



**NATIONAL GUILD OF PEARL K. MCGOWN
RUG HOOKRAFTERS, INCORPORATED**

**SPRING 2005
Vol 34, No. 1**

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Silhouettes in the Field

Flynn #1513 - 36" X 54"

by Lissa Williamson, Severna Park, MD

Continued on page 8



Sheeptacular
Left Side
See page 12



Sheeptacular
Right Side



Sheeptacular
Detail

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NEWSLETTER (USPS 114-310)
THE NATIONAL GUILD OF PEARL K. MCGOWN RUG HOOKRAFTERS
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NEWSLETTER DEADLINES:

- January 1 for the Spring issue
- April 1 for the Summer issue
- July 1 for the Autumn issue
- October 1 for the Winter issue

President's Message

Dear Guild Members,

There is nothing I enjoy more than a good hook-in! There is such a feeling of camaraderie when rug hookers get together for an informal meeting. The free flow of ideas, the friendly brainstorming and the warm response to each other's work combine to establish an atmosphere that I find rejuvenating. I am lucky enough to belong to two groups that also sponsor these informal gatherings on a regular basis, and although I am not always able to attend them, I look forward to each with great anticipation.

Some groups I know of have a huge hook-in (some even invite vendors) once or twice a year. One of my groups meets about every six weeks at the home of a member. The other group meets every Friday afternoon. I would love to hear from other groups who host hook-ins. Tell me how you format your event, about how many attend, and how you get the word out to members. Do you invite non-members?

Hoping to hear from you,
Vicki
threebagsfull@netcarrier.com

Chapter News

Greetings!

Hope you are all enjoying life. Thank you for all your letters. It's great hearing from you.

Let's welcome Chapter # 126 from Kentucky. It's members include Tina Baker, Sharon Caldwell, Irene Helton, Kim Kindsey, Jean F. Lindsey, Lesley Ratcliffe, Jennifer Schneeman-Moore and Rebecca Sowell. It's great to have you as our new chapter!!!

Sarah Guiliani,
Chairman of Chapters



Eloise Mohrman writes that she thinks the National Exhibit in Dearborn was handled very professionally. The display was very upbeat and she hopes it will whet some appetites. Her items were handled carefully and returned promptly. Many thanks to the Michigan group!

The Anne Arundel Rug Hookers, Chapter #72 of Severna Park, Maryland drew the winner of their "Town and Country" raffle rug during their fiber arts exhibit. Brenda Williams from Valatie, New York purchased the winning ticket while attending a rug camp in Cape May, New Jersey. Congratulations to her!

Beginning February 20th and running through March 30, 2005, members of their guild will participate in a juried art exhibition held at the Willow and Garden Cafe Galleries, 600 Quiet Waters Park Road, Annapolis, MD. The public is invited.

Their fourth annual workshop begins on March 14, 2005, with instruction available this year from Debra Hill and Jule Marie Smith.

Editor's Message

Hello everyone!

From time to time people tell me they do not know what they could write an article about. Well, I've put together a few questions to try to spark your imagination. Take a look at these!

Questions to Spark Ideas for Newsletter Articles

Design

1. *What made you decide on this pattern?*
2. *Did you have a specific use for the piece in mind?*
3. *If a purchased pattern, did you make any changes to the design?*
4. *If an original pattern, what reference materials did you use in designing the piece? Ex. Photos, doodles, wallpaper, fabric, greeting cards, books, articles, other rugs, etc.*
5. *Did you have any difficulties and if so, how did you resolve them?*

Color

1. *How did you decide on the color plan?*
2. *Was it something you knew from the start or did it develop along the way? If it developed, how so?*
3. *What influenced your choices?*
4. *Did you use any reference materials? What were they?*
5. *Do the colors have a specific meaning to you?*
6. *Were there any difficulties? If so, how did you resolve them?*

Wool

1. *Did you dye your own wool?*
2. *If so, what techniques did you use?*
3. *What dyes or formulas did you use?*
4. *Did someone else dye for you or did you purchase the wool from a teacher?*
5. *Did you use recycled or "as is" wool?*
6. *Did you plan enough wool or did you run out?*
7. *Did you have any problems & how were they resolved?*

Hooking

1. *What cut did you use & why?*
2. *What cut do you usually use?*
3. *Was this a stretch for you?*
4. *Did you learn anything?*
5. *What kind of techniques did you use? For example: fine shading, mock or contour shading, outline & fill, echo hooking, meandering, directional hooking, horizontal hooking (as in orientals for a weaved look) ?*
6. *Why did you choose the techniques you used?*
7. *What effects did they produce?*
8. *Did you try a technique and find it didn't work the way you wanted it to? How did you resolve that?*
9. *Did you get help from a teacher or other hookers?*
10. *Did you work with any diagrams or reference photos that were helpful?*
11. *Did you have any problems and how did you resolve them?*
12. *What did you learn from this piece?*

Finishing

1. *What foundation fabric did you use? Why?*
2. *Do you prefer one over the others? Why?*
3. *How did you finish the piece? Ex. Whipping, cording, binding, fringing?*
4. *What kind and color of yarn did you use? Why? Did it work?*
5. *Was the yarn used as bought or was it dyed specially?*
6. *Did you miter the corners? If yes, what technique did you use.*
7. *Did you overcast to whip or use the herringbone stitch? Did it work?*
8. *What technique do you use for fringing? Please explain in detail, using diagrams, etc.*
9. *Did you label it with your name, date, etc?*
10. *Did you have any problems and how did you resolve them?*
11. *Estimate how many hours it took you for this project.*
12. *Was it easier than you expected or more difficult?*
13. *Are you likely to do another piece like this one? Why or why not?*

About Yourself

1. *How were you introduced to hooking?*
2. *How long have you been hooking?*
3. *Are there any teachers who were particularly important in your development?*
4. *Do you have a favorite cut? Foundation fabric? Designer? Style (tapestry or primitive)?*
5. *Do you design any of your own pieces?*
6. *Do you dye your own wool? If not, who does your dying?*
7. *Have you developed any techniques you like to use?*
8. *Have you attended any camps or workshops?*
9. *Do you have a favorite teacher and how has she/he inspired you?*
10. *Are there other teachers or hookers who have taught you specific techniques?*

What have you learned about yourself through hooking?

I hope these have made you think. Each of us has something to share about the work we do and the joy we get from rug hooking. Perhaps one section or even one or two questions got you thinking about one of your rugs. Won't you take the time to consider writing an article? You could be the one to inspire another to follow your lead.

Keep hooking and be happy!
Celeste

Correction:

In the last issue (Vol. 33, No. 4) on page 118, the heading for *Alley's Cat* is incorrect. This piece, hooked by Cindi Gay, took 2nd place in the Large Piece division.

Silhouettes...con't

I was on my way to the Asilomar Rug School, before it became an open school, and needed to choose a pattern designed by either Pearl McGown or Jane Flynn. There was no problem in choosing, due to the many turned down pages in the catalog! I like nautical themes, so I selected "Silhouettes in the Field". Now some people might put weathervanes into a minor category, but I've grown up seeing them atop many an Eastern seacoast rooftop.

Finally the date arrived and I traveled to Asilomar, where I met with my teacher Ann Taylor. She had pre-selected some wool to get me started on the motifs. I loved the colors and textures, but felt the spark was missing. My roommate and brand new friend Jo Franco suggested turning from the more traditional colors one thinks of when seeing weathervanes and going American. Wahlah! The solution was found and the rug came alive. With revised wool selections, I happily started on my red, white and blue eagle. The same over-dyed textured swatches moved around the rug, showing up in the padula flowers, the berries and the horse weathervane motif at the very bottom.

Ann had dyed the most beautiful red to deep gold transitional piece of wool that hooked the fish, no pun intended, like a dream. This yummy color plus the vibrant green from the fish's fin became the wavy line design of the outer border.

The purpled blue spot dyed piece was an easy choice for the campanulas. By using it again for the angel's dress, the color created a lighter, brighter and contrasting mood for the central motif of the rug.

For me, the swan was a real challenge. Ann however, came to my rescue with her stockpile of wool and years of experience. She suggested using the orangey brown swatch from light to dark, thus making the striped effect. It was the perfect way to create interest in that motif and color harmony with the fish above.

The black-eyed susans and the directional letters, NEWS, repeated and carried through to the bottom fishes' gold tones, thus completing the rug except for the background and borders.

From Nancy Miller's wools, we chose a light spot dye that not only made the weathervanes stand out, but also incorporated all the major colors we'd used. A wonderful feat!

To frame the motifs, I again cut and randomly hooked all the textured blues for the straight inner border, broken by the rhythmic one, and then re-anchored by the hit and miss selections from the reds.

I was enchanted and captivated by this rug and I hope you will be too.

*Every child is an artist. The problem
is to remain an artist once he grows up.*
-Pablo Picasso

The National McGown Exhibit 2004

***By Irena Wrona, Dearborn, MI
and Anne Boissinot, Ontario, Canada***

*The world is round and the place, which may seem like the end,
may be only the beginning.*

Ivy Baker Priest

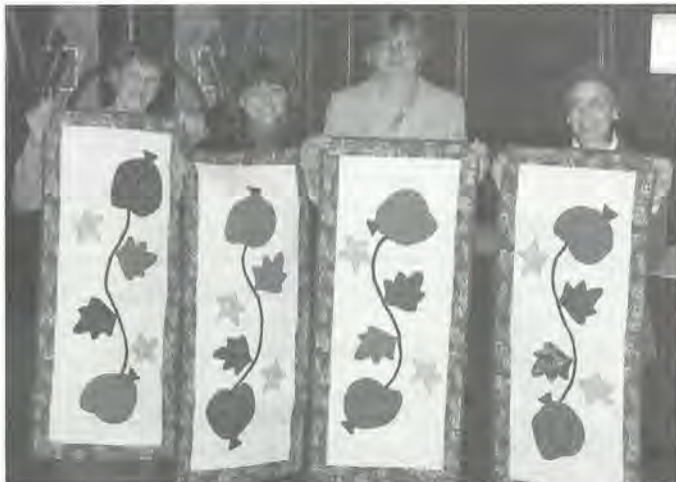
The Michigan Rugg Artistes Guild of Dearborn had the great honor of hosting the McGown National Exhibit in Oct 2004. The genesis for this came from discussions Cheryl Singley and Karen Krepps had with trustees of the National Guild in the spring of 2002, while attending Southern Teachers' Workshop and we enthusiastically accepted the challenge of accomplishing this daunting task.

Later in the fall of 2002, six of our guild members, Cheryl, Karen, Pamela Landon, Cindi Gay, Pam Alexander, and Irena Wrona traveled to the National McGown show in Valley Forge, PA. There we were able to glean many organizational ideas by observing the workings of a very successful rug show. Thank you ladies for sharing your knowledge and encouraging us in our endeavor.

Before the end of that first year, our committees were formed, tasks organized, timetables set, lists of vendors and teachers compiled, and the hotel booked. The year 2003 brought completion of some of our plans and the revision of many others. Our intrepid team soon overcame all obstacles and was on schedule for the show.

Our main lodestars and taskmasters were our co-chairs Cheryl Singley and Karen Krepps. These ladies put in endless hours on the phone, in e-mails, negotiating with representatives of the hotel, the insurance companies, and coordinating with our National Guild. At the same time they were encouraging our committees and overseeing our assignments with a great deal of diplomacy and tact.

Our other shining stars and tireless workers included Pamela Landon who provided and organized all the mail-in registrations; Kerry Hutto our treasurer; Cindi Gay and Pamela Alexander who contacted all our vendors and worked to set up their exhibit space. The vendors reported they did as much business on the first day as they usually do for an entire three days at other shows.



Margaret Blohm, our publicity liaison, arranged to have the show mentioned in several magazines. A full-page spread was placed in our Dearborn Press and Guide newspaper, an article was written for the Detroit Free Press, and an interview with Karen and Cheryl was set up to run several times on the local cable station.

***Exhibit Chairmen:
Pamela Landon, Chris Needles,
Cheryl Singley, Karen Krepps***

June Mikoryak contacted teachers and Beverly Lynch ably assisted by setting up the classrooms and helping out the individual instructors. A big thank you to all the guest teachers: Betty Krull, Liz Marino, Dianne May, Sandy Brown, Debbie Monroe, and Diane Stoffel. All your students enthusiastically praised your classes.

June Robbs and Laura Milliken, with the help of many other workers, set up the beautiful rug display. Everyone adored the Pumpkin Patch. Joan Johnson worked all three days at the admissions table. All went smoothly with the help of many volunteers. Carole Vandenberg, our guild president, and Marie Johnson, her sister, were in charge of the guild booth. Due to the talented ladies who contributed all the items sold, the guild booth was a phenomenal success. Dee Doria and Irena Wrona provided the visitors with loads of information. Paula Labadie took lots of pictures, and arranged for a professional photographer to photograph the rugs and prepare a CD and DVD of the exhibit. Chris Needels ran the balloting flawlessly.

Members of the Michigan group



These committee chairs could not have accomplished all their tasks without the many hours of work put in by the following wonderful ladies: Rita Barnard, Pam Bowen, Barbara Branch, Terry Campbell, Brenda Clark, Virginia Coley, Josephine Collins, Linda Fernandes, Karen Jallo, Jean Johnson, Pam Horner, Dianne Klamik, Cathy Klapp, Ingrid Latham, Denise Pentiak, Mary Sawyer, Paula Schroeder, Helen Templin, and Dee's daughter Dianne.

During a wild moment a couple of years ago a group of Canadians, The Happy Trails Rug Hooking Artists from the Sarnia/London/Brampton area of Ontario Can., offered to form and assist the Michigan team in registering and deregistering all pieces for the National Show. What a good time was had in the planning stages and the actual days in Michigan! It was wonderful to see a show go up so quickly and come down even faster.

We were very pleased with the many Canadian rugs on exhibit for the first time in the United States. The Happy Trails group organized the Canadian rugs, filling out the proper U.S customs forms and transporting them across the border to the exhibit. Many thanks to the co-chairs, Peg Fairs and Anne Boissinot, and to all the Canadian ladies who accompanied the rugs and worked so hard.



Canadian group:

Back row: Teresa Cowie, Glee Barnard, Anne Boissinot, Sybil Osicka, Sally Beaton, and Olive Martin

Front row: Peg Fairs, Paula Campbell and Donna Denham

Missing from the photo are Catherine Walmsley, Sheila O'Hagan and Celeste Bessette

In case you are wondering about the inclusion of Sybil Osicka and Celeste Bessette (picture taker) with a group of Canadians, these two honorary members, had willing hands and gave assistance in the deregistering of all the pieces from the show. To the best of our knowledge there was nothing stolen and nothing lost.

We would be remiss not to thank the men who came to help set up and tear down our rug displays: Frank Turchan Sr., Jim Fraser, Frank Turchan, Scott Singley, PJ Kreager, Roger Frank, Joe Kubinski, Warren Johnson, and especially Bruce Singley who came up with and implemented the lattice structures that held the rugs. This was a great solution for displaying our treasures. Many visitors commented on the professional appearance of the exhibit. We would also like to thank the Trio Lumber Company for providing us with the lattice materials at no cost to us, and Bruce for being our liaison.

A very special thanks goes out to Cheryl's parents Helen and Frank Turchan who accepted and kept the arriving rugs safe in their care. We hired a local Dearborn "Post Net" company to take on the task of returning shipped rugs to their proper owners. This saved us a lot of time, and we were very pleased with the service we received.

Last but not least, we must thank the hundreds of rug hookers who mailed and brought their works of art to the exhibit. By your attendance and support we were able to share and introduce this treasured art form to others in the midwestern states.



Note: Pictures of the exhibition are available on CD and DVD produced by Universal Imaging. Contact them at (313) 359-1653 or by fax at (313) 359-1657.

Also available are the clips used to attach the rugs to the lattice display. Contact Cheryl Singley at (313) 563-7656, or BSingley104575mi@comcast.net.



Welcome, New Members!

Chapter Affiliations: #1: Mary E. Margeson, Elmira, NY; #33: Jan McNish, Syracuse, NY;
#88: Kathleen Housler, Royal Oak, MI; #117: Kris Kolbinskie, Jacksonville, FL.

No Chapter Affiliation: Boni J. Roe, Pflugerville, TX; Jan Frank, Dearborn, MI; Christine Hornby, Grand Haven, MI; Debra Lloyd, Beverly Hills, MI; Brenda Stultz, Fairmont, IL; Ruth E. Weber, Brighton, MI; Carla Wrycza, Stevens Pt, WI; Karen Tate, Westport, MA; Natasha A. Chan, Carmel, IN; Linda B. Greeson, Bancroft, MI.

Sheeptacular: Using Rug Hooking in Sculpture

by Cara Petricca-Carnevale, Lanesboro, MA

(See photos page 2)

Many cities across the country have participated in the decoration of fiberglass sculptures to boost cultural tourism and renew their community spirit. Among many other states who have participated, Cincinnati had 'The Big Pig Gig', Chicago and New York had 'Cows On Parade', Florida had 'Swansation' and Pittsfield, Massachusetts had it's 'Sheeptacular'.

Pittsfield has always been the blue collar, bread and butter of quaint local towns like Lenox and Stockbridge. It has a rich history of woolen mills and sheep, which is why Pittsfield chose the Merino Sheep as it's representative. A contest for producing the decorated sheep was opened to local artists and sponsors were wooed. The number of artists who would create a sheep depended on how many sponsors were found. Pittsfield acquired 73 companies and individuals to fund the sheep project and ultimately choose the final group of artists. Hundreds of artists applied with their resumes and sheep designs. The group was narrowed down to less than two hundred by an art committee. The sponsors picked from an anonymous group of sheep designs, thus choosing the final group of artists. The artists were paid \$500 at the beginning and \$500 upon completion of the sheep, which had to be approved for it's likeness to the original design. I was lucky enough to be part of that final group of talented people.

When applying for the contest I knew that in my design I wanted to connect the local history of wool, and the Merino sheep with the actual process of decorating the sculpture. There was nothing more logical to me than to hook it! For my design I decided to incorporate the local history on many levels. Living in an area that is still rich with Shaker culture I decided to keep my design as traditional as possible. I designed and appliquéd a blanket which would cover the back of my sheep. The images were pulled directly from Pittsfield's history and faithfully rendered. My first scene started with an image of the Berkshire Woolen Mill where my grandfather worked for most of his life. I researched photographs of the mill and its workers and incorporated traditional clothing of that period onto the design. I included a scene of Park Square, where the first Agricultural Fair in the state was held, and an embroidered emblem of the Berkshire Agricultural Society, which depicts a sheep. The next scene was a typical period farmhouse. Two tiny hooked rugs hang on a line outside, which leads to a road with sheep grazing outside the glorious Shaker Round Barn. The Hancock Shaker Village is still a cultural staple of New England.

Fiberglass Sheep Forms



With the blanket completed (actually before I even knew I was a finalist), I planned the hooking of the body of the sheep. This presented me with my first problem. I had only one month to completely hook a five foot tall, four foot long fiberglass sheep. Okay, so I could cheat a little and not hook the underside or under the blanket. . . . That still left me a **WHOLE LOTTA HOOKIN'**. As anyone who knows me would admit (you can ask my teacher, Liz Marino), "Hold your nose and jump in with both feet, there will be time for questions later" seems to be my unsavory life motto. So jumping without a safety net was no problem and jump in I did!

I wanted to head off any potential problems in creating a sculpted, hooked piece for a large fiberglass form. The first problem I identified was that this was to be an outdoor sculpture. This presented a **MAJOR** problem, but I figured I would get the hooking done and deal with that issue later. I gathered as much wool as I could, "guesstimating" how much wool would have to go into this beast. I decided to use only off the bolt wool, saving not only time and money, but also saving the fiber from the possibility of sun fading, since dyed wool fades much quicker than off the bolt. With the wool gathered it was time to decide how I was going to hook a three dimensional sculpture. I made a pattern of the sheep, using my linen backing (yes linen! If I was going to be hooking six to nine hours a day, I wanted to reduce the "hooker's chafe" as much as possible!). I measured, then pinned and taped the backing to the sheep, making seams and pleats where necessary. I then drew on the backing with a sharpie to shape my pattern pieces. This was a very time consuming but important step, because if the pattern didn't fit the sheep properly, there would be gaps and unhooked areas.

A requirement for all the Sheeptacular sculptures was that they had to have a finish by a professional auto body shop. The sculptures would be sprayed with a coat of paint sealer to weatherproof them for display. They would be outdoors all summer long in the town of Pittsfield, Massachusetts. Most of the sculptures were painted and this did not pose a problem for the artist. My piece, however was a multi-media, woolen piece and presented a different set of issues. I needed to have a clear idea of what the finished hooked sheep would look like sprayed in a coat of sealer paint. Since I also couldn't count on the car sealant getting all the way down into the wool fibers and hooked loops, I felt it was necessary to use a thick glazing compound first. I hooked a number of sample strips and dipped them in several different products to test their pliability, visual quality and ability to waterproof. After the tests I determined which product worked and looked best without disintegrating all my brain cells in the process. I decided on a self leveling acrylic glaze. It sealed the hooking but was not outdoor weatherproof or fade resistant; so my hooked sheep also needed to be UV protected. I used an aerosol spray that protects from UV light to finish my treatment.



With my waterproofing problem solved, even though, quite frankly, it darkened and completely changed the look and texture of the hooking, it was time to move on to my test hooking. I hooked every sheep lock, shape, curl and swirl I could come up with and decided on a large multi-sheep-colored spiral pattern, in a hand ripped cut, which also saved time. Again, I had to use the test strips to come up with a product that I could adhere securely to the form of my fiberglass sheep. God Bless

Liquid Nails!!! I lost many brain cells through this process, but boy did that hooking stick to the form! I also need to thank Peggy Mineau of Meno Trigger Grip, because in my desperate attempt to find a better hook for this project, I came across her product which without a doubt SAVED my hands.

For the sheep's face and neck I decided to use needle felting, to add another element of the wool industry. My first step was to glue down pre-felting on the face, head and neck. Then I very carefully needle felted the sheep's face onto the pre-felted form, making sure to keep my felting needles at a sharp angle so as not to break too many of the needles against the fiberglass head. Once my head was finished, I sprayed it with the UV protective aerosol spray. I then painted the underside of the sheep's body and the lower legs. I adhered the hooking and blanket to the body of my sheep form and it was finished.

The deadline approached quickly and although I could have fussed over my creation for many days, it came time to send her off. I gave her a big kiss, a "thank goodness she's off my dining room table" and off she went to the warehouse until she was placed in downtown Pittsfield for her unveiling!



She was placed under a large protective roof outside the local Senior Center where she welcomed all the passers-by on the sidewalk. I would check on her frequently and had many wonderful conversations as I prettied her up for the public: wiping off the occasional bird poo and re-felting her chin (which I found had been "scratched" fondly by many a visitor). My fondest memory is that as I was driving by one day, I saw a middle aged woman circle around her, inspecting her on all sides. She walked away a few steps and looked over one shoulder, then the other to see if the coast was clear. She quickly walked back to my sheep and gave her a great big hug around the neck! It certainly made all those hours of hooking and fretting worth while.

I would like to thank my husband, Marc, my sons, Nicholas and Tyler, my teacher, Liz Marino and all the girls in rug hooking class for their encouragement and tolerance with me during this project.

An Autobiography, Chapters 7, 8 & 9

by Pearl K. McGown

Chapter 7

Thoughts of an eastern workshop lay like a dream in my mind. Then one day in 1951 a group of ruggers were spending a day hooking with Louise Hopfmann, who had a very lovely spacious home in South Lancaster, Mass. As we were chatting over lunch someone said: "Wouldn't it be nice to meet somewhere for a whole week and just hook?" Louise said, "You could meet here-there are seven vacant rooms on the third floor, formerly occupied by servants in the days when wealthy families had several of them in their homes. We could probably hire some cots from Atlantic Union College across the street." I didn't realize that my dreams and their desires were beginning to merge.

Our attendance had to be limited to 30 because of capacity, with only one bathroom for the 30 women! Word was flashed among the teachers and almost immediately we were at full capacity.

It was understood we were to eat breakfast and lunch at the local "Cream Crock" (a sandwich and ice cream parlor) or at the local drug store, and then drive somewhere at night for dinner. Thus began one of the most pleasurable and hilarious experiences of our lives.

We decided to make it worthwhile with a program for each day. We spent days on the spacious flagstone terrace shaded by huge elms. Part of our program included various ways of dyeing. Eileen Briggs from Bennington, Vermont, showed how to get all the colors around the color wheel with three packages of dye-red, yellow and blue-which she had dyed in many gradations over men's woolen underwear (her pupils never used anything but old garments). Mary MacKay introduced us to her delightful "painted dyeing." Phyllis Larsen (Moermann) from Washington, D.C. brought her room-sized rug which lit a fire of enthusiasm for large rugs under every teacher.

At sunset we filled five or six cars and went to one of the many good eating places not too far away, such as the Sterling Inn and the Old Mill in Westminster.

It was at bedtime these adult women became kids again, such as firing a shoe at a sleeping snorer in their room. You could hardly find room to walk from one bed to another.

Having one bathroom for 30 women presented problems! One teacher arose at 5:00 in the morning to get her bath first and, of course, woke everyone in the room next to the bath, which meant no more sleep for them. With so many baths, the facilities needed almost daily attention from the local plumber.

Thus the McGown Teachers' Workshop was born and Louise has always been recognized as its founder. The week left us with marvelous memories and established many friendships beyond our common interest in hooking. When other teachers heard about it they wanted to make it an annual event. We then made arrangements to meet the next year at Atlantic Union College just across the street.

There was an entirely different setup. Now we had large spacious classrooms, but we were to live in a three-story frame dormitory (dubbed the "fire trap" by the husbands who delivered their wives). There were only double-decker beds with badly sagging springs with looked more like hammocks, a table and a couple of chairs with no curtains or screens-with rolls of dust and debris left by the students at the end of the year.

It was quite an adjustment for these gentle women coming from comfortable homes and clean rooms to face a new way of living. They were good sports and the brooms were soon busy. Sometimes there were two double deckers in one room and it was into one of these that Peg Noeltner and three others were assigned. Peg just couldn't cope with all those bags of wool and suitcases, so she ordered the others out of the room and she went to work. When her roommates returned the place was as clean as possible, and the varied luggage was stacked neatly beside the bed they were assigned to, and thereafter Peg was known as "The Warden."

We solved some of the problems of mosquitoes, June bugs and moths by gathering in the evening in a very large room on the first floor which was screened, in which there was a small stove and refrigerator. The many small tables were pushed together to form one huge table with chairs all around it. The teachers kept the chairs full, with some retiring early, and others, fascinated with all the bits of knowledge they were sharing with each other, plus the midnight snack and coffee, stayed until one and two in the morning.

In spite of the sparse furniture some of the rooms seemed very small. Adelaide Scott, who met Irma Wettstein for the first time, changed their furniture every way she could imagine, and ended up with her chair in the closet and the table up against it so as to have a little space in the center of the room.

Though there were more baths, there were no doors to the stalls, nor curtains for the showers. It was extremely intimate and a somewhat embarrassing way to say good morning.

You wouldn't believe the tricks they would play upon each other. One night Irma couldn't stand the loud ticking of her alarm clock, so Adelaide set it outside the door. Someone saw it and set it for 3 a.m. Then they quietly collected any other alarm clocks they could find and set them just outside the varied doors and there were constant alarms through the night!

There were good things, too. Elizabeth Spaulding (then of Wisconsin, now of Maine) showed the girls how to blow up a flower to a huge size by the use of an old-fashioned picture lantern, by drawing around its outline and then coloring it with pastels. These were of invaluable help in the adult education classes, for pupils could see the large flower clearly while the teacher instructed its shading.

Now our program became a serious one. No one could charge a fee for their services nor accept money from another for knowledge shared. A teacher was given a subject to be presented finished and to take on a class of about 10 for one day and thereafter she was free to attend all other classes. I became Program Chairman and have remained so until this day. Our workshop was a "give" session and one of the days we had a "give" session for the public by putting on an exhibition in the gym of the many rugs we brought with us. This was free to the public.

This, in itself, became valuable to all teachers, for in a period of two hours in the morning every teacher being assigned to either placing rugs color wise around the periphery of the hall, or carrying out some other

duty, found this experience of inestimable value to her in later years in arranging her own exhibits.

The memories of those early years are treasured by all who experienced them, and the younger teachers always enjoy hearing the older teachers tell of their pranks.

The late forties and early fifties were extremely busy ones. Dr. Hollis of the Parker School of Greenville, South Carolina, had asked me to establish a rug camp at the Blythe Shoals. I brought several of my northern teachers down for the week's session. In those years I was trying to break down any feeling of competition among the teachers. It was a great opportunity to prove that once a group of teachers are brought together, and come to know each other, they would give of their knowledge to each other, and in that way all of them would expand and grow. It worked!

Southern teachers, and pupils, too, said, "You know, you northerners aren't so bad at all!" We all came to have a new respect for each other. By the end of four years I felt that Blythe Shoals was well established and turned it over to Miss Claribel Harn to continue. The rug camp was later transferred to Furman University of Greenville, where Claribel's niece, Kay Estes, continues to operate it each summer. It was a great pleasure to attend the 25th anniversary a couple of years ago.



National Exhibit at O.S.V.

England and from many other states. The various processes of dyeing and hooking are demonstrated. Prepared materials with instructions as to how they may be used with some of the patterns are available at reasonable cost. There is a general interchange of ideas and experiences among hookers and teachers. This is probably the most important annual gathering of rug makers in our country. With its exhibitions, demonstrations and general information, it is the starting place for many workers in this folk art."

The first Hooking Bee was held in Storowton on the grounds of the Eastern States Exposition at West Springfield, Massachusetts, during which McGown teachers demonstrated various ways of dyeing, and LIFE photographers attended, taking 176 pictures, but alas, they did not appear in the magazine.

Allen Eaton wrote "Handcrafts of New England" in 1949 of my activities:

"Mrs. Pearl K. McGown of West Boylston has helped to preserve the best traditions of rug making. In addition to being a designer and craftsman, she is a teacher, lecturer, collector and writer. Each year special exhibits are held of the work of Mrs. McGown and her pupils, usually at Horticultural Hall in Worcester. These exhibits are attended by persons from all parts of New

During this period I had started a correspondence course in color, based upon the Munsell system recognized the world over, and hoped that eventually all teachers would refer to their values correctly with No. 1 the darkest, running to the higher numbers in lighter values. But many had become used to dyeing their lightest value first and called it No. 1. You can identify those who studied color with me by the numbers they apply to their values.

In this same period I had four of my teachers hook four rugs of new designs which I made for McCall's Magazine. They were featured in color in their monthly magazine and again in their Needlework Annual.

All of these activities meant more work, and therefore more help. Sister Sylvia, who had retired as a teller from the Clinton Savings Bank, was head of the office, opening and routing the mail so the teacher's orders would be rushed out first. Grace Phelps made out the invoices and her sister, Marion, kept the records of the Letter Service, for it was getting mailed into 30 states. Phyllis Webster recorded sales and Eleanor Loftus helped me with the records of the Color Course in the mornings and was hostess in the afternoons.

In the rear of Rose Cottage there was a small room between the classroom and my loft (the whole area over Mae's apartment where I worked) and that was where my secretary, Frances Milstead, worked. She has been with me longer than any other employee and still comes on a part-time basis. There never was another quite so efficient. In the Bee Hive there were usually two stamping patterns, and one assembling and wrapping bundles.

The early fifties were very busy for I was publishing "Color In Hooked Rugs." Downstairs, Auntie Bancroft, my housekeeper, ruled the roost. She was always good-natured but sharp in her remarks. When Mr. Reilly, my publisher, was to arrive one morning about eleven, I knew he would be here during the lunch hour so I said, "Auntie, add another place for lunch." "Now look here," she said, "don't start inviting gentlemen to lunch!" "I am not asking you to do anything extra, just have enough for one more." I never knew what we were going to eat for she planned everything-bless her. She made a cheese soufflé, green salad and one of her delicious apple pies for desert. When she served the pie to Mr. Reilly, he said, "What, no cheese with my pie?" "You had your cheese in the soufflé, you can't have it again on your pie," she retorted. That did it; from then on they were great pals. He could always stay for lunch and Auntie always received a box of assorted cheese from him at Christmas.



The business in California

Those same years brought me competition! I now had to learn some new lessons. Mr. Burdick of the Cushing Dye Company purchased from seven or eight New England women some patterns they had drawn for their own areas, and he added designs to his supplies. Helen Carlson of Nashua, New Hampshire, had been one of my best teachers for many years, but her husband, who painted, produced another line. Margaret Masters, who was one of the very best teachers in the Midwest, eventually went into

designing. Mildred Sprout, who was a teacher and using McGown patterns from Kaddy's studio, started a pattern business. I was sorry to lose them, but always wished them well and remained on good terms with them. I never knew what they were designing because I wanted to keep my mind clear in what I wished to design myself. In some cases when pupils would ask me to design something like another's design I refused, because if they could get it from another designer, why duplicate it.

Besides the McGown Teachers' Workshop, of which I was always Program Chairman, my days were full of planning, for they were always calling for something new. Another fact impressed me immensely. I found my McGown teachers were vital and happy. They were doing a fine thing for a lot of people, and they saw the results which came from participation in hooking which helped relax the mind from work and worry. The freedom and the imagination which each of them displayed in bringing out latent talent in their pupils, but it gave the teacher a sense of vital importance on the part she played in the lives of others. With such thoughts in mind, one does not have time to think of what a competitor is doing.

Chapter 8

Competition was something to adjust to. True, for eight years I had none. By the early fifties I would come upon designs of competitors in teacher exhibits. The best barometer was my business and my sales increased each year, so why worry? I preferred to stick to my formula of a dozen new rug designs each year and between two and three dozen small pieces. Teachers would be bored being confined to a few designs; they wanted the challenge of new pieces every year.

I found that competition was good for me, it taught me many lessons. I saw their mistakes which I tried to avoid, like scrawny scrolls, poorly drawn flowers or lack of balance in the repetition of details.

Two years after I published "The Dreams Beneath Design" in 1949 and told the story of Edward Sands Frost, who was the first commercial designer of hooked rugs, I was surprised to learn that Mrs. Charlotte Stratton had unearthed the old stencils which Mr. Frost had made from old copper boilers, which he took in part-payment of new ones in his tin peddler business. All the information in that book had come from Mr. Frost's granddaughter, whom I finally traced to California, but she said she had no idea where the old stencils were. It was not that I desired to own them, as the stencils had very broad lines. Because his designs had never been copyrighted, they had become public property, and his patterns which I had found and copied in fine lines were much easier to follow in hooking. Later Mrs. Stratton sold the stencils to the Henry Ford Museum in Dearborn, Michigan.

Mrs. Stratton was a very clever businesswoman. I had known her for several years since she had long been a pupil of Mrs. Caroline Saunders in the earliest days of my designing. In fact, she had wanted me to give her a franchise for my designs for the state of Vermont. This was while I was selling them only to Mrs. Saunders, who said that if I gave her the franchise she would never but another design from me, so I refused. Mrs. Stratton continued her lessons with Mrs. Lester Gibbs (whose husband had invented the first cutting machine) of Clinton, Massachusetts.

Mrs. Stratton must have invested considerable money in publishing a Frost catalogue and specializing in his designs. She turned her barn into a studio and invited the public to come. I went, as I was on good terms

with her and I wanted to see her layout. I invited a friend to accompany me.

Shall I tell you of my deceit? I told my friend not to recognize me, but to ask questions, and see how much she could absorb with her eyes. We were to separate and go in singly. "How will I know when you are going to leave," she said. "I'll take my handkerchief out of my bag and touch my nose," I replied. She went into the house to see finished rugs and I went into the studio to see supplies. My "Prize Rug" #85 was on display and was hanging in the studio. She noticed that I was looking it over and said, "I made quite a few changes in the center" (hardly noticeable) but she was most gracious and we were getting along very well.

In the meantime my friend was looking at the rugs in the house which had been hooked by Mrs. Gibbs. As my friend entered the studio I walked away and in a few minutes Mrs. Stratton came to me and said, "There is a woman here from Mass. And I think you should meet her." We were introduced, and I asked, "Do you hook rugs?" She replied, "No, but I have a friend who does, and she will be so interested in what I have seen." I knew this was the time we should leave, so I put my handkerchief to my nose and left. Soon after my friend followed me down the street to the car.

Mrs. Stratton had a fine layout and the patterns were well displayed, woolen materials were stored in cedar closets, and there was much to attract the eye. She gave me just what I needed at the time—a desire to have a place where the public could see the finished work and get all the supplies they were seeking. Charlotte gave me the push I needed and for which I will always be grateful. It started a dream which ended in Rose Cottage.

She was smart in another direction. She started what she called a "Normal School." I don't know just how it worked, whether by correspondence or personal lessons, but in doing so she stressed technique. Her work was very fine, but her colors left much to be desired. So once more she woke me up.

It was Marjorie Thompson who pushed me into studying the Munsell color system. We joined forces and conducted a series of lessons held in the local Odd Fellows Hall which accommodated a large group. Teachers came from considerable distances. When it was over I wanted to extend to teachers who could not attend by a correspondence course, but Marjorie was not interested. It meant a lot of correspondence and I had the facilities for carrying that on, but Marjorie didn't. So I paid her a sum and went at it alone. These experiences taught me many lessons, for as competition increased I saw it as a challenge to do more and better work, and to keep on studying everything pertaining to my craft.

It taught me another valuable lesson, to always give credit where credit is due. When other designers came into the picture there was never any reference as to where they had received their training, especially the McGown Teacher Workshops. Although most of them were offshoots of my earlier teachers and the workshops, it was seldom, if ever stated.

These workshops were growing by leaps and bounds. Drawing the teachers together every year was knitting friendships into strong bonds which have lasted through the years. One of the first remarks of a lecturer would often be, "Before I begin, I want to pay tribute to my teacher or the one who helped her in the workshops."

In the meantime, rug camps began to spread. Blythe Shoals had shown the way and others followed. Iris Wheeler and Alice Brown had them for several years at Green Lake, Spicer, Minnesota, Louise Battle at the Art and Craft Colony in Way, Mississippi, Mrs. A. D. York in Gearhart, Oregon and Hazel Giacomini at DeFuniak or Tallahassee, Florida.

During these years our McGown Workshops had become well established for one week in March at the Arts and Craft Center, Ripley, West Virginia, and for two weeks in August in Worcester, Massachusetts. Part of that period we had a Mid-West Teachers' Workshop in Detroit or Ferndale, Michigan, but this was a small one and the members enjoyed going to the Southern Workshop in March, so it was discontinued.

Hooking Bees spread from Springfield to Hingham by the South Shore McGown Teachers' Guild, and for several summers Caroline Collett pitched a huge tent in Cherry Valley, New York, and we gave demonstrations in dyeing.

A great boost to our craft came from the annual exhibits conducted for many years by the Women's International Exhibit in New York City, when I arranged programs for my teachers, and these exhibits lasted for several days.

For two very good reasons, 1953 was an eventful year. I published my third book, "Color in Hooked Rugs," and at our 14th Annual Exhibit in Horticultural Hall, Worcester, Massachusetts, the teachers presented me with a

sterling silver tea set, which nearly floored me! I never dreamed of owning such a beautiful gift, and as a result, every Wednesday afternoon I served tea at Rose Cottage to anyone dropping in. It gave me an opportunity to meet and chat with ruggers. One woman I'll never forget. She said, "I was a registered nurse all my life and worked until I was 75. Then I retired and took up hooking. I am now 82 and have nine rugs. Why didn't I learn this years ago? It would have added so much joy to my life."

Sometimes there would be no callers, but the office girls always joined me and the afternoon would turn into an hour of comedy. Sister May had the ability to tell very funny stories, mostly of her own life experiences, and whatever she was telling she would demonstrate. How we used to howl at her. Then she would growl later, "I talk too much."

The New England tornado was also in the year 1953 and three of our teachers were in its path. Ethel Bull was rescued from under the stairway which had collapsed when the whole house had fallen in. Eleanor Loftus and Lillian Stoliker suffered considerable damage to their homes. I mentioned it in my Teacher's Letter and do you know that \$1,694.74 was sent in to be divided among them. I personally acknowledged every gift. Was there ever such a wonderful group as our teachers?



Carolyn Collett's hooking bees under a huge tent

By 1956 Sister Sylvia semi-retired, and Kaddy came back again to Rose Cottage. The California school budget had been cut so all school classes were cancelled. Her business was continued for some time after that by Libby Martin, her employee.

The Buffalo Museum of Science staged an exhibit for us under the direction of Myra Schwarzmeir, who trained many of the teachers in western New York.

Ever since 1951 I took a winter vacation, not because I wanted it, but I was having some physical problems and the verdict was to go into a hospital for treatment or get away from everything for a month. Naturally, I chose the latter, and except for 1955 when I went to Mexico and found the inspiration for "Fountain of Youth" and "House of Tile," my vacation was a cruise where I did nothing except read and hook. Oh yes, I almost always took my frame with me. On these cruises I found someone that hooked or knew of someone that did, and often in the strangest places. Once on a jungle riverboat trip on the way to Peru I met a woman from Syracuse, N.Y. She asked me if I knew anyone there. I mentioned Adrienne Bradley, then one of my busiest teachers. Her eyes lit up like a candle. "She is one of the finest women I have ever known!" Then she asked me, "Did you know that she was an expert on hooking rugs?" Later in Peru, when a gentleman found I was from West Boylston, he said his wife bought her rug designs from a lady in that town. When I gave him my name he excitedly brought his wife to greet me, and she was the sister-in-law of one of my teachers. The world is really small.

In 1957 I purchased a beautiful piece of crewel embroidery from the Arts and Craft League Exhibit in New Hampshire. The imaginative detail and fanciful flowers started me on a search for more crewel designs. At that time there were no patterns for crewel embroidery in any of the large stores, and I found little information about it except in libraries and museums. The only place where a pattern could be purchased was from the Women's Industrial Union of Boston, which was on a custom-work design which you would choose from their sources and they would then stamp one design, but I insisted that they would have to put in certain stitches for me to follow. This was not what I was after.

Through Joan Toggitt, who imported English crewel designs, I created my first hooked rug design in crewel details. It was an instant success. Now my Letter Service was being mailed into 40 states, so this started many women talking about crewel designs. It was about three years later that magazines began to have articles about crewel work, so I feel certain that the scattered seed had taken root. You know what has happened since to crewel! It was a crewel design, "Fantasia," hooked by Mrs. Katherine Bush, (Mrs. Iva Amrhine, teacher) which won the popular vote for design at the International Platform Association's Art Show in 1953 as Best in Show.

In the late fifties my son, noting my enthusiasm for my craft, wanted to soften what might be a blow later by saying, "You know Mother, this craft might be just a fad and could go out-so you must be prepared for that!"

I wasn't prepared for the decision which I had to make after the 1957 exhibit in Worcester. The physical work in connection with exhibiting 350 rugs and many small pieces each year, in spite of all the help we had, was beginning to take its toll. A decision was made that this era had ended and I must face it! Reading over the old Teachers Letters each May for several years after that, I note that I was still weeping for the return of these exhibits. The teacher's own exhibits, and especially those where several teachers joined in a

Regional Exhibit, softened the blow.

I spent the greater part of 1958 planning and writing "Persian Patterns," showing illustrations of the finished rugs in different ways of development, and with instructions on each small detail-even the room sized Oriental called "Persian Palm."

In 1959 Allen Eaton, representing the Department of Agriculture of our country, selected eight rugs and 15 small pieces from Rose Cottage to be a part of the New Delhi World's Fair in India from December 15 to February 15, 1960. It was to show the use of India burlap.

Chapter 9

Rose Cottage was not only a mecca for rug hookers, but a center for my family as well. It was the gathering place for my son and his family and those sisters who were near enough to join us on Thanksgiving Day. Cousins joined us for the evening meal and the children raced through the cottage-up the front stairs, down the long hallway and back down the back stairs. In spite of Nile Foam under the rugs, they were askew most of the evening. We enjoyed music and sisters or cousins played all the old songs while we all joined in singing.

The cottage was also where the seven sisters and their husbands (those living) gathered for a reunion, the first time we had been together for eleven years. Sister May, who was an excellent cook, and my house-keeper had prepared goodies for this occasion. I had a photographer take candid shots of the various members and their families throughout the day and had seven sets mounted in a book and presented one to each sister.

When teachers phoned they were in our area they were invited to join us for lunch or dinner, for I never tired of hearing of their latest rugs, or their stories of how hooking had helped their pupils.

The six "girls" who were employed in the office carried on their designated work without supervision. They would all be busy at their particular work when I came into the office around 9:30 and for a short time they would listen to my book report of my current reading material. I often read amusing passages which started the day with a good laugh. Not all-but most of them-were gray haired and we often laughed at the stories we would hear of those who passed Rose Cottage, saw the cars parked and the sign, but never knew just what went on in Rose Cottage.

I kept it as non-commercial as possible and only my lamppost sign showed an old-fashioned lady hooking a rug. We heard that those who didn't know had wondered if Rose Cottage was a nursing home or a home for the retired! In fact, a gentleman one night asked if we had rooms for overnight. Only those who hooked would know what really was going on inside.

During our annual exhibits at Horticultural Hall, Rose Cottage was open to visitors attending the exhibit. My son's wife and a friend served as hostesses and there was often a long queue from the front door around the driveway waiting to get in. Our guest book contained names of those from great distances, even abroad.

There were many amusing stories about Rose Cottage. One concerned Sister May who was the “Carrie Nation” of her day. She had married twice and both husbands had been free with the bottle and she would pound her fist on the table and say, “That’s why I hate booze.”

I am a teetotaler myself but I had read a recipe that called for some sherry in baked chicken, so when I was in Canada I purchased two bottles. I never did get around to using it and it laid there for two years. Then one day I read that if you put a teaspoon of sherry on top of a green salad it was good. May was sitting in my kitchen watching me prepare a green salad for lunch and I went into the pantry and came out with the bottle of sherry and was measuring the teaspoon when she exclaimed, “What have you got in your hand?” I replied, “I just thought I would try it.” She exclaimed, “To think that I would see the day when YOU would have liquor in your house!”

Another amusing incident happened because of my appetite for peanut brittle. If there was a dish of it handy, I couldn’t let it alone and I said, “If a man likes whiskey the way I like peanut brittle, I can understand how he becomes a drunkard.” So I always called peanut brittle my “whiskey.” My friends knew of my weakness and would often send me a box. I told my housekeeper to hide it where I couldn’t find it and she brought me a cup of tea about 4 in the afternoon and she would put a piece about the size of a silver dollar on my tray. This had become a daily custom. But one day I looked at the clock and it was after 4 and no tea. There was a communication system throughout the house and the Bee Hive. That day it was open in the studio where 15 to 20 women visiting heard my voice: “Auntie, where is my whiskey?” My hostess turned purple and said, “Mrs. McGown is really asking for her cup of tea.” Who was going to believe that!

Another was when my hostess Eleanor Loftus, opened the door for a visitor. The lady inquired, “Are you Mrs. McGown?” She answered, “No, I am Mrs. Loftus her hostess, please come in.” As the visitor stepped into the hall, Mrs. Loftus said, “The portrait over the piano is of Mrs. McGown.” Whereupon our visitor crossed the room and stood under the portrait for a moment and said softly, “Is she still with us?”

The mail we received was often amusing. A dear little old lady (I judged from the writing) wrote, “I would like a doorstep but don’t send the brick, I have one.” Another ordered a spot-dyed swatch for rose leaves in six values and a hot letter came back saying “65¢ for six small pieces of material? I could buy a pound of wool for 65¢. I was so mad I burned it.” My reply was “You should have returned it. I would have returned your money and I could have given it to someone who would have appreciated the time required to dye six values.”

The letters I have enjoyed the most are those that have said “Please send me the pattern by return mail. I am 95 and I must make one more rug for my great-grandchild.” There are many of this type which pleases me immensely, for I know the pleasant hours they are going to have creating an heirloom for their loved ones.

The early 60’s found us increasingly busy at Rose Cottage, though I had reached the stage of slowing up, or trying to. These were the years when I realized how my teachers had enriched my life by creating rugs through their pupils that were a credit to them and treasured by those who hooked them. I realized that the teachers were the motivating force in the revival of our craft and that all these beautiful rugs in the homes of pupils were evidence of this fact.

It reminded me what an important part our McGown Teacher’s Workshops played in this revival. As to

Program Chairman, I assigned subjects to several teachers and by giving one day of their time at Workshop to lecture on the design and teach its development, all the teachers went home with many new ideas. From the very beginning I stressed how important it was to give credit to the teacher who had helped them to broaden their instruction. Today the McGown teachers as a group pay tribute to those who have helped them, and when a teacher doesn't it is noticeable.

Our McGown teachers are a close-knit group. They are free to conduct their classes as they wish, teaching what they like, but if they choose to stress McGown designs it is because they like them. At our Workshops they recognize the abilities of their peers and eagerly sign up for the classes of those who are interpreting new designs so they may return to their own classes with more new ideas. As I write this, we have had our 25th anniversary for the Northern Workshop and the 21st anniversary for the Southern Workshop.

The teachers recognize too, the need for preparing their pupils for change. A teacher may be moving to a new area or find she cannot cope with ever-growing classes, or in some cases she may feel the time has come to slack off. To aid her we created a Trainees' program at both Workshops. An advanced pupil may attend these Workshops as a trainee through the recommendation of her teacher, or through my recommendation as one who had advanced through my Correspondence Course for teacher training.

In making up the program, I assign well-known and capable teachers to the trainees' classes so they receive four different teacher's instruction at Southern or eight at Northern. They not only have the instruction on one type of design, but it is a question and answer period for them. So much that we take for granted is new to them and they are full of questions. This gives them varied methods of teaching. Since they get a Workshop Report comprising 100-150 pages, they not only have what their teachers have taught them, but the lectures and illustrations of the teachers in the experienced group. It also gives them a final boost and the urge to start conducting classes on their own. To attend Workshop again, they must register as a teacher, and the result has been almost 100%.

These Workshops have taken the place of my social life. When my son was growing up I was too busy maintaining and caring for a home for us with no time for joining social groups. When he married, I had become engrossed in designing with still no time for social life. Looking forward to these two annual events became the greatest joy of my life. To renew old friendships which had become precious and make new friends brought me great happiness.

Part of that happiness has been my close friendship with Adelaide Scott. We were a pair, we sparked each other and she had charisma that charmed all the girls. I say "girls" for age disappeared when we met. To the young ones, the experienced teachers gave freely of their knowledge. To the experienced ones the young teachers would carry on their methods. One so often heard young teachers say proudly, "I was trained by Sally Newhall, Ethel Bruce, Mae West, Margaret Howell, Donna Pounder, Bonna Stone or Bea Christoff," and hundreds of others fully as experienced.

At rug camps held in the summer, teachers attended in order to study under another teacher. No restrictions are placed on the type of designs taught, so a teacher would also gain through close observation of what ten others were doing, and by listening to the varied instructions.

These summer rug camps have flourished so that at present the original Blythe Shoals Rug Camp is now held at Furman University in Greenville, South Carolina, under the leadership of Kay Estes and is in its 28th year. Liz Tompkins and Ruth Smith's Rug Camp at Cedar Lakes, West Virginia, in May is over-subscribed every year. Marianna Sausaman's school started through the Norwegian-American Museum in Decorah, Iowa, and became part of the Nordic Fest and Arlene Cull's school at the McKeever Environmental Learning Center, Sandy Lake, Penn. and Mae West conducts her school in San Antonio, Texas. This jumps the gun in chronology to include our National Guild's Rug School in Maryland and New Hampshire. Others will spring up in other areas.

To Be Continued...

Helpful Hints for Hooking

By Vicki Calu, Dublin, PA

Today I will share ideas for organizing wool strips. I have seen many methods over the years, and someone is always coming up with a new one! There are lots of little cottage industries out there making value sorters out of vinyl siding, but here are some homemade remedies that work just as well!

1. Cut two pieces of cardboard about an inch wide (old gift boxes are ideal weight). Put a small rubber band around the two at one end, then put in your value #1, followed by another rubber band, then value #2 and so on.
2. Only cut half of each value, roll the bottom of the remaining wool up over the strips of the same value and pin. This is a good one to use at rug school when you don't want to spend precious class time cutting wool.
3. Take two strong paper towels, lay one flat and fold the other over and over to make a narrow strip. Pin the top of the strip to the top of the flat towel, then put in value 1, another pin and value 2, etc. This can be rolled up when you are finished working and keeps the wool clean and orderly.

Sometimes we need a method to keep a lot of strips of one color and value (like a background) tidy, too. Try these:

1. Take a piece of aluminum foil and fold it in thirds or fourths. Wrap it around your hank of wool strips and squeeze. As you use up the strips, just squeeze the foil to tighten it up and keep your strips secure.
2. Dollar stores sell the plastic, spring clip hair combs that are popular today, often two or three for one dollar. Just open the clamp and lay your hank of wool strips in and close. The spring will keep the strips tight right down to the last few!
3. Of course the fall back method is to tie a strip around the hank, but if you do, use a different color. It seems that it is always the tied strip that I want to pull out of the hank!

I am still searching for helpful hints to bring to you in this column and I need your help! Please send me your ideas – even if you think everyone already knows it!

Rug Hooking as a Therapy *By Suzanne Conrod*

From time to time, the evolving skills of a rug hooking teacher will be challenged to the maximum by willing but seemingly unable-to-learn students.

During my years of imparting the subtle techniques of rug hooking to others, I have encountered a group of individuals who lack coordination, are physically crippled or mentally challenged and yet have a strong desire to succeed in the art of rug making.

Teaching people with disabilities can be frustrating, but the inherent reward in helping such students to achieve the “best” they can do, is a feeling of immense satisfaction for the instructor and an enormous boost in pride for the achiever.

As a Pearl McGown Rug Hooking teacher in Nova Scotia, Canada, I have personally helped such individuals and have been particularly impressed with a colleague’s volunteer contribution. Doris Eaton has been able to make wonderful progress with a large group of such students at the “Ark” in Bridgewater, Nova Scotia, where she regularly teaches numerous disadvantaged individuals in the art of rug hooking.

Doris is really the “grand dame” of Nova Scotia rug hookers. She has “been there, done that” so to speak. Back in the 70’s she was featured for her talents in rug creation in an early edition of Rug Hooking Magazine. Her volunteer efforts in aiding those less fortunate in reaching their maximum potential is an inspiration to everyone, especially her students.

In making the decision to submit the student work of a disadvantaged individual as an accreditation piece toward my teaching certificate, I felt it would remind all of us that skill in rug hooking, or any art or craft, can not always be measured in terms of the finest work, the most creative designs, the most thrilling dyeing techniques nor the most skillful binding. It’s the end product that really counts, and with that I include the personal growth in the very special individual you are teaching and indeed, in yourself as the teacher.

Doris Eaton knows of what I speak when she explains with deep emotion how a student with severe learning disabilities labors mightily to create his or her first hooked rug, and bursting with pride, displays this achievement to others. In some cases this marks the first time these individuals have personally created an item of such beauty. She encourages each embryonic rug hooker to add their name to their project, which further enhances their sense of personal satisfaction. For possibly the first time in their lives they feel important. They have achieved beyond their wildest dreams and their pride takes an even further leap forward when they make their first “sale.”

Last year I opened a “Gallery of Cloth Art” in a tiny shop in East Chester, not as a teaching center, but as an outlet for many dozens of folk-art rug hookers, many aged between 75 and 100 years, in the fishing villages and woodland hamlets of my community of Lunenburg County. They hook rugs to fill their lonely hours as widows, with no available market for their products. I assist some 40 rug hookers in selling their work and they praise me to the point of embarrassment for giving them this small helping hand. Rug hooking is for them not only a hobby, but a vital therapy and in some cases a small but important means of supplementing meager pensions.

I visited one 91 year old braider in the UNESCO heritage town of Lunenburg. She is confined to a wheelchair and spends long hours in her tiny apartment making these rugs to keep her mind occupied. She was so involved that she couldn’t stop braiding while I was there buying her finished rugs.

Another example, who I admire, lives in Halifax and hooks with wool yarn in the Cheticamp style. She has trouble sleeping at night and at 85 years creates rugs in the dark hours. With my help in selling her very beautiful work, she says she has the incentive to keep going.



Yet another, at 85, is severely crippled and a diabetic with severe pain from arthritis. She used to sell her hooked folk-art rugs from her small roadside cottage, but the combination of disability and age makes it impossible to market her product. Here again I provide encouragement and some sales to help her maintain dignity as a productive citizen.

The most challenging are those with retardation or who are mentally challenged in other ways. They can learn to hook rugs, sometimes with surprising results. The mind works in strange and wonderful ways, such as when dexterity in handling the rug hook is lacking, but creativity is outstanding. The key for the teacher is understanding what a student is capable of and having the patience to work with them in their own innovative ways to stimulate the student to become "the best they can be."

Your reward is their smile!



***Booked Up:
Color in Hooked Rugs***

*By Pearl K. McGown
Published 1954 by Buck Printing Co., Boston, MA*

Pearl's *Color in Hooked Rugs* is a textbook. It is the sort of book to pick up at "quiet time" when the atmosphere is conducive to concentration. Since it cannot be digested all at once, I suggest reading a few pages now and then, to learn about color theory and how it applies to rug hooking.

Pearl wrote this book as an outgrowth of her famous Correspondence Course on Color. She discusses the "law and order" of color in accordance with the Munsell Color System. The first chapter explains color theory in depth. Pearl then dazzles us with her magic in the dyepot and explains how anyone can dye for Orientals, florals, fruits and geometrics.

The next chapters contain the fun stuff; McGown designed patterns and color plans. Many of the McGown hooked rugs pictured are in full color with detailed text on dyeing, color planning and shading.

If you are lucky enough to have this classic book cross your path, it is well worth the investment!
Happy Hunting!
Donna Swanson

Public Service Announcements — Rug Schools, Camps and Shows

THE NATIONAL GUILD SCHOOLS

California: Asilomar Conference Center, Pacific Grove, February 15-21, 2005. Contact: Basha Quilici, PO Box 366, Forest Knolls, CA 94933; phone 415-488-9533; email hvinterior@aol.com

Maryland: Maryland Shores Rug Hooking School, Ocean City, MD, April 10-15, 2005. Contact: Janice Russell, 304-9 33rd St., Ocean City, MD 21842; phone 410-289-4110; e-mail ocrug@aol.com.

New Hampshire: Country Inn, New London, September 2005. Contact: Arline Bechtoldt, 208 Fred Allen Dr., South Plainfield, NJ 07080; phone 908-757-5257; e-mail bechtoldt@comcast.net.

New Hampshire: Country Inn, Enfield Village, April 2005, Contact Artine Bechtoldt; see above.

CONNECTICUT

Whispering Hill Farm Summer Workshop, July 13, 14 & 15, 10am to 3pm, South Wheelock, CT. Contact Donna at 860-928-0162

FLORIDA

Hooking and Looking Tapestry Art & Primitive Rug Seminar, Nov 6-11, 2005, Inn on the Lakes, Sebring, FL. Teachers: Connie Charleston, Penny Hayes, Nancy Blood & Diane Stoffel. Free exhibit, Wednesday, Nov 9, 2005. Contact: Co-Director Anne Eastwood, 320 Greenwood Lake Dr., Venice, FL 34292-4524; (941) 408-9313; idyewool2@comcast.net.

Scrub Hooking Workshop, April 1-3, 2005, Sebring, FL. Teachers: Vivily Powers, Deborah Brunner, Linda Bell & Penny Hayes. Contact Director Anne Eastwood, 320 Greenwood Lake Dr, Venice, FL 34292-4524, (941) 408-9313, idyewool2@comcast.net.

Scrub Hooking Workshop, July 8-10, 2005, FL. Director & Teacher Anne Eastwood, 320 Greenwood Lake Dr, Venice, FL 34292-4524; (941) 408-9313; idyewool2@comcast.net. Stand-by teacher: Penny Hayes

Gulf Coast Rug Hookers, first and third fridays, 9-2, Fruitville Library, Sarasota, FL. Contact: Anne Eastwood, 320 Greenwood Lake Dr., Venice, FL 34292-4524; phone (941)408-9313; e-mail idyewool2@comcast.net

IOWA

Decorah Rug School, July 11-15, 2005 on the Luther College Campus in Decorah, Iowa. Contact: Ann Duder, 105 Meadow View Dr., Decorah, IA; 563-382-5728; adad@rconnect.com.

ILLINOIS

Fifth Biennial Exhibit of Traditional Hand Hooked Rugs, June 24-26, 2005 at Bethlehem Lutheran Church, St. Charles, IL. Contact Katie Fishbune at 630-513-0525.

MARYLAND

The Anne Arundel Rug Hookers, Chapter #72 invite you to a juried exhibition of fiber art rugs, wall hangings and pillows, from Feb 20 to March 30, 2005 at The Willow and Garden Café Galleries of Annapolis, MD. Contact Joahendrix@aol.com.

MASSACHUSETTS

The Pearl K. McGown Northern Teachers' Workshop Hooked Rug Exhibit on July 27, 2005 from 12:30pm to 8pm at Nichols College Dining Hall, Dudley, MA. Contact 860-928-0162.

MISSOURI

Show Me Rug School, September 11-16, 2005. Held at the Ramada Inn, St. Joseph, Missouri. Teachers are Nancy Blood, Victoria Ingalls and Jenny Podlasek. Contact Seth Blood, 60 McMaster St., Owego, NY 13827-1321; phone: 607-687-0142; email: nanset@stny.rr.com.

NEW YORK

The Long Island Guild of Rugcrafting Artists presents "Painting with Wool" on May 21st at the Old Bethpage Village Restoration's Exhibition Hall on the fairgrounds in Old Bethpage, NY. Hooked rugs, workshops, vendors, demonstrations and wool. Contact OBVR at 516-572-8400; www.oldbethpage.org.

Susquehanna Rug School, August 14-18, 2005. Held at the Owego Treadway Inn, Owego, NY. Teachers are Nancy Blood and Vivily Powers. Contact Seth Blood, 60 McMaster St., Owego, NY 13827-1321; phone: 607-687-0142; email: nanset@stny.rr.com.

OHIO

Buckeye Rug Hooking Guild Annual Spring Meeting, May 14th, 10am-4pm. All ATHA and McGown Guilds welcome. Programs include Waldoboro demo and friendship rugs. Contact Mary Jo George, 298 Pointe Place, Westerville, OH 43082; 614-895-2824; info@fioriware.com.

PENNSYLVANIA

Laurel Mts. Rug Hooking School at Ligonier, April 3-7, 2005 at The Ramada Inn, Ligonier, PA. Contact: Shirley M. Engel, 222 Northfield Rd., Cranberry Twp., PA. 16066-6824; phone 724-776-5791; email shirlet@zoominternet.net, Fax 724-776-0219.

Laurel Mts. Rug Hooking School, Farmington, PA, June 19-24, 2005, at The Historic Summit Inn. Contact: Shirley M. Engel, 222 Northfield Rd., Cranberry Twp., PA. 16066-6824; phone 724-776-5791; email shirlet@zoominternet.net; fax 724-776-0219.

RHODE ISLAND

Rhapsody in Rugs – from Rags to Rugs, an ATHA sponsored juried show, Sept 17 – Nov 12, 2005 at the Carnegie Center for Art and History, New Albany, IN. Contact Cat House Rugs at 812-945-RUGS.

CANADA

Peggy's Cove Rug Hooking Retreat, Oceanstone Inn and Cottages, Indian Harbour, NS, October 23-28, 2005. Teachers: Marjorie Judson and Helen Connelly. Contact: Doug Rankin, 23 Chartwell Lane, Halifax, NS B3M 3S7; 902-445-4644; doug@hookarug.com.

National Guild of Pearl K McGown Rug Hookrafters, Inc.

Country Inn Rug School, New London, New Hampshire

September 11 to 16, 2005

Arline W. Bechtoldt, Director

Helen Nitzsche, Asst. Director

I'm pleased to announce that the Country Inn Rug School will be returning to the New London Inn in New London, NH, from September 11 to 16, 2005 and we hope you will join us. We are planning a wonderful week of hooking and enjoying the fellowship of our hooking friends. We have wonderful new hosts at the Inn and they have made many improvements which will make our stay more enjoyable than ever. Check out their website at www.NewLondonInn.com to view some of the exciting changes. Classroom space is generous and everything is within one building. Shops in town are within walking distance and lovely gardens encourage a stroll. From Sunday check-in and dinner through Friday lunch we will be graciously cared for by our innkeepers and their staff.

The second exciting thing is that all National Guild schools are now OPEN! This means you may work on ANY DESIGNER'S pattern. As always, all teachers are accredited and experienced and will work with you on all style from very primitive to fine tapestry using both recycled and custom dyed new wool. This is an opportunity for you to explore some new ideas with a teacher to guide you.

We are pleased that Peggy Hannum, Betty McClentic and Barbara Peterson will comprise our teaching staff this year. Please bring your completed pieces (again any designer's) for our exhibit. We will have our Country Inn Boutique open and stocked with goodies for you. The Dorr Mill Store is only a short drive and, as always, will be open one evening – just for us.

Country Inn Rug School, Enfield Shaker Village, Enfield, New Hampshire

April 14 or 15 to 17, 2005

The Country Inn Rug School is responding again to the needs and wishes of our Guild membership. We will meet in the Great Stone Dwelling of the Enfield Shaker Village in Enfield, NH with an optional extended program.

We have gathered each year for dinner on Friday evening followed by some classroom time and continuing with classes Saturday and until 3PM on Sunday. We have added an optional full day of class on Friday. For this, we will gather Thursday evening, after dinner on your own, and begin class on Friday morning. Everything will be within the Great Stone Dwelling so you may hook as late into the evening as you wish.

As with all National Guild schools our teachers are accredited and experienced. This year they will be Barbara Peterson and Vivily Powers. They bring a wealth of teaching and color experience and we are delighted to have them as part of this school. They will be happy to assist in whatever way you need on any designer's commercial pattern or an original design whether it is one you wish to begin or a work in progress.

Your fees will allow full use of the Inn's facilities as well as admission to the Enfield Shaker Museum. All meals from Friday's dinner through Sunday's lunch are included. Those choosing to attend the Friday class will also have breakfast and lunch on Friday. All rooms have private baths. This is an historic building so there are no elevators.

Arline W. Bechtoldt, Director

208 Fred Allen Drive, South Plainfield, NJ 07080-2806

908-757-5257 - bechtoldt@comcast.net

This Charity Begins at Home—Maybe Yours

by Fritz Mitnick, Pittsburgh, PA

(See photos page 36)

So perhaps you have made a rug that just does not fit in your house and your daughter-in-law does not treat your work with the proper respect. You might just roll up the rug in question and stash it under the bed. But wait! You can use that rug to further the mission of your McGown Guild! You can bring the art of rug hooking to the public's attention and receive personal benefits!

Being involved with non-profit organizations and community charities, I know all too well about the need to raise money for essential, worthy causes. We all have seen or been involved with hooked items that are used to raise money for rug hooking organizations. Our Pittsburgh Guild produces a rug every two years and chances to win the rug are sold for \$1 each or 6 for \$5. We donate a good percentage to the facility where we hold our biennial show and pay "rent" to the church where we meet each week. That is rug hooking to raise money for rug hooking.

We also know that anytime we can get rug hooking out in public, people see that this is not latch hook but a wonderful fiber art with a rich historical background. I was on a committee planning a fundraiser for a local nature reserve. Every committee member had to donate at least one item to the benefit's silent auction. Around that time, I was in Sandra Brown's studio and she had just finished hooking a "turkey tail" tree fungus that was awe-inspiring. This would be perfect as my auction donation! I was soon the proud owner of her piece and spent a few months with the tree fungus footstool in my home. As the event date neared, I could not part with the piece and found something else to donate to the auction, but a seed had been planted.

The following year, Della Griffiths, owner of The Rug Hooking Studio in Glenshaw, PA, offered a pattern, wool and a lesson for the auction. I hooked the pattern and finished it as a chair pad to display at the auction. Now fundraiser attendees could see how rug hooking looked.

At the end of the same year, one of my garden clubs was having a holiday auction to benefit local horticultural and environmental causes. Each club member was expected to donate a handmade item for the live auction. By then I had hooked a couple of little mats and sort of knew what I was doing. I made a wide-cut gardening angel that was about 12 inches by 18 inches and I wondered how the bidding would go.

Well, the bidding did go and the club got \$170 for the piece. Knowing that my work was appreciated I designed something a bit bigger and more specialized for the following year. I drew a running fox and added some fall leaves and the wording "Fox Chapel Garden Club". Folks who live in this area, where the fox hunt is no longer a key recreation, still like fox logos. The same generous woman who outbid others for the gardening angel was the bidding victor at \$350. Now talk began to center on next year's donation.

Unfortunately McGown teacher training got in the way of my recreational hooking. The following year I donated Christmas stockings made from wool skirt waistbands. The year after that I made three large ornamental mittens using a blanket stitch penny rug technique and displayed the mittens on a knobby branch. Next year I intend to offer instruction and materials to make a hot pad or mug rug. I asked members if they

thought there would be interest and every one of them said they intended to bid on it.

Then in June of 2004, my dear rug hooking teaching partner Susanne McNally strolled into my kitchen and slapped a rug on the counter. It was Bird Haven, designed by Joyce Krueger and in the Primco catalog. It had been a project Susanne had done for Southern Teachers Workshop that spring. "It's yours," Susanne said. "Use it for one of your causes." I was stunned, thrilled and overwhelmed. In three short weeks there would be a garden party for nearly 300 folks at my house, a benefit for the Audubon Society of Western Pennsylvania. Here was a rug covered with birdhouses. What could be more appropriate? Did I have time to build interest? I called the auction committee chairs. We would put it in the silent rather than the live auction. Did we need a minimum bid? I decided no since I was dying to own the rug and here was my chance.

On auction day, the silent auction items were displayed in our large barn. There was a little card describing rug hooking—100% wool pulled through a linen base, Susanne, Joyce, etc. When the party began I entered a bid and then got so busy that I was only able to get back to check the bids only once. It was already in the \$400-\$500 range, getting a bit rich for me. When the bidding ended and folks were paying up I managed to cruise over to the auction table. Two people had been locked in a war for the rug and one generous man ended the battle by writing an emphatic \$1,000 on the bid sheet. Susanne's rug was the highest earner in the silent auction and we knew there were people out there who valued her talent.

There is more good news. For tax purposes, you can take a deduction. You calculate the value of your donation and the organization provides a letter of acknowledgement. Any organization with federal 501c3 status qualifies.

So that's my message. Choose your charity and your item. Take good photos. They are all you will have left by which to remember the piece. Your work is valuable and can make a difference to a worthy organization.

And by the way, in December of 2004, I donated a project I had started last March at Southern Teachers Workshop with Marilyn Denning. It was Ho Ho Ho, a Santa designed by Gail Hill for the Primco catalog. I regret that I won't be able to take it to Ripley this March to show Marilyn. I will show her the photo and let her know that Ho Ho Ho raised \$300 for restoring local gardens swept away by Hurricane Ivan.



For the Birds
Flynn #1468 - 24" X 41"

A Report from Japan
Chiz Hookcrafters Studio Show 2004
By Chizuko Hayami, Tokyo Japan

In April 2004 we held our 5th Studio Show in Tokyo. It was a great success and we enjoyed it very much. But we discovered a problem.

In Japan, a gallery must be reserved sometimes more than a year before the date of a show. Since Japanese houses don't have as much space as yours, my students were hooking smaller pieces rather than large ones. I decided to reserve a gallery which was not so big and not so expensive. It was about a year and a half before the show. By holding our shows 18 months apart, we are able to have a show in the spring and the next time in the fall.

Days passed so quickly. My students grew highly skilled and showed many talents. Many of them began to hook larger pieces than before.

The day before the show would open, we displayed the rugs at the gallery I had reserved. I found there was not enough space for them. We tried our best for hours and finally we found a way to display them all, even though it felt crowded.

So that is the problem that I must solve for the next show. But we had a successful exhibit with more than 200 guests during the 5 days.

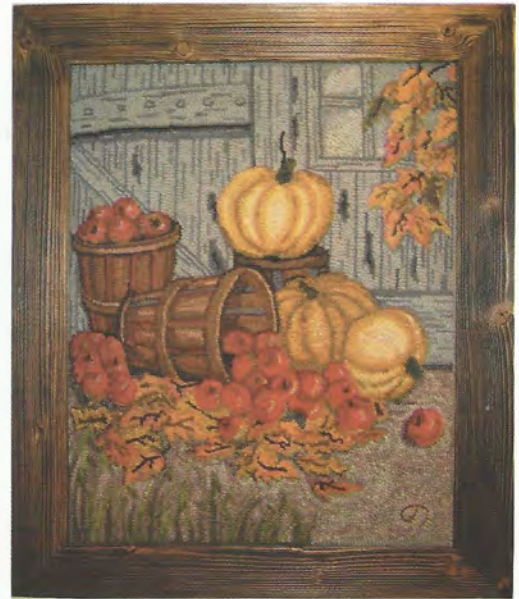
Now I want to share some pictures of the gallery and some of the rugs. You can see the crowded space and the talented work. I have to say that I have already reserved a larger gallery for our next show in November of 2005.



Inside the gallery



November
Flynn #1448 - 36" X 55"
hooked by Keiko Koyama



Autumn Harvest
Flynn #P548 - 16" X 20"
hooked by Nobuko Minemura

Tulip Time
Flynn #1369 - 28" X 44"
hooked by Reiko Suzuki



Hawaii
designed and hooked by Setsuko
Yanagimachi

Tiffany Peacock
Flynn #1266 - 16" X 42"
hooked by Kyoko Okamura





Bird Haven - Primco - 34" X 24"
See page 32



Ho Ho Ho - Primco
See page 32

Garden Club Rug - Original - 30" X 18" - See page 32

