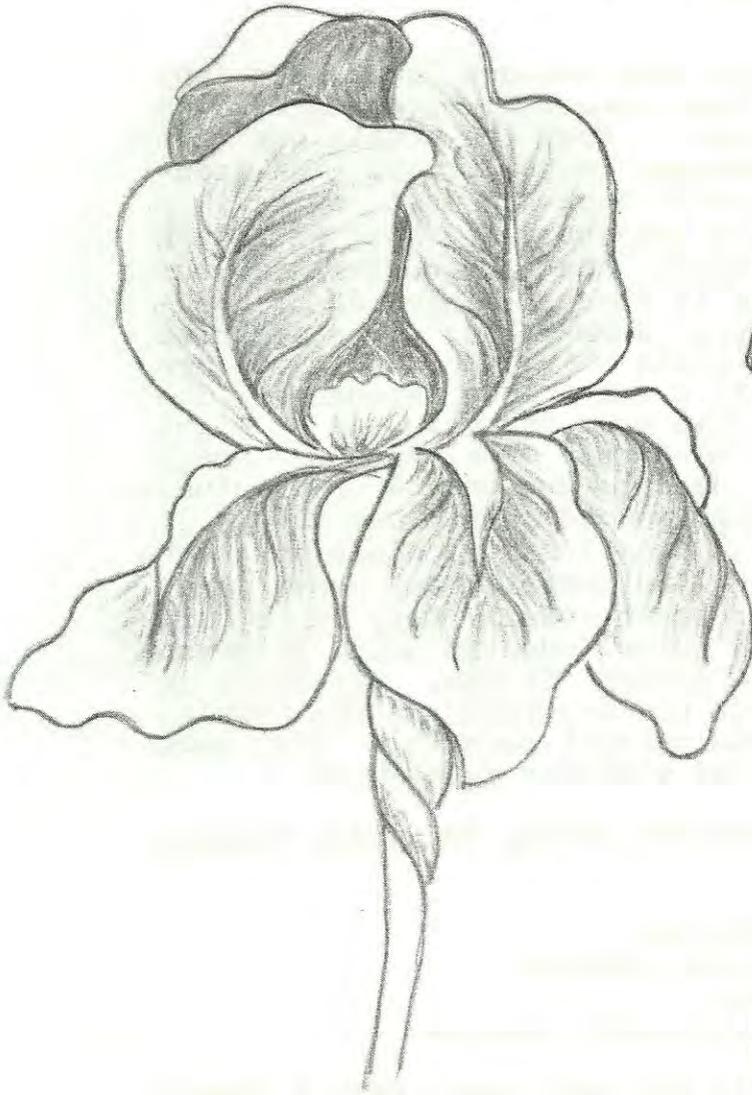
*Dye booklets available from your teacher or Lincoln House.

** Swatches available from your teacher or Lincoln House.

(continued)



WHITE FLOWERS: HOW-TO



(continued)

WHITE FLOWERS; HOW-TO

There are many other commercial swatches available; however, I am not familiar with them so cannot list them for you. If you have your favorite colors, as I do, use them. Don't forget you will need some buttercup, gold overdyed checks, bits of spot dyed chartreuse and brown as well as some pieces of dark green and brown. These extras are for the centers of your daisy, dogwood and wild rose. The beards on the iris are either buttercup or gold.

I have not listed specific colors for the flowers. I have indicated on the flowers where the shadows should be hooked. Have fun and come up with your own colors. Study your flowers in the yard. Becoming aware of nature is the best teacher.

Salad Bowl Frames

By Virginia Fraser
San Jose, Calif.



Do you think salad bowls are only for salads? Not so. They make nice round picture frames. I have also used them for pin cushions. You can buy them in many sizes. I obtain mine at thrift shops. I have hooked and sculptured mushrooms for mine and have used the 6" size in sets of three.

When the hooked piece is done, I use heavy cardboard and cut a circle that fits nicely in the bowl about an inch from the edge. Secure the finished pattern over the cardboard tightly. With a good glue, set it in place and let dry thoroughly. Put hanger on back of bowl and hang.

Pearl has many small designs such as coasters, doorstops and teachers' tiles that can be used. I don't usually hook the background.

To make a pincushion, use a bowl that has straight up and down sides, 6" or smaller. I make a boxed edge pincushion and fill it with sawdust. Make to fit inside bowl. Hook your pattern in the center of a 14" piece of material. If the burlap is not that large, ask Lincoln House to print it on the size you need for a nominal additional charge.

Stitch on the sewing machine around the edge twice with a long stitch. Place on pincushion and draw up tight until it fits nicely on cushion. Fasten firmly. Spread glue in bowl and fit cushion in. Allow to dry.

I also have used 6" tin frying pans for sculptured mushrooms and yes, I once hooked two fried eggs in one. Finish the same way as the bowls. I sometimes add glued macrame twine around the edge to give a finished look.



FINISHING CHAIR SEATS

By Lenore M. Switzer
Mooreland, Indiana

The old clichés, haste makes waste, and a stitch in time saves nine are applicable to finishing chair seats. Kathryn Powell, in her excellent article on finishing hooked rugs in the December Newsletter, advised that we finish rugs for durability, as well as attractiveness. Chair seats also receive more wear and tear than we realize.

I am sure all of you have your favorite methods of finishing your hooked chair seats, and, no doubt, have become proficient. May I suggest a few types of finishing in this article?

1. The Knife-Edge chair seat:

To strengthen and help keep the shape of the chair seat, be it round, square, or shaped, is our first objective. Sew two rows of machine stitching, placing the first row on the dark line of the outer border of the design; the second row on the outside mesh of the first row of stitching. For this stitching, use a small to medium size machine stitch, never a long stitch. When the second row of stitching is in, measure out $1\frac{1}{4}$ " from the stitching, and sew a third row. This last row will keep the burlap from ravelling when it is cut.

No, you're not ready to hook just yet - and I know you are anxious!

Using woolen material in the same color as your background, cut strips on the bias wide enough to cover the size welting cord you are using, being sure there is an excess of about 1" on each side of the cord. Just a word of warning here. Do not use too large a welting cord or it may dwarf the entire chair seat. Using a zipper foot on the sewing machine, sew this self-welting to the burlap, the raw edge of the wool to the outside, on your first stitched line. Take time to do this, and get a straight smooth seam. Rounding the corners, if a square chair seat, keeps the chair seat from having "ears" after it is hooked and sewn together. Cut deeply into the wool two or three times at each corner, but do not cut into the stitching.

Now the chair seat is ready to be hooked. When you hook background, hook up just as closely as possible to your welting. Make sure there is no burlap showing between the hooked stitches and the welting.

(continued)



FINISHING CHAIR SEATS

After the chair seat has been hooked, use a wet towel and dry-hot iron to press on both sides, the underside of the hooking first, very lightly, then the top with more force, similar to a tailor's press. While pressing on the top side, stay within the border of the welting as much as possible, being careful not to press hard on the welting.

For the padding of a chair seat, I have found that foam rubber, $\frac{3}{4}$ " to 1" thick makes a very comfortable and attractive piece. This can be purchased in sheets in some stores, but must be cut exactly to size. Lay the hooked top down, cut a paper pattern inside the area of the welting. With a pen or pencil, draw around the foam rubber exactly. When this is done, measure inside the marked circle on the foam rubber $\frac{1}{4}$ ". Cut the foam rubber on this line. With sharp scissors, bevel the edges on both sides of the foam rubber down to an edge about $\frac{1}{8}$ " thick.

Cut the burlap on the outer edge. Baste the raw welting edges and the single-stitched edge down over the edges of the foam rubber. Now, cut a paper pattern for the backing of the chair seat, allowing $1\frac{1}{2}$ " all around the edges. Use the paper pattern to cut the backing for the chair seat. This could be the same color as the background and welting of the chair seat, or even a shade or two darker. Pin this to the foam rubber with T-pins, turn edges under carefully and blind-stitch securely with matching thread over the stitched line on the welting.

I prefer the woolen backing on chair seats because it can be vacuumed and shampooed just as well as the hooked top.

2. A Whipped Edge chair seat:

For this method you will machine stitch the two rows, one on the border line and another as closely as possible to the border line. Also, as in the knife-edge type chair seat, measure out $1\frac{1}{4}$ " from the two side-by-side rows of stitching, and make a single row of machine stitching. As mentioned above, this is to keep the burlap from raveling when it is cut.

Now, you are ready to hook the detail and background completely. Steam press the piece. It is good to let all hooked pieces dry thoroughly on a flat surface before proceeding with more finishing.

Cut the burlap on the outer edge of the single row of stitching, turn under all around the chair seat, being careful to leave an edge of burlap $\frac{1}{8}$ " wide on the outside of the hooking. Whip the raw edge of the burlap down.



(continued)

FINISHING CHAIR SEATS

Here again, you may like the effect of welting cord whipped to the narrow edge of the burlap, and as close to the hooking as possible. You are now ready to whip yarn, to match the background, over the 1/8" edge plus the welting cord. If you need to dye yarn to match, allow nine or ten times the amount of the circumference of the chair seat. Good needlepoint yarn is often available in the soft colors of our background woollens.

Measure padding, to fit within 1/4" to 1/8" of whipped yarn edge. Bevel as above, then blind-stitch matching backing up to the very edge of the yarn. When whipping around the hooking, use a sharp needle and stitch in the same mesh as the last row of hooking. If this is done, no burlap shows between the hooked edge and the whipped yarn.

3. Box-type chair seat:

Proceed with machine-stitching as with the other two methods; cover welting cord and stitch to burlap before hooking. Now measure and cut another length of welting cord and bias material to cover. Use the same measurements as the welting to be attached to the burlap. At the same time, cut the material for the side box of the chair seat the same length as the welting, allowing for a seam. This piece should be 2" to 2 1/2" wider than the height of the padding. That is, if a 1" box depth is desired, cut in a continuous piece (allowing for seam) a 3 1/2" wide strip.

Sew welting around box, and before hooking, machine-sew to the top portion yet to be hooked. When the hooking is finished, place padding on the underside of the hooked piece within the box sides, and whip or blind-stitch the backing to the box sides, covering the machine stitching.

This last type of finishing gives a very tailored look to a chair seat and is very effective with all types of chairs. It is the most difficult type of finishing, however. A good upholsterer could be helpful here. Many of them recognize the beauty and craftsmanship of our hooking and take special care to do a good job.

Notes helpful in finishing all types of chair seats:

1. Welting cord is sometimes called piping cord, and I have found the brand "Conso"* to be satisfactory. It is best not to use a size larger than 1/4".

2. Do avoid finishing hooked pieces with commercial fringe, covered welting cord, and braids. Their harsh colors, and often times, poor construction, do nothing for our work.

* Trademark



Braided Edges for Hooking

By Mary B. Lacey
Westford, Mass.

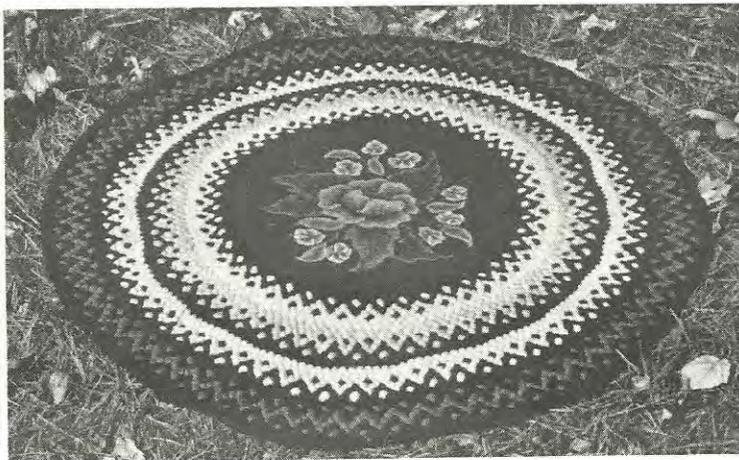
For a different look to your hooking have you considered using braided borders? Since I am always looking for new ways to apply braiding, I've tried this and really like the results. This is a good way for persons who like to braid as well as hook to combine these crafts in a way that is very satisfying. Those of you who enjoy dyeing wool can use this as another opportunity to express your individuality. To me, the planning of a color scheme and then dyeing the wool is as important and as much fun as doing the hooking and braiding. If you do the dyeing yourself you will be rewarded with colors in the braids that blend with or match exactly the colors in your hooked work. It's your choice.

These braided borders can be added to chair mats and rugs to enlarge them and to protect the hooked edges from wear. When sewn onto hooked pictures, they can take the place of a frame.

After taking rug hooking lessons from Sally Newhall, I wanted to try bordering my hooked pieces with braiding. I had read descriptions of this and seen a few pictures of rugs done this way in books. Since I could find no one to show me how to border my hooking with braids, I've had to develop my own method that I would like to share with you. If you have already done some braiding you won't find this difficult. If you haven't braided before this will be a challenge.

To get started in braiding or to sharpen up your braiding skills, there are two books that will help a lot. They are Beautiful Braiding by Dorothy Parks Putnam, Acton Press, Stow, Mass. 1960 and The Complete Book of Rug Braiding by Helen Howard Feeley Coward-McCann Inc., New York, N.Y. 1957. You might be able to find these books in your local library as I did about eleven years ago. The instructions in these books got me started in rug braiding.

A braided border can be put around any hooked shape whether it's round, oval or rectangular.

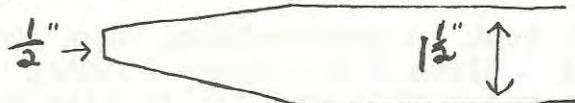


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"Sue's Rose"
CS 240 14"

Braided Edges for Hooking

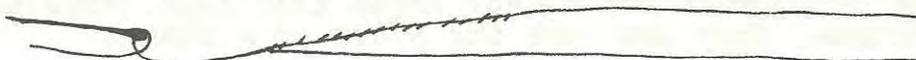
There are two ways to border an oval or round hooked shape. The easiest way to go around these shapes is with a continuous braid. This starts with three tapered strands of wool. Using scissors, taper your three strands of wool like this:



For a chair pad or a small rug, taper the wool for six inches. For a large rug, taper the wool for about twelve inches. Next fold the taper inward so the cut edges meet in the center of the wool strip.



Then fold the tapered part in half lengthwise and with matching sewing thread blind stitch along the taper to the point. The tapered wool strip should look like this.



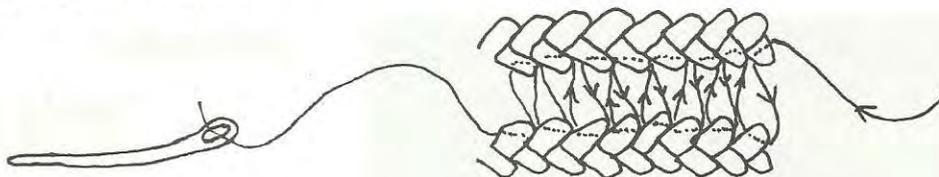
Taper all three strips of wool. You are now ready to fold the wool into tubes and braid these tubes the length that you need to go around the hooked center.

I attach the first row of braid to the tape edge of the hooked rug or pad by sewing with a needle and strong linen or waxed nylon lacing thread. Don't stretch the braid while doing this, but compress it slightly otherwise the hooked center will hump up when you lace on the next row of braids.



I can't give you a rule for how much to compress the braid on the first row. Try it. You'll soon develop a feel for how much to compress. You may have to take out your stitches and try a second time. So don't be discouraged. Try it again.

The second and the rest of the continuous braided rows are laced on like this.



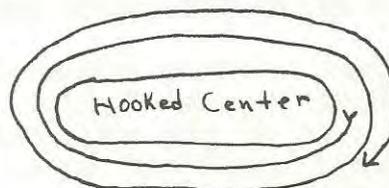
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Braided Edges for Hooking

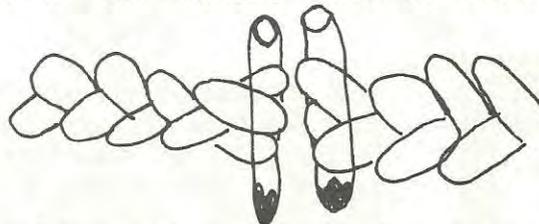
When you have enough rows of braid laced onto your hooked center, taper the strips of wool down again. Fold and blind stitch them into points like you did at the beginning of the braid.



End a continuous braid on the round or oval rug like this. The beginning and ending taper should overlap. This can occur anyplace on the edge of the round shape, but the overlap should occur on a curve of the oval rug.



The oval or round hooked shape can also be bordered with rows of braid that are complete in themselves. These are called butted braids. Butting means to join together the round of braid so that there is a complete circle. You should have to look carefully to detect the butt.



You can get instructions on how to butt from the recommended books or from a braiding teacher. A continuous braid border looks neat and the taper is protected from wear if you finish it with one row of butted braid on the edge.

A braided border can also be put around a square or rectangular shape. A small rug can be enlarged this way or a row or two of braiding protects the hooked edge from wear. Two or three rows of very small braid makes a nice frame for a pictorial.

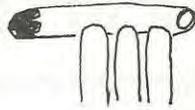
The braided border for a rectangle does not start with a taper, but with enclosed ends on the wool strips. Start like this. Using a sewing machine or fine backstitch by hand, make a seam like this on the wool strip.



(continued)

Braided Edges for Hooking

Trim points and turn tube to the right side. Have opening of wool tubes facing towards the right and put three of them on a large safety pin.



Make enough braid and sew it onto one side of the rug or pictorial. When you come to the corner, turn the braid like this:

Braid left tube over the center tube,
 Braid left tube over the center tube,
 Braid left tube over the center tube,
 Then braid right tube over the center tube.



You have just made a square corner. Continue braiding and sewing and making square corners till four sides are bordered. The second and rest of the rows will be laced as on the round and oval rug. Always braid and lace to the corner before putting a turn into your braid.

You end the braid on the square rug as you started, with enclosed ends.



Cut straight across the braid there. Unbraid for a few inches and enclose the ends as you did at the beginning of the braid. Braid and lace down to the corner and using a needle sew lacing thread back and forth through the enclosed ends to hold them. Conceal the end of lacing cord invisibly among the braids.



When I use braids as a border for a small picture, I use fine wool and cut it no more than one and one-quarter inches wide. Two or three rows of fine braid are enough for a picture. Sometimes one row can be appropriate. Don't let the braids either in color or quantity detract from your hooking. You'll have to use your own good judgment about this.



P 32
 11" x 15"

BLACK AND WHITE "RUBY" SD 1

"Ruby" SD1
29 3/4" x 42 1/2"

By Dotti Ebi
Dearborn, Mich.

To do a monochromatic rug can be a challenge. I decided to use a black to white color plan for a dramatic flair. This same idea could be used in any color coordinating with the background wool. You could use a straight dye or a favorite formula using a plaid wool instead of the checked wool.

The formula I used was 1/4 tsp. Black dye to 1 1/4 cup boiling water, using a piece of wool 13" x 15". White was my lightest value.

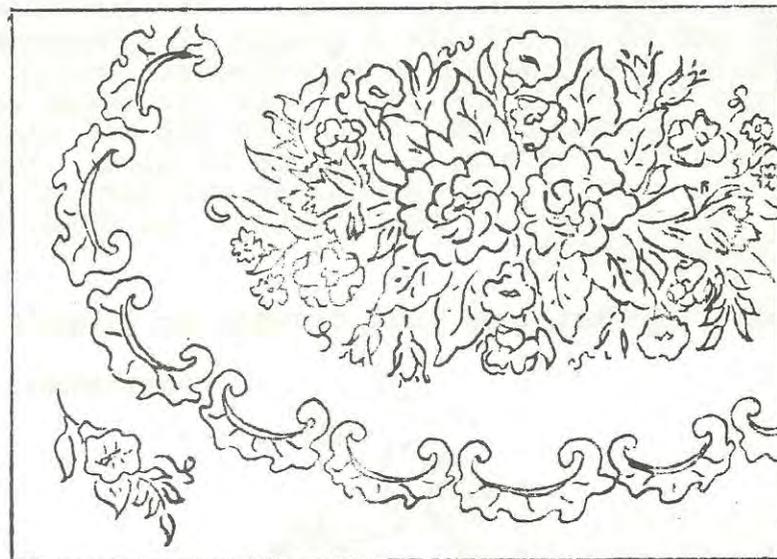
Disperse the dye solution as follows:

| | |
|--------------------|---------------------------|
| Value 1: White | Value 7: 1 1/4 tsp. |
| Value 2: 1/16 tsp. | Value 8: 1 Tbs. |
| Value 3: 1/8 tsp. | Value 9: 2 Tbs. |
| Value 4: 1/4 tsp. | Value 10: 3 Tbs. + 2 tsp. |
| Value 5: 1/2 tsp. | Value 11: 5 Tbs. + 1 tsp. |
| Value 6: 3/4 tsp. | |

A piece of black and white checked wool was used for veining and flower centers. Dorr's black wool was the background and I used two yards. The checked piece was 9" x 10". The number of pieces 3" x 13" per value that I used were:

| | |
|-------------------------|--------------------|
| Value 1: 3 pieces white | Value 7: 5 pieces |
| Value 2: 2 pieces | Value 8: 6 pieces |
| Value 3: 2 pieces | Value 9: 6 pieces |
| Value 4: 5 pieces | Value 10: 3 pieces |
| Value 5: 4 pieces | Value 11: 4 pieces |
| Value 6: 4 pieces | |

"Ruby"
SD 1
29 3/4" x 42 1/2"



"Chirvan" No. 799

By Betty Jean McIver
Orlando, Florida

The Caucasus is that strip of land between the Black and Caspian Seas and is now a part of the Soviet Union. Russia is to the North and Iran to the South. The province of Shirvan is in the Soviet Republic of Azerbaijan which borders on the Caspian Sea.

Rugs from Shirvan were among the most beautiful ever made and are noted for their brilliance of color and dramatic, angular geometric designs. Modified in a thousand ways, the designs yet preserve something of their original inspiration - the work of those Turkish tribes who passed through the Caucasus on their way from Central Asia to Anatolia in the 9th and 10th centuries A.D.

When Pearl designed "Chirvan", she gave us a real gem of antiquity. The pattern is carpet-size; but, she tells us that doing a large rug is only the equivalent of doing three or four small ones!

It took much persuasion to obtain my husband's agreement to my tackling "Chirvan", and once in hand, study of the design told me to go to an expert for the color planning, my friend, Bea Christoff. Happily for me, Bea agreed to do the planning, and thus began the production of a "magic carpet". It has been exciting to see the ideas of an excellent teacher develop before my eyes, and to see, as if by magic, that it fits the room for which it is planned. That room is small, huge windows which flood it with sunlight, it is overhung by green-green trees, and has wall-to-wall furniture. All of which meant it had to be quiet rather than brilliant - lest it literally leap off the floor.

And it is, and it isn't, quiet. The two main backgrounds are shades #4 and #5 of TOD 16* a greyed bluish-green. There is an antique chair upholstered in bittersweet velvet in the room, so Bea selected Tod 35 as the red. This red seems almost dull in the swatch, but when outlined by an old red and blue plaid bathrobe tinted with the formula, it begins to glow. The red is used in the branching motifs in the center portion of the rug. The strong arrow which divides these motifs is Gold, TOD 160 dyed over Dorr's #8218 (grey).

* Dye booklet available from your teacher or Lincoln House.

(continued)



"chirvan" no. 799

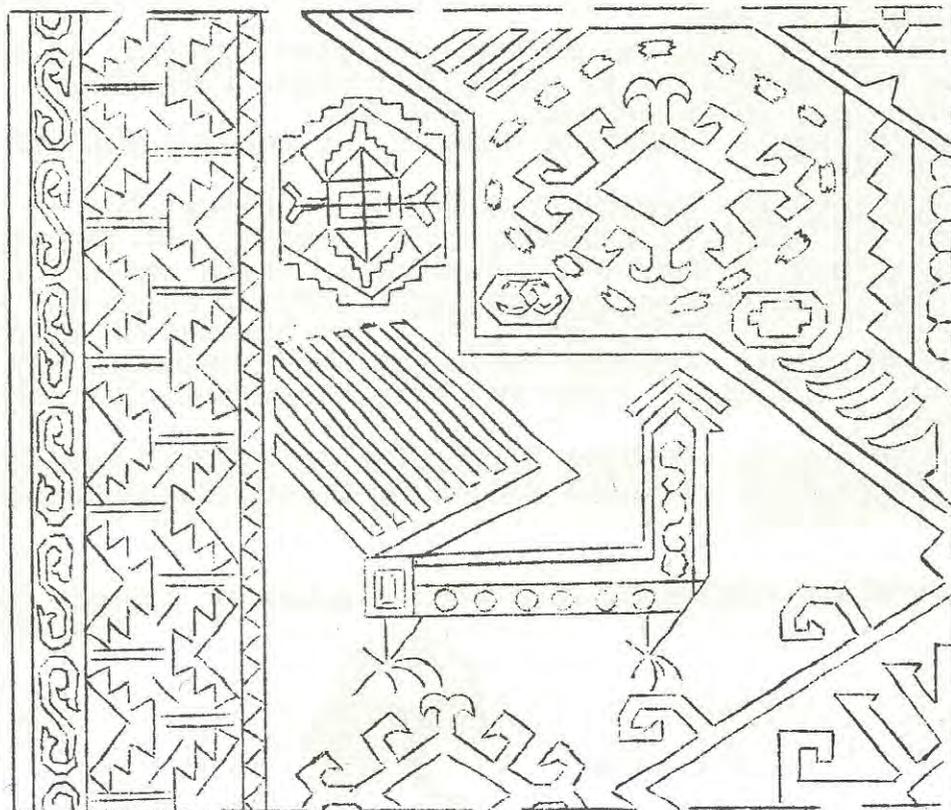
The peacocks have dramatic tails that are outlined with the red plaid and "feathers" filled with what appears to be white but is actually Dorr's #8218 tinted with TOD 17, green. The frame holding the feathers is shade #5 of TOD 35. In the motifs which edge the main background, dark shades of the blue, TOD 21, are used along with touches of TOD 17 (dyed over natural), and again outlined with red plaid.

The effect of the above was quiet, and I kept working at the center, knowing full well that the border comes last, otherwise, the rug gets too heavy to handle. It was well worth waiting for! The beautiful border of gold illuminates the center. It is a leaf and wine glass border. The wine glass or triangles are done with various light shades of the blue and the leaves are of the gold dyed over grey. Here, the outlines are of a grey plaid tinted with green. Each leaf has a stroke of red plaid.

The outer border of S's is done with an outline of the darker background, filled alternately with shades #3 and #4 of TOD 35, and background is the "white" mentioned above. Finishing border is darker background.

Yes, it is a carpet, 9' x 4½' but, during the months of hooking, it has never become boring. It has the same pull as a jigsaw puzzle - just one more stitch to see what happens to change the effect of what is already hooked in. To me, all oriental designs are like this - a bit of a color here and then there, and the whole thing changes MAGIC!

"Chirvan"
#799
52¼" x 101"



"Good Earth" No. 914

By Clara Obern
Bradfordwoods, Pa.

This half round is a hearth rug and was designed by Pearl in answer to a request from many teachers. There seems to be less patterns available for hearth rugs than there are for threshold rugs.

In trying to work out a color plan for this rug I wanted to keep as close to the colors of nature as possible. Therefore, the first step was to identify as many of the mushrooms and other plants and leaves in the rug as possible. Two of the mushrooms can be identified without dispute from Pearl's pattern, others are just mushroom types and shapes.

The fat central mushroom is the Amanita Muscaria or fly mushroom, a poisonous one, and the shaggy mushroom on the left is called Coprinus Comatus or shaggy ink cap. It is edible but not very attractive as it decomposes as it ages. With these facts in mind, I chose to identify the others as poisonous varieties. Since I am not a mycologist you may dispute my choices, however; I would remind you all that these choices remain a personal decision.

I would suggest hooking all the mushrooms first, then the hills. In this way your leftovers can be used for veins, stems, tendrils, and berries.

Starting at the upper left, I will identify and then give the formula I used.

The leafy vine is called Virginia Creeper in Pennsylvania but in New England is called Woodbine. (TOD 93*).

The fern is spleenwort. (TOD 94).

Mushroom 1: Coprinus Comatus or Lawyers wig of shaggy ink cap (CF 20*).

Mushroom 2: Hygrophorus Conicus (Color Flow 47 values 1 -5 for top and Connie's Cauldron 15 * values 1-4 for stem.)

Mushroom 3: Amanita Phalloides or death cap (CF 16).

Black gum leaves and berries: (TOD 92 value 8, CF 47 value 8, Chroma Craft 10* values 6, 7, 8 and berries CF 20 values 7, 8.

Mushroom 4: Amanita Muscaria or fly mushroom (CF 47 for top "Balance" for stem. (See end of this article for explanation of "Balance").

Mushroom 5: Amanita Pantherina or panther cap (Connie 15).

Mushroom 6: Amanita Virosa or destroying angel (Connie 17).

*Dye booklets available from your teacher or Lincoln House.
(continued)



"GOOD EARTH" NO. 914

White oak leaf and acorns: (TOD 92 for leaf and TOD 94 for acorns).

Mushroom 7: Lactarius Helvus (CF 48).

Mushroom 8: Russula Emerica or the sickener (CC 10).

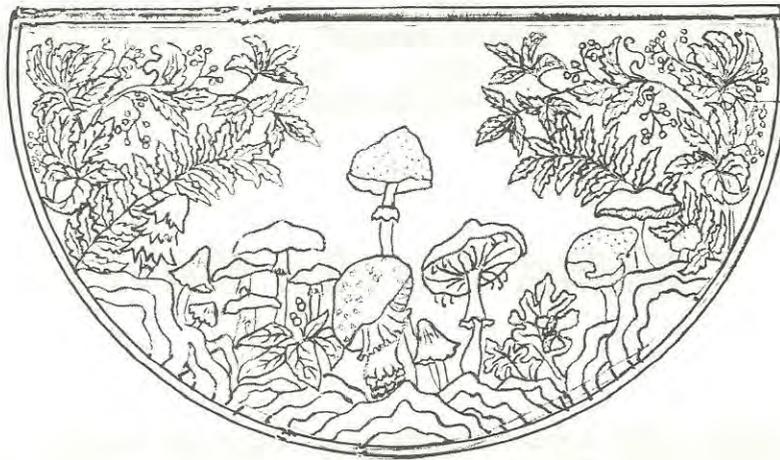
Mushroom 9: Amanita Porphria (CF 20 values 1-5).

Hills: (Connie 29 dyed over white, yellow and pale green wool).

Choosing the colors was great fun. I began a list of possible formulas for all the items in the rug. Then I checked each formula for a common dye and found that Canary dye was common to six of the formulas chosen. I then changed the other formulas so each formula used Canary dye. As I dyed the Color Flow formulas I saved all the leftover dyes to make a "balance" brown swatch. I used this swatch to hook the stem, or stipe as it is correctly called, of the fly mushroom.

My background was a discontinued Dorr color #2014. (a very dark green). I used about 1½ yards. I hope all this explanation with the formulas and diagrams will encourage all to hook the rug. It is great fun and goes quickly.

"Good Earth"
#914



SOUTHEASTERN MCGOWN TEACHERS' WORKSHOP

It is not too early to plan your trip to Southeastern Teachers' Workshop, October 19-24, 1980. If you have never attended before, write Pearl and she will send you an application. (address pg. 2). If you have a protégé for teaching, recommend her for the trainee class. You'll find a real Southern welcome, a beautiful setting and great classes! You are housed in a motel and couples stay together. Take your husband along too.



FAVORITE BACKGROUND

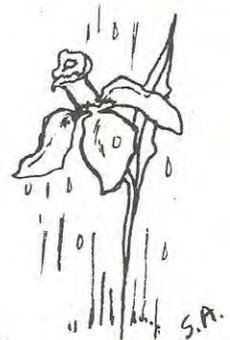
By Marion Thomson
Arlington, Va.

If you are looking for a background to use with fruit or flowers, let me recommend one of Bea Christoff's. At Garrison I hooked "Bounty Center" with those lovely strips Bea dyes for fruit. Bea had brought several fruit tiles she had taught at Southern Teachers' Workshop and I chose to use her soft green background.

Back home I did as directed. In open pan over one-half yard white wool, 1/3 tsp. Silver Gray Green, 1/8 tsp. Khaki Drab in 1 cup boiling water, using vinegar to set. When I lifted the wool from the pot I thought surely something was wrong. Such a dull "nothing" color. Bea was far away in Atlanta, so I hooked some strips in, expecting to pull them out promptly. The more I hooked in, the better it looked. The leaves didn't disappear, the colors came more alive.

I liked it so much that the following year I used the same background in "Duke of Marlborough" to set off Ethel Bruce's wonderful colors for the flowers. It does just what a background should do. Stays in the background while setting off the design to advantage.

Gifts to the Guild



Books available for loan donated by Mildred Prall:

"Rugs and Wall Hangings" by Joan Scobey, Dial Press

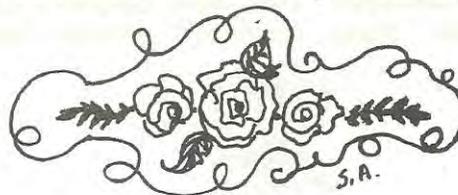
"Needlework, An Historical Survey", edited by Betty Ring,
Antique Magazine (including early hooked rugs).

Visual Aids:

Butterfly chair seat. By Eileen White, for loan.

Teachers' Sampler of #761 "Kaleidoscope" in which the background of the design has become more important than the motif. By Eileen White for loan.

Several color prints of 1979 Southern Workshop exhibit from Iola Platz. These will be placed in an album including those from Southeastern Teachers' Workshop donated by B. J. March.



Chapter News

WEST VIRGINIA HOOKRAFTERS CHAPTER

The West Virginia Hookrafters Chapter had an exhibit from January through March 2nd, at the West Virginia Science and Cultural Center in Charleston, W. Va. There were 54 rugs, pictures, chairs and wall hangings for the public to enjoy in a museum setting. The articles were displayed along with antique furniture which enhanced the total picture. Our "tools of the trade", cutter, hoop, pattern, swatches, scissors and hook were in a case with a short explanation of their use.

Approximately 25,000 people viewed the exhibit. Several of our members demonstrated the art of rug hooking at the cultural center to all who were interested. (Also see picture on front cover.)



The photographs are by Steve Payne and Rick Lee by courtesy of the West Virginia Department of Culture and History.

Chapter News

GRAND LAKE O' THE CHEROKEES OKLAHOMA

The second annual Grand Lake o' the Cherokees rug show will be held Memorial Day weekend at the Community Center in Grove, Oklahoma.

Last year 1,500 visitors from 19 different states attended the show, which will be held concurrently with the Grove Arts and Crafts Festival.

For further information contact: Georgia McArthur, PO Box 694, Grove, Oklahoma 74344.

Our chapter now has 23 members. We began one year ago with six members.

We are a very active chapter, meeting once a week all day. Periodically we have luncheons.

Georgia McArthur
Grove, Oklahoma

CHAPTER #1-SOUTHERN TIER -N.Y.

We enjoyed a very active 1979. Our number grew to 27 and the enthusiasm was so great it was decided to meet monthly instead of every two months as was previously done. It was also decided to have more Guild learning projects taught by various members. An apple tile and dipdyed scrolls are two projects enjoyed. A Guild auction of hooking items was held to help finance these projects and to add a few new books to our Guild library. 1980 was kicked off with a luncheon meeting open to all rug hookers. Despite snowy weather, 32 people enjoyed the day and several indicated an interest in joining.

Elizabeth Sarver
Apalachin, N.Y.

CACTUS WREN CHAPTER - ARIZONA

During the 1979 Arizona State Fair, Gloria Grey, won a 2nd place ribbon and an honorable mention.

Elaine Wilhelm, and others, demonstrated at the Centennial celebration of Casa Grande. Over 800 persons came through the museum to see our work.

In Dec. our Chapter held our Christmas party, and invited the Saguaro Chapter from Sun City, to be our guests, as we showed the 1976 Guild exhibit slides.

Elaine Wilhelm
Secretary

WEST VIRGINIA HOOKRAFTERS

The West Virginia Hookrafters Chapter's big news event was our exhibit which is noted in this issue. One of our members, Ellen Williamson, a McGown teacher, gave a program on hooking to the Antique Club in Charleston, W. V. This is an avenue for a program which is quite fitting. Our Chapter maintains a scrapbook with all our activities and tries to record a picture of each hooked piece that a member finishes.

Jean Gladwell
Charleston, W. Va.



Chapter News

SASSAFRAS CHAPTER-MARYLAND

A new Chapter of our Guild chose to hold their 1st meeting on their way to an historic home in Greenville, Delaware. One member had noted while perusing a decorator book, many hooked rugs at the Eleutherian Mills. We thought that visiting this memorable spot would be an appropriate way to start a Chapter. We thoroughly enjoyed the first Dupont home and each room proudly displayed one or more antique hooked rugs. We were told that there are many more rugs in the collection and we are hoping to visit again.

On our way home we decided to use Sassafras for our Chapter name because the Sassafras River runs through our beautiful Maryland and the tree has long been used in America by the early settlers for lumber, tea, medicines and flavorings. Already the thoughts of how to use the sassafras leaf in the "logo" is being discussed.

Much to our pleasure we found that there is a McGown rug called "Sassafras Scrolls" which may lead to a future project.

Jacque Juvenal
Aberdeen Proving Ground, Md.

HILL & VALLEY CHAPTER - N.Y.

In December our meeting featured a show and tell of handmade Christmas decorations. After a covered dish luncheon a grab bag was enjoyed. Gifts were items pertaining to rug hooking.

In November it was our good fortune to have Professor Don Duel of Cobleskill College return with more Schoharie Valley folklore. Mr. Duel is a rug hooker and an authority on early German settlers and their arts and crafts.

We had a successful auction this fall which will help with the rising costs of renting our meeting hall.

Jeanne England
Central Bridge, N.Y.

DOWNEAST CHAPTER - MAINE

Just before Christmas at our Chapter meeting, we worked on the Christmas ornaments with Joyce Crabtree instructing. She used a sculptured effect on the heart and bell. The Noel sign was hooked flat and mounted on a wreath.

We had two honored guests.
Hallie Hall and Sally Ballinger,
Bea Monteith
E. Waterboro,
Maine

"Maytime" # 558
28 1/8" x 48 1/2"



Chapter News

WOLLOMONOPOAG CHAPTER #63 - MASSACHUSETTS

This new Chapter was formed in October. Maryanne Lincoln, a Charter member of the National Guild, and two Associate members, Eleanor Highcove and Elsa Paulsen were instrumental in forming this new Chapter. We chose Maryanne for President, Eleanor for the Treasurer and Elsa for Secretary. So we were all chiefs and no Indians!

At our second meeting we added two new members. At our third, a total of 15 members were on hand.

Our meetings are held at Maryanne's home on the first Tuesday of the month at 1:30 p.m. You would be most welcome to come and visit with us.

How did we choose "Wollomonopoag" for our name? There was a tribe of Indians who lived in what is now Wrentham. For many years this area of Mass. was known as Wollomonopoag and it was not until 1673 that the town was incorporated and the name changed to Wrentham. Wollomonopoag means "the place of shells".

Elsa Paulsen
Mansfield, Mass.

CHESAPEAKE BAY CHAPTER - MARYLAND

During the past year our Chapter activities included: a show and tell program featuring new patterns. A trip to the Clearview Woolen Mills at Clearview, Virginia. A demonstration in dip dyeing and cold water dyeing.

This year the Chapter project is sculptured Old English initials on baskets. The baskets were purchased at wholesale prices and were sold only to Chapter members at cost plus \$1, the \$1 being placed in our Chapter funds. The wool being used for the project is taken from the scrap wool bank which represents scrap wool given to the Chapter by its members. This wool bank is a very worthwhile and valuable place to obtain often needed wool.

In November the Chapter had as its guests, members of the Old Dominion Chapter, Virginia. Rugs for a show and tell program were placed in the aisles of the church where we meet. This made a beautiful setting with the bright sunshine beaming through the chapel windows.

In December we showed slides of rugs and other hooked items, with a question and answer period. This year's projects will include: stitch demonstration and Canadian hooking, pantomine quantity dyeing, a book review program, finishing rugs and making fringe, a field trip to the Textile Museum in Washington, D. C., and a picnic in May to finish the year.

Iva Amrhine
Pikesville, Md.



National Guild Exhibit Rules

1. All entries should arrive at Lincoln House by July 18th. Please plan to get them to us as close to July 18th as possible for cataloging. If you are attending Northern Teachers' Workshop, Lincoln House will pick up your entries there on the 1st Tuesday ONLY. Please designate this on your entry form.
2. The Guild will pay the return postage and insurance, via UPS, whenever possible, on all pieces accepted for exhibit. BE SURE TO INDICATE THE AMOUNT OF INSURANCE YOU WISH TO HAVE PLACED ON EACH PIECE FOR RETURN MAILING. For those areas not covered by UPS, remember that Parcel Post insures only up to \$200. UPS does not set a limit on the insurance requested.
3. Entries will be covered by insurance at the rate of \$25 per square foot while in our possession.
4. The Guild will furnish a professional security guard for night duty during the exhibit.
5. IDENTIFICATION IS IMPORTANT. Each piece submitted must have the name and address of the craftsperson, the name and pattern number of the entry, and the name of the teacher, attached to each piece. Print or type this information on a piece of sheeting or other white fabric and sew securely to the back of each piece. To avoid having the ink mark your rug, do the lettering before you sew on the identification tag. Use waterproof ink.
6. BE SURE YOUR ENTRIES ARE SECURELY WRAPPED FOR MAILING. Use plastic bags before applying the outer wrapping.
7. Hooked pieces will be judged for entry on the following points: a) technique; b) color; c) finishing details.
8. The Admission Committee reserves the right to return a piece with the reasons for rejection given.
9. As per our exhibit rules, special prizes will not be given. Instead there will be an award for the first three pieces receiving the most popular votes. Each piece exhibited will receive a ribbon label designating it as having been worthy of exhibition at the National Guild Exhibit.
10. Three entries may be submitted by each Charter or Regular member. Teachers may include pupil's work with hers, or in place of her own work. Associate members may exhibit one piece.
11. Please make sure you send your entry blanks to Lincoln House as soon as possible, in order to indicate that you plan to exhibit. DO NOT WAIT UNTIL NORTHERN TEACHERS' WORKSHOP to turn in your entry blanks as the entry cards have to be hand lettered ahead of time.



NATIONAL GUILD EXHIBIT

Dear Friends,

It is time again to start thinking of the National Guild Exhibit to be held August 9th and 10th at the Museum Educational Building at Old Sturbridge Village, Sturbridge, Mass.

The rules for exhibiting precede this notice. Charter and Regular members may exhibit 3 of their own work or that of their pupils. Associate members may exhibit 1 piece of hooking. Application blanks are at the end of this Newsletter.

All entries will be judged by the Admission Committee, headed by Ethel Bruce to determine their eligibility for the National Exhibit. Naturally, only McGown designs will be exhibited.

As in previous years, the entry will be insured at the rate of \$25 per square foot while they are in our care. (This does not mean while they are in transit, however).

I am eager to see what you have accomplished in the two years since our last exhibit. I am looking forward to this exhibit in 1980 with great enthusiasm.

We will again need lots of willing workers. If you have an assignment preference please write to me at my home address. (See page #2 for address).

Ruth A. Shepard
Chairperson for Exhibits

"Harmony"
#537
30" x 48 3/4"



President's Message

It is with great regret that I announce the resignation of Betty McClentic, our Treasurer of the Guild. Betty's duties as homemaker, mother and wife could not be fulfilled with the additional duties of the Treasureship of our Guild. I am sure that all members of the Guild will join me in expressing our appreciation to Betty for the fine service she has given our Guild during her Treasureship.

I have appointed Dorothy Lepisto of Pittsfield, Mass. to be her successor as Treasurer. Dorothy has a wide experience in the business world and we are very fortunate to have the services which she can render. Dorothy's home address is P.O. Box 598, Pittsfield, Mass. 01201.

Since Dorothy Lepisto has been serving as Publicity Chairman of the Guild, I have asked Mrs. Iva Amrhine to include Publicity with her Public Relationship duties, to which she has kindly agreed.

I was interested to receive the President's message of the Ontario, Canada Hooking Craft Guild in their Sept. issue and to note the definition of "handcrafted", whether it is a mass-produced craft object, hand made, if each process is undertaken by a different person when that person is well trained in his own field, - or is a handcrafted item made by one person only from concept to finished product?

They are also interested in establishing a recognizable formula for the level of our progress in our craft. Our own Guild has established the fact that if your work has been accepted in a National Guild exhibit and shown you are entitled to be a Regular member, which established the quality of your work. Therefore it is very wise to switch from Associate to Regular membership if you have already exhibited at a National exhibit, or if your work has been approved by a well established McGown teacher. Being a Regular member means QUALITY. You have only to pay the difference of \$5 to your Treasurer to switch your standing.

Since there is only one more issue of the Newsletter before the National Exhibit, I urge you to not only plan to exhibit your work, but to attend this very worthwhile exhibit.



(continued)

President's Message

Thanks to Maryanne and Don Lincoln we have finally settled the matter of our Guild pin. It is small and attaches to your dress or lapel with a little screw. It is now being manufactured and will be ready for delivery May 1st. See another page of this Newsletter for complete details.

The pin is approximately a 3/4" circle and the price is \$3.50. I am writing the Chapters to see if they want to handle the sale of the pins for their Chapter members.

If you are in a Chapter, I suggest you contact your Chapter secretary to see if the Chapter is going to take charge of ordering them for their members, or if it is going to be left to the individual. In either case, all orders should be sent to Mrs. Maryanne Lincoln, 139 Park St., Wrentham, Mass. 02093.

Pearl K. McGowan

HAPPENINGS PAST

In October the Chebeague Island Grange held its first Agricultural and Crafts Fair.

Among the many displays and exhibits was one of hooked rugs and demonstrations of rug hooking.

Irene and Charles Fink of Hanover, Pa., who were visiting the Morlock's were pressed into service at the Fair, Charlie at the hot dog stand and Irene with Annemarie at the rug hooking demonstration.

Much interest was shown and many questions asked by local residents and visitors from as far away as California.

Billie Snider, president of "Les Brodeuses" Chapter, spoke and demonstrated hooking during January at a chapter of the American Business Women's Association.

Billie has been hooking for 33 years. ED: She started at six!

A hooked rug started by the late Jane Snyder of Schoharie, was recently finished by Marguerite Monthie of Central Bridge, and Helen Shroh and Helen Tuttle of Schoharie, N.Y. Because of Mrs. Snyder's failing eyesight, she donated the rug to the Schoharie Colonial Heritage Assoc. for completion. Proceeds from the sale of the rug will be used to further the historical projects of the Association.

Ramona Maddox, teacher of Chattanooga, Tenn. lectures and teaches through the local Chamber of Commerce when business men have conventions in Chattanooga. She entertains the ladies with a lecture and then follows up with a class. Ramona is presently using the Greek bag #75 with many different color combinations that she dyes, and prepares in kits for their choice. As they are all beginners, she can teach this piece in one class and they have a bag of which to be proud. Plus learning of our art form.



BOOKED UP!

By Kathryn Huffman
Fayetteville, N.Y.

The following two books are available from Dover Publications, Inc., 180 Varick St., New York, N.Y. 10014. You can write to Dover for free catalogues - indicate field of interest, such as fine arts, antiques, crafts, needlework, American Indians, etc.

"Chinese Carpets and Rugs"
by Adolf Hackmack

Paperback \$2.00
Dover Code #0-486-22921-1

The author was a respected dealer in Chinese rugs in Tientsin China, and he has collected a vast amount of information on Chinese rug making. He explains weaving techniques, knots used, patterns and traditional motifs found in Chinese carpets.

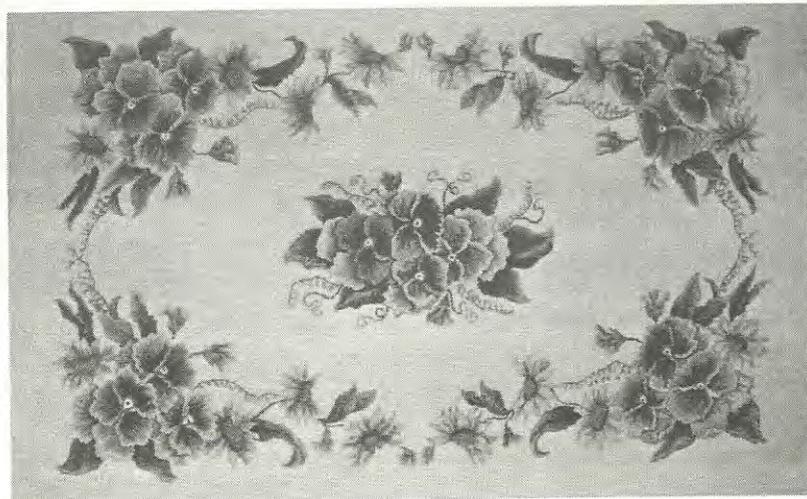
There are four short chapters - Historical Development, Designs, Colors and Weaving. The remainder of the book is a group of plates. The most interesting part of the book is the material explaining the symbolism of the designs and the plates showing the designs and motifs found in Chinese rugs. If you want to know about the Eight Precious Things, the Eight Buddhist Emblems and the Fragrant Fingers of Buddha, you will want this book.

"Decorative Art of the Southwestern Indians"
by Dorothy Smith Sides

Paperback \$1.95
Dover Code #0-486-20139-2

Mrs. Sides, artist and collector, has gathered and redrawn in black and white, nearly 300 authentic Southwestern Indian decorations. Most of the examples are pottery designs but there are many taken from basketry, sand paintings, masks, beadwork and blankets. There are geometrics, subjects taken from nature and symbolic figures such as the thunderbird. The author shows us why the decorative art of the Indians of the American Southwest is recognized as "one of the most beautiful art traditions in the primitive world." This is another small book full of artistic inspiration.

"Mooney Pansy"
#153
30" x 48"



NEW MEMBERS

ARIZONA

Old Dominion, VA. Chapter
Marilyn Elliott, Searcy

CALIFORNIA

Marion Harrison, Hungtington
Beach, (R)

CONNECTICUT

Laurel Chapter
Ruth Williams, Brookfield Cntr.
Rose De Preta, Stamford
Anne Rich, "
Mae Weir, "
OSV Chapter
Beatrice Chicoria, Plainfield (R)
Evelyn Dodge, " (R)

FLORIDA

N. E. Florida Chapter
Marjorie Cornelius, Orlando

GEORGIA

Catherine Taff, Cedartown (R)

ILLINOIS

N.E. Illinois Chapter
Norma Karabasz, Barrington
Laura Minster, "
Edna Halka, "

MAINE

Downeast Chapter
Madeline Brewer, Chebeague Island
Granite State N.H. Chapter
Jeannette Morancy, S. Berwick

MARYLAND

Margaret Woody, Edgewater
Chesapeake Bay Chapter
Cleone Kovacs, Baltimore
Grace Doms, Timonium

MASSACHUSETTS

Patricia Jaycox, Peabody (R)
Kathleen Sullivan, Princeton (R)
Wollomopaug Chapter
Eileen Lortie, Attleboro
Martha Majkut, Medway

Wollomopaug Chapter Cont.

Thelma Floyd, Milford
Helen Brais, N. Attleboro
Louise French, Plainville
Maude Nuscher, Sharon
Aline Pruett, Sharon

MICHIGAN

Romaine Little, Livonia
Mary Brown, Monroe

MISSOURI

Grand Lake of Cherokees
Mrs. B. B. Johstone, Anderson
Marie Walker, Southwest City
St. Louis Chapter
Marjorie Noeltzel, St. Louis

NEW YORK

N.Y. Southern Tier Chapter
Mrs. Joseph Edwards, Binghamton
Orah Darrow, "
Hill & Valley Chapter
Nina Hinkle, Fonda
Laurel Chapter
Eiko Ogiyara, Dobbs Ferry
Western N.Y. Chapter
Harriet Scott, Clarence
Claire Thompson, Marilla

NORTH CAROLINA

Hazel Bright, Grifton (R)

OHIO

Emerald Chapter
Nancy Bouker, Avon Lake
Western Reserve Chapter
Rosa Hogg, Mt. Vernon
Janet Lampi, "
Helen Dover, Newbury

OKLAHOMA

Grand Lake of Cherokees
Lon Donovan, Grove
Rogene Myers, "

PENNSYLVANIA

Mrs. Robert Lovelace, Hughesville

(continued)



NEW MEMBERS

RHODE ISLAND

Wollomopaug Chapter
Ruth Rutledge, Pawtucket
Eleanor Dodsworth, Woonsocket
Mrs. Andrew Palmer, "

TENNESSEE

Evelyn Corbitt, Blaine (R)
Anita King, Knoxville (R)

TEXAS

Gulf Coastal Prairie Chapter
Mrs. Michael Winkler, Houston

VIRGINIA

Old Dominion Chapter
Ethel Mae Woods, Woodbridge

WASHINGTON

Hazel Lyon, Snohomish

WISCONSIN

Badger Chapter
Lynn Raffensperger, Whitefish Bay
All members are Associate except those marked (R) who are Regular members.



Sharing Ideas

Sharing from the classes of Marguerite Monthie and Ramona Tryon, Central Bridge, N.Y.

While hooking a primitive design of our family tree, I learned the difference in hearts. Palentine hearts are square on the bottom and the Penn. Dutch are pointed.

Harriet Best
Central Bridge, N.Y.

Avoid using shoddy material. Always make sure you have enough background to finish your rug.

Martha Muller, Schoharie, N.Y.

I learned by dipping an old chartreuse skirt in Olive Green dye (Dip dye method), that I had material for beautiful leaves of roses.

Elizabeth Limbrunner, Schoharie, N.Y.

After many years of hooking and accumulating a conglomeration of machine cut strips, I learned to cut wool only as I need it. With the uncut wools you can see what you have and there is no waste.

Adah Schlote, Fultonville, N.Y.

I found Marguerite's method of Dip dyeing very easy.

Nina Hinkle, Fultonville, N.Y.

ED: Hopefully Marguerite Monthie will share this method with us in an upcoming issue.

One of the most important things I've learned from Marguerite and Ramona in class is, how to improve the back of my work. It used to look like a bumpy road; now, it's improving. I have also enjoyed their dyeing techniques and thank the Lord for such good and conscientious teachers. God Bless them both.

Vi Osborn, Fultonville, N.Y.

Sharing Ideas

I voice the merits of rug hooking for everyone to hear. beautiful remedy for boredom. Tell your Bored friends to try it.
Helen Lange, Central Bridge, N.Y.

Using a magic marker, make a directional arrow  over the cutting wheel of the Bliss cutter. The nut on the shaft has a left handed thread and it is confusing when trying to remove the wheel blade, to know if you are tightening or loosening the nut.
Faye Stolzenburg, Schoharie, N.Y.

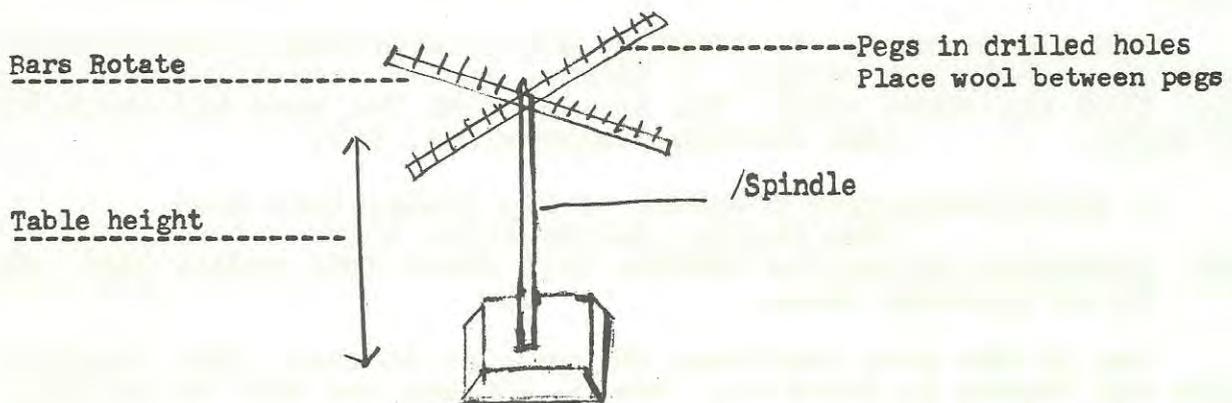
My early days of rug hooking were started as a primitive rug-craftsman. Today I am learning the art of dyeing and enjoy the shading that I have been able to do in florals and pictorials.
Helen Scott, Esperance, N.Y.

Rug hooking teaches us the art of sharing our wools to create an extra added touch that we might not have achieved from our own wool basket. In rug class we make new friends and our sense of humor thrives on good fellowship.
Mary Schermerhorn, Espera , N.Y.

An "unripe" strawberry was made by dip dyeing a piece of white material into the red dye, used for the rest of the berries, not letting the red get all the way to the end, then spot dyeing a bit of green on the white end.
Grace Fenno, Canajoharie, N.Y.

While hooking a rug with many colors, I designed a standard to hold the wool strips, which a carpenter made up for me. It is especially useful when your rug is set up on a frame at home in a semi-permanent spot.

Barbara Peckham
Cobleskill, N.Y.



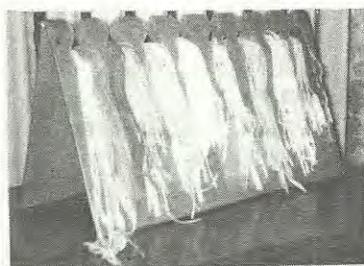
Sharing Ideas

By Florence Chase
Cobleskill, N. Y.

I am a comparatively new student in Mrs. Monteith's class. When my husband saw the material we use, he asked if I would like a holder for it. I did. Here are the instructions.

Take one piece of clean, flat corrugated board, approximately 14" x 17". Place duck tape over all four edges, sealing the tape on each side. Score the board through the center of the 17" side, cutting no deeper than half-way through the board. Fold in half making each side about 14" x 8½". With two pieces of duck tape, place one on each side at top, so top edges of these strips meet. Place another strip over the fold keeping the board in a folded position at this time. Using a bottle cap or similar object (about 1" in diameter), make 8 circles, evenly spaced. Leave ¾" between the end of the last circle and the edge of the board, on one side only. The bottom of the circles should be about 1 ¾" from the fold. Use a fine jig or coping saw and cut from fold into the top of the circle and around each circle. The throat at the top of the circle should be about ½ the diameter of the circle. This form will stand upright for use or may be folded flat and the material held with a rubber band for storing.

I have nine of these for my own use.



The rug I'm working on is "Omar Khayyám" 5' x 7'. Carroll Meyers had the center done before her death. She was doing it for her grandson (about 6 yrs. old now). He picked out the pattern and colors - red, purples, blue-reds, and ivory. Esther Miller and I decided to finish it for little Jack and we had it at the Decorah school for anyone who knew Carroll and wished to work on it. About 14 different people put in some time. Then Ann Duder, Anne Wulkowicz, Kathy Schlemme, Esther, and I took turns working on it during the Nordic Fest. It was on a large easel frame so three of us could sit and work at the same time. It really received attention.

Orpha Blaisdell
Eau Claire, Wis.

Sharing Ideas

By Donna Pounder
Center Line, Mich.

I have made a case to hold my scissors and hooks, marking pencil, and pins in a convenient way without a cumbersome box. This is not my idea. I must give credit where it is due. Ann Setar had one that fascinated me, I loved the needlepoint pattern on the cover and the inside was just super. I'm sure she said it was a gift from Gladys Beyers. So you can see it has come a long way. My cover is needlepointed but you could just as easily hook in small patterns on burlap using up some of your scraps. If someone is having trouble with a flower, or a bird or crewel, practice, and have this as the cover for your case. The size is also up to the individual.

Materials Needed: Wool or burlap for the cover.
Iron-on Pellon* - used for body.
Lining material - 2 pieces.
Velcro* - for the closing.

The size is something that could change with each individual. My purpose was to have handy the things I use when hooking and teaching. I use a long hook so I wanted it to fit in, also I keep a pen handy, so this determined my size. (See diagram pg. 37).

1. Pick a small design (coasters, doorstops, tiles, etc.)
2. Hook your design. Left over cut wools are great for this. Steam and press on wrong side on a bath towel. Cut your iron-on Pellon to fit and iron it on the back of your hooking, this gives a little body to the case.
3. Making your lining: With one piece of your lining material folded double, right sides out, place it on one half of the lining and make pockets for your scissors and hooks and marking pencil. I used it on just one half of the case. It is up to the individual. Plan it out for your needs and top stitch it to the backing lining piece. I use the other side for safety pins, T-pins and my magnet.
4. Now with right sides together stitch lining to your backing piece, leaving one side open for turning. I allowed $\frac{1}{2}$ " seam allowance. Trim corners and turn right side out and slip stitch open side. There is a reason for leaving the opening on the side. You can make much neater corners than leaving an open end. Press. Hand stitch Velcro around the edges - gripper on one half and fuzzy on the other. I think you could use a zipper if you wanted, but I didn't want to take the chance of catching my hook.



Sharing Ideas

The following Sharing Ideas come from the Old Dominion Chapter, Virginia.

So many ways to separate our shades!

Marion Thomson, of the Old Dominion Chapter - Va., use 1/8" elastic (the flat stretchy kind, not the oval stiffer braid) and just separates the shades by folding in half and tying a simple overhand knot between each shade in the swatch. Then the swatch will rest easily on the work close at hand and strips can be removed or returned very readily.

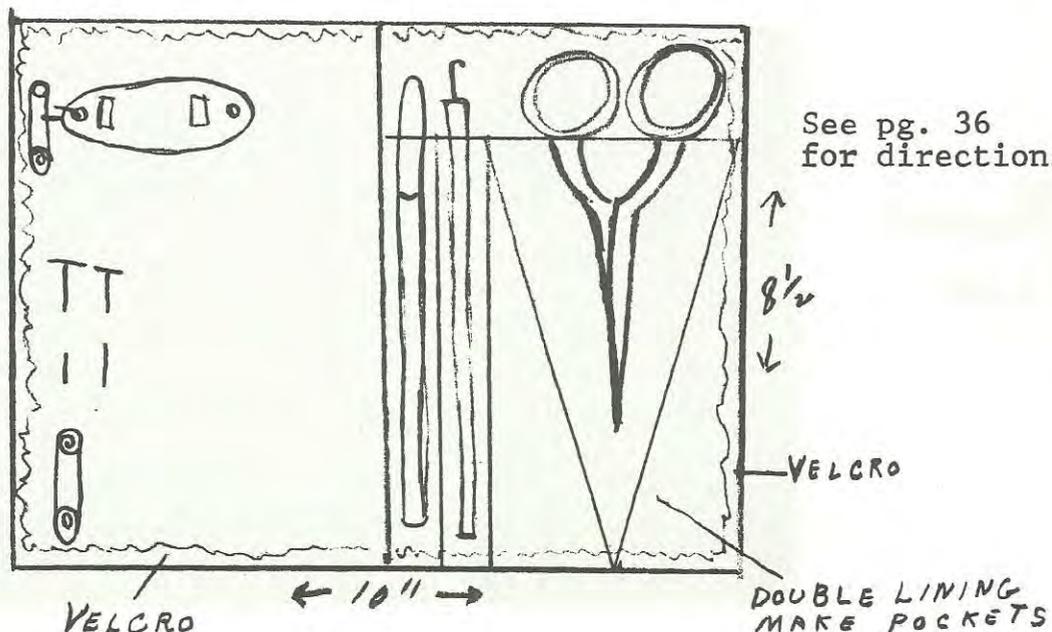
Betty Morning brought back a similar method from Southern Teachers' Workshop. Use a paper towel (Bounty* is most durable). Cut it in half. Fold each of the pieces in thirds, then in half. Put your shades between the two strips, separating them with small rubber bands. Betty says Dotti Ebi uses pins to separate the shades, but Betty prefers the elastics as she pricked herself on pins.

Both of these methods are soft and flexible, permitting you to shake the swatches to remove lint and to disentangle strips. They store easily in small plastic bags.

Another Chapter member likes to keep a small soft sponge at hand on her work. This quickly cleans the lint from the work area between more thorough brushings.

She also carries a wooden block, about 1" x 1" x 2", into which a slot has been cut. This is used to tighten the wing nuts on her portable frame which are impossible to tighten enough using just fingers.

* Trademark



FAVORITE COLOR PLAN

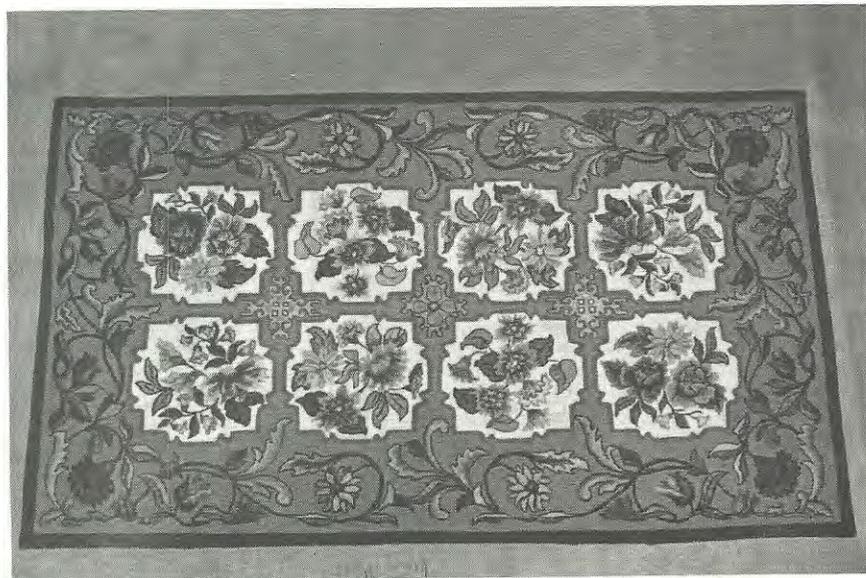
By Delphine Themean
Royal Oak, Mich.

I collected the material for my pattern in England at the homes of my relatives. The blue of the outer flowers came from the cat's bed in Marizion, which is within sight of St. Michael's Mount. When visiting my cousin, I asked her if she had any old wool and she reached into the cat's bed and gave me an old light and dark blue skirt, cat's hair and all. Then she reached under a table on which rested a very large fern and pulled out a folded woolen shawl, which was very old. She explained that she wrapped the fern in it when the nights were very cold, to keep off the drafts. England is getting colder as the years go by and they have no central heating, so I know just how the fern felt, for I too, could not keep warm. That is what gave me the idea to use the material I collected at the different homes for "Erickson's Ferns," #273.

The yellow flowers were from a bag of scraps that had been left over from making tea cozies. The large black leaves are hooked from a very old dark green shawl, which had turned black over the years, and are veined with paisley. The basket was hooked with a thicker material of two values of creamy off-white, which had been used to cover a dressmaker's dummy. The table is the same as the large black leaves. The ferns are hooked with odds and ends of any green I picked up.

Nearly all my family had contributed material for this pattern, so it holds a special meaning for me. The material for hooking lays all around us, like nature, if we just look and ask. ED: See picture of "Erickson's Ferns" pg. 46, December 1979 NL.

"Dowry
Needlepoint"
#541
36½" x 62"



RUG SCHOOLS AND CAMPS

IOWA

July 20 - 25: Decorah Rug School, Luther College, Decorah, Iowa.
Contact: Esther Miller, Director, Box 28, Decorah, Iowa, 52101.

MARYLAND

June 8 - 14: National Guild Rug School, Garrison, Md. McGown teachers: Iva Amrhine, Ethel Bruce, Nelda Clark, Helen Connelly, Hallie Hall, Maryanne Lincoln. Contact: Erna Burghardt, 41 N. Plain Rd., R. D. 1, Box 119, Housatonic, Mass. 01236. For members of the National Guild.

NEW HAMPSHIRE

July 13 - 19: National Guild Rug School, Rivier College, Nashua, N.H. McGown teachers: Ethel Bruce, Leona Cook, Una Corribeau, Hallie Hall, Meredith LeBeau, Sally Newhall, Betty McClentic, Linda Sorensen, Florence Gideos. Contact: Betty Maley, Director, 50 Pine St., Newport, N.H. 03773. For National Guild members. Instruction fee \$37.50.

NEW YORK

June 16 - 20: Chautauqua Summer School, Chautauqua, N.Y. McGown Rug School. McGown teachers: Contact: Jean Quinette, Coordinator for Schools, Chautauqua Institute, Chautauqua, N.Y. 14772. Include business size (long) SASE.

PENNSYLVANIA

September 7 - 13: Western Pa. Rug Hooking School at McKeever Environmental Learning Center, Sandy Lake, Pa. Staff of accredited McGown teachers. Clarie deRoos, Barbara Eshbach, Kathryn Huffman, Marjorie Judson, Betty Maley, Phyllis Walton, Lois Dugal. Other teachers will be added as necessary. Contact: Mrs. Arlene Cull, 2749 Tamarack Dr., RFD #1 Sharpville, Pa. 16150.

SOUTH CAROLINA

June 15 - 21: Carolina Rug Hooking Camp, Furman University, Greenville, S.C. McGown teachers: Ethel Bruce, Leona Cook, Margaret Howell, Peg Schneider, Mae West. Other teachers if necessary. Contact: Kay Estes, 407 Frank St., Easley, S.C. 26940.

TENNESSEE

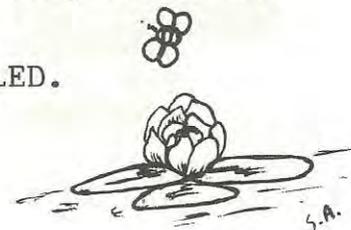
June 8 - 13: Castle in the Clouds Rug Hooking Seminar, Covenant College, Lookout Mountain, Chattanooga, Tenn. McGown teachers: Phyllis Regan, Marianna Sausaman, Peg Schneider, Shirley Hacker, Orpha Blaisdell, Carol Kassera. Stand-by teacher Edwina Lawson. Contact: Ramona Maddox, 7108 Panavista Lane, Chattanooga, Tenn. 37421

TEXAS

April 27 - May 3: Lazy Hills Guest Ranch, Ingram, Texas. Contact: Mae G. West, 4435 EagleNest, San Antonio, Texas 78233. McGown teachers are: Ethel Bruce, Peg Schneider, Dotti Ebi Betty Maley, Hallie Hall.

WEST VIRGINIA

Cedar Lakes Rug Camp, Ripley, W. Virginia. CANCELED.



EXHIBITS

CALIFORNIA

May 3 - June 5: First California Chapter exhibit with quilts and early American decorated pieces. American Museum of Quilts and Related Arts. 120 El Passio de Saratoga, San Jose, Calif. Mon. to Fri. 10 a.m. - 6 p.m. Sat. 10 a.m. - 5:30 p.m. Sun. 12 p.m. - 5 p.m. Admission free.

CONNECTICUT

Three Centuries of Conn. Folk Art Exhibit:

Through March 15: Lyman Allyn Museum, New London, Conn.

March 30 - May 11: New Haven Colony Historical Society and Creative Arts Workshop, New Haven, Conn.

June 4 - July 12: Litchfield Historical Society & Oliver Woolcott Library, Litchfield, Conn.

FLORIDA

March 29: 10 a.m. - 2 p.m. Silver Lake Mobile Resort. 6th annual hooked rug exhibit. 4000 24th St. North, St. Petersburg, Florida.

ILLINOIS

May 30, 31, June 1: Clayville Rural Life Center, one mile east of Pleasant Plains, Rte. 125 (13 miles west of Springfield). 10 a.m. - 5 p.m. Free. Area teachers.

IOWA

July 28 - August 1: Nordic Fest. Norwegian - American Museum, Decorah, Iowa.

MARYLAND

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

MASSACHUSETTS

April 25 - 26: 18th annual Arts & Crafts exhibit of the Lakeville Library Circle. 10 a.m. - 5 p.m., Lakeville United Church, Bedford & Precinct Streets, Lakeville, Mass. Donation.

August 9 - 10: National Guild Exhibit: Museum Education Building, Old Sturbridge Village Road, Sturbridge, Mass. Enter from Rte 20 or I 86. Do not enter through visitor center. Free. 10 a.m. - 6 p.m.

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. Free.

OHIO

April 27: Western Reserve Chapter exhibit. Valley Lutheran Church, 87 E. Orange St., Chagrin Falls, Ohio. 1 p.m. - 5 p.m.

OKLAHOMA

Memorial Day Weekend: Grand Lake o' the Cherokees Chapter exhibit. Community Center, Grove, Oklahoma. Held concurrently with the Grove Arts and Crafts Festival.

PENNSYLVANIA

March 20 - 21: Helen Johnson class exhibit: Jenkintown United Methodist Church, Walnut & Summit Aves., Jenkintown, Pa. 11 a.m. - 9 p.m. on Thursday and 11 a.m. to 8 p.m. on Friday. Donation. Light lunch.

(continued)



Exhibits

Pennsylvania cont.

April 19: Sally Bowers and Sherry Koehler, joint exhibit, 10:30 a.m. - 5 p.m. Hope Lutheran Church, Tatamy, Pa., 3 miles north of Easton, Pa. Free.

TENNESSEE

June 11: Castle in the Clouds Rug Hooking Seminar exhibit. 10 a.m. - 8 p.m. Covenant College, Lookout Mountain, Chattanooga, Tenn.

TEXAS

April 18 - 19: Gulf Coastal Prairie Chapter exhibit. Jungman Library, 5830 Westhumer, Houston, Texas.



NOSTALGIA

By Delphine Theamean
Royal Oak, Mich.

In 1972 my husband and I spent two weeks at McLean State Park on a bluff overlooking Lake Superior. It was a dark, windy, overcast day when the paperboy brought around a small town newspaper. On reading an announcement that there was an arts and crafts exhibit in the next town we went to see what was on display.

There were paintings, basket-weaving, quilting, tile painting, carving, but no rug hooking. Since there was an empty table I asked the woman taking the entrance fee if she would like a small display of rug hooking. She was delighted and asked where I was staying and would I leave it for three days.

After setting up the display and leaving our name and the address of the park on the table, we left and went shopping.

The next day the conservation officer came to our tent and said he had a telephone call for me, would I please go with him in his jeep to the booth. Of course, thinking the worst, that something had happened at home I picked up the phone. It was a stranger, a Mrs. Renwich, who had been a Pearl McGown teacher in Adult Education, Lake Linden, Michigan, for many years. Would we be so kind as to come to her home right away and talk to her. Of course we would be delighted! She only lived ten miles away in an old-fashioned house that had at one time belonged to a mining company. The rooms were all very large and had hard wood floors, all covered with Pearl's patterns, all hooked, in all colors and most of them hooked using old blankets. She made us feel as if she had known us a very long time and was so happy to finally talk to someone who knew Pearl. She showed me many of her hooked rugs and they showed the influence of her teacher the late Miss Maxwell of Detroit, Pearl's first teacher in Michigan.



PREPARING FOR RUG SCHOOL OR CAMP

By Peg Schneider
Jekyll Island, Georgia

Your application to rug camp or Guild school sets you up with a teacher who is anxious for you to have a good week and learn as much as you can. She will write you to find out what you are going to work on and what colors you prefer to use. An early answer on your part insures your having what you need.

You must decide on a pattern (one large, one or two small ones is the limit in most camps or schools) and about what colors you wish. If you'd like her to do the color planning you should so indicate. This is usually worthwhile as you can learn from her method of planning. If you want to dye yourself, you can ask her for formula ideas. Or perhaps you prefer she do the dyeing. If you ask for formulas there will be a slight charge for such planning, as it takes a good deal of a teacher's time to plan and write out this information.

If you do not have your pattern on hand you will need to write the camp director to order it for you and have it ready when you come. Camps order patterns and teachers furnish swatches for purchase. At our Guild schools, order pattern from the teacher in advance.

If you do these early steps, you will arrive at camp with your pattern and wools all set up and ready and you will waste no time getting down to work. Pick them up on Sunday evening and you can have some of each swatch cut for Monday a.m.

The teacher will work around her class at regular intervals. Your turn will come. Monday will be hectic but by Tuesday it all settles into place.

You will be able to hook on your own after class in the afternoon and after dinner at night, and you will enjoy doing so as it will enable you to get on with other things the next day in class.

If you have a piece that is intricate or you have questions beyond the normal time, private classes are available from 3-5 and 7-9. It would pay you to sign up for a private class with your teacher early in the week (the week will fly by). Often two people sign up together for two hours instruction - and this is the best way - as while one hooks, the other has help, and vice-versa. It is hard to hook fast enough otherwise.

(continued)



Preparing for Rug School or Camp

You may also sign up with other teachers if they have time available. But don't ask for lessons on a piece started with another teacher. The second teacher won't have the same materials to work with and it is very difficult, if not impossible.

If you have two patterns to do in your week, produce them both at once so she can plan. Do not spring a new pattern on her Thursday afternoon or Friday a.m. when time is running short.

What to take? Your hooking paraphernalia including your pet lamp if possible. You may want it to hook in your room. Frame, scissors, extra hooks - all the gear that makes your hooking fun.

As to clothes - comfortable clothes - very informal - a warm outfit and a cool outfit. Comfortable shoes - you'll walk a good deal. You might like to take pictures of your rugs, rug show, etc., too. So take a camera.

Be sure to take some pieces to show. The rug show is an important part of each camp or school! A good place to get new ideas and see color plans. Your work deserves a showing so take it along.

Camps and schools provide great friends, good hooking, a wonderful change of pace, and a fresh outlook that makes you feel good. You'll love it.

Most schools and camps have accommodations for your husband. Inquire from the director.

"Nordba"
#790
24" x 36"



Recycled Wools in Orientals

By Phyllis Regan
Chattanooga, Tenn.

If you are lucky enough to have old woolen clothes or recycled woolen scraps to do an Oriental rug, preferably the angular type, you can do some surprising things combining the colors and values together.

First, make sure all your woolens have been thoroughly washed. Most of the time you can plan your rug out of "as is" colors and not have any dyeing to do. To practice doing this there are several small patterns such as, "Julie", "Afshari," or "Small Frost." Or if you have plenty of woolens, you could take on "Maltese Oriental," "Large Frost," or any of the others of this type pattern.

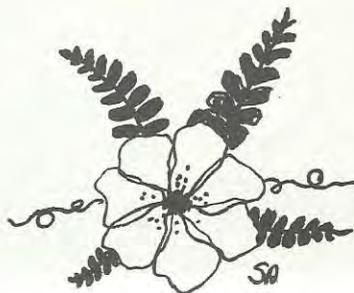
Most Orientals are made of the colors red and blue, with a neutral in some part of the pattern. I have planned some rugs using golds, greens, and brown. All depends on what materials you have and where the rug is to be used.

For example, if you wanted a predominantly blue rug, think of using backgrounds in blues of differing values in each area using the lighter in the larger area. In the smaller rugs you can use up small quantities for the smaller background areas, having each area a little different in value.

Then taking some bright reds and a couple of different light and dark plaids, you can really bring out the small motifs in the rug. Outline some with the red and fill with plaid. On other motifs outline with plaid and fill with red depending on its background. The smaller motifs sometimes need a bright outline or a brighter plaid in a small area to bring it out.

If you have two blues of very close values for a background in one area, they can be combined together by hooking the two values together in a hit or miss fashion. By hooking across the rug in straight lines it will give your background even more interest.

I have enjoyed planning rugs in this way with the recycled or old woolens. I wish you all good luck in finding and using this kind of wool in a rug. It gives you a sense of accomplishment when you have turned out a pretty rug of your older recycled woolens.



National Guild Pin

After some minor alterations, the Board of Directors has approved the Guild logo that appeared in the last Newsletter. The logo, shown below, is now being reproduced and will be available in the styles listed below:

LAPEL PIN: About 3/4" in diameter with black outlines. The black lettering will be on a white background, and black highlights will set off the white hook in the center. The panels around the hook will be red, yellow, green, and blue. The pin attaches with a push type catch, very easy to take on and off. The lapel pin is \$3.50 postpaid.

7" (approx.) FULL COLOR LOGO: It will be printed on 8"x10" heavy gloss paper. This version of the Guild logo is suitable for framing. \$1 postpaid.

T-SHIRTS: For the young at heart the 7" version is reproduced in full color either on the front or back of white, good quality T-shirts. They come in small, medium, large, and extra-large. \$8.95 postpaid.

Maryanne Lincoln, our Color Consultant, has been appointed "Pin Person". Please place your orders NOW so they can be filled as quickly as possible when the items become available. Canadian members please send P.O. money order in U.S. funds.

*****Orders will be shipped after May 1, 1980*****

Send to: **ORDER FORM**
Maryanne Lincoln
139 Park Street
Wrentham, Mass. 02093



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National Guild of P.K.McG.
Hookrafters, Inc.

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|---------------------------------|-------------------------------|--------------|--------------------|
| Lapel Pin | | @\$3.50 ea. | _____ |
| 7" Dia. printed on 8"x10" stock | | @\$1.00 ea. | _____ |
| T-shirt w/logo | ___ S, ___ M, ___ L, ___ XL.. | @\$8.50 ea. | _____ |

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S.A.

HIT or MISS

By Jeanne Fischer
Milford, N.H.

I have been experimenting with dyeing in the microwave oven. So far, I am very pleased and excited with the quickness and saving of energy. However, I still have not done enough of it to give you any tried and true methods.

Has anyone else been doing this? If so, how about dropping me a line and let's combine our knowledge for the benefit of other Guild members in a future issue of the Newsletter.

In the December issue of the Newsletter, under Long Island Chapter News, there was an error. The memorial table at their exhibit honored the memories of Adelaide Scott and Gerry Milliken, NOT Gerry Gitlin, who is alive and well and living in Florida for the winter. Please accept my sincere apologies to everyone concerned in this matter.

Please note that the instruction fee for the Rivier Rug School is \$37.50.

So far no one has been able to identify the Nostalgia picture in the December Newsletter, although there have been inquiries. I don't know who the ladies are, but the picture came to me, with an album of prints bought for the Newsletter use at the Northern Teachers' Workshop scholarship auction. Can anyone help?

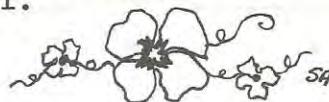
One of my students tells of flying to Louisiana and working on her hooking on the plane. She said she never talked to so many people during a trip and none of them was acquainted with hooking. However, interest was high.

Thanks to a suggestion by Elsie DeMello of Lakeville, Mass., you will now find the date of the next deadline on page two of this and all coming Newsletters. Keep those cards and letters coming. All help and suggestions gratefully received.

Longer times needed for mailing the Newsletter, now allows no leeway on the deadlines. I like it less than you do, but if you want your exhibit or news published in a certain issue, you must abide by the deadlines as listed on page two.

The deadlines are April 15th for June issue; July 15th for the September issue; October 15th for the December issue; January 15th for the March issue.

With the many exhibits coming up, there will be much picture taking. Please remember your Newsletter when you achieve a good print. A contribution of a duplicate print to the Newsletter files would benefit everyone. Color or black and white accepted with thanks from us all.



SA

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September 1979 - December 1979

ED: This index now brings the indexes into line with the volumes of the Newsletter. From this point on, the index will cover the one year period from March to December to coincide with the volume numbers.

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"Alliance"
#701
27" x 42"

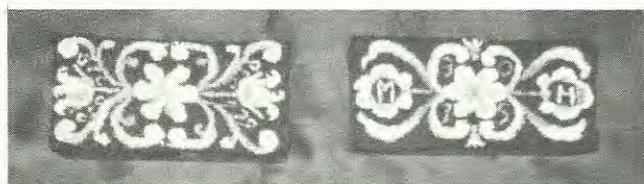


ONE TO ONE

Anne Eastwood found a Potpourri American Beauty swatch that a member of Southeastern Teachers' Workshop wanted, but now has misplaced the lady's name. Contact Anne, please. Address in your workshop report.

Ramona Maddox has a student with a rug almost complete. She was using a recently discontinued Dorr #1322, a gray-green. Does anyone have approximately one yard? Please contact Ramona Maddox, 7108 Panavista Lane, Chattanooga, Tennessee 37421.

Doorstop #10
Motif from "Me"



Change of Address Form

CHANGE OF ADDRESS FORM
(Detach and mail to:)

Mrs. Dorothy Lepisto
Box 598
Pittsfield, Mass. 01201

Name: _____

Old Address: _____

CITY STATE ZIP

New Address: _____

CITY STATE ZIP

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Old Sturbridge Village,
Sturbridge Mass. 01566

Guild Member: _____

Street Address: _____

City: _____ State: _____ Zip: _____

Pattern# _____ Name: _____

Hooked by: _____

Return of Entry by UPS _____ P.P. _____

or Picked up by: _____

Is this entry for sale? _____ Price? _____

Estimate Insurance Value for Return Shipment _____

Name of Entry

Pattern Number

Hooked by

Teacher

APPLICATION FORM: Please print both cards

Guild Member: _____

Street Address: _____

City: _____ State: _____ Zip: _____

Pattern# _____ Name: _____

Hooked by: _____

Return of Entry by: UPS _____ P.P. _____

or Picked up by: _____

Is this entry for sale? _____ Price? _____

Estimate Insurance Value for Return Shipment _____

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