

NEWSLETTER



APRIL, 1991

VOL. 20, No. 1



CHICAGO

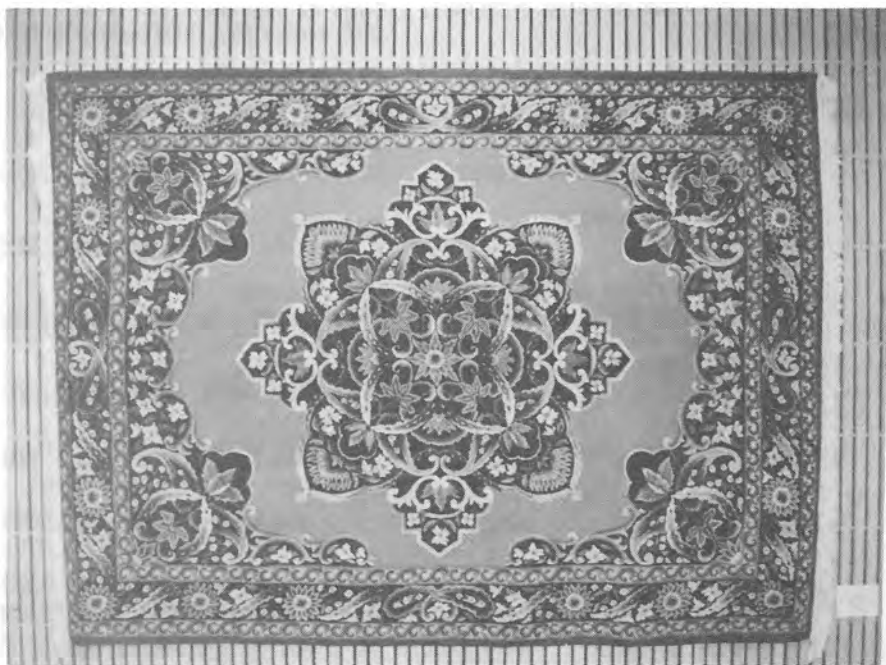
NATIONAL

SHOW

1990

"PERSIAN MINIATURE"
(#OSV 615 - 51" x 64")

Hooked by Carol Kassera



"PERSIAN MAGIC"
(#OSV 719 - 70" x 96")

Hooked by Bea Christoff

NEWSLETTER
(USPS 114-310)

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of
The National Guild of Pearl K. McGown Rug Hookrafters

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NEWSLETTER DEADLINE - MAY 1 FOR THE JULY ISSUE

NATIONAL GUILD DUES ARE DUE JUNE 1
IF YOU HAVE QUESTIONS
CONTACT CAROL GARRITY

A MESSAGE FROM JANE MCGOWN FLYNN

Once again, the NEWSLETTER is faced with replacing its Editor. Sherry Koehler has done an outstanding job in her role as Editor. I wish to express my own personal thanks to her for all of her unceasing efforts to bring the quarterly news and reports to the general membership. It is indeed a very difficult job; one which depends wholly upon the support of the members at large. Thank you, Sherry, for all of your past efforts, as well as your help in getting our new Editor off on the right foot.

Now, I would like to announce that the new Editor will be Nancy Blood. I have known Nancy for approximately the past 10 years--first as a new teacher taking the correspondence course, second as a student at Chautauqua Rug School and finally as a member of the McGown Teachers' Workshop. Nancy's teaching and rug hooking skills are excellent. She is an Accredited McGown Workshop Teacher. I wish her well in this new endeavor. She will need the help and input from Chapters and members alike, for in the final analysis, the NEWSLETTER is only as good as what we offer the Editor. It cannot be the work of one person alone.

As I write this open letter, I have just returned from the fifth traveling National Guild Rug Show in Chicago. It was EXCELLENT! To those who supported the show by sending your beautiful rugs, "Thank You. They were gorgeous." To those who sent nothing, please finish up a rug before the next show. You have two years. Each and every traditionally hooked rug is important to be shown. And, having rugs shipped in from all parts of the country is important to the entire effort.

We thank you for your past support and hope that you will continue to help by sending articles and information to Nancy.



Pretty
Pillows

Chicago
National
Show

MEET THE PRESIDENT

Helen, Northport, NY, married for 43 years to John Connelly, a Grumman engineer, has raised three children: two boys, one of whom, John, is a violinist with the New Jersey Symphony, the other, Mark, a doctor in microbiology; and a daughter, Cynthia, who is an historical preservationist. All the children are married and Helen is now enjoying her grandchildren.



Over the years, Helen has been involved with many organizations: PTA, Scouting, and especially church work; she has taught church school many years as well as chaired the Council on Christian Education in the Presbytery of Long Island. Helen has also held many Guild offices over the years; she has been President of Northern Teachers' Workshop, and First and Second Vice President of the National Guild.

Helen is no stranger to traditional American American rug hooking, having practiced the art for some 25 years--working first with Virginia Brown and then Hallie Hall. She has been teaching for the past twenty years, including various rug camps around the country: Castle in the Clouds in Tennessee, Chautauqua in NY, Garrison in Maryland, and, of course, many times at Northern Workshop. Helen is very much looking forward to traveling to Western Workshop in Oregon this June to teach a project there.

Flowers have always been a favorite of Helen's to hook, but, she says, she has taught more pictorials than anything else. Her personal favorite is "The Heron," which is a symbol of tranquility taken from the "Unicorn Tapestry" which is hung at The Cloisters. Helen spoke of being profoundly moved while hooking this lovely panel.

This talented woman has shown great care and concern for the National Guild by accepting the responsibility of the office of President and the Guild is looking forward to working with Helen throughout the length of her term; we say, "Welcome, Helen, and the best of luck to you and your Board."

NATIONAL GUILD DUES ARE DUE JUNE 1

PRESIDENT'S MESSAGE

Dear Members:

The National Rug Show in Chicago was just beautiful! What a privilege to spend four days among such beauty--each piece a gift to the eyes. Thank you to you all who supported the Chicago Guild by sending your lovely hooking to add to theirs. I can never thank Joan Reckwerdt and her committee enough; but can only praise all of them for the careful, conscientious work they did. Every piece was lovingly placed and cared for. The Botanic Gardens, in its beauty, was a perfect setting for our rugs. It was an interesting experience for me to greet many of our visitors as many were Patrons of the Botanic Gardens and not seen hooked rugs before. They had such praise and enthusiasm; some came each day of the exhibit. How blessed I am to be able to share this major event with so many good and close friends. Our friends, Norma and Phil Pelletier, journeyed from Long Island to Chicago with us, adding to the whole experience. Congratulations to the popular vote winners.

I hope all of you will read the article Sally Ballinger has written. We are looking for a home for the 1992 exhibit. We have re-activated the position Pearl initiated of Chairperson of Exhibits and Sally has assumed that position. She will be very helpful to any Guild wishing to be hostesses in 1992.

Betty Maley has moved the National Guild Rug School to Dexter's Inn at Lake Sunapee, NH, for the week of July 7-13, 1991. Please look for more information and registration forms in this issue.

We depend on all of you to be supportive of our Guild Rug Schools. It is the place where you will make life-long friendships, get the best instruction in hooking available and share information on all aspects of the craft. We'll be looking for you. Come join us!

May I take just a moment to quote from the by-laws of the Guild; its purpose is: To aid and further the interest of the public, teachers and pupils in the craft of hooked rugs; to encourage and find ways for the improvement of design, technique and color in the craft of hooked rugs; to encourage the formation of local chapters of the Guild and to do all things advantageous to the accomplishment of the forgoing purpose of any of them.

Having this purpose before me, my goals are:

1. To continue to pursue holding a National Show in 1992.
 - a. To further the interest of the public, teachers, pupils.
2. To find new ways to be of support to the Guild Schools.
 - a. To encourage and find ways to improve design, technique and color.

3. To encourage the continued membership in chapters and the building up of new ones. (Contact: Marge Dovi, Chairman of Chapters).
 - a. For the sharing of knowledge, materials, ideas, etc. (Contact: Marcia Beal for the Resource Listing of Hooked Rugs and Marian Ruty, Loanables).
 - b. To build the kind of friendship that comes from mutual interest.
4. To reach out and support people in isolated places.
 - a. Through our Newsletter. (Contact: Nancy Blood, Editor).
 - b. Through our Educational Services.
5. Encourage continued support of our Newsletter through information articles, education, etc.

Snow covers Long Island as I write this, but spring should arrive before you read it. Blessings on all of you as the world awakes with its promises of eternal life.

Fondly,

Helen A. Connelly

"TIFFANY STAINED GLASS"
 (#1116 - 22" x 32")
 Hooked by Dorothy Natalin



"CHINESE UNIVERSE"
 (#P601 - 18" x 18")





-CHAPTER NEWS-

Hi,

I've been thinking about all of our chapters. It pleases me to consider that every day, somewhere, a group of enthusiastic people gathers because of its interest in hooking. They encourage each other, exclaim over the perfection of a hooked leaf or a flower, admire a new color plan, and nourish their friendship. They probably share a cup of tea or coffee and a "goody" while they visit. And, I'd be willing to bet that one or more of them has a "show and tell," not necessarily hooked, because, we seem, as a group, to have many interests and many skills. These get-togethers inspire all of us, and they enrich our lives.

We have some new chapter members who will be listed elsewhere in this NEWSLETTER, and another chapter forming in Pennsylvania. We welcome all of them and hope that they will enjoy their group endeavors.

Don't forget to get out and demonstrate rug hooking every chance you get. We need to introduce everyone to this wonderful art form. Have you noticed that more hooked rugs are being shown in magazines, although they often neglect to describe them or credit the rug maker?

The "country" look has been very popular the past couple of years, and our primitive-style rugs fit right in. The latest style is Victorian--with laces, lovely, rich fabrics, and many decorative pieces in these rooms. Our beautiful floral rugs are (of course!) perfect in such surroundings. People are delighted to learn that they actually can hook such a rug.

Meanwhile, we will keep ourselves busy hooking, and showing our rugs at exhibits; and our numbers will surely increase.

All the best,

Marge Dovi, Chairman of Chapters
362 Glen Avenue
Elmira, NY 14905

Genevieve Gelles of Gulf Coastal Prairie Chapter #4, Houston, TX, president, publicity chairman, local newsletter editor and telephone committee chairperson, reports that she is part of an active, wonderful group involved in and sharing their love of this beautiful craft. Over 20 members attend each meeting and participate in demonstrations and exhibits throughout the area.

The latest exhibit was presented at The Deutser Art Gallery in Houston. It was carefully planned as to size, shape and color of each piece prior to hanging. All rugs were displayed on the carpeted walls with the track lighting showing to advantage the beautiful work of the gifted guild members. A show case was used for hooks, books, small items and information. Even a yellow ribbon was pinned on the ultra-suede heart pillow of Mary Ann Goetz who is a Lieutenant Colonel in the Army.



Genevieve Gelles demonstrating at The George Ranch Texian Days in Richmond, TX



Cynthia Norwood, V.P., shown demonstrating on an original design at the gallery exhibit

President Genevieve Gelles requested each piece that was displayed to represent old, new, primitive, traditional, Oriental, floral and whimsical. It was kept simple and elegant. A flyer, designed for the occasion and explaining the craft, was available to all visitors; demonstrations were given at appointed hours.

Some of the members could hold their own exhibits. Ada Mae Babel has some 19 rugs to her credit--each one more beautiful than the last. Jeannette Banul finishes a hooked piece every three months and yet still has time for family and friends. Another talented member, an antiques buff, acted as a gracious hostess for the annual holiday gathering. Agnes Terry made everyone welcome to her lovely, old, historical home where she hooks and repairs (old) wonderful primitives; she is a special lady--as is each member of this fast-growing chapter. Long live hooking and all the beautiful people who perpetuate this fine old craft!

Claire Smith of Sagebrush Chapter reports: We are sort of an isolated group here in Wyoming. I think the closest group of rug hookers is in Montana, probably at least 500 miles away; since there is no way we can get together and exchange ideas, etc., we just get together and do the best we can with the information we get from the NEWSLETTER, and from what we learn when we attend rug schools. We have a lot of fun getting together and visiting and hooking--guess that's what it's all about.

Despite the ladies' isolation, they had a very busy 1990. They began by having four of the members attend "Friends by the Sea" rug camp in Rockaway Beach, OR. Some began new projects, while others continued on pieces already started. All enjoyed the camp and have sent in their reservations to attend again this spring.

Since Wyoming celebrated her Centennial on July 4, they were included in several activities. The ladies donned centennial finery and demonstrated rug hooking and displayed some finished pieces during the festivities of July 3-5, when the famous singer, Willie Nelson, performed at the Park County Fairgrounds. The chapter was also among the many exhibits and booths during the encampment of the Centennial Wagon Train at the Fairgrounds in the final days of its 30-day trek across the state.

They again demonstrated hooking at the First Annual Sheepman's Holiday held during the first week of October. Included in this event were sheep shearers, spinners, weavers, the "Make It Yourself with Wool" seamstresses and hookers. The ladies had a great time and will participate again next year.

They also demonstrated and exhibited some finished pieces at the annual Christmas in Powell celebration, December 7-9. The chapter meets every Wednesday afternoon in the Senior Center in Powell and have had a number of interested women spend the afternoon while they were hooking; several have expressed an interest in joining this very active group.

NEW MEMBERS NEW MEMBERS NEW MEMBERS NEW MEMBERS NEW MEMBERS

ALABAMA Birmingham Rug Hookrafters (#97) Ginny Lusk and Beth Cox

NEWSLETTER DEADLINES

February 1 for the April issue

May 1 for the July issue

August 1 for the October issue

October 1 for the December issue

HIGHLIGHTS

FLORIDA

We proudly announce St. Petersburg Rug Exhibit, Saturday, March 23, 1991, 10:00 AM to 4:00 PM at the Allendale United Methodist Church, 3801 Haines Road, St. Petersburg. For more information, contact: Sarah Paddock, 711 Knollwood Drive, Largo, FL 34640; phone (813) 587-0142.

NEW YORK

The 40th birthday of the Monroe County Hooked Rug Guild will be held at Genesee Country Museum, Mumford, NY, from September 16-22, 1991. There will be a luncheon, a speaker and a week-long rug show. Further information will be forthcoming.

PENNSYLVANIA

The Pittsburgh Rug Hooking Guild Chapter will hold an exhibit at Northland Library, 300 Cumberland Road, North Hills, on Friday, April 19, 1991, from 10:00 AM to 9:00 PM; Saturday, April 20, 1991, from 1:00 PM to 4:00 PM. Hooked rugs from all area hookers will be shown.

On Tuesday, June 18, 1991, the Pittsburgh Rug Hooking Guild will hold the 4th annual "Hook-in" at Northland Library, 300 Cumberland Road, North Hills, from 10:30 AM to 3:30 PM. We invite everyone to interested in our craft of rug hooking to come and bring a current project, share a day of exchanging ideas and socializing. Lunch will be served (for a small donation), and a silent auction of hooking supplies and collectibles is planned. For information/reservations, contact: Joan Carr, 800 Jackson Avenue, Pittsburgh, PA 15237; phone (412) 369-0969; or Shirley Engel, 222 Northfield Road, Mars, PA 16046; phone (412) 776-5791.

Peggy Haden sends her heartfelt thanks to all who purchased tickets or who contributed in any way to the raffle of Pearl K. McGown's "Christine" hooked rug.

The drawing was held in October at St. Patrick's Church of Wareham potluck supper. J. Jacinto of Chatham was the lucky recipient. We were able to deposit over two thousand dollars to the Jeffrey DeLoid Bone Marrow Fund on the rug alone.

The search continues through the National Bone Marrow Registry for a donor match for Jeffrey. Our grandson, Jeffrey, who is an active, talkative, mischievous, two-year-old, has not yet developed leukemia.

RUG CAMPS AND SCHOOLS

CANADA

Canada West Rug Camp will be held September 22-27, 1991, at the Banff Centre, Banff, Alberta Canada. Registration fee: \$100.00; room deposit: \$50.00. Teachers: Marie Bresch, Barbara Kennedy, Betty Laine, Sally Ballinger, Kay Oldford, Lorna Smith, Marjorie Judson, B. J. Andreas, and Nancy Blood. For further information, contact: Ann Taylor, Director, 3812 Varsity Drive N.W., Calgary, Alberta Canada T3A OZ2; phone (403) 288-2962; or Evelyn Brown, 3024 14th Avenue S.W., Calgary, Alberta Canada T3C OX1; phone (403) 249-3603.

ILLINOIS

The first Great River Tapestry Hooking School will be held April 21-26, 1991, at 1850's Guest House in Dallas City, IL. Teachers: Carol Kasserer and Esther Miller. For more information, contact: Virginia Massie, Route 1, Box 267, Dallas City, IL 62330; phone (217) 852-3652 or 755-4327.

Fourth annual Rock River Ruggers Camp, Oregon, IL, October 13-18, 1991. Room and board, plus registration, \$260.00 complete. Teachers: Carol Kasserer, Ramona Maddox, Betty Conley, and Joyce Krueger; standbys: Sibyl Osicka and Geneva Wallace. For further information, contact: Joan Reckwerdt, 3740 65th Street, Chicago, IL 60629; phone (312) 585-1097; or Jenny Podlasek, 5918 S. Karlov, Chicago, IL 60629; phone (312) 735-6209.

KANSAS

The Pony Express Workshop, sponsored by the Blue Valley Rug Hookers and Kansas State University at the Marysville Kansas Courthouse will be held April 29-May 3, 1991. Teachers for this event will be Marjorie Cornelius, Orlando, FL and Nancy Claflin Blood, Owego, NY. For information, write Gloria Gaston, Marshal County Extension Office, Marysville, KS 66508; phone (913) 562-3537; or Arvella Wolfe, 900 North Kansas Avenue, Frankfort, KS 66427; phone (913) 292-4492.

MISSOURI

Come to the "Show Me" Tapestry Art and Primitive Rug Hooking Workshop at Camp Doniphan, Excelsior Springs, MO (20 miles from Kansas City Airport), September 8-13, 1991. Instructors: Margaret Hunt Masters, Nancy Claflin Blood, Marianna Sausaman, and Kathy Morton. Registration fee--\$65.00; room and board \$155.00. We eat (country cooking!), sleep and hook in the same building. For further information, contact, Kaye Hyde, 405 W. Main Street, Rochester, IL 62563; phone (217) 498-9595 (summer address).

NEW YORK

Chautauqua McGown Hooked Rug School at Chautauqua, NY, will be held June 2-7, 1991. Registration fee: \$80.00; double room/board: \$155.00; single room/board: \$185.00. Evening workshops offered; private lessons available. Jane McGown Flynn, Director; McGown teachers (accredited): Claire deRoos, Vivily Powers, Barbara Miller, Anne Eastwood, Mary Lou Bleakley, Helen Connelly, Nancy MacLennan, Charlotte Price. For further information, contact: McGown Hooked Rug School, c/o Schools Office, Chautauqua Institution, Box 1098, Chautauqua, NY 14722.

PENNSYLVANIA

1991 Western Pennsylvania Rug Hooking Camp will take place August 18-24, 1991, at McKeever Environmental Learning Center, Sandy Lake, PA. Teachers: Shirley Bloom, Anne Boissinot (progressive primitives), Claire deRoos, Marjorie Judson (pictorials), Carol Kasserera, and Kay Rautenberg (Orientals). Assistant Director: Mary Harris, 1216 Robinia Drive, Pittsburg, PA 15221. Price (\$225.00) includes tuition, lodging and meals; registration fee of \$25.00 must accompany application form. Day students (\$132.50) are welcome, space permitting. For more information, contact: Arlene Cull, Director, 2749 Tamarack Drive, Sharpsville, PA 16150.

SOUTH CAROLINA

The 43rd Annual Carolina Rug Camp will be held June 16-21, 1991, on the campus of Furman University in Greenville, SC. Teachers: Margaret Howell, Betty Maley, Betty Morning, Vivily Powers, Peg Schneider. There will be an exhibit held on June 19th. This is an open workshop and exhibit featuring all designs and designers. For further information, contact: Kathleen Estes, P. O. Box 34, Yonkers, NY 10703; phone (914) 423-5229.

TENNESSEE

Castle in the Clouds Rug Seminar will be held May 26-31, 1991; located on top of Lookout Mountain. Teachers: Helen Connelly, Carol Kasserera, Shirley Bloom, Anne Eastwood, Jacqueline Hansen, and Joan Reckwerdt. For more information, contact: Ramona Maddox, 7108 Panavista Lane, Chattanooga, TN 37421; phone (615) 892-1858. Come join us for a week of fun and learning. Beginners welcome. We invite husbands for a beautiful vacation in the Tennessee mountains. Semi-private rooms with private baths.

TEXAS

The 1991 Mae West Texas Rug Hooking Camp will be held at the Lazy Hills Guest Ranch in Ingram, TX, during the weeks of April 22-26 and April 29-May 3, 1991. Teachers for the first week will be Dotti Ebi, Jane King, Betty Maley and Peg Schneider; teachers for the second week will be Lois Dugal, Betty Laine, Flo Petrushik (primitives, wide-cut only), and Anne Taylor. Registration and instruction fee is \$80.00. Room and board for a 5-day week is \$43.00 + tax and gratuity per day. For further information, contact Pat Chancey, 3613 Hanover Street, Dallas, TX 75225; phone (214) 692-6277.

WEST VIRGINIA

Cedar Lakes Rug Camp will take place May 12-17, 1991, at Ripley, WV. Teachers: Shirley Bloom, Dotti Ebi, Ellen Femiano, Margaret Howell, Genevieve Patterson, Bonna Stone, Marianne Storm, Jane King. \$75.00 tuition/registration fee must accompany application. Cost of room and board: dorm--\$100.00; double--\$150.00; single--\$175.00. For more information, contact Director Elizabeth B. Tompkins, 107 Tahoma Road, Lexington, KY 40503.

We must see that peace represents a sweeter music, a cosmic melody that is far superior to the discords of war.

--Martin Luther King, Jr.

COLOR BY MARYANNE

CHINESE ORIENTAL COLORS

There are three broad categories of Oriental rug designs: angular Orientals, Persian Orientals and Chinese Orientals. Our hooked rug designers adapt design ideas from these three broad categories so that we have hooked rug designs that are very similar to the Orientals in each category. I enjoy developing color plans and formulas for all of these different styles of designs.

Chinese Orientals seem to be the least busy of the three basic types of Oriental rug designs; and in some ways, this makes them a bit more challenging to color plan than the Persian and angular orientals.

I want to suggest some formulas for the traditional reds, blues and golds.

Try this one: equal parts Cushing dyes of Canary and Cherry. In other words, if you only want to dye a 3 x 12 piece of wool, you might try 1/32 tsp. Canary, plus 1/32 tsp. Cherry. If you want to dye a half-yard piece, use 1/2 tsp. Canary, plus 1/2 tsp. Cherry. If you increase one of the dyes, increase the other by the same amount. If the red is too pink, add more yellow to correct it. If the color isn't dark enough, mix equal parts of each and dye the piece darker.

My favorite golds are yellow golds, not brassy-green golds. Experiment a little: try overdyeing a strong, yellow gold with varying amounts of orchid for some very interesting warm golds. Keep in mind that yellow and purple are complementary colors. Orchid dye from Cushing is a red-purple. Therefore, when you add it to gold, you can dull the gold without risking turning it green. Remember that a little bit goes a long way when you are adding a complementary color.

For a smoky-blue, why not try mixing ProChem WF Acid Black #672 with WF Acid Blue #490. Vary the proportion of these two for brighter or smokier blues. If you increase the blue and keep the black the same, you will get a brighter blue. On the other hand, if you increase the black and keep the blue the same, you will get a grayer blue.

If you have an opportunity, ask your library if they have a book called Chinese Carpets, written by E. Gans-Ruedin, published by Kodansha International, Japan, in 1981. It has pictures of many beautiful, unusual Chinese Oriental rugs.

Maryanne Lincoln
139 Park Street
Wrentham, MA 02093
(508) 384-8118



Maryanne is your National Guild Colorist. Send her your questions. She is here to help you.

MORE ON . . . MICROWAVE DYEING

Submitted by Pat Morgan
Baldswinville, NY

In response to the warning against microwave dyeing in the October, 1990, issue of the NEWSLETTER, I disagree on two points: first, I object to publishing anonymous items in the scare-tactic fashion of a tabloid. Second, I also disagree with the unsupported conclusion that this process is dangerous.

I investigated the subject and discussed it in detail with an engineering professor and several other science professionals and was assured that the risks are in the use of any chemicals, not in using an alternate heat source. The possibility that dye chemicals are made more dangerous by microwaves are remote. The exact chemical formulas are known only to the manufacturers and the reaction of each chemical, alone, and in combination, to microwaves, can only be determined by sophisticated laboratory testing. No hazard has been scientifically proven regarding the use of dyes in a microwave oven.

Only natural fibers can be used and common sense precautions should be taken. Use utensils that are never used for food. Provide good ventilation, wash carefully, and clean the oven after using.

I am not urging anyone else to use this method, but I use it and like it. Without reliable evidence and proof against it, I will continue to use it.



"MAE-TIME" (#1075 - 25 1/2" x 41") Hooked by Mary Ann Bickell

A WORD FROM SOUTHEASTERN WORKSHOP

Submitted by Naomi (Nomie) Stopher
Clayton, GA

It's October, 1990, and time for that wonderful Southeast McGown Teachers' Workshop. There's something about the ocean, the palm trees, the nice weather, the very good accommodations, and the wonderful camaraderie of this Workshop that always draws me back.

I look forward to the presentation of the hooked pieces: one for the trainees which I very often would like to hook myself; three by exceptional teachers; and one for show-and-tell. By the end of the four-and-a-half days of the Workshop, plus the excellent exhibit, and the banquet--complete with a cute program--I am walking around on Cloud Nine.

The attendees also seem to feel this way which makes for a wonderfully relaxed seminar, where we always learn. The colors are so outstanding, as well as unusual, in many cases. Much imagination and a lot of thought, and some trial and error, go into the preparation of the designs to be taught, as well as those pieces that are shown. There's always something for everybody in these patterns--primitives, pictorials, Orientals, geometrics, florals, scrolls, etc.

I'm so glad I'm a rug hooker and attend workshops--and some rug camps. How about you?

This picture, sent in by Sarah Paddock of Largo, FL, shows Margaret Howell, Master Teacher and Director of Southeastern McGown Teachers' Workshop at Jekyll Island, GA. She surely takes her work seriously--even to the point of sitting on the floor to explain specific details of the rug she developed and taught.



-BOOKED UP-



Contributed by
Marleta Perkins

Oriental Rugs in Color

Author: Liebetrau, Preben
Publisher: Macmillan Publishing Company
866 Third Avenue
New York, NY 10022

131 pages
color/b&w photos
pub. date 1963
\$12.95 hardcover
ISBN:0-02-571840-1

You're thinking of doing your first Oriental rug; you've been looking at the catalogs of patterns; your teacher has gorgeous color photos of rugs taken at camps and shows. What a variety of styles and colors! Some designs are so complex and others are quite simple. Where do you begin? What colors should you use? What do all the different parts of the design mean?

The number of lovely books about Oriental rugs is as diverse as the styles and colors of the rugs themselves. An excellent "starter" book is Oriental Rugs in Color. The book is small, but packed with basic information. There are three parts to the book: first, a section dealing with the history of the carpets, the techniques used in the making of them, where they are made (maps included), and a directory of the meanings of the design elements. The second is a segment containing lovely colored plates of actual rugs--64 in all. It is easy to see why Orientals have long been coveted. Color is such an important part of making an attractive rug. The third and final component describes each rug, telling where it was made and by whom. And at the end of the book, there is a brief bibliography and an index.

Do find a copy of the book at your library or bookstore, peruse it, decide on your pattern and its colors and indulge yourself in a rich, creative experience!

Maryanne Lincoln reports that the fruit and vegetable book so many of us use as a visual aid has been reissued. It is now called Glorious Harvest and is authored by Bianchini and Corbetta; its illustrations are by Pistoia. The publisher is Crescent Books, NY, 1990; ISBN: 0-517-03313-5.



"A TEDDY BEARS PICNIC"
(#1232 - 24" x 40")
Hooked by Raedean Windish

EDITOR'S EXCHANGE



I would like to acknowledge Jane Flynn for asking me to take on this responsibility; I have impressive footprints to fill in following Sherry Koehler who has done such a wonderful job as editor. Thank you, Jane; and thank you, Sherry, for your support and encouragement. I would also like to thank the others who have been so kind in expressing their advocacy of this appointment.

At this time, I would also like to recognize Louise and Carl Koger of Vestal, NY, for the use of their photographs of the National Guild Show in Chicago. All the pictures (of the exhibit) used in this release and in succeeding issues are from them; they were most patient with the time needed to copy the photos.

Congratulations to Pat Loebel and Sandra Miarecki on the rugs that were featured in Woman's Day "Super Special Home Decorating Ideas," March, 1991 issue, pages 78-79. It's great to see hooking pictured in a non-specialized national magazine with credit given to the artisan.

We were saddened to learn of the death of Nora Pearse of Devon, England--long an avid hooker and a frequent visitor to America.

This issue starts a four-part series on Orientals; Claire deRoos, Director of Education, will be doing a basic compendium on this genre that should prove very useful to all of us when hooking these designs. I hope that you like this thematic approach; if so, in the future, we will address other subjects. Please let us know your thoughts.

I would like to encourage everyone to submit articles on all their activities and projects; diagrams and pictures are always welcome. Please use felt-tip pen on the backs of snapshots; often, writing with a ballpoint pen will show through on the fronts. Please include name, number and size of the pattern with your articles, as well as your own name, address and phone number.

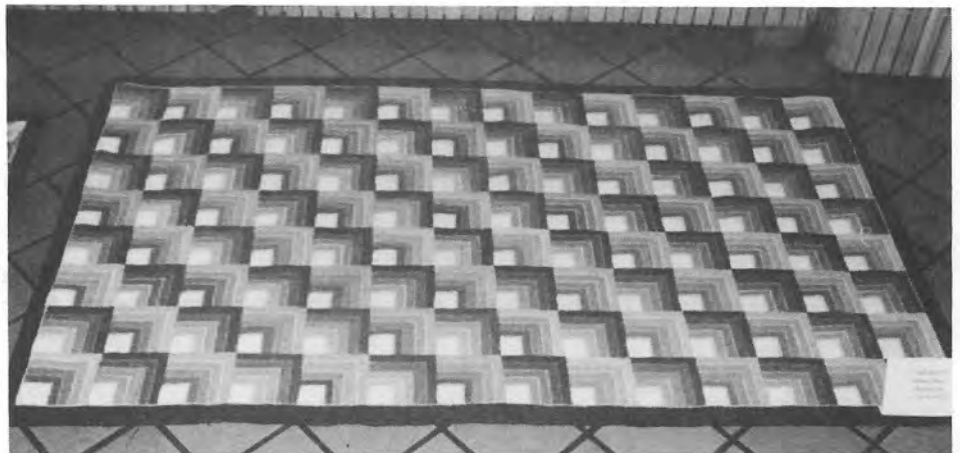
To the Board, and to the general membership, I hope that I can meet and fulfill your expectations as editor of this Newsletter.

NATIONAL GUILD DUES ARE DUE JUNE 1



"SEND IN THE CLOWNS"
 (#1256 - 36" round)
 Hooked by
 Esther Mirti

"CABIN REPEAT"
 (#1024 - 34" x 58")
 Hooked by
 Barbara Sleeper



"HOME IN THE
 WILDERNESS"
 (#OSV 595
 23" x 35")
 Hooked by
 Eleanor Runnion

NOTES FROM THE NATIONAL MEETING
SUNDAY, NOVEMBER 11, 1990
THE BOTANIC GARDEN, CHICAGO, ILLINOIS

Much of the discussion centered around ways we could promote rug hooking and share information with one another.

Suggestions:

- Encourage members to join with others doing arts or crafts fairs, i.e., quilters, basket makers, spinners, weavers, etc.
- Have rug shows in state or county buildings with a mailing list.
- Contact public schools and libraries and let them know you would be willing to demonstrate rug hooking when colonial history is being taught.

Requests for Newsletter:

- Members of the Guild send articles to the Newsletter.
(Mentioned as very informative was the article on rug schools by Naomi Stopher, Clayton, GA, in July, 1990, issue, p. 64).
- List of what is available from Loanables.
- Articles on:
 - Restoration of old rugs
 - Repair of antique rugs
 - Natural dyes
 - Historical museums--contents that would be interesting to members, especially from the last century.
 - Resource listing of hooked rugs.
 - Pictorial Directory (resource of familiar names and faces).

I found this to be a very lively discussion, expressing concern and interest.

I have given much thought as to when we can have a meeting at the National Rug Show that would be convenient for more members.

Respectfully submitted,

Helen B. Connelly, President

IMPRESSIONS OF SHOW

Carol Kassera
Knoxville, IL

What a joy it is to attend a National Guild Exhibit; to see a familiar face every time you turn around. One reason one attends a show of this stature is, of course, to see the gorgeous rugs. The other reason is to meet old friends that you don't have the occasion to see often. And, what an opportunity to meet new people and make new friends.

I was quite pleased to see several new additions to this show. Jane Flynn provided a table of hooked rug patterns and the newcomers to our craft had the chance to buy a pattern and get started immediately. Terry Dorr, from Dorr Woolen Mills, brought an assortment of woollens that were of such good quality and so lovely that it was difficult not to walk away without his entire stock. Another booth featured Mary Ellen Cooper, the Editor of **THE RUG HOOKING MAGAZINE**. Three cheers for this hard working lady who is doing her best to give rug hookers a first class magazine.

This was a beautifully hung show! The hookers who were responsible for hanging this show certainly deserve a pat on the back. I am sure that everyone who was there will agree with me. The hospitality room at the Sheraton North was a busy and happy place as everyone gathered after show hours to visit and relax.

And a special thank you to Joan Reckwerdt and assistants for a job well done.



"PERSIAN MINIATURE"

(#615 -- 51" x 64")
 Pearl K. McGown

Submitted by Carol Kassera
 Knoxville, IL

To win a ribbon in a National Guild Exhibit is certainly an honor, but it was also a lesson in perseverance; I started my "Persian Miniature," as best I remember, in 1972. I had just started teaching and needed all the help I could find. Dixie Neiman suggested that we attend the Furman Rug School, to which I agreed, and I signed up for Ethel Bruce as my teacher. I explained what I had in mind and Ethel suggested several of her own formulas which helped to enhance the color scheme.

I worked on the rug for a short time, but teaching duties, hooking demonstrations, family affairs, etc., helped keep me from finishing the piece. When I realized the National Guild Exhibit was to be held in Chicago in 1990, I made a concerted effort to finish the rug. Hence, eighteen years later, I pulled the last loop!

The background is three shades of TOD 22--a lovely blue, plus navy. Palms are a soft red, TOD 113. Flowers inside palms are a creamy-white to bronze green, TOD 126. Leaves are TOD 3 over light blue wool along with E130, which is a light blue into a khaki drab. Ribbon and scrolls are E331--a light mahogany to drab green. The carnation flowers are E336, apricot to gray-green. Throat flowers, E278D, are a light blue to crimson. Other flowers are a soft red to lavender.

IT WAS A BUSY DAY!

Submitted by Marianna Sausaman
Springfield, IL

Friday, November 9, 1990, was a dreary, rainy-looking day as a car sped from Springfield, IL, towards Chicago in the early morning hours. Inside were five women with an eager gleam in their eyes. My, this sounds like the start of a big mystery story! But it really isn't. We were headed for the Chicago Botanic Gardens to visit the National Exhibit of Hooked Rugs.

Let me introduce the occupants of the car: Frances Elledge, president of our local Cardinal Chapter; Margaret Kessell, a veteran rug hooker; Nellye Briggs, a teacher-in-training; Kay Wright,* a non-hooker, driver and daughter of Frances; and Marianna Sausaman, another veteran.

It was almost noon when we arrived at our destination; so the first order of business was to take care of nature's needs and find something to eat. Then we walked into a room filled with gorgeous works of art, so nicely arranged, it was a joy to behold! We were greeted warmly by the hostess, Joan Reckwerdt, wearing a white blouse and a long, dark skirt. The building itself is unique and ideal for such exhibits. We feasted our eyes on many old favorites, and many new and different patterns; everywhere we turned, we saw something new.

There was a display of rugs made by Beatrice Christoff and another by Shirley Hacker. Bea excelled in Orientals and one huge one was a real eye-catcher. Shirley liked to do faces, from children to clowns. Both teachers had recently passed away. They will really be missed because of their artistry. It was nice to see their work and know that they will not soon be forgotten.

Among the pieces shown, two names stood out as forerunners--Nancy Blood and Sibyl Osicka--everything from primitives to fine hooking. Nancy's "Winter's Eve," a striking study in blue, looked like an etching, so precise and true. You know that's not easy in our medium. These two ladies really supported the exhibit by sending their fine work.

Also at the show were cabinets showing a collection of hooks and a collection of cutters. How things have changed through the years! Mildred Prall is the owner of these two collections and after the show, Kaye Hyde delivered them to Mildred in Florida. Kaye was also responsible for bringing a large, four-fold screen, hooked by Thelma Kubiak (St. Louis area). This screen was outstanding, showing the four seasons that had been inspired by the cover of the telephone book in that area. In the little, lattice, pagoda-type squares, actual hooking was being demonstrated, so questions could be answered "on the spot." Gracious Jane Flynn had a display of her designs; Terry Dorr was present with lovely wools; and Mary Ellen Cooper, the Editor of RUG HOOKING was on hand to answer inquiries and take subscriptions. Everything was there to appeal to the public and also provide ruggers with new opportunities--all but dyeing--and that is an important part of our craft too.

At 2:00 PM, we assembled in the theatre to see a film strip with two projectors operating to make one picture fade out into the second one without a break. It depicted rug hooking through the years and all the changes that have taken place. Many of our ole (notice I say "ole," not "old"), friends, even our beloved Pearl were there. After a showing, we headed home again. Indeed, it was a busy day!

I asked the others to make comments about the day . . .

Nellye Briggs: Special thanks goes out to the Greater Chicago Area Teachers' Chapter #15 for having the National Exhibit held at the Chicago Botanic Gardens. The exhibit was beautiful and had a good variation of designs. There were new patterns along with the old ones for experienced and inexperienced persons to view. The ladies that were demonstrating gave the public a chance to see what rug hooking is all about and a chance to start rug hooking, if so desired. With a representative from the Dorr Mill Store having a booth and Jane McGown Flynn having a booth, the public could purchase a starter kit. I feel we need more exhibits in this part of the country to strengthen the craft.

Frances Elledge: The National Pearl McGown Guild show had a nice variety of hooked pieces to view. There were a number that I admire very much. The work that I found most outstanding was titled "Winter's Eve," a pattern by Jane Flynn. It had been hooked by Nancy Blood in 15 (sic) shades of blue which I understand is called "monochromatic." It was so nicely done that one could easily imagine the feel of the crisp winter air as you stood viewing it. Another thing I appreciated was seeing several of the same patterns with different color plans, side by side. It made such a difference whether a dark or a light background had been used. It was especially nice having a representative from the Dorr Mills at the show with all the lovely shades of wool for us to admire or purchase if we so desired. It made me anxious to start a new project after seeing all the beautiful wool he had to offer.

Margaret Kessel: The 1990 National Exhibit at the Chicago Botanic Gardens was most inspiring. I wanted to hurry home and start hooking many of those displayed, especially the "Four Seasons Screen."

Kay Wright: The only rugs I have seen were the ones that my mother had made, so seeing all the BIG rugs on exhibit opened my eyes to a whole new world.

*It was too bad that Kay was not a rug hooker, as she broke her ankle the next week and had to sit around for several weeks. Think of all the hooking she might have been able to do!

REPORT FROM THE NATIONAL SHOW IN CHICAGO

Dear Members:

Thank you for sending all the beautiful hooked pieces. Without this effort, a quality show would not have been possible. Rugs, small pieces, wall hangings--they were all there. Your participation and visitation made our exhibit a worthy event. Over three thousand people viewed the exhibit.

At this time we, we would like to extend our congratulations to the ribbon winners in the following categories:

Large rugs

1st place--"Persian Miniature" by Carol Kasserer, Knoxville, IL
 *2nd place--"Persian Magic" by Beatrice Christoff
 Hon. Mention--"Victorian" by Mary Erma Worley, Nashville, TN

Non-rugs (pictures, pillows, etc.)

1st place--"Winter's Eve" by Nancy Blood, Owego, NY
 *2nd place--"Holly Wreath" by Shirley Hacker
 Hon. Mention-- "Savonnerie Panel" by Sibyl Osicka, Parma OH

First rugs

1st place--"Winsome Faces" by Goldie Weiss, Lyndhurst, OH
 2nd place--"Curzon" by Geraldine Drake, Binghamton, NY

Special Mention

*"Autumn Harvest" by Shirley Hacker
 "Paradise" (original) by Claudia Herkes, Chagrin Falls, OH
 "Iowa Winters" (original) by Charlotte Hurt, Chicago Hts, IL

Thank you to the Greater Chicago Area Teachers Chapter who gave of their time and talents. Without their generosity, the exhibit would not have been possible.

But the end is not here; this event was only a pause. See you in two years at the 1992 National Guild Exhibit.

Joan Reckwerdt, Chairwoman
 1990 National Guild Exhibit
 Chicago, IL

*Thanks to Linda Bell and to Mel Hacker who so graciously displayed in memory the hooked pieces of Beatrice Christoff and Shirley Hacker.

1992 NATIONAL EXHIBIT

In the reactivated position of Exhibit Chairman, I would like to offer an invitation to all members to think about having the National Exhibit in their area. It is such a pleasure to attend an exhibit that I would like to see it in a new location so as to offer the wonderful experience of seeing the best rugs all in one place at one time to the largest amount of hooking artisans. At each of the exhibits that I have been involved with, the rug display has drawn people from all over the United States and Canada. Many have come in buses and by air to stay and enjoy the meeting and the show.

It takes about five dedicated people to put this together. The first thing is to find someplace to hold the exhibit. For this, I would suggest talking to your local museum curator. There is usually an organization of curators and they would be aware of what is out there. Contact other textile artists, such as quilters and needleworkers, since they may well have places where they have displayed. Schools have halls available for non-profit groups--which we are. Sometimes the library has facilities, or would know where they are. As a last resort, contact the Chamber of Commerce in your area and see if you can work out some arrangements with a local hotel.

When you have found a place to exhibit, let me know, and I will work with you and with a service that does the planning for rooms, transportation and tours. You will need someone who will receive the rugs before the show. The National Guild will get the insurance to cover this and the rug show. There is much information which has been collected over the years from the other displays and this will be made available to make it easier to follow through. Everything from how to do local advertisement, how to label the pieces for exhibit, how to wrap and ship back-- everything you wanted to know about putting on a rug exhibit.

We have found in the past that it should not cost the local Guild chapter money unless they decide to pay the expenses of the individual members. The National Guild will pick up the costs, but definite guidelines have to be followed. We can no longer afford to pay for an display hall, so this should be kept in mind. There are people who are available to come in early to help set up the show, so this should not be a worry to the local chapter. In the past, support has been given by Jane McGown Flynn, Dorr Woolen Mills, Fraser Supplies, THE RUG HOOKING MAGAZINE, Barefoot Art and the McGown teachers with money and displays for the exhibit; thus, making it easier for the local chapter to put on the show.

If you are interested, please contact me.

Sally Ballinger
Exhibit Chairman
412 W. Wing Street
Arlington Heights, IL 60005

ORIENTAL RUGS -- PART I

Submitted by Claire deRoos
 Chairman of Education
 Johnson City, NY

Our new NEWSLETTER Editor, Nancy Blood, has asked me to write a four-part series on the Oriental rug. This is a vast subject that is written about in many, many books and is currently being covered by a second series on Public Television. Each book tells you something a little different and has a different spelling for words used in describing Oriental rugs. The words are the English phonetic spelling of Arabic words and I will use the most common spelling. I will direct these articles as to what is most useful and interesting to rug hookers. My bibliography will appear at the end of the series. The last article will be on formulas and color plans for hooking these type of rugs. If you have any favorite formulas or color plans, please send them to me and I will include them for a grand resource on Oriental colors. I will encompass both Cushing and ProChem dye formulas for Turkish, Persian, Caucasian, Chinese, etc. designs. I hope you will use it to further study the interesting history of Oriental carpets.

Many people are confused by the term "Oriental rug." It means a hand-made product produced by ancient methods in a vast region that ranges from eastern Europe (Balkans), across Asia Minor into Asia across China. It extends from northern India to the northern tip of the Caspian Sea. We refer to woven Oriental rugs, but actually, the pile rugs are knotted; only "kilims" are flat woven in many places in this region. This craft has been perfected over many centuries and has risen to an extremely expressive form of art. In fact, Oriental rugs were so appreciated by the 14th, 15th, and 16th century painters, that they included them in many of their paintings. Some Turkish carpets are still known as "Holbeins" (Hans Holbein, the Younger, 1497-1543), or "Lotto" (Lorenzo Lotto, 1480-1556), carpets. Some of the rugs shown in their early works are on tables where they are used to this day in many homes in Europe. Several of my own relatives in Holland have a prized Oriental rug on the dining room table when not in use.

We rug hookers have to create our own "art underfoot" emulating the Oriental rug and the best patterns are those of Pearl K. McGown and Jane McGown Flynn. In order to appreciate and understand the intricacy of this art, we need to learn the basic construction and language that goes with the genre.

Glossary--helpful to rug hookers crafting Oriental carpets

Abrash - varying shades of a color due to changes in dye lots or fading or fastness differences of various dye lots.

Allover - design featuring an allover repeating pattern.

Alum - mordant used in dyeing wool.

Anatolia - region of Turkey peninsula.

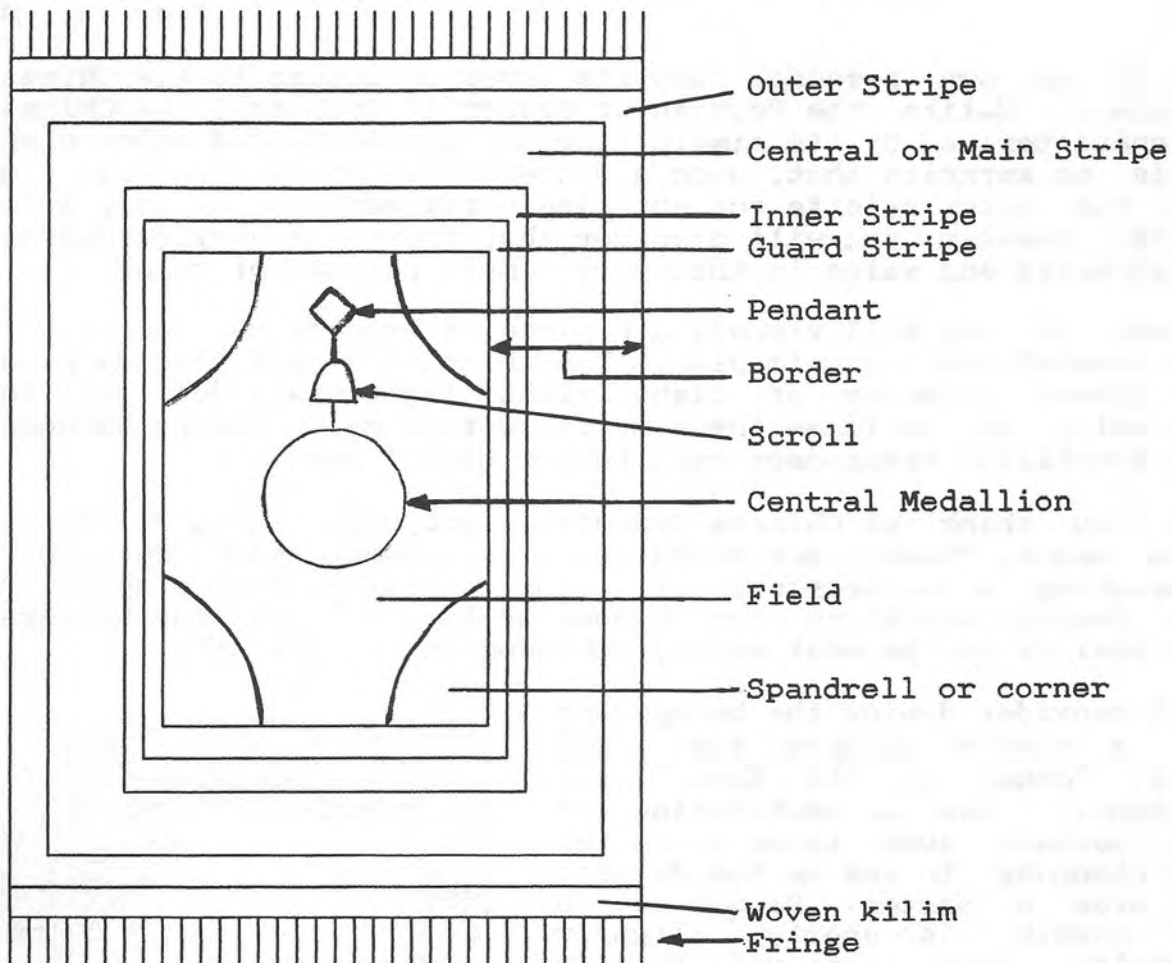
- Arabesque - curving, linear lines and flowing, abstract floral designs which are repeated over and over.
- Berber - Moroccan tribal rug.
- Border - part of carpet that encloses the field, generally consisting of various numbers of guard stripes enclosing a main or central stripe; can have 4-12 stripes or more.
- Boteh - decorative motif, usually an oval with a hooked tip.
- Candy - side cord of a rug.
- Caucasus - region in USSR producing geometric patterned rugs.
- Chevron - motif formed by a series of "v's".
- Column - term for shape in a prayer rug holding up the mibrah (niche).
- Dhurri - Indian version of the kilim.
- Field - center area of the rug; usually square or rectangular in shape.
- Garden carpet - rug in the style of a Persian garden.
- Ghiordes - symmetrical knot used mainly in Turkey; also a city in Turkey.
- Gul - decorative motif used repeatedly in rugs made by Turkmen tribes.
- Herati - floral motif used mainly in rugs made in the region of the city of Herat.
- Jufti (false knot) - knot made over 4 warp chain rather than over the customary 2 warp chain.
- Kilim - flat woven rug made without knots, double sided, used mainly for hanging; also, the woven part on each end of some pile rugs just before the fringe; woven with the warp and weft threads.
- Kufic - geometric script used on some borders on Turkish rugs.
- Kurk - finest grade of wool.
- Lamp - decorative motif hanging from the niche on prayer rugs.
- Loom - structure used on which to knot or weave rugs; can be vertical or horizontal; can be very simple or quite elaborate.
- Mibrah - niche on a prayer rug; also the niche in a mosque and is directed toward the direction of prayer.

- Mir - Persian rug with repeating boteh pattern.
- Mohair - high quality wool from goat.
- Moorish - style of art and civilization in North Africa, Sicily and Spain.
- Mosque - Moslem equivalent of a church.
- Pile - the upper surface of a rug, consisting of knots.
- Prayer rug - small rug used for prayer; usually decorated with mibrah, lamp, columns, or other designs.
- Pseudo-inscription - looks like actual letters of Arabic alphabet, but have no meaning; purely decorative.
- Saf or Saph - series of prayer niches on a prayer rug.
- Scroll - fairly elaborate, elongated ovoid form, named after a roll of paper.
- Sehna - asymmetrical knot used mainly by Persian weavers; also a city in Kurdistan.
- Sumak - type of kilim.
- Tree of life - old Oriental symbol of fertility and prosperity.
- Turkmen (Turkoman) - semi-nomadic people of central Asia divided into various tribes.
- Warp - series of threads arranged lengthwise on loom.
- Weft - series of threads woven widthwise on loom; holds the knots of the rug.
- Zar - measurement of rug; approximately one yard.

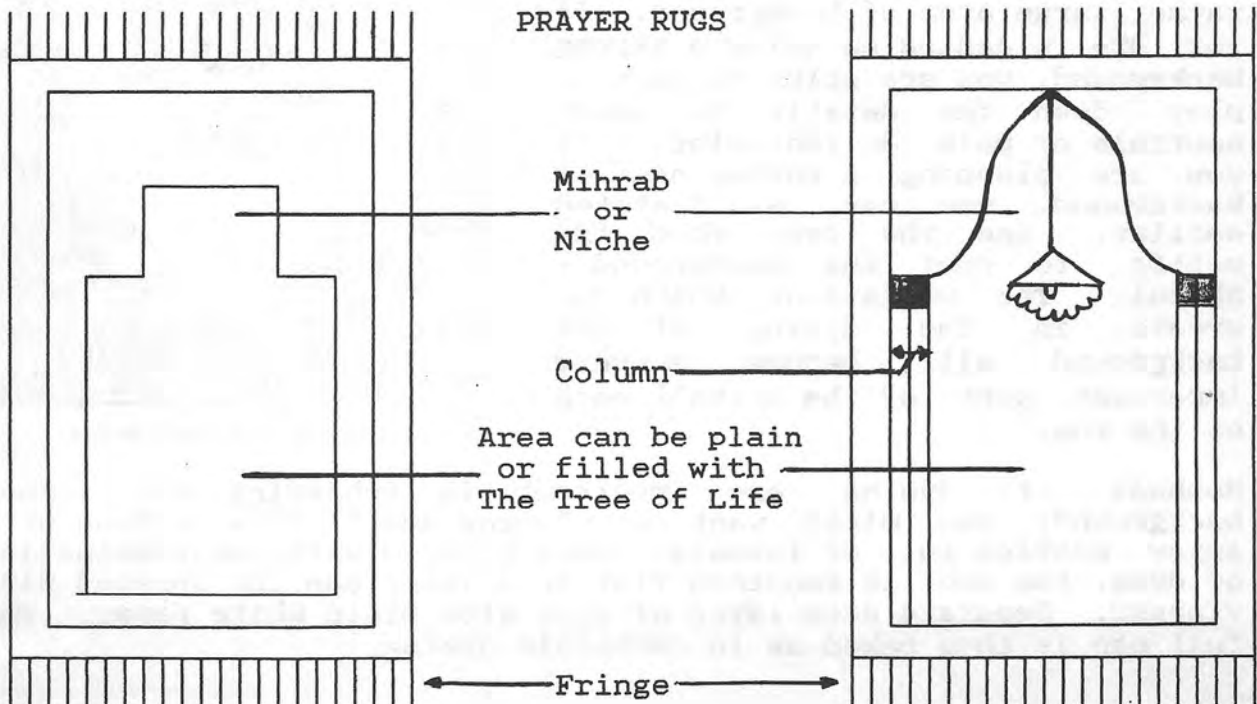
"ABUNDANT HARVEST"
 (#1260 - 22" x 28")
 Hooked by
 Shirley Hacker



BASIC ANATOMY OF ORIENTAL RUGS



PRAYER RUGS



COLOR IN CHINESE ORIENTALS

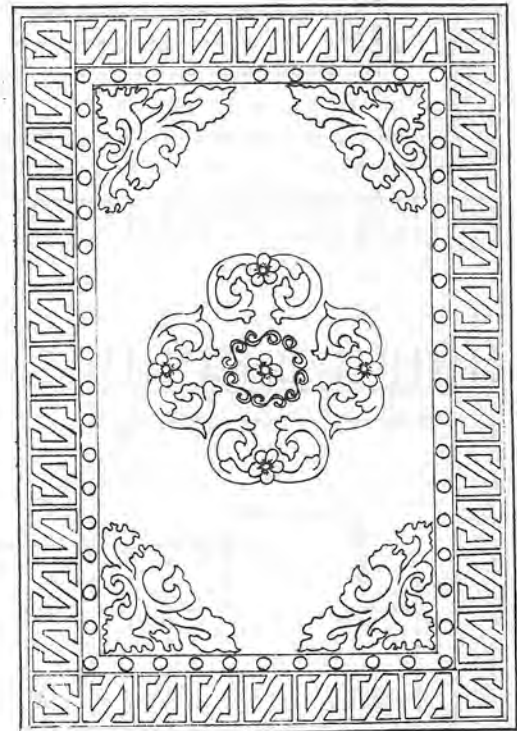
Submitted by Jane McGown Flynn
Sterling, MA

One of my own personal favorite types of design is the Chinese Oriental. Unlike the Persian or Caucasian Oriental, the Chinese is characterized by its simple line and sophisticated color plan. It is no surprise that, upon a concentrated study, you will find that the color palette for any single rug consists of only a few colors. However, you will discover that there are varying degrees of intensity and value in that very simple palette of color.

Perhaps if you will visualize a piece of brocade fabric, it will help demonstrate a simple plan. The shine of a silk brocade gives the viewer glimpses of light bright, light weak, dark dull and dark rich as well as the many degrees of value change between. This simplicity transposes well to our hooked rugs.

When you think of Chinese Orientals, you might think of Shibui, which means, "Beauty not revealed at once unobtrusive, but always interesting--a masterpiece of color blending, beckoning you to look deeper searching for hidden qualities." For rug hookers, this quality can be most easily achieved in the dye pot.

First consider dyeing the background for a simple Chinese rug, like #1113, "Jewel of the East," (see diagram). Use a combination of dyes--perhaps even those which you are planning to use in the detail. Dye over a pastel. Do not try to dye evenly. A spotty, slightly irregular, dyed piece will hook in giving a shimmer effect. Remember that these Orientals usually have a rather large area of background. If you are planning on using a strong background, you are going to have to play down the details by using neutrals or pale, dulled colors. If you are planning a rather neutral background, you can, as I stated earlier, use the dyes from the motifs to spot the background--Shibui. The variations which you create in the dyeing of the background will become a very important part of the overall mood of the rug.



#1113 "JEWEL OF THE EAST" 28 X 42.

Methods of dyeing are important in achieving the proper background; you might want to "spray dye." This is done with spray bottles full of formula. Once sprayed with the combination of dyes, the wool is smoothed flat in a large pan and sprayed with vinegar. Separate each layer of wool with plain white paper. The full pan is then baked as in casserole dyeing.

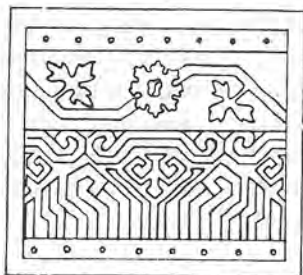
Or you can try "screen dyeing"--popular about 15-20 years ago. Place your wool on a clean screen. Spoon dye over the wool and tip the screen in all directions. The dye will run and spread around smoothly. Again, layer in a large pan with paper and set with vinegar.

Or you can select open-kettle or spot-dye methods. Whatever you select, I tend to feel that the more uneven the dyeing is, the more interesting the rug. I don't mean to have you dye something with big, splotchy areas of greatly varying intensity; subtle variations are what you should be aiming for.

True Chinese Orientals predominated in blue, yellow, jade, brown, taupe and red. Rugs of these hues were most typical. But, for you, the rug hooker, it is more important to create a color plan which will work in your home; so don't be confined by the disciplines of authenticity.

Technique is important as a method of interpreting a Chinese carpet. You will give a woven effect to the rug if you hook in one direction only--across the narrowest dimension--not across the length. And if you want the look of one of the cut Orientals, you can try to do an almost sculptured technique which Iva Amrhine, an Oriental specialist, was well known for. In this approach, you hook the outline of a detail slightly lower than you normal hooking. The next row of hooking inside that motif is hooked just a bit higher. And the rest of the figure is hooked the normal height. The first row of background around that motif is hooked low as well. The rest is all normal height. This technique is similar in appearance to the old Waldoboro rugs.

Chinese Orientals come in all styles; there are geometrics and conventionals, as well as florals and pictorials. But it is the color development which sets them apart from other styles of designs. Sure as I sit here, you can very easily apply an effective Chinese Oriental color plan to another type of design and someone will comment, "Isn't that an unusual Oriental rug!" . . . when it might not have even started out as a Chinese design in the first place. Perhaps the most important thing to remember is to use a simple palette of color--but dare to be inventive in how you put those colors to work for you.



B521-small 12 X 13 1/2
 B521-large 13 1/2 X 26
 "Samarkand" The small
 one has the single bag
 face. The large one
 is double with a 2"
 gusset.

"MANDARIN FRAGRANCE"

(#1182 -- 36" x 60")

Jane McGown Flynn

Submitted by Nancy MacLennan
Binghamton, NY

The background I used on "Mandarin Fragrance" is one of my favorites--overdyeing recycled wool. This method gives the rug the appearance of "abrash," and is the most economical way to obtain background material. I chose to do a dark, rich red for my rug, so I accumulated many various shades of used red wool. I layered the wool pieces over the pattern so that it was covered 6 times; plus, I planned to hand cut my background. If you intend to use a #3 or #4 cut, you need to cover the piece four times. The extra was planned for insurance against inappropriate pieces after dyeing.



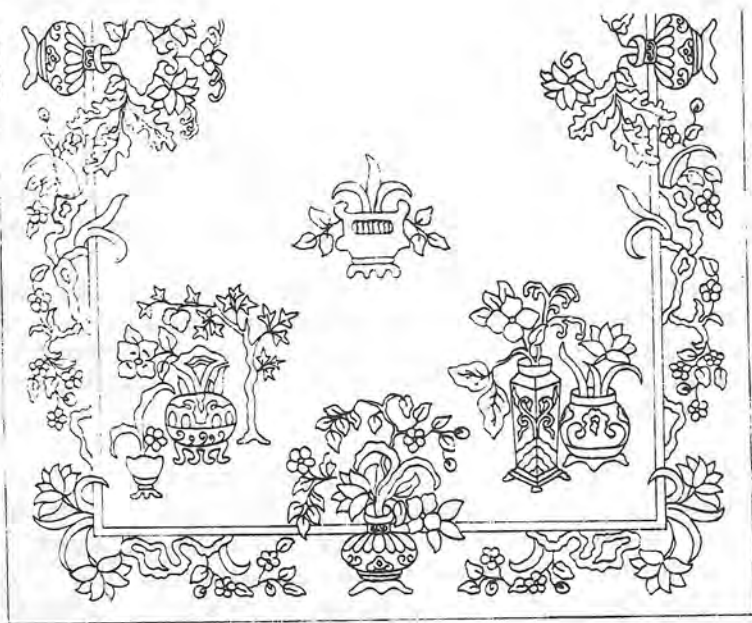
#1182 "Mandarin
Fragrance" 36 X 60.

I divided all this wool into batches--no special separation of colors--just groups of wool that would fit comfortably in my dyepot. I cooked each bundle of assorted wool together in water with a little dry Tide added; this bled some of the red out and helped blend all the shades together. I simmered for several minutes, then added 1/4 Wine, 1/4 Maroon, 1/4 Mahogany, 1/16 Hunter Green and 1/16 Black; all were dissolved in boiling water. I stirred this in and simmered for 30 minutes; then added 1/2 cup of white vinegar; stirred; and simmered for another 30 minutes. I then turned off the heat and let it cool completely before washing. Each group was treated the same way.

When cutting the dyed wool, I split each piece of wool into fourths, putting each fourth into a separate bag. Then I cut the wool from only one bag until it was gone, before starting the next bag. This insures that you'll use the same combination of reds across the whole background. I found that some reds, when hooked in, were "jumping out" at me because they were too light or bright or too dark. These were weeded out and returned to my wool "collection" for another day, another rug.

To finish the rug, I decided to learn a method of binding that I had seen done by others. I placed my cording on top of the burlap, right next to the hooked edge of the rug. Then I rolled the burlap up and around the cording--rolling it up to the finished hooking and basting as I went. Then I whipped it as usual. This method is as simple as the traditional way to do it, but the whipping is definitely noticeable; in fact, it becomes the outside edge of the rug.

Thus, what you whip with becomes very important! One way would be to whip with strips of background wool--your match would be perfect. Since I had a skein of dead-red yarn, I wanted to try a method of dyeing yarn that I'd utilized once before. I made long, loose loops, tied them together very loosely in two places to keep them from tangling, and soaked them in synthropol (wetting agent). Next, I laid them flat in my roaster-type dye pan, added a mixture of boiling water and vinegar, using just enough so the yarn was barely floating. In small cups (Dixie bathroom-size), I put a small amount of dry red dye--the same ones I used in the process described above--and mixed them with a small amount of uniodized salt. With a spoon, I sprinkled these dry ingredients over the wet yarn--just like sprinkling confectioners' sugar over a cake. Because I had several layers, I carefully flipped them over and sprinkled on that side. I then covered the pan with foil and baked at 300 degrees for 30 minutes. When it cooled completely, I washed and then dried it looped over a hanger. It worked!!



#1289 "Axminster" 43 X 66.



P732 "Axminster-
Vase and Tree"
12 X 14.



P733 "Axminster-
Vases" 12 X 14.

"AXMINSTER"

(#1289 - 43" x 66")

Jane McGown Flynn

Submitted by Edith Gerver
Norwalk, CT

In the late 17th century, many carpets were brought to England via the East India Company. These rugs were of two main types: the first were made on looms with a Turkish knot on linen backgrounds with motifs of Oriental carpets and Oriental themes often incorporating dates and coats of arms. The second were embroidered carpets made on frames with a needle on canvas where the influence of medieval embroidery could still be seen in the floral designs.

The mid- to late-18th century was known as the "Age of Elegance." The Grand Tour was a prerequisite for well-bred people and many landowners were building large country houses that required large carpets. There were small hand-knotting establishments that created special designs of crests or shields. A few rugs were allegorical, illustrating feasts, biblical stories or happy families; but these were called "table carpets" and under no circumstances were they used on the floor.

Demands were being made on the textile industry to improve their designs and carpets. Thomas Witty, a weaver in the town of Axminster, had seen several fine examples of imported Turkish carpets. He was so impressed that he attempted to weave one himself on his standard horizontal loom, but he was able to weave only a small piece.

Several years earlier, many French Huguenots had fled France to escape religious persecution. Some of these people were weavers trained in the Savonnerie and Aubusson factories where they used a vertical loom--thus allowing them to manufacture much larger rugs.

Mr. Whitty made an incognito trip to a rival factory run by a French immigrant, and on returning to Axminster, built a large upright loom, and trained his daughters to weave in the "Turkish" manner. He produced a carpet 12 by 16 feet, which he sold for 15 pounds--approximately thirty dollars.

This was the start of a factory operation which lasted almost a hundred years. He received his first award for design after only one year. Whitty was a keen botanist and an expert dyer. A mastery of floral forms and use of color characterized his rugs. Over the course of time, the designs went from floral to Egyptian to Classical to Chinoiserie in style. An observer said that he produced "Turkey carpets so very like in figure, colour, and thickness, as not to be distinguished from the genuine article." However, original designs emanating from Axminster were delicate with medallions, ribbons, flower bouquets, baskets and garlands.

"Axminster" (#1289), is an example of one of these designs that represent the Whitty artistry. Traditionally, the colors were reds and blues, so you can use your favorite Oriental backgrounds.

A slightly different color, though commonly used in 18th century England, is eggplant, as a background, with golds and pink to slightly orangey-reds for the motifs.

However, inspired by the Chinese motifs, I decided to use colors found in Chinese embroideries. As you know, these are quite strong reds, blues, turquoises and golds. I used only two Color Flow formulas; the rest were straight gradation and spot-dyes. I frequently used only the lighter values of one formula in combination with the lighter values of another formula, thus giving me a more varied effect and, at the same time, giving me the opportunity to balance my colors throughout the rug.

The vases are blue and turquoise with some neutrals, such as greeny-browns thrown in to rest the eye. The little flowers are combinations of blue and gold; the rather intense reds are used for the larger flowers with some of the lighter red values tucked in here and there to help with the flow of color. The leaves are greens and blues and greeny-blues with many coming out of the swatches used for the vases. The narrow border is the middle values of the blue swatch.

I decided to use the rather strong colors on a white background. As you know, if you place such intense colors on a white, or even a natural background, your motifs will simply lie on top of your rug instead of being part of it. Therefore, I used a formula of colors utilized in printing to create all colors, as follows: 3/8 Rose, 1/8 Chartreuse, 1/8 Turquoise Blue. I used 2 tablespoons over one yard of white and spotted this with very weak solutions of all the formulas used in the rug. When you see this material in the hand, it no longer looks white; and when applied to the rug, it looks white with a lovely glow.

The background was hooked in "S" shapes to reflect the graceful lines of the motifs. Further, I decided to keep the background color the same in the border as in the body of the rug in order to focus attention on the graceful flow of the motifs across the narrow border (blue), separating the body from the wide border. I felt vindicated when I read of a tribe of rug makers who never used borders in their rugs on the theory that it allows the evil to flow out of the rugs.

This rug can be done almost completely in outline and fill and still retain its fluid, graceful look. No matter whether you decide to do intricate shading or not, you will most certainly have a family heirloom.

"SAMARKAND"

(#1235 -- 36" x 72")

Jane McGown Flynn

Submitted by Betty Swank
Chagrin Falls, OH

"Samarkand" (#1235), was named for an oasis which was the last great caravan center in the eastern part of Turkistan. The Samarkand and Khotan carpets are Chinese in appearance and they also reveal a Persian influence in the medallion. As I got into the planning and hooking of "Samarkand," I felt as though I was re-living a great adventure across the wide stretches of Asia to Persia via the Silk Route. A rich experience!

The background of the wide border is navy. The "Cloud and Sacred Mountain" motif contains three shades each of red, blue and gold. The 3-inch border is hooked with light red over tan. The rosettes are light gold (outlines, dark red), with gold and red centers. The leaves are medium blue with navy outlines. The vine is light gold with medium blue outlines.

The medallions that give this rug its Persian feeling are octagonal with a 3/4-inch navy border and a 1 1/2-inch medium red inner border which is outlined and sectioned in dark red. The outermost outlines are light gold; inner background is medium blue; multi-colored dots were hooked in navy.

The innermost sections of the medallions contain four pomegranate trees growing out of a small circle; these are medium gold with navy outlines. The medallions are separated by light gold bands outlined in medium red; they match the vine.

All borders have triple separating outlines. For instance: between the field and the 3-inch light red border, there are two navy outlines divided by a line of navy and white seeding. (Seeding is holding two strips of wool in your left hand and pulling loops alternately from each strip.)

The outermost separating lines are quadruple:

1. Navy
2. Seeding
3. Navy
4. Gold

All the colors of "Samarkand" are utilized in the dots of the outermost border.

Formuli and Yardage

Three shades of gold are used for lilies, trees, "Cl/Mt" detail and outlines.

1/2 Old Gold	/	TOD 2 (variation)
1/8 Olive Green	\	1
1/8 Old Rose	/	CBW

Dye these 3 shades over white wool; 12" x 14" pieces in jars.

Use: 1 1/2 tsp. solution
2 tsp. solution
3 2/3 tsp. solution

Blue field -- abrash -- over 1/2 yard Dorr Blue 6356:
 -- 1/2 Navy \ 2
 1/2 Aquagreen / CBW

Soak 1/2 yard Dorr #6356 in water with a dab of liquid detergent. Rinse. In dyepot, pour 1 cup dye solution and 1/2 cup vinegar; add wool. Simmer 15 minutes. Spoon 1/2 cup formula in spots over wool that is floating on surface of pot. Simmer 15 minutes. Turn wool over gently; spoon remaining solution on top. Add 1/4 cup vinegar to water around the outside edges of pot. Simmer half hour. Rinse. You may need 3 1/2 yards of this to cover the field and for the detail of the wide border.

I used a darker blue for some of the "Sacred Cloud and Mountain" detail and the leaves--about 3/4 yard. Over 1/2 yard of Dorr 6356, abrash with the following:

1 Navy \ 1
 1 Aquagreen / CBW

You will need approximately 1 yard of navy wool for the 1-inch octagon bands and about 4 yards of navy wool for the wide border and the outermost 1-inch border. Abrash this wool as follows:

1/2 Navy \ 1 /over 1 yard navy wool
 1/2 Aquagreen / CBW \to deepen and enrich

Three shades of red are used for medallions, outlines, border and "Sacred Cloud and Mountain" motifs. Over 12" x 14" pieces of camel wool (Dorr 46), dye the following in jars:

1/2 Terra Cotta \ 1
 1/2 Egyptian Red / CBW

Use: 2 tsp. solution for 3-inch border and detail of wide border
 2 Tbs. and 1 tsp. solution for octagon
 4 Tbs. and 1 tsp. solution for "Cl/Mt" detail
 1/2 cup solution for outlines and "Cl/Mt" detail

Have a great trip!





SWAP MEET

Do you have a book, magazine, discontinued color of fabric, or equipment that you want to trade, buy, or sell? Here is a means for us to assist each other. We will publish these trade or sell items free of charge for our reader's information, but cannot be responsible for any transaction between persons who correspond about them.

For sale:

1. National Guild of Pearl K. McGown Hookrafters, Inc., Newsletter--March, 1981 (vol. 10, #1), through October, 1990 (vol. 19, #3). Note: October, 1987 (vol. 16, #3) is missing. 38 issues -- \$57.00
 2. R. U. G. Hooking Magazine--May/June, 1989 (vol 1, #1), through September/October, 1990 (vol. 2, #3). 9 issues -- \$13.00
 3. The Rug Hooker News and Views Magazine--May/June, 1978 (vol. 6, #4), through March/April, 1989 (vol. 17, #3). 60 issues -- \$90.00
 4. Association of Traditional Hooking Artists (ATHA) Newsletter--issue 4 (January, 1980) through issue 66 (December/January, 1991). Note: August/September, 1990 is missing. (only 22 issues have colored covers). 63 issues -- \$40.00
- Contact: Gerald A. Underhill, 5290 Neff Road, Detroit, Michigan 48224; telephone (313) 886-8644.

Wanted: Teacher is looking for used equipment and supplies: frames, cutters, books, etc. Contact: Nancy Miller, 2251 Ralston Road, Sacramento, California 95821; telephone (916) 925-8017.

For sale: Books--You Can Hook Rugs by Pearl K. McGown--\$20.00
The Oriental Rug by Ellwanger--\$45.00
The Hooked Rug by Kent--\$55.00
 Contact: Donna Swanson, Box 186, Route 169, So. Woodstock, Connecticut; telephone (203) 928-0162.

Estate sale: 100% wool for hooking by leading manufacturer. Many yards and colors. Excellent condition. \$7.00 per yard, plus shipping and handling. Send SASE for list to: Pat Stolberg, P.O. Box 5102, Spring Hill, FL 34606; telephone (904) 683-2407.

This is a free service to National Guide members. To participate, please send your request to the NEWSLETTER Editor, Nancy Blood, 60 McMaster Street, Owego, NY 13827.

THE COUNTRY INN RUG SCHOOL
(Formerly Rivier Rug School)

A NEW BEGINNING FOR THE NEW HAMPSHIRE GUILD RUG SCHOOL

Betty Maley, Director, and Lois Dugal, Assistant, are happy and excited to announce their Rug School will be held at Dexter's Inn, in Sunapee, NH, this year. They recently toured this facility and cannot speak highly enough about this charming, comfortable inn which will have to be seen to be fully appreciated.

They were all smiles after seeing just a few of the rooms. Each room in the the 3 buildings was decorated with country and antique furnishings and had a PRIVATE BATH IN EVERY ROOM!!--and you can forget about making your own beds as MAID SERVICE is included.

Each meal will be freshly prepared for us and we will be the only guests during our stay. As the Innkeepers explained, "This will be your home for the week, and we want everything to be to your liking and comfort." They are even willing to take care of any special dietary needs if necessary.

Classroom areas are very comfortable and screened porches can also be used for hooking, or just sitting after class and evenings enjoying others' company. Bring your finished hooked pieces for our exhibit which is open to the public on Tuesday, Wednesday and Thursday from 11:00 AM to 7:30 PM. The atmosphere of Dexter's Inn surely compliments our rugs and other small pieces. We will also have our sales store with patterns and other supplies.

The recreational facilities are outstanding. There are golf courses nearby or play a little tennis, shuffleboard, horseshoes or croquet. You asked for a POOL--so--bring your bikinis. Go antique and gift shopping after class or you can just relax and enjoy a "Happy Hour;" there is TV in the lounge. AND . . . DORR MILL STORE is only 3 miles away!! What more can we say??

With all these extras being provided, an increase in cost is necessary; this is minimal when you consider all we have described. Although we have been fortunate to have had a clean and adequate facility these past fifteen years, we are excited to be moving to this charming country setting where we can feel a little pampered while enjoying our favorite pastime.

Dexter's Inn does not have the number of rooms we are used to, therefore, registration will be limited. PLEASE return your forms quickly. We expect an enthusiastic response to our NEW LOOK and can hardly wait until July. Husbands will be welcome if space permits. Plenty of walking paths and other activities plus plenty of relaxation. COMMUTERS are welcome, and we hope you will enjoy lunch with the "live-ins" here at Dexter's Inn. You can bring your own lunch, if you wish.

Once you have attended the Country Inn Rug School, we know that you will want to return again and again. Be among those who attend this year to help celebrate our NEW BEGINNING. Are we excited??? YOU BET!!! More details in the next NEWSLETTER.

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

MEMO TO ALL COUNTRY INN RUG SCHOOL REGISTRANTS:

FROM: Betty Maley, RFD 3, Box 23, 50 Pine Street, Newport, New Hampshire 03733; phone: (603) 863-1708

In order for the paper work to be completed before the day of registration, I would appreciate answers to the following questions. Please return this information to me as soon as possible.

- 1. In case of emergency, notify _____
phone _____
- 2. Do you plan to commute daily? _____
- 3. My choice of roommate is _____
- 4. My choice of roommates (3 per room) _____

(\$225.00 per person with either 2 or 3 in a room).

- 5. If no choice, which 10-year age group do you fall into? _____
- 6. I prefer a single room, if available, at \$250.00 _____
- 7. Will your husband be staying at the Inn? _____
- 8. Are your National Guild Dues paid? _____
- 9. _____ has requested you as a roommate. Any objections will be kept confidential.
- 10. If you have any transportation problems, please contact the Director
- 11. PLEASE NOTE:

Our reservations are from Sunday at 3:00 PM through Friday noon (including lunch). Classes will be held until 3:00 PM.

If you wish to extend your stay through Friday night, reservations must be made well in advance, by you, directly with the Inn.

NAME _____

ADDRESS _____

NATIONAL GUILD OF PEARL K. MCGOWN RUG SCHOOLS
REGISTRATION FORM

Choice of school (circle one) Asilomar Country Inn
Feb. 1992 7/7-7/13

A deposit of \$80.00 for registration and instruction fee must accompany this registration form. Canadian registrants please remit in US funds. Return completed registration form and make check payable to the appropriate director.

ASILOMAR (California): Sally Ballinger
412 W. Wing Street
Arlington Hts., IL 60005

THE COUNTRY INN RUG SCHOOL (New Hampshire): Betty Maley
(formerly Rivier Rug School) RFD #3 -- Box 23
50 Pine Street
Newport, NH 03773
(603) 863-1708

PLEASE PRINT

Name _____

Address _____

Phone () _____ Emergency contact () _____

National Guild dues paid? Yes No Commuter? Yes No

Are you a beginner? _____ Advanced Student _____ Teacher _____

Choice of teacher: 1 _____ 2 _____

Type of room: Single _____ Double _____ Do you snore? _____

Choice of roommate _____

NOTE: Only Pearl McGown, Jane Flynn, or original designs may be hooked or exhibited. Also, you must be a member of the National guild to attend. Additional information will be sent to all registrants.