



NEWSLETTER

National Guild of Pearl K. McGown

Rug Hookrafters, Incorporated

Volume 43, Number 4



"Hansel & Gretel"

Hooked by Kathryn Kovaric

Article on pages 117-118

"Fun Tree"

Hooked by Angela Foote

Article on pages 115-116





“Mr. Sun”

Hooked by Angela Foot

Article on pages 115-116



Yellow Lily and Orange flower

Article on pages 115—116



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BOARD OF TRUSTEES
Newsletter (USPS 114-310)

THE NATIONAL GUILD OF PEARL K. MCGOWN RUG HOOKRAFTERS
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Letter from the President: Cyndy Duade

Dear Members,

I hope this issue finds you enjoying the spectacular colors of fall foliage or the lovely change of season in your locale. The changing light inspires our new rug hooking projects and prepares us for the fall holidays.

In this issue you will find the minutes of our annual meeting in July. In addition, we are very happy to announce the Pearl K. McGown Educational Grant for those of you are planning educational Rug Shows, Exhibits, or Hook In's. We encourage our Chapters and members to promote our art through events which inform about the art and craft of rug hooking. Be sure to contact us if you are planning such an event!

We are continuing to improve the website and are working toward a member's only section which will provide you with all but the current year of newsletters with an index. Pearl's Letter Service will also be available. Our goal is to have a useful research tool for members as these publications are full of valuable tips and techniques.

We would love to hear more from our Chapters and Members. Tell us about your activities and send us the stories and pictures of your rugs. If you need help organizing an article for the newsletter, contact Nan Bass – she will be happy to help you. You can submit an article directly to Mcgownguildnewsletter@gmail.com. Be sure to include pictures, diagrams, and details that will explain how you accomplished your goals.

Enjoy your fall activities, your rug hooking art, and the fellowship it brings.

Cyndy Duade

Letter from the Editor: Nancy Flynn Bass

Dear Members,

Thanks for the survey responses! See page 113 to hear what you had to say.

Were you able to pick out Pearl in the last issue? Page 120 has the answer.

Read about a successful Guild challenge on page 121. I'd love to hear if your guild has taken one on (hint...hint...)

Respectfully,

Nan

Public Service Announcements
Upcoming Dates for McGown Teacher's Workshops:

Workshop	Location	Dates	Director
South Central	Pottsboro, Texas Lake Texoma	Nov. 1 - 6, 2014	Kay Casten

2015 Workshops

Workshop	Location	Dates	Director
North Central	Newton, Iowa AmericInn Center	April 26 – May 1, 2015	Karen Guffey
Western	Eugene, Oregon University of Oregon	June 21 - 26, 2015	Michele Wise
Northern	Dudley, MA	July 19 – 24, 2015	Lisa Chaloner
Southern	Ripley, West Virginia State Parkland	September 20 - 25, 2015	Linda Powell
South Central	Pottsboro, Texas Lake Texoma	Nov. 1-6, 2015	Cheryl Bollenbach

National Guild Schools:

NEW HAMPSHIRE:

September 13 – 18, 2015 Country Inn Rug School, Rindge, NH

Contact Arline Bechtoldt-Apgar at 908-757-5257 or bechtoldt@comcast.net
 Held at the Woodbound Inn on the shores of Lake Contookook in New Hampshire.
 Teachers are: Betty McClentic, Lois Dugal, Sarah Guiliani, & Gail Walden

MARYLAND:

April 12 – 17, 2015 Maryland Shores Rug School, Ocean City, MD

Contact Pam Johnson at 410-251-2888 or lpt219@comcast.net for more information.
 Held at Dunes Manor Hotel.

Public Service Announcements:

Rug Show – New York

McGown Chapter 13 will be holding their biennial Rug Show on Saturday and Sunday, October 18 -19, 2014 at the American Legion Hall, 22 Grove Place, Babylon, NY 11702. For more information, call Loretta Scena at 631-254-3930 or email at lorettascena@verizon.net

Maryland – McGown Guild Meeting:

4th Monday of the Month, McGown Guild 72 10 AM-2 PM (except June & July) Ark & Dove Presbyterian Church, Odenton, Md., Contact Pam Manders [\(410\) 626-8706](tel:(410)626-8706) for confirmation & directions.

Maryland – Podickery Rug Workshop

Sponsored by McGown Guild Chapter 72, April 7 thru 10th, 2015 Podickery Rug Workshop, Annapolis, Md., Ingrid Hieronimus and Norma Batastini teachers, contact Billie Cirrincione [\(410\) 263-2204](tel:(410)263-2204) or penwood3@yahoo.com

NEW MEMBERS:

The following new members have joined the National Guild of Pearl K. McGown Rug Hookrafters. Let us be the first to welcome you!

Chapter 1 –	Joyce Adams-Volutza, Laceyville, PA
Chapter 13 -	Karen DiGernaro, Wimauma, FL Kim Thonpson, Halesite, NY
Chapter 40 -	Joan Thomas, Fair Haven, NJ
Chapter 121 –	Heidi Rogers, Warren, MI
Chapter 123 –	Kimberly Amberman, New Freedom, PA Eileen Colligan, Lancaster, PA Ellen Dolmetsch, Wilmington, DE
Chapter 999 –	Aileen Anderson, Hot Springs Village, AR Margaret Bedle, Kerrville, TX Mari Ann Chell, Cincinnati, OH Linda Cooney, Sunapee, NH Caryn Devlin, Marion, NY Sandy Ferguson, Orono, ME Martha Ferrill, Milford, NE Joyce Jordan, Halifax, Nova Scotia, Canada Anna Krystyna Knap, Reading, MA Libbey Lundgren, Morrill, NE Michele Micarelli, New Haven, CT Susan Morin, W. Enfield, ME Pat Seeberger, Madison, VA Carol Shewan, Westport, Ontario, Canada Susan Simmons, Greenwood, IN Pat Sims, Louisville, MS Katharine Webster, Winston-Salem, NC Joy Wilson, Marathon, FL

Pearl K. McGown Educational Grant

Dear Chapters and Members,

Are you planning an Exhibit, Rug Show, or Hook In? Will your event include educational activities such as public access to art of Rug Hooking, Demonstrations, or Classes taught by active McGown instructors? If so you may be eligible for an educational grant to help with the cost of your event.

The National Guild of Pearl K. McGown Rug Hookrafters Inc. is offering a limited number of monetary awards to eligible Chapters and members who are planning educational Rug Hooking events which embrace our mission and purpose to further the education and interests of the public, teachers, and pupils in the art of Rug Hooking.

Grants will be made on a first come first serve basis to applicants who meet the criteria and are willing to provide a follow up report which includes how the money was spent, if our consulting services were used, event attendance, hours of operation, awards given, comments from visitors, successes and challenges. This should be written in a newsy way (hopefully with photos), so that we can put the story of your event on our website and in the newsletter.

Monetary grants of no less than \$250 will be made for appropriate educational expenses. Chapters/members who are planning a rug show or hook in with demonstrations or teachers or some combination would be eligible to apply. In addition, the National Pearl K. McGown Guild can provide consulting services in the areas of finding teacher/speaker, advertising design for programs, website ads, and brochures/programs. Applications should be made no less than 4 months prior to the event.

If you are planning such an event and are interested in applying for the Pearl K. McGown Educational Grant, please contact or apply to:

Sally Ballinger 708 702 3804 sally_ballinger@yahoo.com

Benita Watford Raleigh 203 838 2979 BenAnnWat@aol.com

**Minutes of the 41st Annual Meeting of the Pearl K. McGown Rug Hookrafters, Inc.,
July 23, 2013 at Nichols College, Dudley, MA.**

President, Cyndy Duade called the meeting to order at 6:35 p.m.

Recording Secretary, Beverley Mulcahy read the minutes from the previous meeting held July 22, 2012.

Treasurer, Pam Upton sent her report.

Treasurer's Report, Beverley Mulcahy read the Treasurers report.

Balance on hand as of June 1, 2012	\$37,949.33
Total Income	\$27,343.73
Total Expenses	\$24,345.95
Total Funds Available	\$40,947.11

The Treasurer's Report was filed for audit.

Newsletter Report. Nancy Blood. Benita Raleigh read Nancy Blood's report. Due to Nancy and Seth's health issues, Nancy humbly tendered her resignation as Editor. She has enjoyed her 5-year post as the Newsletter Editor.

Historian. Peggy Hannum. Peggy reported a busy year including the following:

1. She has shipped all 13 volumes of Pearl's Newsletters and McGown archives to the Rug Museum of Nova Scotia.
2. She has had several new additions to Pearl's Christmas Pattern Collection not totaling 15 patterns.
3. Lucia Ferraro and Helen Lynch are almost finished with the Addendum to the newsletters from 2007-2012.
4. The proposal by David Carpenter of N.E. Image Works in Cohasset, MA has been submitted and the 8000 slide conversion project is ready to be voted on.

The Executive Board voted in favor to go forward with David Carpenter's proposal for the slide conversion project which should be complete in 6 months. Cyndy and Peggy expressed gratitude and excitement that the project is finally underway.

Education. Kathleen Herbert. Kathleen has been writing articles and making presentations this year. She would like to work closer to the Director of Schools and Chapter Heads organizing more educational opportunities for members.

Exhibits. Sally Ballinger. Sally believes that under certain circumstances we can help local guilds finance educational activities. She proposed developing criteria to implement such programs.

Chapters. Cathy Williams. Benita read Cathy's resignation due to health issues.

Publicity and Public Relations. Liz Marino reported more growth in the use of the webpage. She has also added email blasts, announcements, and tributes to teachers lost to the homepage. She has been able to effectively review new teacher registration for accuracy. She proposed future projects, such as a Members Only page, Pay Pal and perhaps the Newsletter on line.

Guild Schools:

Country Inn Rug School, Arline Bechtoldt. Arlene reported another great year at the Woodbound Inn. The afternoon mini-classes were well attended and the bonus of a scissor sharpener was greatly received. This year we featured Laura Kenyon's Patterns – Seaside Rug

Patterns. Next year we will feature Pearl McGown Patterns. Jane McGown Flynn will be with us and will present a program on Pearl. Teachers will be Lois Dugal, Sarah Guiliani, Betty McClentic and Gail Walden.

Maryland Shores Rug School, Pam Johnson. Benita Raleigh reported for Pam Johnson. It was a great year for the school's 20th Anniversary. The afternoon mini-classes were a big hit and the rug exhibit was a huge success. Teachers for next year will be Betty McClentic, Nancy Blood, Eric Sandberg, Capri Boyle Jones, Ingrid Hieronymus, Sarah Guiliani and Norma Batastini.

Loanables, Margaret Wenger. Margaret suggested that the status of the loanables should be evaluated by the new Chairperson, Cindy Irwin.

Corresponding Secretary, Benita Raleigh. For 2012-2013 she mailed cards to two members and facilitated an email blast with Liz Marino to be announced at the Annual Meeting. She stressed for people to please get in touch with her by email or phone to notify her of a member's passing.

Activities and Members at Large, Cindy Irwin. Cindy Irwin has made many requests for Newsletter articles for Nancy Blood.

Nominating Committee, Stacey Van Dyne.

Slate of Officers

Chairman of Publicity, Public Relations and Webmaster – Liz Marino

Chairman of Chapters – Robin Renne

Chairman of Loanables – Cindy Irwin

Chairman of Activities and Members At Large – Laura Kenyon

Sally made a motion that the Secretary cast one vote for the acceptance of the slate. Arlene seconded. Motion was passed.

Unfinished Business. None.

New Business. Robin Renee reported \$8,760.00 is the first installment needed to transfer the slides to CDs. \$2,000.00 is needed for the second installment. Total cost is \$10,760.00.

\$2,000.00 is coming from the Memorial Fund.

Members of the Board have donated \$2,000.00.

Robin asked the members to donate towards the balance of the slide project. It is a tax deductible donation.

Sally mentioned that Melissa has offered to distribute the CDs and made a donation of \$500.00.

Robin added that she would like to work hard to improve relationships and ideas for home chapters. Her goal is to make this organization more dynamic.

Cyndy wrapped up the meeting with a reminder of what great strengths we have.

Arlene made a motion to end the meeting.

Vivily seconded.

Meeting was adjourned at 7:30 p.m.

Respectfully submitted,
Beverley Mulcahy

Country Inn Rug School at Woodbound Inn in Rindge, NH

By Benita Watford Raleigh

September always means the opportunity to attend Country Inn Rug School, held at the Woodbound Inn located in Rindge, New Hampshire. Arline Bechtoldt-Apgar with Dee Rosebrock as the Assistant Director directs this McGown School. It features four teachers, Lois Dugal, Sarah Guiliani, Betty McClentic, and Gail Walden. It is a wonderful rug school to attend, the teachers are experienced, held in high regard, with years of teaching under their belts, and the setting is beautiful and calming!

The Woodbound Inn is in a country locale, and features three different types of accommodation. You can stay right in the Inn itself that has charming luxurious rooms that have all been recently updated. Staying in the Inn means you are right upstairs from the restaurant, bar and the lounge with fireplace. Just down the front path there are also rooms in the Edgewood building that are right over the spacious hooking room we all use. And for those seeking even more peace, there are four, two bedroom lakeside cabins accommodating 4 hookers. Sit on the porches of these and look out over Lake Contoocook, while you have your morning coffee! The staff may even set up a bon fire for you down there for some evening cocktails, and it is just a short walk (or drive) back to the Inn.

We all hook in a large central room that easily accommodates 4 classes. Arline and Dee have a store that is well stocked and each year a different pattern designer is featured with patterns for us to peruse and/or buy should we want another rug when we finish what we are working on at school. We get to the rug school on Sunday for set up, dinner and hooking on our own Sunday evening. Class starts on Monday morning. We learn and hook all week until Friday lunch. All of the teachers have open classes and can teach everything from fine hooking to wide cut and primitive techniques: faces, crewel, landscape, architecture, floral, pictorials, and geometric designs abound.

We get lessons from our teachers and hook, chat with each other and hook, take walks to the lake, come back and hook, check out everyone's rugs and hook, enjoy our rug show, chat with those who come to see it and hook and we go to breakfast, lunch and dinner coming back to hook. Which brings me to a big focus of this article...breakfast, lunch and dinner. Hookers love to learn new techniques from great teachers, love to create our hooked masterpieces, but we also love rug schools with great food!!!! Rug schools are judged not only by their teachers and their locations but also by their food. Rug schools have lost ground because the food is bad. This year at the Country Inn School we all agree that most of us had the best food ever!!!!!!!! Rudy Rosalez and Laura Chapin are the owners of the Woodbound Inn and Rudy is the amazing chef who prepares unbelievable food and takes to heart putting his customers first. Following are some of the menu items and quotes from some of us who spent an incredible week at Country Inn Rug School.

I would hate to think the food is more important than the teachers, but it sure sets the tone of the school. The tone of this school was the highest. *Betty McClentic*

All the meals were high quality. The beef tips were tender, juicy and delicious with a wonderful marinade. Everything was healthy! *Carolyn Spangler*

The food was excellent with wonderful variety: anybody could find a delicious meal. The homemade fudge was to die for. The staff was also wonderful, very accommodating. *Barbara Drew*

The food was fresh and homemade, right down to the homemade bread. Real old fashioned New England charm. *Linda May*











I have attended many rug schools; The Country Inn is the best by far, delicious food, comfortable rooms and spacious workspace. *Rosalie Powell*

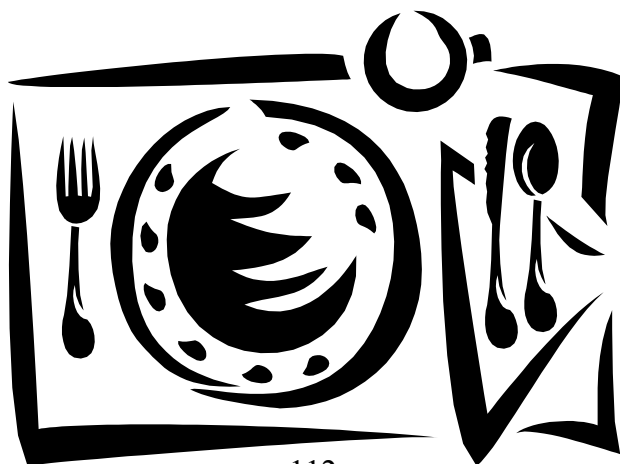
They so gracefully and accommodated all of our dietary needs without sacrificing taste and without making us aware of all the hard work they were doing back in the kitchen. Seamlessly giving everyone service. Rave reviews for Rudy, the owner chef of the Woodbound Inn! *Diane Neuse*

"You can't beat the teachers, the location and the camaraderie. I work full time and this is my 'must have' vacation every year!" *Megan Wallace*

If you want a rug school that will meet all your rug hooking needs, consider next year attending the Country Inn Rug School, one of McGown's finest! *Benita Watford Raleigh*

From the Menu:

-  Grilled watermelon and arugula salad
-  Prime Rib
-  Rosemary chicken with Florentine sauce
-  Maple Chicken
-  Grilled Salmon with Chianti Butter
-  Stuffed Red Peppers
-  Marinated Steak Tips
-  Grilled Vegetable Wellington
-  Grilled Chicken and Pesto Alfredo
-  And an Asian inspired lunch that got rave reviews!



Survey Results:

by Nan Bass

So why do a survey?

Some may be asking...Why do a survey? Well, being the new editor, I want to know what topics interest the reader and which topics are more snooze-worthy. I have grown up in a hooking family and a hooking household (many a night I crawled into an itchy bed – complete with burlap fuzz...) But this is a more consumer focused world we live in, and therefore, we need to know what's working and what is not. We want to be responsive to your needs, and adapt to the times. While this is an age old art form, it is continually adapting and changing, limited only by the imagination and creativity of the artists. I would love to adapt to the needs and desires of the readership, giving you what you want and need.

Why the crazy questions?

The questions on the survey were to start a conversation. Create a jumping off point for future issues of the newsletter. The one I find most interesting to read is the one, "If you could ask one question of Pearl K. McGown, what would it be?" I plan on using some of your responses to have guest writers address the questions and developments in rug hooking.

The obvious – What would you like to learn more about?

This question on the survey will directly impact the future issues of the newsletter. I will be planning and asking people to write articles about those topics that you are most interested in.

What would you change about the Newsletter?

As I compile all of the results from this section, I will be prioritizing your requests regarding content. A common request is to have more identification of pictures to articles. I will be working towards identifying the pictures to the pages of the articles and so forth. There are some requests which have a cost associated with them. I will be bringing that feedback to the Board for their discussion and consideration.

So, what did we find out from the survey?

Okay – so the responses to the survey were as diverse as the group of people who rug hook. I think that is just neat. But I will try to summarize here for you...

About 50 people took time to provide feedback, representing 22 different states. Of the Hookers that replied, there were those who are newer (relatively) to rug hooking (20% had been hooking for less than 10 years) and the remainder of respondents were more experienced (10 – 60+ years.) In fact, there were three individuals whose

rug hooking experience totaled 163 years! What this tells me is that there is a lot of knowledge that can (and should) be passed from individual to individual, and the Newsletter is just one avenue to perpetuate the craft.

One of the survey questions asked who you would like me to interview, and there was another question on the survey regarding what you'd like the next three issues to be about. There was a consistency in responses that people would like to see more interviews of both seasoned teachers and those with new approaches. These responses suggest that people want to not only know the precious history of the art of rug hooking that the seasoned teachers can share, but also want to know who is coming up with new techniques and approaches to keep reinventing the art. What is clear to me is that both are valued and both are necessary. So if you get a call or an email from me, don't be surprised. People want to learn from your experience.

Over 40% have been to a workshop, rug school, or other learning event in the past two years. They are getting together with the larger community of rug hooker to exchange ideas, learn, and engage with other artists in the craft.

I found it quite amusing the responses to the question regarding how many unfinished pieces you currently have and how many projects you're actively working on. There are those of you who are very planful – not taking on more than you can handle with just a few projects underway. On the other hand, there was more than a few instances of “too many,” “don't ask,” ”tons,” and “100+.” There was not much middle ground on this question.

As for next projects, the most frequent replies were either own designs or pictorials, many of which were going to be adapted to reflect a personal experience or history. I would love to see how these turn out, whether starting with a pattern and personalizing it, or starting from a picture and building from there would be a great study.

What's next?

The Newsletter will be adapting in response to your feedback and requests. The next topics will be guided by your requests, and new features will be added as well. The Guild consists of a diverse group of artists who are at infinite different places in their development in rug hooking. I will do my best to balance all of the varied needs. I look forward to hearing from you with any additional feedback or suggestions.



JUMPING OFF THE COLOR WHEEL

...and onto your rug

by Angela U. Foote

Every time I read, talk or think about color, it triggers a new idea about using color. As rug hookers, we love color. Some of us live and breathe color. My goal is to make you happy and excited about color so you will experiment and expand your knowledge of color.

Color is the element that adds emotion and sparkle to a project. The challenge is to express ourselves in our art works. As rug hookers, we have an endless palette to start from the dye pot. From here we can create any color our little heart desires. This means every rug can have its own personality and express the personality of the creator.

The challenge is to break down the color wheel into a useful tool. The color wheel is more than just a group of colors. Looking at the color wheel, be reminded that every color had an emotion and feeling attached to it. When you choose your colors, you are bringing these emotions and feelings to your rug pattern.

How do we start?

If we could capture a rainbow, put it in a circle and use it as a tool for understanding color, we would have a color wheel. The color wheel organizes 12 colors in a manner that can help us balance colors and create color plans.

The color wheel is split into 12 different pure colors or hues. *The name of a color* is its **hue**.

- Red, blue and yellow are the primary colors from which all other colors are made.
- Violet, green and orange are the secondary colors made by combining two primary colors. For example: red and blue combine to make violet, blue and yellow combine to make green, and red and yellow combine to make orange.
- Red-violet, red-orange, yellow-orange, yellow-green, blue-green and blue-violet are the tertiary colors made by combining a primary color with an adjacent secondary color as each color name implies.

Let's look at it this way. The color wheel has a visual temperature. The color wheel is divided into **warm** and **cool** colors. Warm colors, beginning with yellow-green on the color wheel and moving left to red, are bold and stimulating. Fire and sun colors create warm images. They dominate cool colors and seem to advance toward the observer. Cool colors, green through red-violet, recede and have a calming, quiet, tranquil and soothing effect. The deep blue ocean, soft cool grass creates the feelings of peace.

How you use color can make your rug stand out and be very dramatic or settle back into the décor of a room. Combining warm and cool hues in a rug is a way to create contrast and drama. These hues stand out their strongest when played against each other.

The “Mr. Sun” rug is a great example of playing the warm and cool sides of the color wheel against each other. In this piece, the drama is created by alternating the warm and cool colors. The marbled wools in warm yellow, yellow-orange, and yellow-greens in the center stand out against the cool blue-violet and red-violet rays. The yellow to orange rays are played against the blue-greens and blue-violet, with the dominant hot reds showing through. Using a combination of yellows and the neighboring hues of yellow-orange, and yellow-green, on the wheel gives interest to the rug. This piece was created from batches of marbled wools. *(Picture on page 102.)*

Another piece that shows the use of warm and cool hues is the “Fun Tree” pattern that I hooked with casserole dyed autumn hues against a turquoise blue sky. The warm hues of the trees stand out against the sky. *(Picture on Page 101 – Cover.)*

Using complementary Color Scheme is another way of contrasting opposite sides of the color wheel (warm versus cool.) This is very easy to accomplish because you take one hue on the wheel and its complement from the opposite side. Think red and green at holiday time, or a bright red rose with green leaves around it. My yellow lily stands out against the purple spot dyed background, which is its complement. The same principle applies to the orange flower on the blue background. Enjoy playing with your warm and cool colors. Let’s see what you can create. *(Pictures on page 102.)*

**DO YOU HAVE A SUBMISSION FOR THE NEWSLETTER?
GET IT IN! HERE’S HOW:**

Email it to mcgownguildnewsletter@gmail.com or,

Mail it to: Nancy Bass
9896 Manor View Drive NW
Concord, NC 28027

Make sure you note your name, the pattern name, size, designer, and a picture of your piece. Don’t forget to give photo credit when it is due!

From Cheryl Halliday:

"You who never hooked a rug may not understand, - but you who have, will know and acknowledge the fascination of this old handicraft. But whether you have or not, you may be interested in the history and the background of the designs of these heirlooms which are so treasured to-day."

From the book "The Dreams Beneath Design" (1949), Page 11
By Pearl K. McGown

“Hansel & Gretel” by Kathryn M. Kovaric

26” x 38” Pattern by Jane McGown Flynn, Courtesy of Ann Setar

Picture on Front Cover – page 101

“Hansel & Gretel” has always been one of my favorite children’s tales. I even played the wicked stepmother in a college production! This pattern has been on my list of pieces to develop for a long time and the opportunity to do so as a Show & Tell for South Central McGown Teachers’ Workshop worked out perfectly.

I was really surprised when the pattern arrived to see that it was actually designed by Ann Setar for Jane McGown Flynn. Ann was a member of my guild in San Antonio when I began my hooking journey and was most supporting of and helpful to me. Guess this is why this pattern has been calling to me for so long. If I could chat with Ann, there is one question I would pose to her about the design...What were you thinking with all those leaves???

Originally I was going to hook the knobs in the lower right partition of the pattern using a casserole formula. However, after putting in a couple of the knobs, I realized that this was not at all what I had in mind. I decided to leave in what was there until inspiration came my way and moved on to the tree on the left side. Since the witch lives in an enchanted area of the forest, this is a gumdrop tree with the “ripe” gumdrops being sculpted. In the lower right hand corner is the complimentary gumdrop bush.

I used a copy of Hansel and Gretel as a reference for the gingerbread house as well as finding a variety of clip art of gingerbread houses and Hansel and Gretel. My goal was to make the roof of the house look like icing so the wool has very light hints of pinks and blues. Candy canes were created with left over bits of red and white. The purple accents came from a left over swatch. Hearts are from my scrap bag. I alternated Nancy Blood’s “Chocolate Cherry” and some left over browns for the chocolate drops under the windows. The house took approximately 3/16 yd of “My Old Fashioned Gold.” (personal formula.)

Both tree trunks are “Crawford” (Nancy Blood formula) with the hollow in one tree hooked with a scrap of textured wool.

The children were fairly easy to create since they are featured from the back. I hooked the ribbon on Gretel’s dress and then pulled some dotted grosgrain ribbon through to make it dimensional. The bows are tacked in place. The handkerchief in Hansel’s pocket is just a small piece of wool pulled through and tacked from the back. Clothing was hooked from scraps of fabric.

The gingerbread fence was created from leftovers with odd bits and pieces for the eyes and buttons.

I wanted to step outside my comfort zone and chose to prod the flowers on the plant directly below the children. This was my first prodded attempt after instruction from Diana Foltz. The flower centers were created with wool braided and then dyed.

The leaves on the right side tree were inspired by the fruitless flowering plum that grows in my front yard. I used Casserole 39 over a variety of colors to create my palette for these leaves.

The large plant in the bottom left corner was hooked with Jane Olsen's #44. It took 1.5 swatches to complete.

Holly leaves were hooked with three different values with the darkest being dyed over recycled gray.

Ice cream cones and cookie stepping stones were created from the left over bucket. The oven was also pulled from bits and pieces of textured scraps.

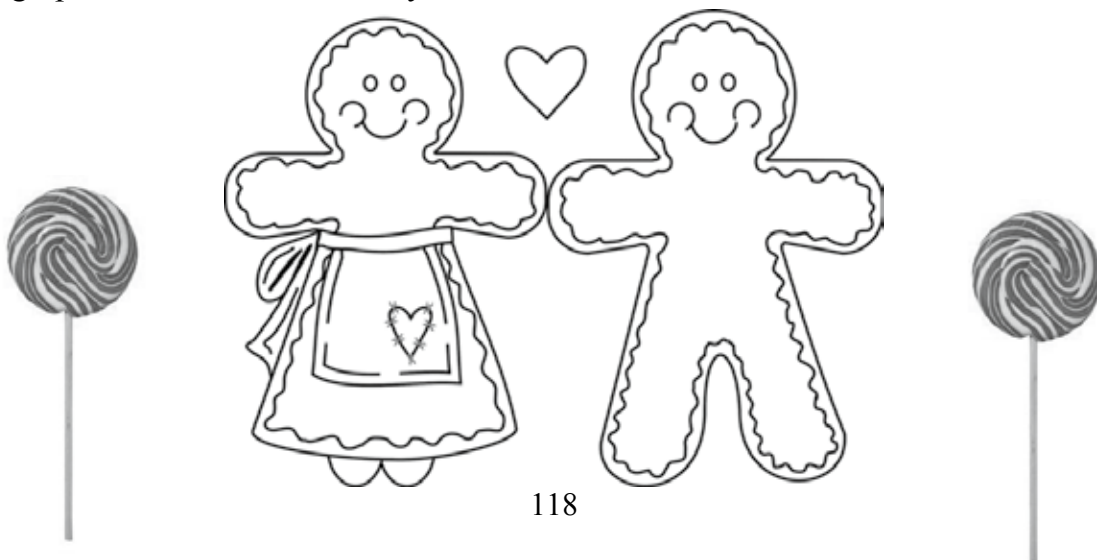
This rug is truly created with wool from important people in my life and my three foremost hooking buddies. Some of the wool came from my mother's stash, pieces of Diana Foltz's stash, and some recycled wool from Floss Stillman for the gravel path and ground.

Finally, the knobs in the lower right corner needed to be hooked. In an exchange of emails with Cinda Justice, she mentioned using "broken" swatches to complete a project; and there was my answer. These were created using partial swatches, choosing colors that would coordinate with the gumdrop colors.

I used some of "My Old-Fashioned Gold" (my formula) (color from the house) for the beauty line of the frame. The frame is Mulberry over recycled maroon wool. (approximately 1/8 yd) I also dyed the wool for whipping at the same time.

Wool Requirements:

House – 3/16 yd Roof – 1/16 yd Tree Trunks – 5 strips 3 x 18
Sky – 1/2 yd Witch – 9 x 18 Bushes – SG17 o/lt, green 9 x 18
Sidewalk & ground recycled texture – 1/8 yd Grass – Magic Carpet Moss Green – 1/16 yd
Tube Flowers – crimson o/violet partial swatch
Partial Swatches include: PF2, PF4, PF10, PF13, PF43, CF 89, TOD 22, TOD 40, Dorr 6-14, Dorr Redgrape, GM26 and Silver Gray Green.



Color planning for your Rug Hooking Projects

by Jane McGown Flynn

What are the things to consider when color planning your next project?

Where is the rug going to be used? You must incorporate the colors in the room where the rug will be displayed. Are your walls neutral or are they a tint or medium value of a specific hue? Is your furniture rustic, contemporary, or traditional? All of the above must be incorporated within your choices unless you are just going to hook a beautiful rug just of the challenge of it or unless you want to challenge yourself, using a specific type or material or dye method.

At a McGown Teacher Workshop, that is just what happens. Teachers are challenged to complete and teach a specific pattern based upon a specific technique or dye method.

Do you want a finished rug that is monochromatic? Then you must use a single hue with neutrals. You may over dye plaids, tweeds and textures. You will also want to have some dark, dull, light and bright along with your neutrals. Monochromatic color plans are wonderful for geometric and conventional type designs.

Now if you want to develop one of the other types of color plans (complimentary, analogous, split complementary, primary triad or secondary triad, or all color harmony) and you have very little experience, I suggest contacting a McGown teacher, attending a rug school, or reading *COLOR IN HOOKED RUGS* by Pearl K McGown.

Pearl wrote the above mentioned book in 1954. It not only describes the colors in used in all of the black and white prints, but it also lays out the ten pertinent points of color planning. When she was researching and preparing for this book, I remember as a youngster working with her on many of the projects-dyeing the full color wheel using any piece of wool that was available, setting up the value charts using the Munsell system, as well as developing many pastel color plans for various types of rugs.

Another source of color planning would be to review some of the old Color Plans by Pearl. There are over thirty years of publications (Letter Service, Dye Dabbler, and Color Plans).

Pearl's favorite way of color planning was to trace the various motifs of a design detail and work with pastels and colored pencils. Sometimes she would do up to six variations of a particular design. If there was sizeable rug with a large scroll border, she would pastel the section of the scroll just as she wanted it to be developed, then cut it out, and finally place in on several different backgrounds to make the decision as to which background best complimented the scroll detail.

Yes, Pearl almost always encouraged the selection of the background FIRST. It just saves a whole lot of anxiety later as the rug is developed.

In selecting a light or dark background? A dark background will dramatize the detail colors. A lights background will require a stronger chroma and a middle value background will tend to eat the detail color. So be careful.

As for me personally, I love doing complementary color plans and my all-time favorite is red and green blue green. But there are other times when I just want to hook a pretty piece, not caring whether it has a place in my house. I have two daughters who are always willing to give a piece of hooking a nice home. Some of these pieces come from the workshops when I select a project for the day just to see how a teacher presents her subject, or learn a new method of dyeing or technique of hooking.

I pretty much only hook in #3, because as I age I think about having my hands and fingers last as long as possible. I do not want to struggle with wider cuts. And that is OK, since I do like some the simpler more primitive designs.

I hope that I have given you food for thought and inspiration to re-read some of Pearl's writings. The information is as true today as when she presented it. It is just the many changes of design types that has expended exponentially. You can apply the guide lines to any type of design. Happy Hooking.

DID YOU GUESS RIGHT?

This is a family picture of Pearl's family. She is one of the children in the Kinnear family (The K. in Pearl K. McGown.) Can you tell which one?

Answer: She is the third child to the right, in a dark dress and with her hand on the back of the chair.



Our Guild Challenge – Penguins (or “Hookers on thin ice”)

by Fritz Mitnick

Pictures on rear cover, page 128

Our Pittsburgh, Pennsylvania area guild’s vice president had gotten energized for a guild challenge project – nothing too confining or large. Our guild has regular workshops for members but the teacher and/or subject were agreed upon by the membership. This time Barb Lindh set about dreaming up a theme with a suggested size for a challenge to be announced at our January 2014 meeting. It had already been a long, cold winter here in Pittsburgh. Barb bounced ideas off me for months and was ever mindful of members’ unfinished projects and innovative design ideas. Our group would not favor everyone hooking the same pattern or limiting the flow of their creative spirits.

After months of brainstorming, Barb advanced the idea of the penguin. Pittsburgh does have a hockey team call Penguins. Yes, it was now the middle of that long winter and wouldn’t penguins look cute dressed in mittens and scarves? Barb and I collected photos of penguins and I sketched a few simple samples of the well-dressed flightless birds. We had to be careful not to let the topic slip. We did worry about how the members would receive a project like this.

Poor Barb had to miss the January meeting at which we planned to make the big announcement. I passed blank 12 x 17 inch paper and the clipping and sketches. I was relieved to watch members taking an interest and doing sketches. The ‘reveal’ was scheduled for a meeting in March, just two months away.

The sports fans in the group instinctively envisioned birds in jerseys wearing skates, but at the big ‘reveal’ was saw a good variety. Kathleen Sherwood pleased her family’s sports fans with a round emblem.

Pat McDonald designed a salute to the Winter Olympics in Sochi.

Feeling ready for an escape from the cold, I put a bright sky behind a family of three in party mode. Perhaps they are on a northern vacation to see the Aurora Borealis.

Susanne McNally was inspired by her granddaughter’s Tae Kwon Do class. Entitled “Master Peng Demonstrates Ssahng nats to Perplexed Penguin Pupils”, with the colored belts that students aspire to forming the border.

Susan DiPuma sought an abstract look and adapted a copyright free image she found on the internet. She calls it “Emperor Abstract.”

Linda Crewe used black burlap for her backing and background in “Penguin and the Catch of the Day.” The background is not hooked and the piece is mounted on stretcher bars. She used reverse hooking, metallic thread and buttons.

Several more pieces are almost finished and members seem open to another challenge project though we hope we will never have another winter like the one in 2014! Barb Lindh has her thinking cap on already.



What will I leave behind?

By Cinda Justice

Several years ago I went to a National McGown Rug Show in St. Louis. At the banquet I sat beside a rug hooker that I did not know. Dottie Ebi, my roommate from Northern Teacher's Workshop, introduced me to Lola Platz who was, like Dotti, a regular attendee at Southern Teacher's Workshop. Her sense of humor caught me off guard for about 2 minutes and then the evening was a blast. She was as good as the late Bob Hope in her straight faced delivery of the punch line. She had my sister Judy and me in stitches and she did not seem to crack a smile. I remember very little of the program but I remember that I really liked Lola Platz. I corresponded with her for years. Her writing degraded over that time but I told her that was no problem because I taught 1st grade and I could read it all. Once I wrote her a note and she called me on the phone from a care facility in Michigan. Her health was failing but there was nothing wrong with her humorous wit. She talked I laughed. In her tone of voice my mind could still see those expressive, twinkling eyes and the turn of her face to see if you got the joke.



A few years before that, she had sent me a note to come visit her home; she wanted to share some of her hooking with me. When I walked into her living room I was blown away at the lovely huge floral framed rug over her couch. It was magnificent. I hope the family member who received that picture treasures it. I had seen only one other hooked rug done by Shirley Hacker that had made me think I could pick the fruit off the plates on the rug. Here I felt the same about those flowers. However, that day she took my husband and me to her basement and wanted me to take the hooking materials.

In the middle of a mostly bare basement was a table with neat packages and bags grouped together along with a puritan frame - all must go. This was not just a sorting out of some of her things to reduce the inventory. This was her good bye to hooking bundles, a love that had lasted for years and an art form in which she had become a master. It contained those pieces she had held onto to the very end in hopes of finishing. She did not spend a lot of time telling me about the special rolled unfinished pieces in the pillowslip bag but she did mention that the hardest parts were finished and I could add the rest easily. There seemed to be an urgency about getting those bags and equipment out of the basement and into our van. One could tell that she had given away things to other hooking friends and had hated to let go of what was

left in hopes she could do more hooking. But alas this was the final treasured pieces leaving her like the parting of dear friends. She was entrusting to my care those three special unfinished rugs. I believe two emotions were fighting within her that day. It was a relief to no longer carry the longing to hook and the reality of never being able to complete projects that meant the most to her. It was difficult for her to part with those items and she covered her feelings by complaining to her mischievous cat who was trying to trip her on her way up the steps.

I don't think I realized what was happening at the time but I would discover when I got home and opened each container where I found every project in its own bag and a tag to every small bag in the larger ones. She had the name of a pattern, who taught it, the formula of each swatch and the date it was started and where. Later I was to find inside each bag the directions and any other drawings that accompanied the teacher's directions or changes she had made.

Beside lola's table stood her puritan frame with the cover she had crafted or purchased for it. The zipper pocket in the middle of the cover held her favorite hook, scissors, T pins and cutter wrench. She had her special Ramona Maddox cutter bag containing her one and only Bliss with the #3 blade. All were carefully marked with her name and about to belong to me.

I did not try to open the contents of my recently acquired gifts until we arrive home which was over six hours later. In fact it may have been the next morning, however, when I did; I could only stare at the three lovely partially hooked patterns. She was correct – the hardest part was finished on each one. I do not think I approach what to hook first the way she did. I always think about what is closest to me and begin there. But if you think someone else will finish your work it is certainly the best idea to do the hard part first and that is one reason for a teacher's workshop. Experience is the best teacher.

The first rug was #888J "Heritage" designed by Jane McGown Flynn from an old 2 x 3 inch picture of a needlepoint into an 18 x 26 inch pattern for the 200th anniversary in 1976. 200 patterns were sold and the original from which they were printed was destroyed. The number on top of the burlap is #27 and the name of the teacher was Dorothy Darby. I found a completed picture in a rug hooking book and with that help, and Jane sending me the report from the Southern Workshop, I may be able to finish it. (Picture on page 127)

The second was OSV 925 called Old Depot which also was designed by Jane McGown Flynn from an old card. It is 21 x 30 inches. The train, the horse and the building are hooked and the coal smoke coming from the top of the train is outstanding. Once again the background is left unhooked. (Picture on page 127)

The third is a pattern I have always wanted to hook. It is #P726 Victorian House 20 x 24 inches. Designed by Jane McGown Flynn who said folks wanted a larger house to hook on a wider cut but Lola with her amazing #3 and possibly her wide cut of #4 made a magnificent house completely hooked. I wrote to the teacher Irene Kemner who graciously sent me a picture of the finished framed project. This one looks more doable for me because there are only bushes, trees grass and sky left. I always wanted to live in a house like this and my mother said "No, honey. When you get older you will be glad you have a one floor plan." I don't know about your mother but mine was right about everything that came out of her mouth. So I will hook the rest of this one and buy a Victorian doll house. (Picture on page 127)

The three patterns are all on burlap that have been correctly rolled and cared for and in perfect condition. Any backing for a pattern will disintegrate if poorly handled. Like the Good Book says, Dust to dust. I came away from this experience with the realization that at my age, I will never be able to hook all that I have begun. What is to become of what I leave? Will someone just throw them away and ignore the hours I spent working on them? Will they be sold at the workshop auction where someone I never knew may see value in them and purchase them? Have I kept all the wool for each piece in a bag or container with information and a picture of one way it can be done? Have I finished the hard part so the rest can be manageable? As of yet, the answer to all but one of the questions is no.

Sally Ballenger had an idea about what her husband could do to eliminate her stash when she was gone. She told Ed to notify her hooking friends what time the service would be and then leave the front door unlocked and it would all be gone when he got back. Well, that's a thought!

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An Interview with Melissa Pattacini of Honey Bee Hive Rug Hooking Designs and Supplies:

By Nan Bass

At the end of the summer, I spent a couple of hours with Melissa Pattacini of Honey Bee Hive to find out more about her and how she made her way into the rug hooking business. Here's what I found out...

Melissa purchased the business from Charlotte Price in August 2013. After moving the business from Mars to Manchester, CT, it was a process of taking her big dreams for the business and making bite sized, more manageable tasks to get things up and running. At the get go, she thought that this was going to be about supplying patterns and supporting the workshops, but with the addition of the website, it has grown so much more.

Melissa is a teacher by trade, with a Masters degree in Museum and Archive Management. Having been a rug hooker for 21 years, when looking for a new direction, what could be better than being the conservator of an archive of patterns? Not only does she get to be surrounded by art all of the time, but says that each time she unrolls a pattern it's like getting a new present.

What are the challenges that she's encountering along the way?

The Website is a new addition to the business, and therefore is taking a lot of time to get to where she wants it to be. First is the sheer volume of work that had to be added – close to 2700 patterns. Next is the logistics – how to scan or photograph the larger pieces of work – well, ingenuity helped there. She contacted an architectural firm and they gave her a lead to a company who has an architectural sized scanner. She has future plans to be able to sort and have tabs for things such as new designs, sort by artist, and a searchable option – if you wanted to see just designs of birds. Those things are planned for the future, but still a work in progress.

What has surprised her in this first year?

A smile heard over the phone told me that it was the universal community support from the rug hooking community was the silver lining of the past year. She's been getting to know more people personally through the workshops. She mentioned that she gets several emails each week with suggestions, support, questions, and such.

With her past experience as a teacher, she's hoping that she can share her knowledge on how to transition from student to teacher, from doing to leading, from knowing to showing, with others.

So if you're wondering what she's hooking right now – she's hooking a giraffe pattern by Norma Batastini for her son. I heard some Widow's Mites in her explanation of the dip dyed background and the use of Glad Press and Seal wrap. And just in case she's not busy enough with the business, she also had a puppy running through the patterns, making herself known that her patience was up and wanted to go play outside.



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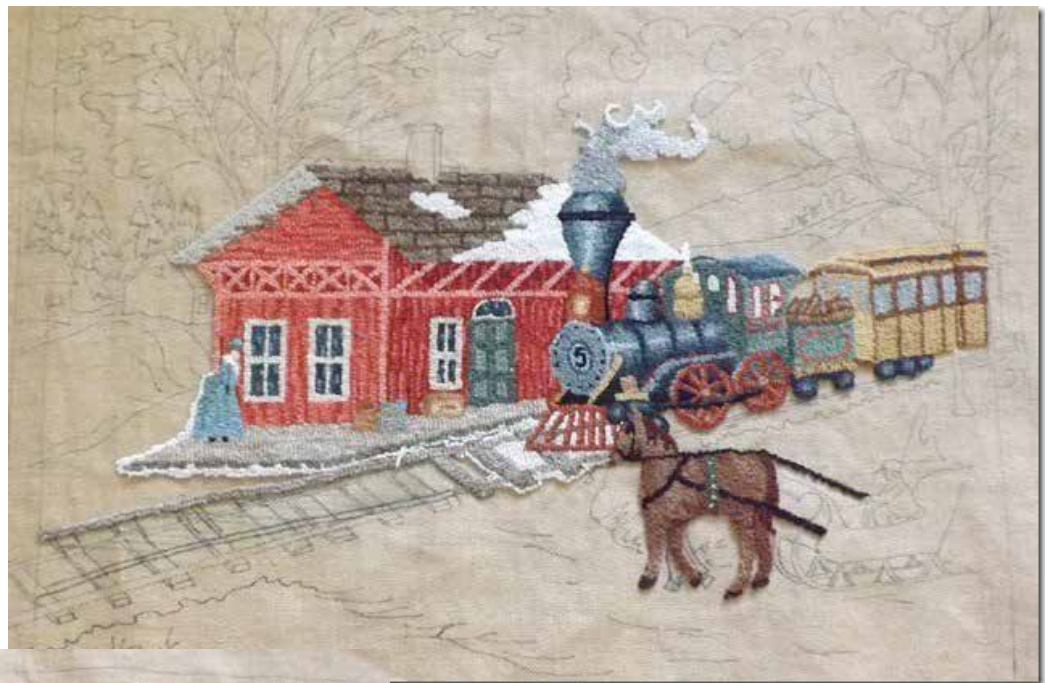
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“Old Depot”

Hooked by Iola Platz

Gifted to Cinda Justice

Article on pages 122– 124



“Heritage”

Hooked by Iola Platz

Gifted to Cinda Justice

Article on pages 122– 124



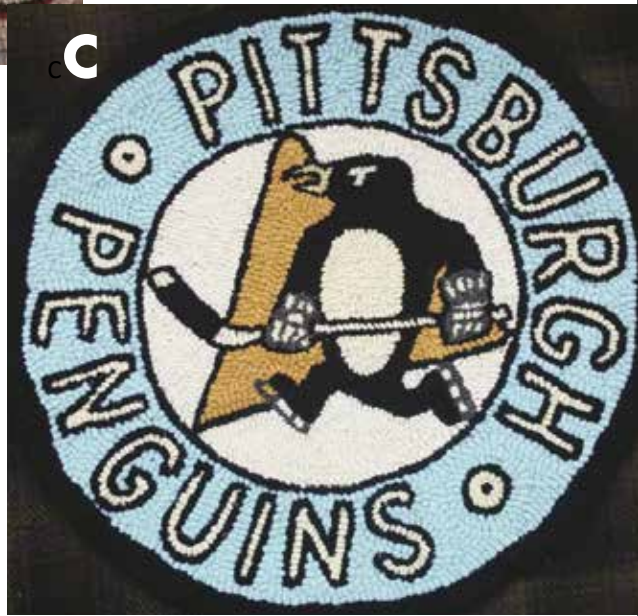
“Victorian House”

Hooked by Iola Platz

Gifted to Cinda Justice

Article on pages 122– 124





Pittsburgh Guild Project

Article on page 121

A—Susanne McNally

B—Fritz Mitnick

C—Kathleen Sherwood

D—Linda Crewe

E—Pat McDonald

F—Susan DiPuma

