

# In the Spotlight

## Featuring HCAG Fiber Artist Paula Patti



*Fun Fact: Hello, my name is Paula Patti, and I have been rug hooking for 16 1/2 years.*



Star  
First Rug

My very first rug was a star rug, which at the time seemed like quite an accomplishment! It was a kit from the Woolen Willow in West Virginia. We were on a 10-day road/business trip in 2007 for my husband, Tony's, glassblowing interests. The Woolen Willow was down the street from our hotel, and I was very tempted to try rug hooking. At the time I was already enjoying needlepoint,

knitting, crocheting, weaving, and belonged to a quilting guild. Tony convinced me I would have the time and space to try one more craft.

At the 2009 HCAG summer camp I was able to try rug hooking with this Guild!

I skipped the beginner's class and found another kit from the Woolen Willow to hook. The rug featuring the two sheep with a heart was my first project at summer camp and my second rug. The beginner kit came with wool, and I used a Fraser cutter with a #8 head to cut it. (Later, I switched to a Sizzix cutting machine with size 5 and 6 boards.)

Judy Quintman was my first Summer Camp teacher, and I remember her helping me line up a log cabin heart pattern with a ladybug on it. A very sweet design but I can't locate that rug.....my ladybug flew away somewhere.

I have been to SO MANY rug hooking camps. One summer I made a set of small rugs with braided edges at camp with Kris McDermitt. She spent the entire week explaining how to bind edges with beautiful braiding. The rugs are in my kitchen and her book is on my shelf in my sewing room.



Two Sheep with a Heart  
Woolen Willow Design



I am currently hooking the rug entitled, "*I Shall Not Want*". I spotted the pattern at a hook-in and it was love at first sight. I knew I could do a lot with the curly pattern of the sheep, framed by the tongue border, to create a beautiful, colorful antique design.

Since I thought of dressing the sheep up like royalty, I searched the internet for inspiration to create a royal robe using metallic wool. Ania Knap was a great resource for metallics and when she was about to give up carrying them, I bought all she had left.

Ania was my teacher and great color planner at summer camp last year. She had beautiful green spotty dyed wool...perfect for all the stems and leaves in the rug. Loretta Scena also color-planned and advised on the contrasting dark background behind the light sheep.

Evenings are the best time to sit down with my sheep rug. All the color ideas were up to me, and trust me, there are countless colors in this rug. It's easier to hook now since I know what colors belong where, and I use contrast and shading to make the rug colorful and interesting...such a long way from the small beginner sheep rug done in 2009. Although still a work in progress, all the attention to color and placement details are beginning to pay off handsomely.



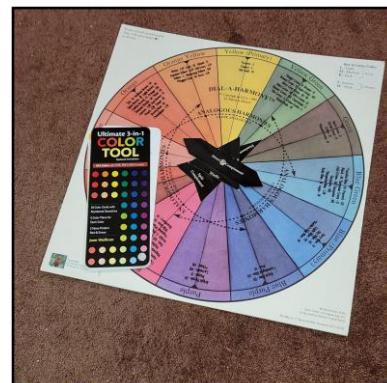
*I Shall Not Want*  
Terese Kogert Design



*Fact: I'm doing a better job of recording vital information on the back of my rugs with my name, the designer, my address and phone number, and the completion date. The computer speeds up the process to create neat, legible labels.*

Other tools help too. Since I enjoy hooking colorful rugs, I depend on color planning tools to help me find complementary color combinations. Nancy Jewett recommended an Ultimate 3-in-1 color tool and discussed two projects with me. The tool promises perfectly matched colors every time.

Another color tool I use is Pat Moyer's color wheel, printed on both sides. It comes with directions and has been featured in "Rug Hooking Magazine".



At Christmas I received "Color Cube" by Sarah Renae Clark, perfect for both for rug hooking, quilting and my Coloring Club at the local Senior Center.



Wool holder stand, and quilt.

I learned that Judy Quintman's husband made wooden stands for wool, but when I was ready to purchase one, he was no longer making them. So, Tony took a picture of the stand and fashioned one with various metal parts from Home Depot. It is completely functional, and wool is changed out with each project.

Tony and I each have a wide range of interests displayed in our home. Quilting is my passion also. Tony has three large fish tanks that are full of a variety of fish to round out the room. He is also a member of the Bucks County Aquarium Society.

I have enjoyed making two unique purses with Cindy Irwin at her home in Lancaster, PA. Cindy designed the larger initial "P" purse. The colors are reversed on the back.



(Front and back)



(Front and back)

The second purse is shaped as an inverted trapezoid and Cindy helped design it, too. I used Jane Conner's flower pin kits to decorate the purse, making it more unique, and then added wooden butterfly buttons to embellish it further.

The biggest job after hooking a purse is sewing it together with the ladder-stitch, which I learned to do on the first purse. When I made the second purse, the stitches fell right into place. I feel like a professional ladder-stitcher now! I plan on talking to Cindy about a third and fourth purse, later this year, because I really enjoy making purses!

Another time, Anita White had a paisley rug pattern that I admired. After camp, she drew it out for me and which I enjoyed hooking. The following summer, Michelle Micarelli was my teacher, and I continued to hook the paisley with her beautifully dyed wool.

*Fun Fact: Did you know: the Paisley Pattern originated in India back in the 11<sup>th</sup> century, near Kashmir*



I have attended the Maryland Shore McGown Guild school several times. The first time I focused on working on two projects: the big pocketbook, and the Moroccan rug, with help from my teacher Norma Batastini. At that time, Ania Knap was there showing her metallic wools. I loved them...so purchased one of each color.



Loretta Scena was my teacher for my second trip to McGown school. This time I chose a paisley square footstool pattern. The sides featured Persian buildings. She suggested that a dark background against the buildings may look better than a blue sky. So, I tried a piece of dark navy in the piece along with what I stitched.

Hook-ins and camps are also fun but 'dangerous', tempting us with things we did not expect to see but *must* have. Michelle Micarelli and Ania Knap have dyed beautiful multi-colored wools that are now in my stash. Fred and Jan Cole have delivered an abundance of beautiful wools to our meetings and events.

At a hook-in, a fellow Guild member was hooking a 14" x 16" squirrel rug named "Silvia Squirrel". I liked it so much that I got the pattern and hooked it while recovering from knee injury. It certainly helped my knee feel better, and now I even like the squirrels in the backyard more!

*Fun Fact: When I purchase bird seed at the local food store, one of the cashiers is fond of telling me, with a smile: "you are buying squirrel food!"*



*Silvia Squirrel*  
Mary Johnson Design



I had a problem. I had more rugs than space to display them! The solution was a ladder. Tony built up the ladder with PVC piping pieces from Home Depot and Amazon. Each rug has a sleeve sewn to a wool backing, a system I use to hang quilts as well. The rugs are:



*Geometric*  
Eric Sandberg Design  
Lancaster ATHA Biennial



*Moroccan Rug*  
Hooked at Cape May Rugs by the Sea.  
I came prepared with a large graph paper sketch and colors that I wanted to use. Jen Manuel counted the threads and helped work out the geometric pattern. Jen also makes purses.



*Portrait of a Sunflower*  
I used the book Rugs in Bloom to shade the flower with reds, oranges, and yellows.

*Fun Fact: Who is David Gallchutt?*

*Since graduating from the Art Center College of Design he has worked as an illustrator for 30+ years in the children's industry, working for both toy companies and publishing, primarily in colorful, fanciful art.*



*Cardinal*  
David Gallchutt Design.  
Connie Bateman offered the pattern at a hook-in. At Maryland Shores Nancy Blood explained the fine shading of the cardinal and poinsettias. Ten shades of red were used in this rug.



*Deer*  
Judy Carter was a camp teacher. Since then, I have taken a good look at her hooked animal book and have a canvas of a deer face waiting to be hooked. I drew in a camouflage background with Gail Dufresne's light table.



*Primitive School House*

*Primitive School House* was a one-day project at the Lancaster Biennial. The class was taught by Jayne Hester. Later, she was a teacher at our rug camp, and I finished it.

Over the years, I have developed a complete color stash of wool. Now, I recall that when I started, I needed help as to what color belonged where. I remember that both Cherylyn Brubaker and Arline Bechtoldt helped me to select the best colors and placement.



*Rooster and Hen*



*Quilt Show*  
*Susan Feller Design*

Cherylyn helped with *Rooster and Hen*. Arline helped with a *Quilt Show*, a favorite of mine since it combines my love of quilting and rug hooking.

I would like to thank these two ladies and all the many teachers who have always helped me and whose classes I have taken. They listened to my vision for each project, which is SO important. Of course, fifteen years later, the list is long...and getting longer!

Both Tony and I are retired now, so I have more time for rug hooking. I can now attend the monthly HCAG meetings, which are so much fun! Even though I have more time now, I promised myself not to buy another commercial pattern because it is going to take a lot of time to hook what I already have!

It is time again to register for summer camp 2024. I am hoping to learn more about color, patterns, and rugs. Both HCAG and the Wool Whisperers have retreats coming up in 2024.

Thanks for reading! After dinner tonight I will start working on my rug.... again...



HCAG 2024  
P.Patti/L. Walsh

