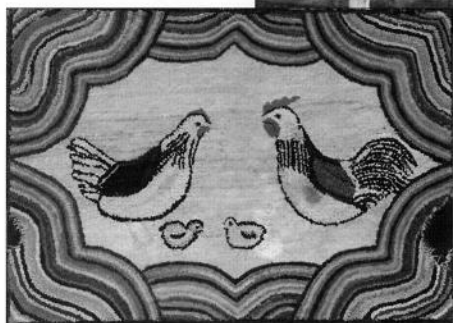




*Alice
Peasley,
displaying
a Maine
Sea Coast
Mission
rug*

*Sabra Rice,
Frenchboro,
c. 1930*



*"Chicken and Rooster,"
c. 1925-1930*

MAINE SEA COAST MISSION HOOKED RUGS

JUDITH BURGER-GOSSART

When I see an unsigned art object, be it sculpture, a painting, a hand-made piece of furniture or a hooked rug, I often wonder who made it and why. So as I began studying the Maine Sea Coast Mission Rug Program of 1923-1934 and found that all the hooked rugs were unsigned, I was instantly intrigued. Who were the women who made these rugs, why did they do it, and what was their inspiration?

I was pleased to discover that some of the answers to these musings were found in the detailed records kept by Mrs. Alice Peasley, Superintendent of the Maine Sea Coast Mission Rug Program. Rarely do we find such a wealth of information about unsigned and undated works of folk art. Mrs. Peasley gives us an unvarnished account of the women and their work together. She does not gloss over difficulties, nor does she embellish. Her notes detail the program's birth, flowering, and eventual end. While not always a grammarian, she conveys her thoughts so honestly and directly that one feels almost present with her and the rug hookers. Not only does she give us her own detailed account, but she also shares the women's own words and thinking. Their story is worth telling as both their determination and creativity are impressive and humbling.

The Maine Sea Coast Mission was founded in 1905 by Alexander and Angus MacDonald with the purpose of offering aid, comfort, and spiritual support to the families who lived in isolated communities on the islands and on the coast of Maine. Alexander MacDonald's moment of inspiration came while standing on Green Mountain (now Cadillac) and surveying the many islands and bays around Mount Desert. He opened his arms and then clapped his brother on the shoulder and cried, "Angus, what a parish!" Thus began the Maine Sea Coast Mission over one hundred years ago. The following account of the Mission's hooked rug program is compiled from Mrs. Alice Peasley's notes and other Mission records.

Born in Rockland, Maine in 1881, Alice Moore Peasley was to become a most remarkable woman for her time – or any time. She was independent, courageous and determined, yet was full of compassion and

empathy for others. Her story and the story of Mission rugs are not well known, but everyone who reads her Mission work notes invariably wishes that they had known her.

Mrs. Peasley's Personal Mission

She married in the early 1900s, probably 1905 or 1906, and had two children. She and her husband, Jerome, who hailed from Jonesport, were known to have lived in Hancock around 1910. Jerome was a sailor, then for a time worked as a light keeper at one or more lighthouses, and finally was listed as unemployed. Perhaps he had an injury or illness of some sort, as he was a light keeper rather than a lighthouse keeper, who would have had greater responsibilities.

Mrs. Peasley joined the staff of the Maine Sea Coast Mission in 1917 or 1918, for reasons that are not clear; presumably her decision was born out of financial necessity as well as a wish to help others. This most able woman had many vocations. In addition to being a conscientious mother, she was a born raconteur and, with her delicious sense of humor, was in demand as a public speaker. She taught school when her children were young, was a practical nurse, and served as a Congregational minister when the demand arose. She was also a notary public. But she counted her role as Superintendent of the Rug Program of the Maine Sea Coast Mission as one of her most cherished accomplishments.

Her first assignment for the Mission was at Crowley's Island, near Jonesport. She lived at Blair House, a small primitive dwelling. Edwin Valentine Mitchell wrote the following account in his book *Anchor to Windward*:

On Crowley's Island in the Indian River – it is Moose Island on the charts – the Mission at one time had a house and a resident worker. In the early days Mr. MacDonald took Ma Peasley in the Mission boat to Crowley's Island, and putting her ashore told her to go up to a certain house on the island. Then without a word he sailed away. "I shall never forget standing on that bleak autumn hillside," Ma Peasley said to me, "watching the Mission boat beat her way down the bay to the sea."

She left at home two children, the oldest being 12 or 13 years of age.

It is a wonder she herself did not beat a hasty retreat. Fortunately she did not, and she was eventually sent to South Gouldsboro in 1923. There, the people were poor, the South Gouldsboro Union Evangelical Church was in debt, and the only assets were “courage and a willingness to work.” A neighborhood survey conducted by the Maine Sea Coast Mission about that time showed that in South Gouldsboro there were 44 households with 55 children between the ages of 5 and 16, and 15 children under 5 years of age. The principal occupations were fishing, lobstering, clamming and seasonal work. It had always been hard for large families in coastal towns to make an adequate living. A few of the women in South Gouldsboro *remembered that in years gone by they had hooked two or three rugs and been able to sell them*, wrote Mrs. Peasley.¹

Soon after arriving in South Gouldsboro, Mrs. Peasley began what was to become a special industrial department within the Maine Sea Coast Mission: Maine Sea Coast Mission Rugs. For this enterprise Mrs. Peasley received support and inspiration from several quarters. Mrs. Leonard Kellogg, a summer resident on Mount Desert Island, was one who offered much help and encouragement. She *kindly allowed her choicest rugs to be copied, loaning her porch and drawing room for the work*. (The “work”, I believe, refers only to rug copying and pattern drawing, since the rugs themselves were made in island and coastal homes.)

Mrs. Peasley was aware of the rug hooking program of the Grenfell Mission in Newfoundland, which undoubtedly influenced her and helped her to formulate a plan. The Grenfell Mission’s program was intended to help fishermen’s wives, who by the early 1920’s were selling rugs in Boston and New England and, by 1929, to summer residents in Bar Harbor. Mrs. Peasley notes that *rugs from Canada, made in the habitants cottage and sold for a song . . . sell for less than we can possibly produce* – though it should be noted that the Sea Coast Mission rugs were quite different in spirit and design than the rugs produced by the Grenfell Mission.

Also giving impetus to Mrs. Peasley’s enterprise was her own long-held interest in hooked rugs. In her 1927 notes she writes, *As a child she [Mrs. Peasley always referred to herself in the third person] used to “put in ground work” for her grandmother, and the small part she has played in reviving this art on the coast of Maine is possible because of that heritage from a coast of Maine grandmother who made beautiful fruit and floral rugs*

ninety years ago [i. e., 1837]. Mrs. Peasley's comment is one of the earliest known references to rug hooking.

The Enterprise

In 1924, a year after Mrs. Peasley's arrival in South Gouldsboro, the "Frenchboro Circle" on Outer Long Island was added to the "South Gouldsboro Circle". These "circles" were the two initial groups within the Maine Sea Coast Mission Rug Program. Word about the hooking endeavor seems to have spread quickly and other hookers joined the two circles. Some "independents" – women who were not part of a circle – also came from Cranberry Island, McKinley, Loudville, Little Deer Isle, Muscongus, Matinicus, and undoubtedly other places not specifically mentioned. As one might expect, there was friction and suspicion between the "independents" and the two "circles", though Mrs. Peasley managed it all with her usual down-to-earth aplomb and candor. She wrote that *the independent hooker came into being but the question still rankles in some breasts. This is an inevitable consequence of the way in which we started. To the coast mind, if a thing once was, it ever should be.*

Indeed, without Mrs. Peasley's vision, energy and guidance the enterprise would never have matured. She calmed ruffled feathers, organized the work, handled the essentials necessary for the rug hooking to proceed, and offered endless encouragement and instruction to the women. She was tireless and devoted and had an abundance of compassion and sensitivity. The women affectionately called her "Ma Peasley".

What was special about the rugs that were produced? Mrs. Peasley informs us: *A Maine Sea Coast Mission Rug is a rug made by a woman living either on the coast or an island of Maine, within the cruising radius of the Sunbeam. The characteristic of these rugs is a firm, close, velvety nap, made entirely by hand. Types of work are the flat, the slightly raised and the low relief. Types of rugs are Primitive florals, elegant florals, tapestries of typical Maine*





Gouldsboro Circle



2. SEWING CIRCLE - FRENCHBORO 1920
 Front row: Vera Van Noorden, Millie Davis, Mrs. Haskell
 Middle row: Vera Duffell, Violet Davis, Annie Tool, Minnie Larr
 Back row: Agnes Davis, Inora Larr, Fannie Test, Mary Oden,
 Lizzie Ross

Frenchboro Circle

coast scenery, Ship rugs, seascapes, wild bird rugs, primitive animal rugs and geometrics. In artistic value they range from the beautiful to the grotesque. In color from the soft harmony to the screaming riot. Yet there is a characteristic "something" which all these rugs have in common. A spiritual quality and individuality that marks them as the work of a homogeneous group, and under the same general influence. Whatever they may be, or whatever they may lack, they are sincere and very genuine.

Mrs. Peasley took great care to recognize and develop the quaint personal flavor which each worker brought to the work [and] the local artist [was] assisted to perfect her own particular style or competence Most interesting of all has been the original work, she writes. This ranges in style from the very naïve to the very sophisticated and beautiful. Some of our workers excel in animal rugs, having a background of Maine pasture and seascape. They are true to type and nearly always show a



delicious sense of humor. In another note she says, *Each season brings us a goodly assortment of seascapes. Be sure that these are absolutely correct. The hooker knows the water, the different types of sailing vessel, and the weather signs in the sky as we know the letters of the alphabet, and her picture breaths of action and salt air.* Mrs. Peasley made the seemingly ungifted gifted, and she worked quiet little miracles.

About the enterprise she wrote, *It takes more than hooking to make a rug. Material is handled many times in the process of distribution. Planning work, cleaning goods, dyeing, cutting the strips, marking and coloring the pattern, lacing the burlap into the frames, hooking, shearing, removing from frame and binding off are all part of the labor. Initially Mrs. Peasley did a considerable amount of this preparatory and finish work herself. Added to the above [Mrs. Peasley] buys all the supplies, draws new designs, plans color schemes for rugs, instructs, inspects, and marks each rug after inspection. She assists in the selling and a few odd chores*

Storage and managing supplies were major problems. She mentions in several places in her notes the difficulty in finding enough material and yarn, particularly in the colors that were indispensable to the work: cream, white, grey, and tan. The transporting to and fro of the burlap, patterns, materials, and some stock was burdensome, so Mrs. Peasley arranged for temporary storage. Some patterns, burlap and stock were stored at the Hammond Farm in South Gouldsboro, and this seemed to work well as Mrs. Hammond eventually assisted in pattern making. Other stock was stored in a room loaned by Mrs. Nettie Bunker. On the outer islands a place was found but it was inexplicably “not ideal”.



*Mrs. Peasley and Rev. Neal Bousfield
aboard the Sunbeam*

Sometimes Mrs. Peasley traveled in a Model T Ford, but that transportation was unreliable in mud season, in winter, or during heavy rains when the roads were poor. The Mission's own *Sunbeam* was more reliable. Mrs. Peasley used two of the five *Sunbeam* boats during her tenure: the *Sunbeam I*, operational from 1905-1926, and the *Sunbeam II*, 1926-1939. She helped christen the *Sunbeam III* in 1939.

There appear to have been approximately 20 to 30 women who hooked rugs at any given time, though there was considerable turnover and individuals came and went for various reasons. By 1930 only 10 of the original hookers who had begun the program remained. In addition, Mrs. Peasley writes, *The amount of work produced by [the women] is at all times uncertain. If the mood is upon them and they are well they produce a reasonable amount. Should another mood overtake them, the fact that work has been prepared for them, that it is perhaps an order which they took knowing that it should be delivered at a given time, weighs not an ounce with them. They are as calm as the sea and the tides, and as easy to impress.* Indeed, in another account she describes the women as *entirely independent and temperamental.*

While the women may have been temperamental, the success of the program was evident, due to the *dogged determination of the hookers to become proficient*. As they labored, *they took keen delight in mastering details of technique* and carefully studied their designs. *Finally they became aware of a sense of color form and quaint fitness, which was developing and becoming part of themselves*. As they worked they were able to gain speed, and the fabric which grew under their hands was beautiful in its plushy firmness.

The rug making provided much needed money for these women, but it appears that the social aspects were equally important. It gave the women a sense of community, a purpose, and a focus that raised them up out of their most difficult and, at times, desperate lives. As Mrs. Peasley put it, *The development of the rug industry was an effort to help the coast woman to help herself, using a medium with which she was already familiar and could develop in her own home*. Beside her kitchen fire she could watch the dinner cook while she made a ship picture in rags As the work developed it became evident that the financial return was secondary to the effect upon the hooker One woman stood in her doorway bidding me goodbye after a happy afternoon spent in rug planning. "You know" she said with a slow smile, "I never thought I'd live to see the day when I could do something somebody else would really want and value." Selenda and I [had been] visiting in her back yard. She had done some lovely rugs for us the past winter and I was suggesting that they would be very interesting if instead of the unvarying green she had been using she should really reproduce her own backyard. "There's a deep shadow under the pine tree and the path from your door is really a soft greenish tan" She looked in silence for a long time and then said, "Well, I reckon this is the first time I ever saw my own backyard. A body can't hook what she doesn't see."

And again: A few years ago when I used to visit a certain island I was both amused and annoyed by the attentions of a vitriolic old dame who used to spend her waking hours walking up and down the island carrying gossip and bringing much back. She walked up and down before the school house doors to see what the teacher did each hour of the day. [She] peered into the parsonage windows to see what we did, what we ate and most important, to hear what we said. Sometimes she was openly hostile in mood, not even speaking to us, at other times she spoke grudgingly, sardonically. One day she stopped me to say "I've been looking at them rugs. They aint much, some of um. I don't like um. I bet I could hook one if I wanted to, but I don't want

to.” We talked a while, and I asked her to try one of the rugs – told her we would like to have her work if she would. She was reluctant to begin, but one day I took a small mat to her and she did it. As she worked I discovered that one hand was partially crippled. Suspected that she had high blood pressure and was badly unstrung nervously. Suggested going to a physician which she did. The work progressed, we had many rough times and disagreements not a few. Her work was at first desirable largely for its extreme grotesqueness. She stuck, and so did we. She became more tractable, a desire to please was born, [and] some degree of vision came. She was proud to be one of those regularly working for us. She was a widow and the rugs bought wood for winter – a new hat for spring. How glad I was to see her in that gay little hat – appropriate for a fifteen year old – appropriate for her, perhaps, for somehow, within the depths of her, new forces had been released and she was young with an exuberance that was delightful to see. As I write this report the mail brings me a letter from her. She tells me that she is almost well. She would like another rug to hook this spring. She hopes I can come soon to see them all and signs herself “With love to you and the Mission Your friend”

A Decade’s Production

The records suggest that the Mission hooked rugs could be divided into two categories: floral and painterly landscape rugs and “primitives”. The floral and



landscape rugs appear to have been made predominantly by either the circle women or the independents in South Gouldsboro. The primitives were made for the most part by the Frenchboro circle and other independent women on the islands. The photo book from which customers could select a design and place an order includes 25 floral and landscape rugs and 19 primitive rugs.²

How many hooked rugs were produced? Mrs. Peasley is silent on that question, but, although her financial records contain notable gaps – likely attributable to a fire in the spring of 1928 that destroyed her ledger, her

illness and relapse in the summer of 1928, and the death of her son in 1931— we can nevertheless discover some clues. Clearly the Mission subsidized, in part, the rug program in order to allow more money to go to the women who did the hooking.³ This benefited the Mission in giving it social exposure and publicity while also helping the coastal women.

Mrs. Peasley's records on sales are incomplete but still informative:

<i>Year</i>	<i># of Hookers</i>	<i>Total rugs sold</i>	<i>\$ paid to Hookers</i>
1923	a few	9-12	South Gouldsboro church debt pd., new repairs to the church: \$315. (est.)
1924-25	about 25	\$1100.	?
1925-26	20	\$2891.	\$2700.
1926-27	25	\$3126	?
1927-28	2 circles+20 indiv.	<i>prosperous</i> \$3000. (est.)	<i>nearly every rug sold</i>
1928-29	26	\$1357.01	\$1062.70
1929-30	30	\$2244.20	\$1858.20
1930-31	?	\$1375.90	?
1931-32	?	\$305.	?
1932-33	?	\$300. (est.)	?
1933-34	8	\$580.	?
	<i>Total</i>	\$16,278.	

Based on these figures and some guess work for several of the years, we can estimate total rug sales between 1923 and 1934 to be in the range of \$16,000 to \$17,000.

And although Mrs. Peasley does not consistently list the number of rugs produced or sold but only the annual proceeds (and sometimes incompletely), we can estimate the approximate number of rugs produced at 550 to 650.⁴ We also know that after about 1931 there was a slight shift in favor of small mats, which were less expensive and thus more likely to sell. Mrs. Peasley notes, *We have had hookers come to us who never produced more than two or three rugs. The greatest single achievement*

is one hooker who has hooked 140 rugs to date. Who was this dynamo? If the Maine Sea Coast Mission Rugs produced about 550-650 rugs between 1923 and 1934, then it appears that by 1930 one individual may have produced about one quarter of the rugs!

In the summer of 1923, the first rugs were sold at the annual meeting of the Maine Sea Coast Missionary Society at Kenarden Lodge, Bar Harbor. For several years after that the rugs were sold locally to summer people in Bar Harbor, Southwest Harbor, Hancock and Brooklin. Later the market expanded to Castine, Sargentville, Herricks, Haven, New Harbor, Christmas Cove, Heron Island, Seal Harbor, Islesford and Boothbay Harbor. Rug exhibits and sales were often held at hotels for summer visitors. Several

Maine dealers also marketed the rugs, a major one being Loomcraft in Bar Harbor. To explore a broader market, Mrs. Peasley traveled to New York City in February of 1926. But while the rugs were favorably re-



ceived, major stores such as Altman's and Wanamaker's or the Needle and Bobbin Club (where Mrs. Kellogg was a member) wanted so much of the profit that selling to them was not a viable option.

Mrs. Peasley acknowledged that the Program *never reached an output large enough to pay financial dividends to the Mission*; however, it did give the hookers some greatly needed extra money and gave support to those who, in Mrs. Peasley's view, were *nervously ill or caught in the toils of a too humdrum life*. Most important, *it . . . welded a group of women together drawn by the comradeship of a common interest and labor . . . and . . . brought fulfillment to many who had almost ceased to hope that their individual lives might be productive of good and beauty*. Through the rug-making, strong bonds of loyalty were forged. It is truly remarkable that they were able to produce from such a harsh and, at times, bitter environment works of such beauty, whimsy, and genuine charm. It is a testament to

the power of Mrs. Peasley's compassion and love as well as to the resilience, spirit and courage of the Maine women.

The rug hooking enterprise that began in 1923 was essentially over by the mid-1930s. The last year for which there is a specific entry for rug income is 1933-1934; there is no mention of rugs being sold later. Mrs. Peasley acknowledges that there were no orders, so although the women wanted the work, there was none to be had. With the onset of World War II, the men went to war and the women found more lucrative and necessary work.

In the 1929-1930 Annual Report of the Maine Sea Coast Mission, Mrs. Peasley lists the names of the rug hookers at that time; however, as women came and went this was certainly not a complete list of the rug hookers involved in the program.

South Gouldsboro

- Circle of 10 members
- South Gouldsboro independents
- Lucy Cook
- Mary Bunker
- Hilda Hammond
- Belle Norris
- Etoile Earnst
- Florence Hammond
- Nettie Bunker
- Annie Bunker
- Christine Cook

Frenchboro (Outer Long Island)

- Circle of six members and independents
- Lyda Higgins
- Tony Teel
- Vera Van Norden (photo on p. 37)
- Mrs. Elizabeth Ross (photo on p. 37)
- Vera Dalzell (photo on p. 37)
- Sadie Lunt
- Annie Lunt
- Ella Lunt
- Sabra Rice (photo on p. 32)
- Flora Rice
- Mrs. Perkins
- Mrs. Charles Wallace
- McKinley (now Bernard)**
- Mrs. Lizzie Thurlow and youngest daughter (working together)
- Mrs. Violet Davis
- Loudville**
- Mrs. Willard Carter
- Little Deer Isle**
- Mrs. Hattie Sawyer
- Mrs. William Haskell
- Mrs. Elsie Hendrick. ⁵



*Alice
"Ma"
Peasley*

Also mentioned elsewhere in Mrs. Peasley's notes were:

Quoddy

Mr. and Mrs. Darrell Mann (He was the Quoddy Head lighthouse keeper.)

Matinicus

Henrietta Ames

Muscongus

One woman, unnamed.

It is unfortunate that we know so little about any of the women. There are a few photos of the rug hookers and/or of the "circles", but the South Gouldsboro Circle photo lacks the names of the women and the Frenchboro Circle photo is of a 1920 sewing circle and some of the women may not have hooked rugs.



Mrs. Peasley's remarkable rug hooking enterprise was born at

a time when the Arts and Crafts Movement was flourishing. The widespread renewed interest in handmade items and crafts was, in part, a reaction against the burgeoning industrial age of the late 1800s. Handmade, not machine-made, items were rediscovered and prized for their authenticity. Mrs. Peasley noted that she initially imagined that rug hooking would be a passing fad *of perhaps two or three years* and was surprised at the popularity and demand for the rugs. She would surely be pleased to know that the works of folk art she helped bring into being are treasured and valued today more than ever.

Known Maine Sea Coast Mission Hooked Rugs

Maine Sea Coast Mission Rug Collection

1. *House at West Quoddy Head* 27" x 20"
Hooked by Mr. and Mrs. Darrell Mann of Two Bush Island
2. *Two Seagulls on Rocks* 26" x 20.25"
3. *Oval Rug Sunbeam II* 18" x 14"
Hooked by Henrietta Ames of Matinicus

- | | |
|-------------------------------|--------------|
| 4. <i>Forest Scene</i> | 39" x 30" |
| 5. <i>Sportive Buffalo</i> | 24" x 20.25" |
| 6. <i>House with Squirrel</i> | 38" x 29" |
| 7. <i>Oval Rug Sunbeam II</i> | 18" x 14" |

Hooked by ladies of Matinicus

- | | |
|-------------------------------------|-----------|
| 8. <i>Landscape with Partridges</i> | 53" x 30" |
| 9. <i>Landscape with Mallards</i> | 82" x 47" |

Both landscape rugs were made by Mary Bunker of South Gouldsboro for Mrs. Fulton Redman and purchased from her estate.

*Maine Sea Coast Mission Rugs in the William Otis Sawtelle Collections,
Acadia National Park, U. S. National Park Service*

- | | |
|---------------------------------------|----------------|
| 1. <i>Two Horses at Watering Pail</i> | 38.75" x 26.5" |
| 2. <i>Chicken and Rooster</i> | 28.5" x 40" |

Private Collection/William Watkins

- | | |
|---------------------------------|---------------------|
| <i>Sail Boat with Mountains</i> | 24" x 12.75" (est.) |
|---------------------------------|---------------------|



Judith Burger-Gossart was curator of the Mount Desert Island Historical Society's "Three Centuries of Hooking" exhibition during August and September 2009. An enthusiastic hooker herself, she has worked in the field of antiques for many years.

NOTES

¹ *From old work boxes [in South Gouldsboro], hooks worn thin with the toil of former years, were produced. The man at home was pressed into service to make new hooks from big nails and [then] hand carved the handles,* Mrs. Peasley added. All italicized quotations are from Mrs. Peasley's notes.

² I was interested to discover that a rug that was pictured in the May 31, 1930 Maine Sea Coast Mission Report was made from a stenciled pattern that was created by Edward Sands Frost. Frost was a Biddeford peddler who, in 1870, was the first to develop a method of making hooked rug patterns. He was highly successful and widely popular. The illustrated rug in the 1930 Report may have been copied from one of Mrs. Kellogg's choice rugs that she allowed the Maine Sea Coast Mission Rug Program to use as a template. Even in this

copy, however, the hooker took some license and changed the floral pattern, adding a few flowers and leaves here and there, to suit her fancy. This sharing and borrowing of rug patterns, and modifying the patterns to suit one's tastes, was commonplace among rug hookers.

³ The expenses for materials often outweighed the income from sales. One year a \$500 loan to the rug department from the Mission was listed as "unpaid".

⁴ The information that Mrs. Peasley gives us in formal and informal accounts suggests that the average price of a rug ranged from \$17 in one year to \$36 in another, and that the overall average was \$25, not an inconsiderable sum in those days. Mrs. Peasley's notes show that in 1924 the Mission sold 30 rugs and took orders for over 100 more to be made by the following year. She also mentioned that the workers were temperamental and did not always produce the number they had contracted to do. In 1924-25 the income recorded was \$1100 for 30 rugs with an average price per rug of \$36. In 1925-26 the income was \$2891 for 100 rugs, making the average price \$28. In 1928-29 Mrs. Peasley listed sales of 17 rugs for a total income of \$287, or approximately \$17 per rug. Mrs. Peasley had made a photo album of the rugs offered for sale and on some of the rugs she listed the price. The least expensive rug or mat listed was priced at \$12 and the most expensive at \$200. Of the 31 rugs listed with a price, only one, the \$200 rug, was over \$100. Four were priced between \$50 and \$100 and 26 were priced at under \$50. If one omits the exceptional \$200 rug and its effect on the total, then the average price of a rug in this album was about \$30. In a 1928 listing without pictures, the average price was \$22 for a rug (excluding several small mats).

⁵ While there were two women and a child at McKinley and three women at Little Deer Isle, Mrs. Peasley does not refer to either group as a "circle". It also appears that there were women living in South Gouldsboro and on Frenchboro who hooked for the Mission but were not part of a circle.

PHOTOGRAPHS

Page 32: Photographs of Alice Peasley and Sabra Rice courtesy of Maine Sea Coast Mission; image of "Chickens and Roosters" used by permission of William Otis Sawtelle Collections and Research Center, Acadia National Park, U.S. National Park Service; photograph by Peggy Forster.

Page 36: Image of "Sail Boat with Mountains" used by permission of William Watkins; photograph by Judith Burger-Gossart.

Page 37: Photograph of Gouldsboro rug hookers courtesy of Maine Sea Coast Mission; photograph of Frenchboro hookers courtesy of Frenchboro Historical Society.

Page 38: Photograph of island woman with rug courtesy of Maine Sea Coast Mission.

Page 39: Photograph of Mrs. Alice Peasley and Rev. Neal Bousfield aboard *Sunbeam* courtesy of Maine Sea Coast Mission.

Page 41: Image of “Quoddy Head” used by permission of Maine Sea Coast Mission; photograph by Peggy Forster.

Page 43: Image of “Pair of Horses at Watering Pail,” c. 1925-1930, used by permission of William Otis Sawtelle Collections and Research Center, Acadia National Park, U.S. National Park Service; photograph by Peggy Forster.

Page 44: Sketch of Alice Peasley by Carole Hauschka, 1943, courtesy of Maine Sea Coast Mission.

Page 45: Image of “Squirrel and House,” c. 1925-1930, used by permission of Maine Sea Coast Mission; photograph by Peggy Forster.