



NEWSLETTER

National Guild of Pearl K. McGown

Rug Hookrafters, Incorporated

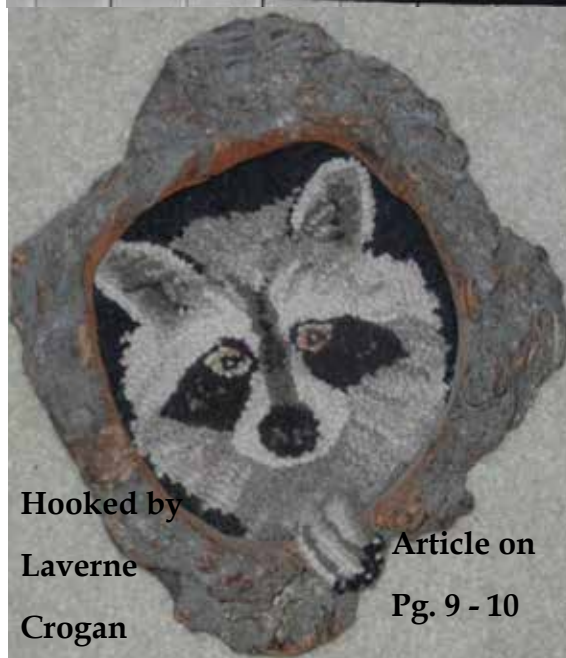
Volume 44, Number 1



"Chilcotte Summer"

Hooked by Joan Garner

Article on Page 8



Hooked by
Laverne
Crogan

Article on
Pg. 9 - 10



Hooked by Suzi Jones Article on Pg. 9-10



"Daybreak" By Suzi Jones



"My Eagle and Spirit Helpers" by Suzi Jones

Article on Pages 9-10



"Barker's Crewel Firescreen" by Suzi Jones



"Rooster with Sunflowers" by Suzi Jones



"Celtic Pride" by Suzi Jones



"LIMA" #P649

Hooked by: Suzi Jones

Designer: Jane McGown Flynn

Teacher: Sheila Mitchell

2012



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Newsletter (USPS 114-310)

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Letter from the President: Cyndy Duade

Dear Members,

Winter has certainly set in the North East! The bucket loader was here to move snow so we can plow more snow. Fortunately we rug hookers have a coping mechanism for the long winter - lots of beautiful wool to apply to our latest work of art and the creative spirit to do it.

With the beginnings of 2015, I need to remind you to send your annual dues of \$25 to our Treasurer, Pam Upton. Her address is on the Board of Directors page. If you have an email address, please include that with your dues. We treasure your participation in the Guild and promise some exciting news as the year progresses.

I would like to encourage you to submit a story about your rug art. Describe a challenging piece you have completed. Tell us about your dye methods, hooking techniques, and your inspiration. If you need help organizing your material, contact Nan Bass, our Newsletter Editor. Her address is also on the Board page.

If you are planning a hook in or rug show, you may be eligible for a grant to help with educational expenses.

I had the honor of being asked to speak about Pearl at the last South Eastern Teachers Workshop. As I researched her life story it became clear the monumental contribution she made to the art of creating rugs. I shall always be grateful. The presentation summary is included in this issue. I hope you enjoy it.

Cyndy Duade

Letter from the Editor: Nancy Flynn Bass

Dear Members,

I love seeing the varied and creative ways that rug hookers express themselves. The world of rug hooking is a diverse place. At first blush, one may think that I'm talking only about color or pattern choice or technique. But through this issue, I've come to understand more completely that it is also the role rug hooking plays within your lives: whether it's the community of "hookers" that you participate in, or how you finish your pieces so that they fit into your homes, or how you use rug hooking to connect with other people. I was especially touched the way a Guild challenge turned one person (Ellen O'Malley) to go connect with neighborhood children and use their artwork as her inspiration.

There's an article on Pearl Kinnear McGown in this issue. This shows where the National Guild started, but only time will tell where we will all take it. I'm so enjoying the journey with you.

Respectfully,

Nan

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

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:

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:4106268706) 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:4102632204) or penwood3@yahoo.com

Michigan – Southern Michigan Hook In

Southern Michigan Hook In on April 25, 2015 at the Washtenaw Farm Council Fairgrounds in Ann Arbor, Michigan from 10 a.m. until 3 p.m. Registration information will be posted on our Facebook page for Southern Michigan Rug Hookrafters. Our theme is “A Day at the Fair” with the rug show based on a country fair theme, including a section devoted to old favorite rugs. Hosted by McGown Guild Chapter 2.

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 –	Mary Jane Clark, Berkshire, NY
Chapter 2 -	Karen Johnston, Tecumseh, MI
Chapter 120 –	Louise Doucette, The Villages, FL
	Sarah Dress, The Villages, FL
	Martha Oelschlegel, Ocala, FL
	Ginette Provencher, Homosassa, FL
	Mona Robles, The Villages, FL
Chapter 999 –	Ellen Gould, Mendon, MA
	Juliana Kapusta, Telford, PA
	Anne McMillan, The Woodlands, TX
	Kathie Meyers, Fayetteville, GA
	Pat Neff, Holtwood, PA
	Gina Paschal, Dallas, TX
	Michiko Shin, Nagakute City, Aichi, Japan

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.

Book Review: Color by Victoria Finlay

Submitted by Patti Stone

Rug hookers love color. Its use is central to our art of rug hooking. Studying how to use color effectively in our rugs is a primary task. We learn to how to dye wool in the colors and values we need to see our rugs come to life. We rarely stop to consider the origins of the colors we have in our dye jars.

Color by Victoria Finlay takes the reader on a journey of discovery through the centuries as she describes the development of the individual colors on an artist's palette. She begins with ochre, iron oxide, by traveling to Australia to explore the Aboriginals use of color. Black, brown and white are investigated before she explores the origins of the color wheel paints; red, orange, yellow, green, blue, indigo, and violet.

Each color has its own chapter and story to tell. Finlay's description of how world history and different cultures contributed to forming the artist's palette of paints is entertaining and encourages the reader not to put the book down. This is not a dry intellectual read but a story about humans creating color from materials found in their environment. It's the story of anonymous people who asked themselves "What if....?"

After reading this book I wanted to know more about color. There are many books written about one particular color. I chose A Perfect Red by Amy Butler Greenfield. Other books on my Amazon wish list include: Indigo by Catherine E McKinley, and Mauve by Simon Garfield. I'd encourage you to give your hands a rest, put down that hook and pick up a book about the history of color.

Postscript: I just found out Victoria Finlay is releasing a new book on same subject geared toward young adults and newcomers to the study of color. It is called The Brilliant History of Color in Art. It will include 166 images mostly from Getty Museum. Release date is November 1, 2014.

Chilcotte Summer #173 34" X 52"

Hooked by Joan Garner

Design by Pearl K. McGown

Photo by Patti Stone

Several years ago at a workshop I saw an antique rug that caught my eye. I photographed it, and with the help of several friends was able to learn its name and where to find it. It was a Pearl McGown pattern #173 named Chilcotte Summer.

The following year I took this pattern to Betty McClentic's class at Maryland Shores. Betty colored planned it for me, I dyed the wool, and the project was on its way.

I used all Jewel Tone formulas over Dorr natural and cut the wool on a 3. For flowers and leaves in the center I used the following Jewel Tone formulas: 64, 42, 84, 102 101, 94, 91, and 79.

For the leafy scrolls I used all values of JT 79 and JT 80. This gave me more variation in color in the large spaces.

The inner background is JT 80, value 4. The outer background is JT80, value 8. The very dark outer background enhances the lovely floral center.

The Inspiration to Finish

By Suzi Jones, Tualatin, Oregon

The finishing touch - that's what my clients tell me I give them. They are very complimentary and I appreciate it and love them. But that is now - where and how did it all start? ...in 1976, I began to learn to rug hook. It wasn't until years later, after the children were raised, that was able to find the time and my passion grew for this beautiful art. I am a McGown accredited teacher, and am serving as Region XI Representative for ATHA.

I began with the fine cuts and then experimented with larger cut strips - the traditional, the wide cut, the primitive, modern, abstract, pictorial, geometric, portrait. I loved it all! And, as much as the hooking, I enjoyed the finishing of each piece. But, finishing isn't one of those things that everyone enjoys - or so I found out. Because I love the process, I offered, and soon I began completing more and more projects for people - and enjoyed every moment. I never would have had the time to create so many pieces that I might play with different finishing techniques. And.....so it began!

My first rule - the finish must enhance but never be the focus of the artwork.

Second rule -make sure that the finishing will hold up to the intended use of the artwork.

Third rule - always make each finish a "one of a kind".

I'm continually asked, "Where do you get your ideas?" I give credit to my grandmother, Laverne Crogan, for the beginnings of my creative process in finishing. Her raccoon was framed as if he peered out from a tree's knot hole, or a fried egg was in a frying pan. What fun was that, and how appropriate. And so, from there, I began to look at the personality of each project, what characteristics stood out, the where and how it would be used - as a wall hanging, a rug, a picture, framed, bound, or whipped - there were so many possibilities!

A primitive rooster needed chicken wire and rustic frame, an eagle needed to be soaring, free, extending beyond the frame - not put in a square box and hemmed in, a fireplace screen should resemble the real thing, a flower basket should be adorned with a suitable band, a pictorial in a window frame. I've added a leather spiral over a whipped edge for a farm scene, a pegged wood hanger for a nativity scene, a whipped edge with a blanket stitch in a coordinating color for a wall hanging, wool binding as an additional border, crocheted edge, a fringe, decorative metal hangers, button tabs, attached a braided edge or a rod pocket, upholstered a stool, corded an edge or stitched a welting for a pillow. Ahh, those possibilities!

And the back needs a "look" too. How about stripes of color used on the front to complete the back of a pillow or wall hanging? What about a coordinating color for the back of a table mat? A stitched or quilted design might be added to the backing of a wall hanging. Don't neglect this piece of the finishing.

A label - I always include a label. Certainly your signature initials can be hooked into your project, but also attach a label that identifies the pattern name, the designer, perhaps the teacher that helped with the project, and the year completed. A label can be computer printed with details, hand cross stitched, machine embroidered - again those wonderful possibilities.

For your own inspiration, look around at what other artists are doing and develop ideas of your own. Consider materials available that might be used or implemented in different ways and experiment with new techniques. Take the challenge to make the finishing as interesting as your hooking.

I have always believed that there are no boundaries to our rug hooking art – the only boundary is our imagination. The same holds true of the finishing.

PICTURE IDENTIFICATION:

(shown on Front Cover and inside Front Cover, except where noted)
“Raccoon” Designer: Unknown, Hooked by Laverne Crogan

“Rooster with Sunflowers” PR1421 Honey Bee Hive, Hooked by Suzi Jones

Basket Band – adapted motif from Handbook of Decorative Motifs by Birthe Koustrup, Hooked by Suzi Jones

“Celtic Pride” P801 Designer: Jane McGown Flynn/Honey Bee Hive, Hooked by Suzi Jones

“Barker’s Crewel Firescreen” 1428 Designer: Jane McGown Flynn/Honey Bee Hive, Hooked by Suzi Jones

“Barker’s Crewel” small Designer: Jane McGown Flynn/Honey Bee Hive, Hooked by Suzi Jones (Shown this page)

“My Eagle and Spirit Helpers” Designed/hooked by Suzi Jones

“Daybreak” Designer: Jane McGown Flynn/Honey Bee Hive, Hooked by Suzi Jones

“Lima” P649 Designer: Jane McGown Flynn/Honey Bee Hive, Hooked by Suzi Jones

“Lima” label created on and printed from computer by Suzi Jones



Suzi Jones



From Cheryl Halliday:

"I often discover designs which I am very sure have known the hand of a man. One of these was owned by a woman almost ninety. She said that from the time she had been a small child the rug had been on her mother's floor. I think it is one of the best geometrics, and certainly one of the most intricate to copy correctly. I bow to the one who did design it!"

Pearl K. McGown
The Dreams Beneath Design (1949), Page 29

Guild #2 Celebrates with an Anniversary Cookbook

In 2012, our McGown Guild #2, decided to create a cookbook to celebrate our 40th Anniversary as a McGown Guild. We collected recipes, photos of each member with a favorite hooked project along with hooking tips and background information from each of our hookers. We gave each member an opportunity to answer three questions about themselves. When did they begin hooking? What hooking tip would they like to share? Is there anything about yourself that you would like to share with members that we might not know about you? White spaces between the recipes were filled with proverbs and quotes on creativity and women.

In the early 1990's our Guild published a mimeographed, stapled version with back issues of the newsletter for covers. This version was not quite so humble, but we still kept the printing costs to a minimum by having it word processed and printed at our local community college copy center. Our book has 85 pages, spiral bound with acetate covers. The book is arranged by member's pages in alphabetical order. The last section of the book includes recipes from members who have passed on, leaving their legacy of good cooking for the rest of us to enjoy. We included one recipe from each former member from the 1990 book. Many of us found the connection from past to present as one of our favorite outcomes from this project.

Our Guild has always included a delicious lunch at our monthly meetings put on by three hostesses. We volunteer to sign up to hostess for one meeting each year. Over the years we have had many delicious dishes and our cookbook helps preserve these memorable dishes for us. The cookbook also traces the evolution in our tastes as the early recipes often feature cream of mushroom soup, cream cheese, Jell-O or Cool Whip as a dominate ingredient. Recent recipes tend to have lighter calories.

As our printing date neared, we discovered our guild was older than we realized. Our 40th Anniversary was in reality our 42nd Anniversary Cookbook. While our timing was off, the results and enthusiasm for this project was not dimmed. We love the results that capture the spirit of friendship and sharing that has always been part of our Guild.



Spinach Salad by Pat Sahakian

Fresh Spinach
Sharp Cheddar Cheese Cubed
Bacon Bits
Seasoned Croutons
Hard Boiled Egg sliced

Dutch Dressing:
Mix together and then pour over salad ingredients.

½ cups oil
2 Tbs. vinegar
1 tsp. grated onion
¼ tsp. dry mustard
½ tsp. salt

“Old age ain't no place for sissies.”

Bette Davis

Yesterday and Today

The contribution of Pearl K. McGown to rug hooking
A look at her history and how it effects present day practices

Who was Pearl? She was a true advocate of the art of rug hooking, a teacher, prolific author, a single parent supporting an extended family, a self- educated, creative, industrious, and very stylish woman of her time.

She was born in 1892 in Clinton, MA, the middle child of 11, with 4 boys and 7 girls. Her father was a builder and theirs was the first house with indoor plumbing. She was very shy and her earliest memory was sitting under her mother's frame – feeding her strips of wool. She learned to hook and appreciate hooked rugs at an early age, especially during summers spent with her family in Nova Scotia and New Brunswick. In addition to being shy, she was loyal, had a hard time saying no, and had a good aptitude for business.

Pearl stayed in school through 8th grade, following the same path of her older sister Sylvia, by switching to secretarial school to learn typing and shorthand. She also worked in her father's office sharpening her secretarial skills and learning to draw plans and designs. This skill served her well in later years. She took on additional part time jobs during this time, setting a lifelong habit of long work hours. She and Sylvia started a women's study group to improve their knowledge. All this took place before she turned 20.

At 22, she married and had a son. When Winthrop was seven, she found it necessary to rebuild her life in the business world. She moved in with her sister and secured a position as a legal secretary. She kept this job for the next 25 years. During this time she developed a love of travel and this influenced her designing in later years. She bought her first house in West Boylston, MA and took in sister May and family moved in with an ailing mother. It was tight quarters and the Depression had arrived. Pearl took an extra job drawing and designing patterns for Caroline Saunders, a local rug hooking teacher. She became fascinated with antique hooked rugs and visited all over New England looking for old rugs and inspirations. She became very good at design by request from Caroline's students. She continued to design in response to her customers when she moved into her own business ventures. Her brother also moved in, so she was working into the wee hours drawing patterns to make ends meet. She also had to pay for the burlap and ultimately found herself buying dozens and dozens of bolts. She became involved with Caroline's rug shows and urged her to develop a teacher training program. Caroline was not interested. Around this time Pearl came to the conclusion that she wanted to start a teacher training program and could do the pattern business on her own. It was not an easy decision, but she was aware of the existing demand for teacher training around the country.

She began to write books, started the teacher training by mail, more books, letter service, pamphlets in addition to pattern designing and her day job. She continued to write and design educational programs for the rest of her life. By 1945, another sister and family had moved in and she needed more space, so she purchased Rose Cottage and altered it to fit her family and business needs. The floors were covered with hooked rugs and she often chose wall coverings to compliment them. The workshop over the barn was known as the beehive as the printing and packing of orders happened there. The entire family pitched in to make the business work. She had a room with only chairs for classes and a room with a drafting table for designing. Rose Cottage became a destination for rug hookers shopping for patterns and they were served tea as they were shown the latest selections. Of course every one wore their best dresses, hats, and white gloves. Pearl was a fan of fashion and always wore dresses

and heels in the latest style. Busy days at Rose Cottage meant there would be a waiting line outside! She hired her father-in-law to help out. She finally relinquished her legal job.

Around 1951 the Northern Teacher's Workshop was born and soon became very well attended. Pearl designed curriculum, taught classes, and provided all the pattern designs for various classes. Her designs reflected the requests of the teachers. The same is true today. The workshops were her social network and she was most proud as other workshops were created in different parts of the country.

She began a series of amazing annual rug shows at Horticultural Hall and these were always well attended. She realized the need to learn more about color, so she studied the Munsell Color Theory and wrote "Color in Hooked Rugs". She helped organized Hooking Bees (hook-ins) all over MA. She familiarized herself with Cushing Dyes and began to write and teach dye methods. She advised Dorr Mill and convinced them to provide wool colors and specific to rug hooking. Many dye booklets were written during this period.

Pearl became concerned that her business continue beyond her time, as many of her teachers were dependent upon their rug hooking income. The solution came when she met John Achmoody at Old Sturbridge Village. She sold her business to OSV in the hopes that the art and craft of rug hooking would be part of the historical village forever. She continued to design and write for them. In 1972 the National guild was formed and Pearl was glad to know that her visual aids, books, color slides, and teaching materials would be the foundation of the Guild lending library.

Ultimately, a new direction was taken by OSV. The pattern business was sold to Cushing Company, Jane (Pearl's granddaughter) took over the Teacher's Workshop. Jane had been involved in the family business since birth and learned to design under the careful guidance of her Gram. The National Guild continues today and Pearl's proudest achievement - Teacher's Workshop - continues to provide us with accredited teachers to meet today's needs.

Pearl passed away in 1983. She has left us with an incredible example of a life well lived. She was an innovator in every sense of the word. In addition, she was a divorced woman supporting an extended family during the World Wars and the Great Depression. She wrote prolifically on every aspect of the art of rug hooking and created an educational process for teacher training. She was creative, adhered to standards of excellence based on education, and provided the rug hooking art and craft with a stimulus that we still experience today.

By Cyndy Duade

References:

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

Newsletter, March, 1983, Vol.12, No. 1.

Interview with Jane McGown Flynn

COLOR PLANNING by Sally Ballinger

(First in a series...)

There are many ways to approach color. There are many books in the library on the theory of color in all kinds of mediums. Pearl wrote the book *Color in Hooked Rugs* that explains how to transpose these theories in to our medium. I don't feel I can improve on any of these, so if you want to study color I suggest you go to the library or borrow Pearl's book from the Guild library. I will tell you how I approach the different types of patterns and how I color plan them.

I first decide where the rug will live and how I want the motifs to appear. To do this I have to decide the value of the background. Not necessarily the color. The motifs that are hooked bold will be more contemporary so you want a very light or dark background. For a soft appearance a more medium background should be chosen. This exercise helps me to choose the colors and the formulas.

I learned this many years ago and it helps me so much to color plan. I have a set of pastel pencils that will go on to a backing, but not come off on the wool. Also if I change my mind a rub with a paper towel will make them gone. I don't have to color the whole rug, lines, background etc. Just motifs that are giving me trouble such as where highlights and shadows should go and where to carry color across the piece. I will talk about using these later. The brands that I find best are "CONTI" or "OTHELLO" both of which can be purchased at any art store or on line. I only have the basic colors with black and white for the shadow and highlights. The colors can be blended as in tipping a leaf or a petal or shading a shadow or highlight.

ORIENTALS:

I go to the library and look through the picture books to see what appeals to me. It doesn't have to be of the same type, just the colors. Then you would go to your teacher or supplier to choose wool that best matches the colors you have chosen. If you dye for yourself you might already know what formulas and colors. You or your teacher could have samples that will match.

PERSIAN TYPE patterns usually have motifs that form a center tray then bands on the outside, one, two or sometimes more. The motifs will be repeated so the colors will automatically balance. The motifs can be outlined or not depending on the background chosen. If they can stand on their own I would not outline.

1. The tray look can be achieved by varying the backgrounds, either color or value. The outer band should be slightly darker to allow it to lie down on the floor.
2. The square center just eliminates the separation between the tray and the corners making the background the same to the first band.
3. All over the same means that the bands and the center are all the same.

The second field should be valued different enough to separate it from the main field. This field also could be a different color.

The next field in the bands should mirror the main field. And so on if there are more than three borders repeat.

The outer border should be darker than all the rest to allow the eye to see it lying flat on the floor.

The motifs can now be planned, being sure that they are strong enough to stand against the backgrounds. Where a motif is repeated it should be of the same color, but the values can change so that it stands away from the background that it sets on.

Chinese style rug usually has only one field, but if there are two the second should be the same, divided by the line in between. Just because there is only one line drawn does not mean that you only hook one line. By hooking two or three, you have the opportunity to spread the color around the rug

The motifs are usually more simple than the Persian rugs. Study the pattern so that you understand what was meant by the motifs. I hooked a pattern called “Peony Hedge” that has large flowers, frets and vines with leaves running through it. While working on it I had the opportunity to show it to Pearl. In her most polite voice she said “oh dear you missed the point”. The frets should be there but fade in to the background so they don’t create fences around the flowers. The vines should be bold so that the flowers do not look to be hanging out there by themselves. By all this I say to be sure to look over your pattern and decide what is important and how can you compliment and connect the motifs with the other motifs and borders.

Prayer rugs are interesting in that you have the center field that is for the most part plain. That means whatever you chose will be the overall feel of the piece. The borders should have a different color background, if the same a different value. The motifs have to be bold to carry the strong center.

Caucasian or angular patterns are color planned almost the same as Persians as far as the fields are concerned. The motifs should be strong and should stand out from the backgrounds. There are different ways to make these more interesting, such as varying the background across the pattern on an angle. Varying the motifs also will add interest. This is also a great time to do a monochromatic just being creative with values. I use my pencils to help decide lights and darks and to remind me while I am hooking.

Crewel patterns are not real Orientals, but we have many patterns that fall in to this category. The motifs appear almost as crewel, but there are borders and bands that make them fit the Oriental form. Again the background has to vary darker at the outside to carry the eye out. Usually the center motifs appear in the border and should be of the same colors. Motifs are hooked almost the same as crewels in that the lines of fingering are long, like long stitches not realistic. Outlines should be from other motifs to carry the color around the rug. Not cross swatched, but different enough to be visible. In this type of rug I find the motifs to be large, so this outlining can reduce them, and by using more than one line, you can even gain more color variances.

In a pattern I hooked with many leaves and different types of leaves. So that I did not make the pattern busy by changing the greens I used different lines from the colored motifs. I dyed “Bronze Green” valued. Now on some I outlined with the red from a motif. The leaf now appeared as a green/green color. I outlined another with yellow from the motif and the Bronze dye appeared a yellow green likewise outlined with blue it appeared blue/green.

(More from Sally Ballenger on color planning different types of designs in future issues...)

PAPER BAG CHALLENGE LEADS TO SOME INTERESTING HOOKINGS

The Pearl McGown Rug Hookrafters' Guild of the Southern Tier – Chapter #1 – which meets in Vestal, New York - has about 50 members. Each year we plan a series of activities and events. Among the activities for 2014 was to use the Cream City Rug Hooking Guild's idea to have a paper bag challenge. The challenge was to pick a bag and hook something based on the object received in the bag. Here are some of the results. It was fun!

...Submitted by Lana Roske, Vice President

1. The Story of the Lincoln Penny and a Broken Record – Jan Vining

The day arrived for the choosing of our bag for the guild “bag project”. This project neither turned me on nor turned me off. Walking up to the table to pick out a bag my thoughts were as follows: Do I really want to do this? If there's a penny in the bag, I'll do it and if not, I won't.

Returning to my seat, opening the bag, guess what was inside. You guessed it! A PENNY. I had to do it.

When I was approximately eight years of age, my mother, brother and I went to visit my aunt and uncle in Elmira, NY. Living with them was my uncle's youngest brother Erwin who was about 15 years of age. He was continually playing his favorite record “I put a penny in the slot and all I ever got was five salted peanuts.”

Finally, he decided to play another 78 rpm and I was asked to remove the record from the Victrola. Carefully lifting it off the turn style and getting no fingerprints on the face of it, I began to walk across the room to hand the record to Erwin. Tripping on the carpet sent both the record and me a flying. Me landing in one, piece the record in three. Erwin's heart was broken and I was devastated!

There is no moral to the story but the fabric that I chose for the background was plain, drab and dull because it was a VERY SAD DAY!

2. Purple Heart – Barbara Gott

For the paper bag challenge, I received a red plastic heart shaped cookie cutter. Receiving this was a bit ironic since developing heart patterns had been something I had done several times before in my pattern business. Those hearts included tessellating hearts, Celtic hearts, a bargello heart and a pink brave heart cancer ribbon design. So, over the course of the summer, after watching many commercials for wounded warriors, it finally came to me what I wanted to hook. I choose to re-create The Purple Heart for Military Merit est. 1782. I hooked this 8 x 10 inch version in a 3 and 4 cut and used a photo from the internet as my visual inspiration.

3. Spoon Man – Eileen Danton

I received a spool of thread. Looking through a children's coloring book for inspiration, I came across "Toy man" who was put together with "spools". Many of us may remember that our grandmothers used to make spool dolls for us many years ago when spools of thread came with a wooden core. I traced the Toy Man on red dot and transferred him to the backing. Using primary colors – red, blue, and yellow, along with a plaid and an off-white for the head, I hooked the Toy Man. He is finished as a cut out with felt backing, with a hook for hanging on the back.

4. Ladybug in a leaf boat – Denise Jose

My paper bag contained a lady bug magnet. I remembered a childhood story about a lady bug floating in a leaf boat. I searched everywhere and couldn't find it anywhere. Barb Gott found this picture for me. I sculpted the lady bug and the lily of the valley.

5. A cocky rooster and burned popcorn – Gail Kirch

My paper bag challenge was to hook something that had popcorn in it. One of the 'hookers' sitting near me said "Just have some chickens and throw popcorn around". I tucked that idea away and began collecting pictures of roosters. I found one that looked so stuck up I decided I'd give him burned popcorn which he'd ignore. This rooster and one other were black and white. I took the body from "Mr. Stuck UP" and the black comb from another. To spice the rooster up, I hooked a Zentangle pattern called "Crescent Moon" in the wing. I toyed with the idea to re-hook the wing but from a distance the crescent shows. Getting the burned popcorn color was the hardest part of this pattern. It may not be a masterpiece but I had fun planning and hooking it.

6. Frog in Bubble Gum Purse – Pat Cluck

I received a plastic bubble wand. One day as I was putting books away at my local Library I came across this cover of a frog stepping in a wad of bubble gum. That set my creative juices flowing. I decided that the functional part would be a purse. Since I have limited skills and had never made a purse I decided that making it up as I went along would be the fun part. I tried new techniques and sculpted the gum; beaded along the bottom and did some braiding on the handle (not shown). The challenge for the reverse side was to practice those techniques. I went to the store and bought about dozen pieces of Bubble Gum. I hope you are getting the drift "BUBBLE wand". Well that didn't go as I plan as I eat all the props. I bought the lining material and that was the inspiration for the other side of the purse. A boy blowing a large bubble. I believe that I accomplished all my goals and learned a few new things along the way

7. Soup and Salad – Yvonne Hynes

My paper bag contained a plastic spoon. I wanted to incorporate the free flowing design idea of Zentangle in my mat and began with an enlarged spoon bowl and several curving lines above it. The design evolved as I worked on it. I rarely create a specific color plan but allow the inspiration to come to me as I hook. Frequently I pull out colors that don't work until it emerges into something that feels right. When this was completed I sat back and looked at it and decided to call it "Soup and Salad".

8. Zorro – Nancy MacLennan

Nancy MacLennan was not present the day the bags were chosen so we chose one for her. It had a purple mask in it. Nancy thought about who would be wearing such a mask and decided on Zorro – a character from TV that most of us will remember. The center is a silhouette of Zorro on horseback. The border includes z's for the slash marks Zorro used to give as his "calling card".

9. Cat Tea Party – Cheryl Keeney

Cheryl drew a pattern for her rug with 4 kittens having tea from teacups. She had a tea bag in her brown bag. She made her rug larger than the others but she will enjoy it, as well as her kittens!

10. Band Aid Tote Bag – Sue Zwart

Sue Zwart received a Band-Aid. Since her daughter is a long time member of the Vestal NY High School "Band" Aids and also is a director of the Winter Color Guard, it seemed appropriate to lift up those ideas in her piece. In addition, Sue lifts up the need for folks to "give blood" after which they get a Band-Aid.

11. Coloring with the Neighborhood Children – Ellen O'Malley

Ellen O'Malley decided to take her box of crayons over to a neighbor's and use them to help entertain the children who live there. Each of the children drew a picture that Ellen used for her hooking. Both the original and the hooking are depicted.

12. Rabbit eating carrot cupcake – Lana Roske

I received a cupcake paper liner. When I visit my Mom at the nursing home, I take small hookings to give her a new view each month or so. I wanted something for spring/Easter. A free rabbit pattern in the April/May 2014 ATHA publication gave me an idea. I used the top portion of the rabbit and put a carrot cupcake in front of him - ready to eat! This was a fun piece though I could never get the wrapper's lines right and finally decided that the rabbit already removed it before he dived into the cupcake.

This was a fun project and we thank the members of the Cream City Guild for sharing their idea. Why don't you try it?



1.



2.



3.

Chapter 1

Paper Bag Challenge

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2. By Barbara Gott

3. By Eileen Danton

4. By Denise Jose

5. By Gail Kirch

6. By Pat Cluck

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4.



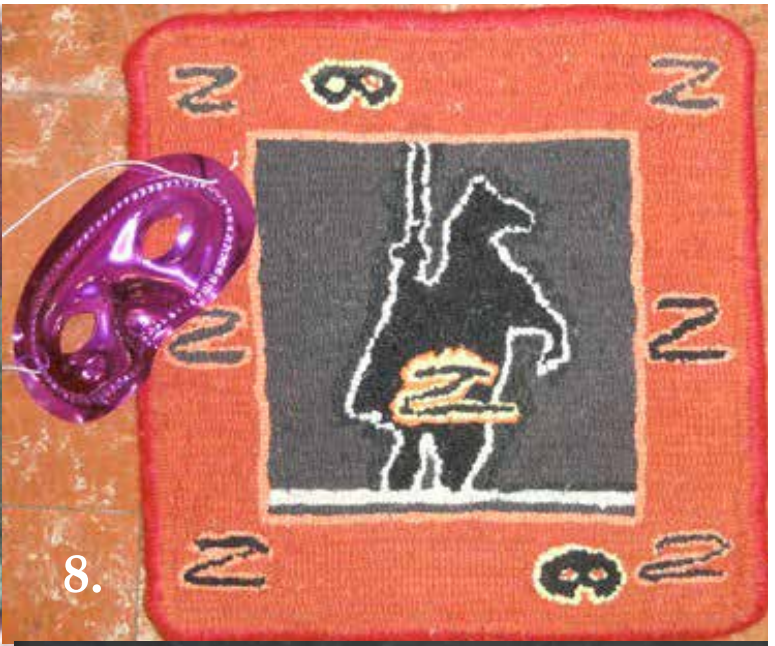
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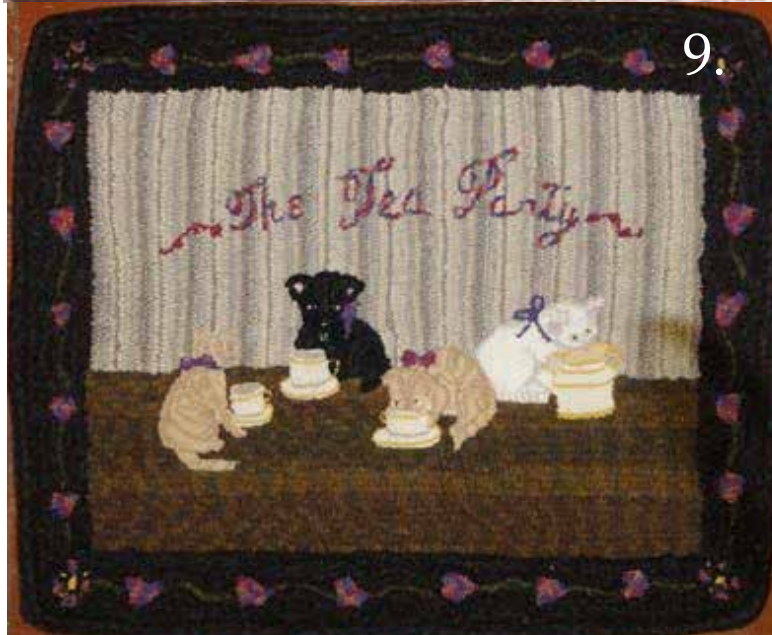
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7.



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10.



11.



12.

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- 7. by Yvonne Hynes
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