

KRIS KRINGLE RUG HOOKING CHALLENGE



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Kris Kringle is the Bruce Horvath original painting that was the inspiration behind this St. Nick Challenge!

From a small circle of reconnecting friends, the **Kris Kringle** Rug Hooking Challenge (June/July 2021 ATHA issue 249) has grown to include ninety-five participants across the USA and Canada. We have been thrilled with the response to our Challenge. As our group has grown, we have shared differing approaches to the use of color, texture, design, materials, and hooking techniques. Most important, though, we have offered inspiration and support to one another during some of life's difficult times.

Those who have completed their **Kris Kringles** continue to encourage others of us who are in earlier stages of the creative

process. Some are designing and sharing new companion projects. So, the Challenge continues!

Although most of us have never met each other, we hope to stay in touch. Participant and former ATHA Board member Judy Long of Mesquite, Texas, captures the spirit. Judy says, "See you at the Biennial!"

For further information about The

Kris Kringle Rug Hooking Challenge, visit our Facebook page, or email

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The thoughtfulness and creativity that went into every interpretation of **Kris Kringle** is evident in the unique array shown here. The following excerpts are from our Photo Journal!

Denice Webb and her 10-year-old granddaughter, Mariam Seida, enjoy special time together.



Diane Cotter, Manchester, New Hampshire. 18" x 18" on linen. Hooked with 6 and 7-cuts of wool, with sheep locks to add dimension to eyebrow, moustache, hair, and beard. My first time ever to hook a face.



Janice Hoskins, Arlington, Texas. 17" x 21" on linen. Hooked with wool, roving, yarn, and ribbon.



Paula Manning, Fallbrook, California. 16" x 16" on linen, using cuts from 4 to 8-cuts. As a former wood carver of many Santas, I felt it was time to hook one. The project provided many challenges. Started first with the face, made from my supply of leftover worms. Next pulled wool and various yarns for mustache, eyebrows and on into hair and beard. Hat brim hooked proddy style with variety of golds. Cap and coat were hooked in #6 cut of textured wool. Auditioned several colors and textures before selecting the blues for background, #6 cut. Ornaments hanging from hat done with proddy. Date 2021 hooked with dyed nylon stockings—narrow lines barely visible in background. Finished by whipping with rug yarn so piece can be attached to a pillow or tacked on wall.



Kathryn Perry, Roseville, California. 20" x 25" on linen. Hooked in 8 and 8.5-cuts of wool, silk, and velvet.



Pam Buchan, Riverside, California. 16" x 16" on linen. Hooked with 4-cuts of wool for the face and stars, and #7 cuts for the background. I used paisley and a variety of yarns for the hat, and yarn for the hair eyebrow and moustache.



Gail Dufresne, Lambertville, New Jersey. 20" x 25" on linen. It took me forever to get started on Kris. Only the looming deadline got me into gear. I knew from the start that Kris would be brown skinned and that I would sew on a red velvet hat and embroidered trim. After I hooked the face, I decided that my background would be one of my favorite purple mixes of wool, silk, mohair, velvet, and novelty yarns. I soon found that I was losing his face, which was too close in value to the purple mix. It took a lot of reverse hooking before I decided on a solution, since I did not want to give up on the face or the purple mix. I finally came on the idea of separating his face and the purple mix with inch squares hooked in a light value and making the purple mix a border, away from the face, which I thought gave the impression of Kris looking out a window. I also knew from the start that I wanted to use one of the two beaded stars that were made by Katie Zaleski. Once I made the decision of having two different backgrounds, I realized I could use both stars. Kris' mustache and beard are needle felted. Kris' hair is mohair from an angora goat. His suit is hooked with a beautiful red plaid velvet that I wish I had lots more of.



Shirley Stiewel, Murrieta, California. 16" x 20" on linen. Kris Kringle is my first attempt to incorporate dichroic glass into a hooked piece. Hooked with 5-7-cuts of wool and 1/4" to 1/2" cuts of hand-dyed velvets, bulky handspun yarns for the beard, sari silk, #10 wool strips of 6 different colors crocheted into a chain stitch and then hooked for the top of hat. Dichroic glass, which I used to embellish the hat, is non-transparent and displays different colors depending on lighting and angle of view. First, I cut and layered different colors, shapes, and textures of glass pieces, then fired them in a kiln at 1700 degrees until they became one homogenous piece. I applied a thin metallic coating at a high temperature in a vacuum chamber. The glass then becomes a partial mirror, by allowing light to transmit and reflect when viewed at different angles.



Jane Artinian, Indio, California. 16" x 16" on linen. Hooked with wool, velvet, angora sweater yarn, velvet ribbon, metallic Lurex and various other wool yarns. Further embellished with beads and sequins.



Vicki Starr Hedin, Valley Springs, California. 18" x 18" on linen. Hooked with 4 – 7-cuts of wool (4 and 5-cuts on the face, 5 and 6-cuts on the rest of the body, and 7-cuts for the background), antique paisley, yarns, and fake fur. It looked so simple to begin with, but as I hooked, I felt the need to change up and add other fabrics. I re-hooked every element of the rug except for the background at least twice. I ended up adding at least four different yarns, fake fur, antique paisley and wool. What is Christmas without the tradition of decorating the tree? One ornament ended up caught in Santa's hat.



Kitty Adkins, Menifee, California. 20" x 25" on linen. Hooked with wool and velvet.



Andrea Hammel, Perth Ontario, Canada. 20" x 25" on linen. Hooked in 8-cuts from leftover wool from an earlier project and embellished with a recycled "pearl" necklace.



Sally Divittorio, Camino, California. 16" x 16" on linen. Hooked with 3 and 4-cuts of wool and use of wider cuts for proddy. I looked at the pattern for a long time before I developed a plan. I wanted somehow to get a good separation between hair and beard. I also wanted to do something different with the little stars on the end of the hat, so that's how the proddy came in.



Catherine Powers, Sacramento, California. 20" x 25" on linen. Hooked mostly in 8-cut wool, with a few exceptions for detail. All wool was on-hand. It feels so good to use up the bits! The bronze buttons were a finishing touch purchase.



Cheryl Perilloux Paducah, KY

Cynthia Norwood, Austin, Texas. 21" x 21" on linen, hooked with 8, 9, 9.5, and 10-cuts of textured as-is wool and antique paisley shawls. Wool fabric binding.

The stars and reds and greens in his hat are hooked with paisley shawls from the mid 1800s. Because the fabric is thinner you can either hook the loops closer together or you can back the paisley with a thinner fabric and pull both strips up at same time. I used a technique for the dark green background that I had not used in many years—reverse hooking. I flipped the rug over while hooking so that the loops and tails are on the back side of the piece, making a flat background on front. The splotches of gold show up where the green fabric had gold lines running through it. The hat was hooked in an adapted sculptured technique: Loops are pulled very high, packed tightly, and then cut individually.

It was challenging to achieve contrast among the hair, hat trim, moustache, and beard. I used whitest tones on his moustache and the hair closest to his face. I added some medium tone of white and very light gray fabrics in zig-zag hooking for his hair. I used a darker medium texture for the hat trim. While the beard has some medium white values, it is mainly light to medium grays. This treatment gave me the contrast I wanted.



Detail of the back showing the background of Cynthia's rug and the reverse hooking technique.



Ann Harris, Fallbrook, California. 16" x 16" on linen. I hooked Kris Kringle as a gentleman whose wife knit him a warm cap for the cold. She has just put it on his head and Kris sees the bells for the first time! Background hooked with 6 and 8-cuts of wool hand-dyed by Lynne Howard.

Face, neck, and shirt hooked in 6 and 8-cuts of wool and cap yarn hand-dyed by Northwest Fiber Arts. Beard and eyebrow hooked and embellished with assorted yarns and dyed fleece. I referred to a vintage drawing for reference in hooking the profile



Carlie Schulz, Lakebay, Washington. 16" x 20" on linen. Hooked with wool and different fibers such as yarn with silk or alpaca to give depth. I also used velvet and crystals for reflection on his hat and suit.



Susan Naples, Corona, California. 16" x 16" on linen. Hooked with 3 - 6-cut wool strips and a variety of wool yarns. Framed in simple black lacquer. "Eyelash" yarn worked particularly well on the eyebrow and mustache. I found the perfect tassel at a local bead store while I was searching for star-shaped charms.

Fritz Mitnick, Pittsburgh, Pennsylvania. 16" x 21" on linen. Hooked with 3-8-cut wool strips, a variety of yarns, roving, stretch velvet, rabbit fur, glittery thread, sequins and beads. The thing that I spent more time on was figuring out my plan of attack for Santa's hat. What could I do to be sure the hat trim was distinct from the hair on Santa's head and his big eyebrows? I could not wait to get to that beard, which was the last part. I threw everything that I thought might work into a big basket and used some of all of it.



Kim Mack, Mount Vernon, Ohio. 18" x 18" on linen. Hooked with 8-cuts of hand-dyed and textured wool. The fur on his hat was hooked with alpaca blend yarn. To add twinkle to the stars, I strung clear beads on thread and stitched them on top of the hooked loops. I have been hooking for two and a half years.



OVER THE RIVER



Over the River

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