



Sunflowers, 30" x 44", #3- and 4-cut wool and sari silk on linen. Designed by Heirloom Patterns.
Hooked by Peggy Hannum, Lancaster, Pennsylvania, 2019. IMPACT XPOZURES

Sunflowers

I have a collection of old Heirloom patterns acquired over the years. One of these is *Sunflowers*, designed by Margaret Mackenzie. I have always raised sunflowers in my gardens and decided many years ago that I must hook a sunflower rug. This old pattern was different than the usual stiff straight-backed soldiers; no rigid stems with huge seeds and tiny petals.

This needed thought, like so many things in life. *Sunflowers* sat on the back shelf for decades—until an art show in downtown Lancaster, Pennsylvania, eight years ago. I spotted a painting of a large red and yellow sunflower whose petals danced off the canvas. This was it! I picked up the artist's card.

Sunflowers, the pattern, would need a lot of redrawing, but this would be my next project.

The best-laid plans of mice and men, and all of that—life intervened. Now octogenarians, my husband and I decided it was time to downsize. I boxed up hooking projects and what could fit in the new, small garage. Fast forward four more years: it was time to revisit my sunflower dream.

I picked up the card and called Paris Wyatt Llanso. I wanted her permission to use her color palette, the red and yellow petals, and the wonderful chartreuse-to-purple leaves. Mission accomplished: Paris and I are planning a display in her studio of one of her sunflower portraits with my “painterly” hooked rendition.

In the move, I lost my garden but gained access to Paris's painted garden of dancing sunflowers. Life is good.

For the first time I have incorporated a fiber other than wool. I have several skeins of sari silk and love the vibrant colors. Now was the hour. The bright reds, greens, and purples were just the thing to add sparkle to those large brown centers.

The large brown seed centers needed to move as well. My friend, mentor, and teacher through the years, Nancy Blood, suggested breaking up the circles into short dashes, then filling in between to form the oval lines. By using different colors and spots of sari silk,



the centers swirled. The circular motion is used in the background as well.

I finished *Sunflowers* with a museum finish: I folded the backing over $\frac{3}{8}$ " cording, and over-bound this with wool (dyed to match the background). Then I covered the raw edges in the back with stitched-on twill tape.

How did I start hooking rugs? One day, long ago, a dear friend, Lyn Lovell (my partner in wool bingeing), said to me, “I have something new to show you!” The rest is history.

I have been a lifelong knitter of designer sweaters and have made most of my clothing.

In The Judges' Eyes: *Dramatic colors in flowers work. Lovely shading. I love the movement in the petals and leaves. Bright colors create an unexpected palette. Using purple in the leaves—beautiful!*



Peggy Hannum
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Peggy Hannum is a retired high school English teacher and retired rug-hooking teacher. She belongs to the Pearl K. McGown Guild of Hookcrafters, ATHA/Woolwrights Chapter, and the Pennsylvania Guild of Craftsmen. She has won many awards for her hooking; this is her 12th appearance in Celebration and she is a member of the Celebration Hall of Fame.