

CHAPTER 9

BRAIDING AND HOOKED RUGS

Section I. Braiding

9-1. General

The art of braiding is difficult to trace through history. It seems that the braiding of strands for decorative effect and for added strength was one of man's early accomplishments. This modality is used in making key chains, belts, lanyards, bracelets, and leashes.

9-2. Material

Almost any flexible material which can be made into strips can be braided. All the strands need to be about the same thickness so that the braid will be even. The creative aspects of the work come from color combinations. In occupational therapy, gimp of various colors is the material most frequently used for braiding.

9-3. Processes

No matter what type of braiding is done, the tension must be kept even to produce an attractive article.

a. Strands of a length to produce the desired article are cut. The following rule of thumb is useful in estimating the correct length: An average braid is approximately two-thirds the length of the unbraided strips; the unbraided strips should therefore be about one-third longer than the desired length of the finished product.

b. Securing the strands is important in braiding. This may be done by tying the ends together, by tying them with a piece of string, or by looping them over a lanyard hook. If the strands must be kept flat, they may be held with tape and paper clips or with a bulldog paper clamp. After the ends are secure, they are attached to some sturdy object or placed in a vise so that even tension can be maintained while braiding.

c. Although there are seemingly endless variations of braiding, most of them can be put into three main groups: flat, round, and square.

(1) Flat braiding.

(a) Three strand is the most simple type of flat braiding. It may be used for belts or for braiding cloth which is to be used to make rugs or mats. To make this braid, take the right strand ① (A of fig 9-1) over strand ②, then take the left strand ③ over ①. Strand ② is then taken over ③. These steps are repeated until the braid is the desired length (B of fig 9-1).

(b) Braiding four strands is somewhat different from braiding three strands, as it incorporates the fundamentals of weaving: the over-under principle. Strand ① is brought over ②, under ③, over ④ and drawn tightly down next to ④ (A of fig 9-2). In the next step, strand ② is brought over ③, under ④, and over ①, as it is in its new position next to ④. Strand ② is then drawn down next to

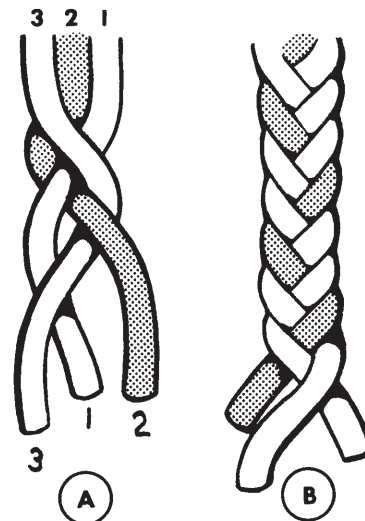


Figure 9-1. Three-strand braiding.

①. These steps are continued until the desired length has been braided (B of fig 9-2). This method may be used for braiding six, seven, or eight strands.

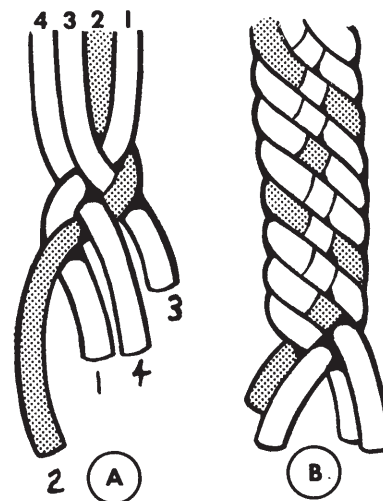


Figure 9-2. Four-strand braiding.

(c) Five-strand braiding is somewhat similar to the four-strand method, except that the braiding is done from both sides. Strand ① (fig 9-3), on the right is brought over ② and under ③; then from the left, strand ⑤ is brought over ④ and under ①. Then from the right again, strand ② is brought over ③ and under ⑤. Braiding must always be done from one side and then from the other. The outside strand is always taken over one strand and then under one strand. This process is continued until the desired length has been braided.

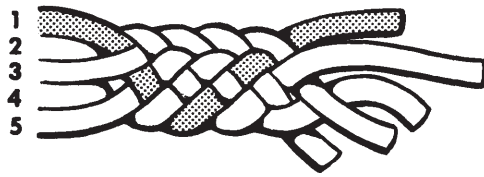


Figure 9-3. Five-strand braiding.

(d) Six-strand braiding (fig 9-4) can be done in at least two ways; one of the more interesting is quite similar to three-strand braiding. Use ①, ②, and ③ as a tripe strand, ④ as a single strand, and ⑤ and ⑥ as a double strand; then braid, using the same method as in three-strand braiding (fig 9-1). Six strands can also be braided with the method used in four-strand braiding.



Figure 9-4. Six-strand braiding.

(e) Seven-strand braiding is worked from both sides and is quite similar to braiding with five strands. The right strand ① is brought over ② and under ③ and ④. The left strand ⑦ is brought over ⑥ and under ⑤ and ①. Next, strand ② is brought over ③ and under ④ and ⑦ (fig 9-5). The outside strand is always taken over one strand and under two.



Figure 9-5. Seven-strand braiding.

(f) For nine-strand braiding, the outside strand is always brought over ①, under ②, and over ③. The work is done from first one side, then other as shown in figure 9-6.



Figure 9-6. Nine-strand braiding.

(g) In twelve-strand braiding, the highest strand must be taken around behind the braid, where it goes under three strands, then over three strands.

(h) In braiding sixteen strands, the highest strand goes under four and over four.

(2) *Round braiding.* Round braiding can be done with four, six, or eight strands. Four-strand braiding is the simplest and the most common because such useful articles as key chains, zipper pulls, and lanyards are made with it. The heavier braids that are usually used in harnesses or dog leashes can be made using six or eight strands.

(a) In four-strand round braiding, two thongs of contrasting colors are inserted through the zipper attachment, lanyard hook, or ring on a whistle or knife or inserted around a spike which has been driven into a block of wood. The two long strands are arranged so that half of each strand is on each side of the hook. If the colors are arranged with both strands of one color on one side and both strands of the other color on the other side, the diamond pattern will result; whereas if they are arranged alternately, the spiral pattern will result (fig 9-7). It is the initial arrangement (A) of fig 9-8 that makes the difference in the pattern, as the braiding is the same for both types. The outer left strand ③ is brought around behind strand ① and ④, through the space between ① and ② at the right. It is then carried back to the left and over strand ① so that it lies beside strand ④ (B) of fig 9-8). Next, the outer right strand ② is carried in the same way behind strand ① and ③, then turned over ③ so it will lie beside strand ① (C) of fig 9-8). Strand ④ is turned under strand ② and ③ and carried back to the left over strand ② so that it

will lie beside strand ③ (④ of fig 9-8). In short, working from first the left then the right, the outside strand is taken under two and flipped over one. Care must be taken to prevent twisting. This is continued until the desired length has been braided. If the project is not completed during one session, it is sometimes difficult to restart the braiding with the proper strand. To determine which outer strand of braid should be used next, observe the crossing of the two strands in front of the work. If the upper strand in the crossing goes toward the left, the outer right strand should be used next. If the upper strand goes toward the right, the outer left strand should be used next. If the diamond pattern is being braided, it is helpful to hold the strands so that those of one color are in one hand and those of the other color are in the other hand. If the spiral design is being braided, a strand of each color should be held in each hand.

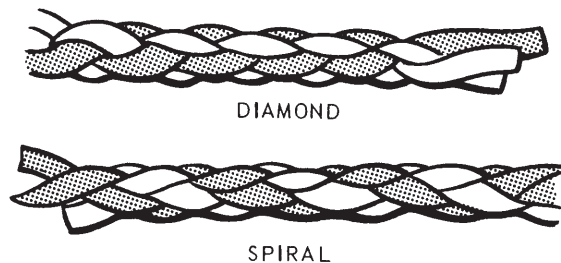


Figure 9-7. Four-strand round braid.

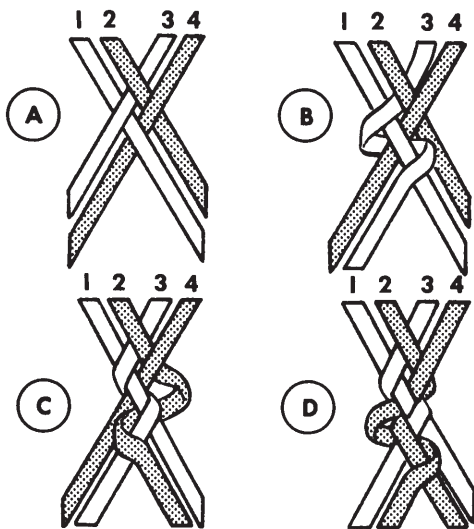


Figure 9-8. Starting the four-strand round braid.

(b) For six-strand round braiding, the strands are arranged and the ends secured as in four-strand braiding: Strand ③ is put over ④, under ⑤, and over ⑥. Then strands ② and ① are woven over and under as indicated. The same weaving is done with strands ④, ⑤, and ⑥ until all

strands have crossed and are on the other side as in ① of figure 9-9. Braiding is started with the outer right strand ③, which is an "over" strand, as it is over ⑥ after the crossing. Strand ③ is passed across the back and is guided with the right forefinger to keep it from twisting as it is brought up between ④ and ⑤ at the left. It is crossed over ⑤ and under ⑥; then it is returned to the right side (② at fig 9-9). Next, strand ④ is taken, in the same way, across the back and up between ① and ②; crossed over ① and under ③; and returned to the left (③ of fig 9-9). Braiding should continue in this manner, using alternately the outer right and the outer left strands (④ of fig 9-9). Different arrangement of colors at the beginning will produce different effects.

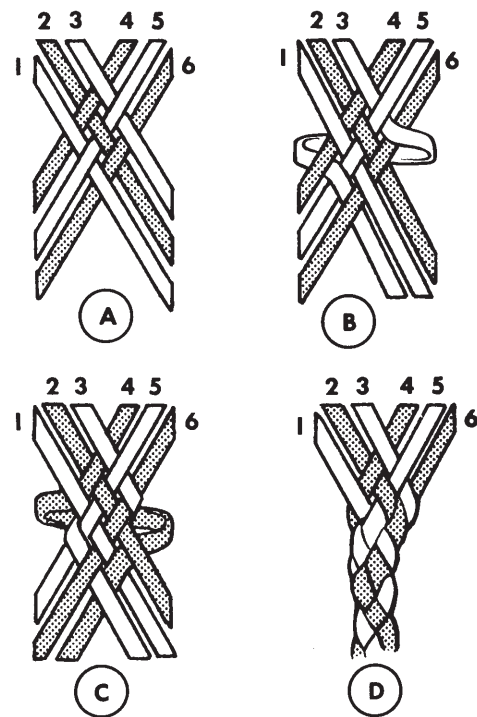


Figure 9-9. Six-strand round braiding.

(c) The strands for eight-strand braiding are arranged and secured as in figure 9-10. Strand ④ is put over ⑤, under ⑥, over ⑦, and under ⑧ (① of fig 9-10). Strands ③, ②, and ① are woven as indicated until the cross is made with a woven center and strands ① - ④, which were on the left, have crossed to the right and strands ⑤ - ⑧, which were on the right, have crossed to the left. Braiding starts with the outer right strand ④, which is put around the back and brought out between strands ⑥ and ⑦ on the left. It is passed over ⑦ and under ⑧ (② of fig 9-10). Next, the outer left strand ⑤ is passed around the back and is brought out on the right between strands ① and ② and from there over ① and under ④ to the left side (③ of fig 9-10). Braiding is continued in the

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same way until the braid has reached the desired length. Care must be taken to keep the strands from twisting and to pull the work up tightly as braiding proceeds.

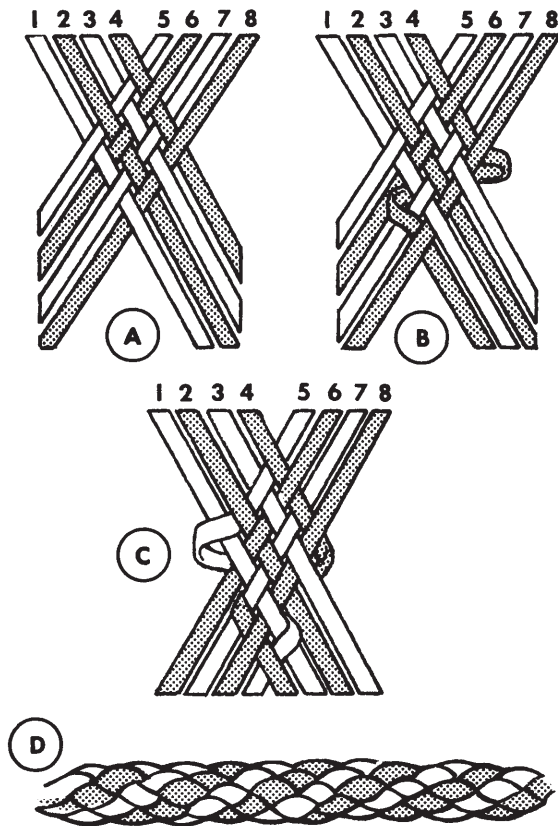


Figure 9-10. Eight-strand round braiding.

(3) *Round or square braiding.* Round or square braiding is usually done with four strands. It is often used to finish off round braiding as for a lanyard slide, but it may also be started with loose cords and done without a core.

(a) For round, four-strand braiding, the strands are middled; then all are clipped or secured at the middle and are held with the longer strands to be braided, pointing upward (A of fig 9-11). The steps in making the first row are as follows: Strand 1 is put between strands 2 and 3, leaving a loop (B of fig 9-11). Strand 2 is put across strand 1 and between 3 and 4 (C of fig 9-11). Strand 3 is put across strand 2 and between 1 and where strand 1 originated (D of fig 9-11). Strand 4 is put over strand 3 and under the loop made by strand 1 (E of fig 9-11). All four strands are pulled up with even tension (F of fig 9-11). These five steps are repeated until the braid is the desired length and it is finished with a lock knot (d below).

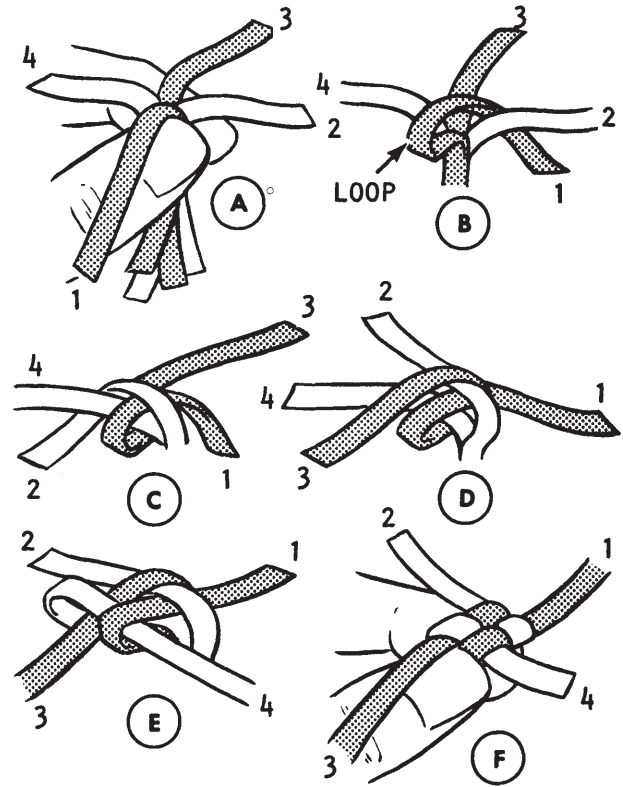


Figure 9-11. Steps in starting a four-strand square braid.

(b) Four-strand square braiding is started in the same manner, following steps A through F, figure 9-11. Instead of repeating the steps in the same direction as in round braiding, the strands are reversed back on themselves. Strand 4 is placed back over itself and between strands 3 and 2, leaving a loop. Strand 3 is put back over strand 4 and between 2 and 1. Strand 2 is put over 3 and between 1 and 4. Strand 1 is put back over 2 and under the loop left by strand 4. These last steps are continued until the braid is the desired length; then it is finished with a lock knot (d below).

(c) The same process is employed when the braiding is done over some solid core (fig 9-12), as would be the case in making a slip knot over the round braid. The braid is formed loosely around the round braid so that it will slide easily.

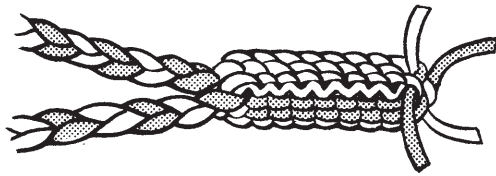


Figure 9-12. Braiding with a core.

(d) A lock knot (fig 9-13) to finish the round or square braiding is made in the following manner. Strand ① is carried around ② and is tucked through the loop which holds ② in place. Strand ② is carried around ③ and is tucked through the loop which holds ③ in place. The same is done with ③ and ④. This brings all four strands together in the center of the knot and makes a neatly finished end when they are drawn tightly. The ends may be left about an inch (25 mm) long to form a tassel, or they may be cut off close to the knot.

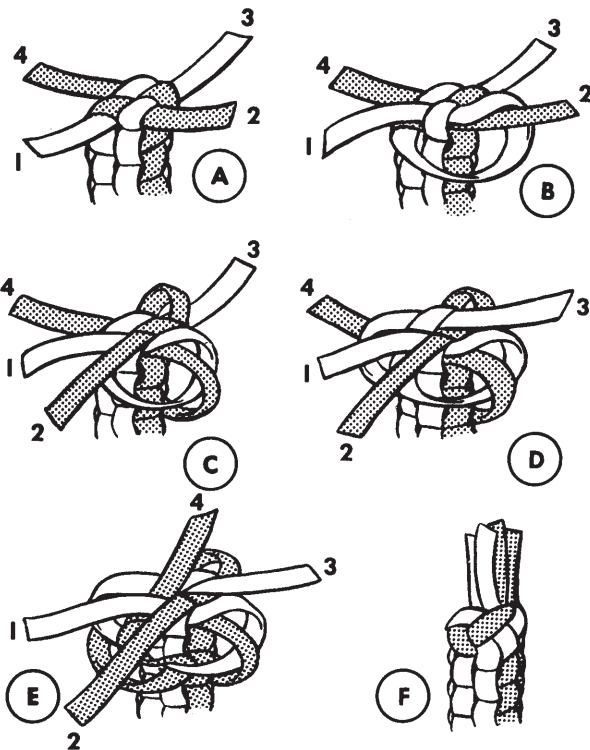


Figure 9-13. A lock knot.

9-4. Design

Design is brought about by the selection and placement of color in braiding. One design will result when contrasting strands are arranged alternately; another will result when they are arranged adjacent to each other. Interesting effects may be obtained with the use of several colors.

Section II. Braid Weaving and Turkish Knotting

9-5. General

Braid weaving and Turkish knotting are used in occupational therapy primarily for the treatment of patients with upper extremity involvement. With braid weaving, such things as place mats, small rugs, fabric for soft purses, and bath mats can be fabricated. Turkish knotting produces a thicker pile so it is used mainly for making small throw rugs.

9-6. Tools and Equipment

Both braid weaving and Turkish knotting require essentially the same tools and equipment.

a. *Adjustable Floor Braid Weaving Frame.* This frame (fig 9-14) is for clinic use in the treatment of patients with finger, elbow, or shoulder involvement. The loom can be raised or lowered on the upright frame and the loom itself can be shortened or lengthened, making it adaptable to the treatment needs of the patients.

b. *Portable Braid Weaving Frame.* This frame (fig 9-15) is similar in principle to the loom part of the floor model. The main differences are that the portable one is smaller, lighter in weight, and usually not adjustable. Although it can be purchased, it is usually constructed in occupational therapy. It is made of 3/4-inch (19-mm) pine, about 2 inches (50 mm) wide (fig 9-16). Although the size is optional, it should be small enough to be light and manageable yet large enough for making a large project. The frame must be well constructed because the pull of the warp tends to twist the frame apart. It is, therefore, suggested that end lap joints be used in each corner, reinforced with screws or bolts. The top of the upper crosspiece and the bottom of the lower piece have slits to hold the warp. These slits are about 5/16 to 3/8 inch (7 to 9 mm) deep and about 5/16 inch (7 mm) apart. Time is saved in the cutting of these slits and a more even warp is assured by fixing the upper and lower crosspieces together and sawing the slits in both of them at the same time.

c. *Shuttle.* If a shuttle is needed, the flat one is used (fig 7-5).

9-7. Materials

Weaving materials (chap 7) are used in this work. Because both braid weaving and Turkish knotting require so little material, frequently scraps from weav-

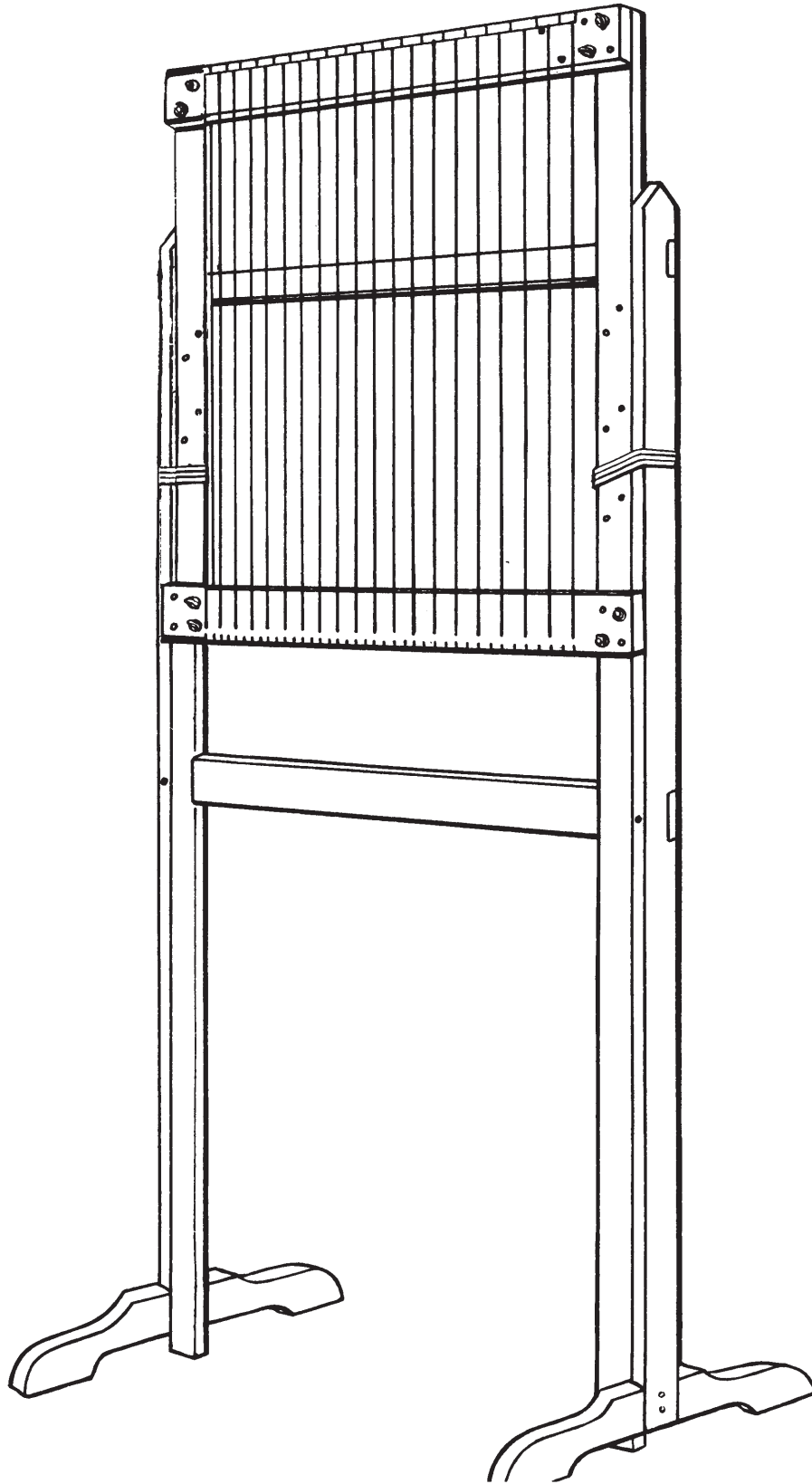


Figure 9-14. Floor model braid weaving frame.

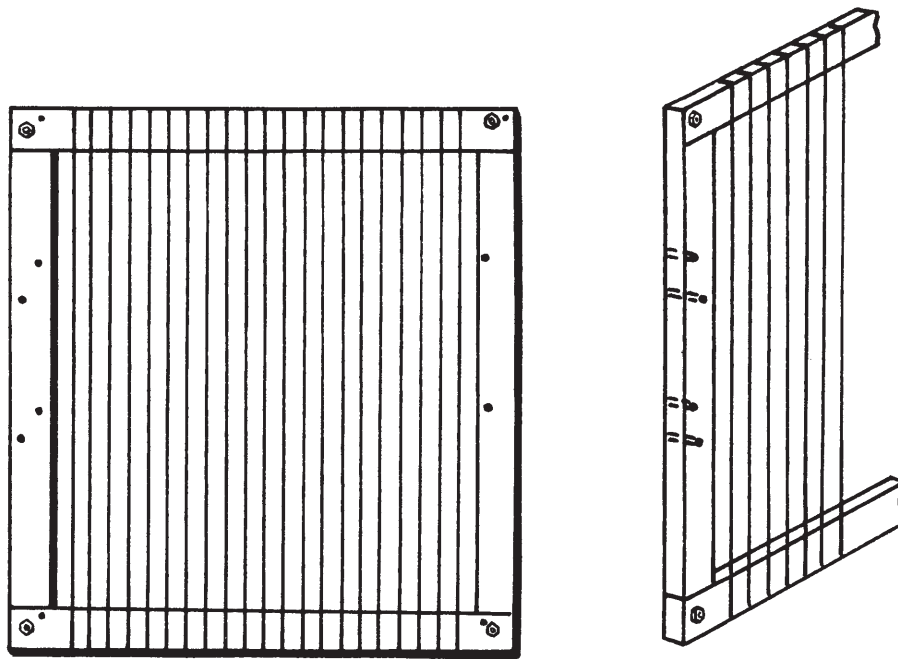


Figure 9-15. Portable braid weaving frame.

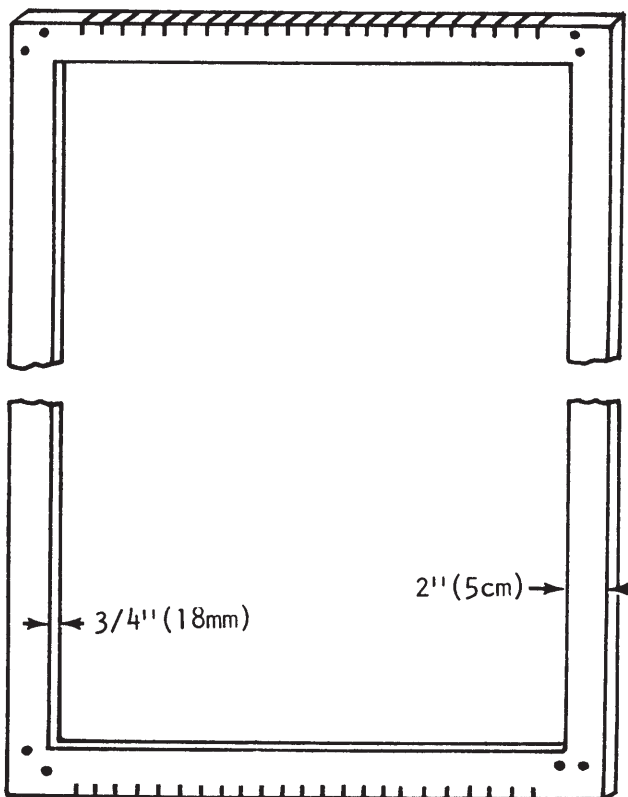


Figure 9-16. Construction of braid weaving frame.

ing can be employed effectively.

a. Carpet Warp. This is used to warp the frames, as well as in braid weaving, to hold the Turkish knots in place.

b. Roving. This is used both in braid weaving and in Turkish knotting.

c. Knitting and Crochet 4-Ply Cotton Yarn. Although this relatively fine yarn can be used, it may cause the project to be tedious.

d. Wool, 4-Ply Worsted. This yarn is rather fine and expensive, but it can be used for small articles.

e. Cloth Strips. Strips are cut into 3- to 4-inch (7- to 10-cm) widths; then both edges are folded into the center, and the strips are folded in half. This method hides all of the raw edges and makes a sturdy, washable rug.

9-8. Processes

a. *Warping.* Warping the frame (loom) is similar for both types of work. For Turkish knotting, there should be an even number of threads in the warp. Since each thread should be doubled or tripled to increase the strength, two or three spools can be used together as the warping is done. A loop is tied in the warp threads and put over the first and second slits on the top cross-piece (fig 9-17). The warp string is taken down to the bottom crosspiece and put into the first slit; then it is drawn through the slit to the back of the board, across to the second slit, and forward through the second slit. Next, it is taken up to the second slit in the upper crosspiece and is drawn through it to the back, across to the third slit, through the third slit to the front, and down to the third slit in the lower cross-piece. This is continued until the warped area is the desired width and the warp string is fastened. To keep

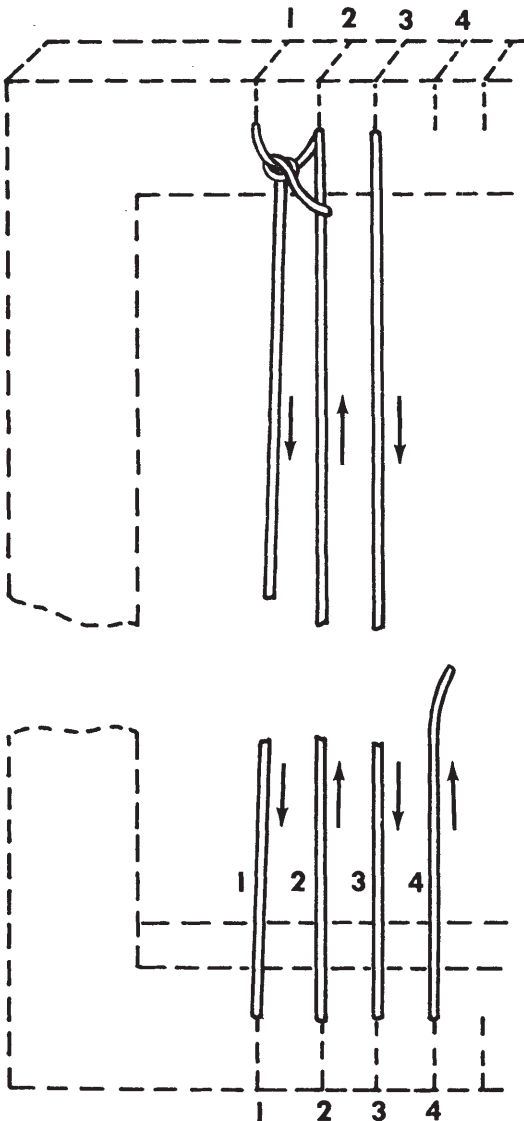


Figure 9-17. Warping a braid weaving frame.

the starting end even, two or three thin strips of light cardboard are woven into the starting end of the warp. A heading of about six rows of fine material should be woven in at the beginning and at the end of the rug to make it firmer and to have a base for the fringe (fig 9-20).

b. *Braid Weaving.* Two ends of weft thread are used in this type of weaving. One of the best of several ways to start is to roll each end of the long piece of the selected weaving material and secure each roll with a rubber band. There should be about 2 feet (60 cm) of the material not rolled.

(1) *Weaving.* The weft is held at the side of the first warp thread in such a way that one ball is in front of the warp and the other one is behind it. The ball in the rear is brought to the front between warp threads

① and ②. The ball in front is pushed to the rear between warp threads ① and ②. Next, the ball in the front is pushed to the rear between warp threads ② and ③, and the ball in the rear comes to the front between the same warp threads. At the same time, the weft is crossed by putting the strand which was under, over the strand which was on top. This crossing (fig 9-18) results in a better looking product as it keeps the warp from showing and the weaving firmer. The steps are continued in this manner to the end of the row.

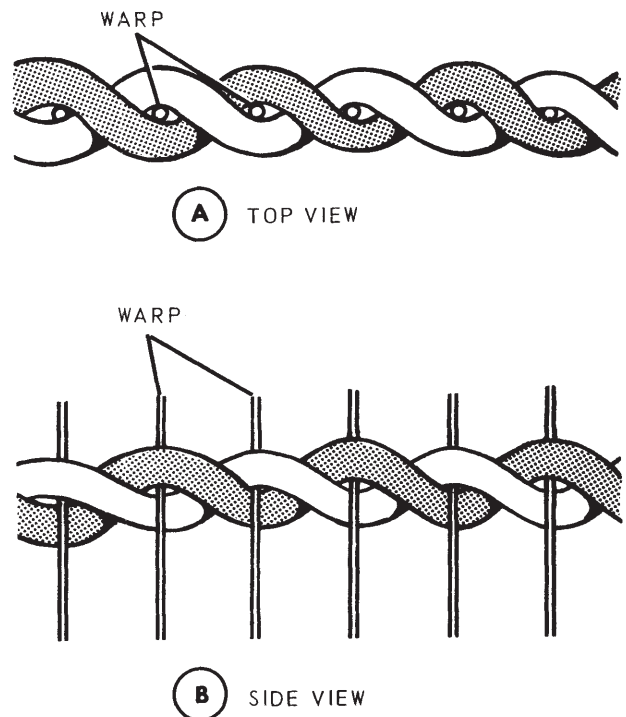


Figure 9-18. Braid weaving.

(2) *Subsequent rows.* An extra twist of the two weft strands at the end of the rows reverses the position of the strands so that they cover the warp and produce a pattern visible on a side view (fig 9-19). The direction of the twist of the strands is reversed in each row (fig 9-19).

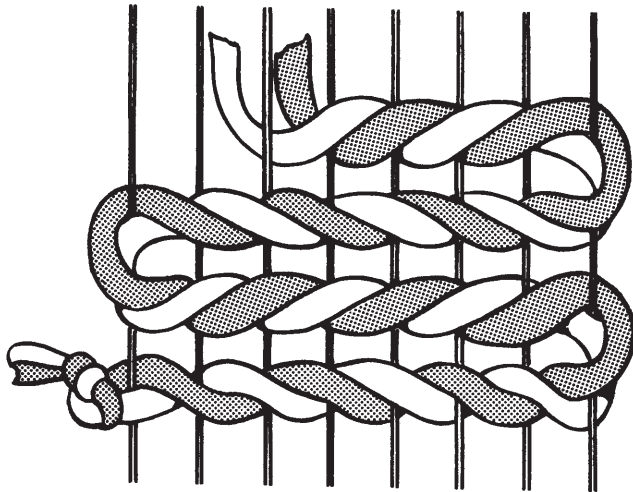


Figure 9-19. Diagram showing method of braid weaving.

(3) *Splicing.* The same method for splicing is used as is described in paragraph 7-11 b (4). It is not advisable to splice both strands at the same place in the weaving. To prevent this, make the weft for one strand longer than the other one when the weaving is started. If this is not done and the strands end at the same place, cut one shorter and splice it; then continue the weaving until the longer strand needs to be spliced.

(4) Ending is done in the same manner as starting a weft thread in weaving (para 7-11 b (3)).

(5) To remove the piece after it is completed—

(a) Cut the warp close to the crosspiece of the frame at the end which has the longer warp exposed (fig 9-20).

(b) Pull the looped ends of the warp from the other end of the frame and carefully lay the piece on a flat surface.

(c) Grasp the first two cut ends and gently pull them until the loop at the far end of the piece just touches the weft. If the first warp thread is a single strand, tie it to the first loop to keep it from pulling out.

(d) Tie each of the two adjacent cut ends together in a square knot. The tie should be close to the weft but not tight enough to pull.

(6) Fringe can be added by cutting it and tying it into the loops of warp.

c. *Turkish Knotting.* Turkish knotting is considered with braid weaving because the same type of frame

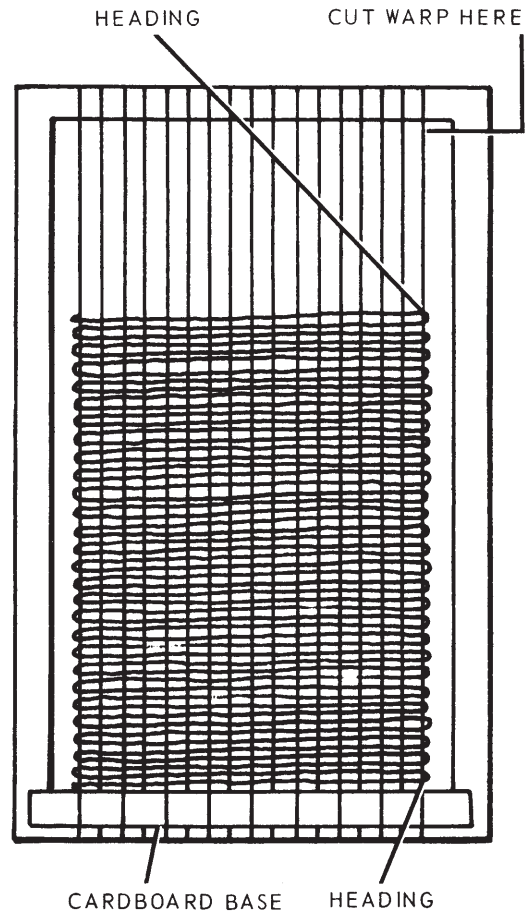


Figure 9-20. Removing rug.

(loom) is used, warping is the same, and similar materials are used for both. In Turkish knotting, however, two types of weaving material are used, usually a lighter one for the tabby and a heavier one for the knots.

(1) The heading is very similar to the heading for rugs woven on a loom (para 7-11 b (2)). The material to be used for tabby is wound onto a flat shuttle, and the waving is usually done in the regular tabby, over-and-under weave. Between 1/2 and 1 inch (12 and 25 mm) of this heading is used. At the completion of the heading, the weft and the shuttle are left at the end of the row.

(2) Two rows of Turkish knots are tied after the heading is complete. They are tied as follows:

(a) Cut the material to be used for the knots into a selected length. For a very thick shaggy rug, use 5-inch (125-mm) lengths; for less thickness, 4- or 3-inch (100- or 75-mm) lengths may be used. To obtain a number of these lengths easily and quickly, cut a groove in the side of the board deep enough to allow one blade of scissors to slip under the material to be wound around the board (fig 9-21). Wind the material around the board and cut along the groove.

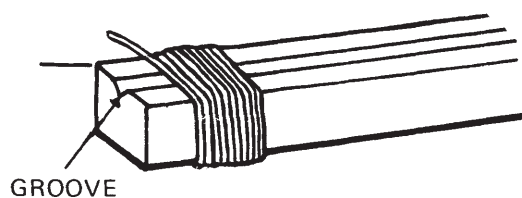


Figure 9-21. Cutting Turkish knot material.

(b) Twist each length of knot material around two warp threads as shown in figure 9-22. With the first row of knots, tie a knot on each two warp strands, starting with the first two.

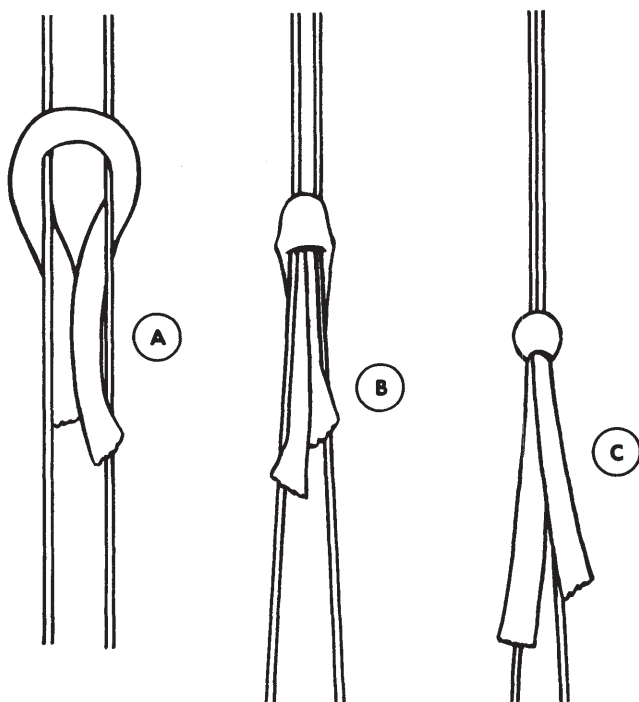


Figure 9-22. Diagram showing method of tying Turkish knot.

(c) Weave three or four rows of tabby above this first row of knots, using the shuttle which was left at the end of the heading.

(d) Tie in two more rows of Turkish knots. For the first row, skip the first warp thread and tie a knot on threads (2) and (3), (4) and (5), et cetera, across the row. On the second row, start with the first two warp threads as in row one (b above).

(e) Weave in tabby as in (c) above.

(f) Repeat (b) through (e) above until the piece is of sufficient length.

(g) Weave in tabby to match the heading and remove the piece from the loom (b (5) above).

(h) Figure 9-23 shows a schematic drawing of a plan for a Turkish knot rug.

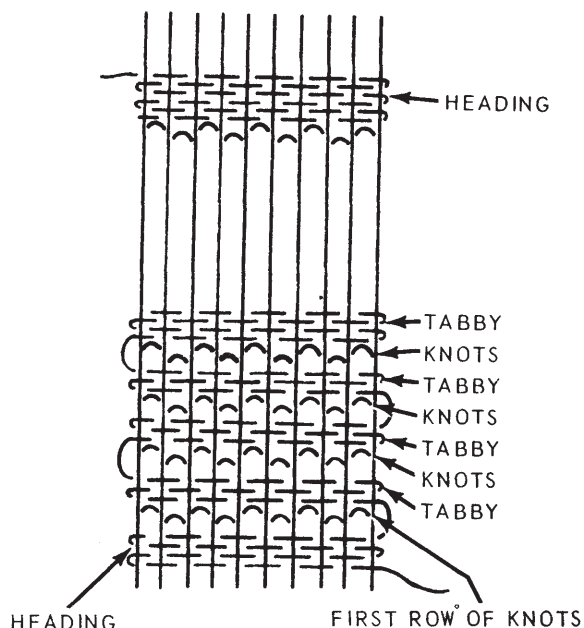


Figure 9-23. Schematic drawing of plan of Turkish knot rug.

9-9. Design

Color, rather than design, produces the best effect in both of these modalities.

a. In braid weaving, stripes of various colors and widths are the most frequently used form of decoration. It is possible to "lay in" design as in weaving. The process can be found in a weaving book, if desired.

b. Because of the shaggy quality of the piece, intricate designs do not show up well. It is possible to put in wide stripes, borders, or large geometric designs. Also, the monotony of one color can be relieved by alternating several colors, thus producing a tweed effect.

Section III. Hooked Rugs

9-10. General

Rug hooking is a popular activity. Its popularity is due in part to the pleasing and useful rugs, chair pads, et cetera, produced. Patients also enjoy the opportunity it provides to use their imagination in selecting or creating a design, in working out a color scheme, and in developing appropriate and effective textures. Good technique is important to the texture and wearing qualities of the piece. Once a person has mastered the technique, he can usually hook and perhaps talk or watch television while working. The piece can be picked up and worked on during odd moments; it provides constructive activity over a long period of time.

9-11. Tools

a. *Rug hook.* Different kinds of rug hooks are on the market.

(1) Some hooks are designed to pull the material up through the backing (fig 9-24). When using these hooks, the operator works from the right side of the rug being hooked. These hooks can be used for hooking either old or new material.

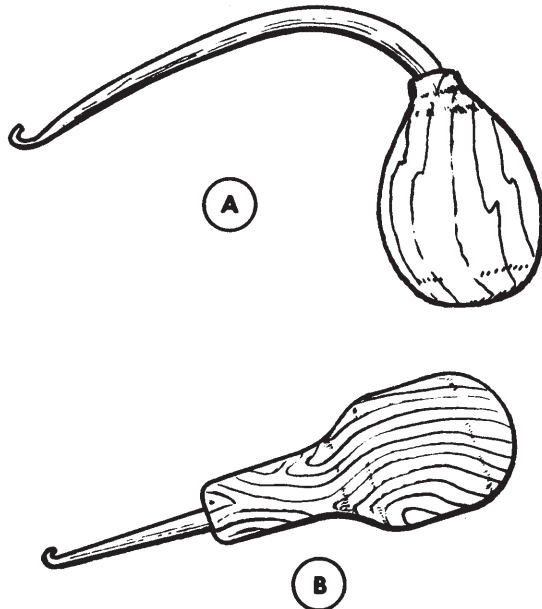


Figure 9-24. Rug hooks used to pull material through backing.

(2) The hook illustrated in figure 9-25 is used to push the material down through the backing. It can be used with only new material. The operator works from the wrong side of the fabric being hooked. Although expert rug hookers frown on this type of a hook, it seems to be easier for men to handle, at least while they are learning the skill.



Figure 9-25. Rug hook that pushes material through backing.

(3) Another type of hook is one grasped with a hand on each side (fig 9-26). The sides are raised and lowered alternately with a bilateral reciprocal motion.

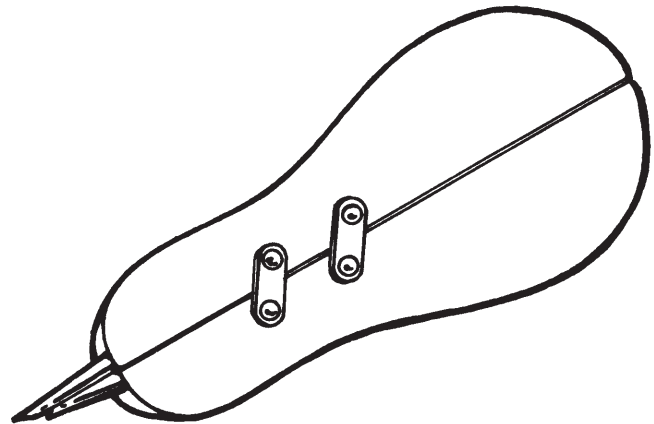


Figure 9-26. Rug hook that is worked bilaterally.

b. *Woodworker's hammer or tack hammer.* This is used to drive the tacks into the frame.

c. *Scissors.*

d. *Flat head carpet tacks.* It is helpful to push each tack through a 1/2-inch (12-mm) tab of leather or cardboard. The material acts as a marker, keeps the head of the tack from going through the burlap, and facilitates removing the tack.

9-12. Equipment

The only equipment needed is a rug frame of an appropriate size (sec XVIII, chap 12).

9-13. Material

a. *Burlap.* Burlap is graded by the weight per yard. Medium weight, which is designed for upholstery work, is the best weight for rug hooking.

(1) Light weight—6-8 oz (1.6 - 2.2 hg) per yd (0.9 m).

(2) Medium weight—10-12 oz (2.8 - 3.4 hg) per yd (0.9 m).

(3) Heavy weight—14 oz (3.9 hg) per yd (0.9 m).

b. *Hooking Material.*

(1) The 4-ply worsted wool yarn is expensive but is considered by many to be the best new material for a rug because it is resilient and somewhat resistant to

soil. A rug 26 by 30 inches (65 by 75 cm) requires about twelve 4-ounce (1.1-hg) skeins or approximately 48 ounces (13 hg) of 4-ply worsted yarn.

(2) Cotton knitting or crocheting yarn is available in a variety of colors and makes a very acceptable and less expensive rug.

(3) Cotton or wool material cut into strips was the original material used in making hooked rugs. It is still the material of choice for many rug hookers. In the military, however, it is difficult to get used material, and most patients find it tedious to cut the material and hook it with the type of hook shown in figure 9-24.

9-14. Planning a Hooked Rug

Four factors are required in making a durable, attractive hooked rug: design, color, texture, and technique. Although it is preferable to have the patient design his own rug, he may not have the inclination, imagination, or the time. It is, therefore, expedient to have several patterns available for selection.

a. *Designing.* Design is the arrangement of units of various sizes and shapes within an area. The units must be in proportion to the space. Whether the unit be floral, scroll, or abstract, three or four of these units are cut from paper and arranged in various ways on the burlap or on the paper which is to be the pattern.

b. *Putting the Design Onto Burlap.* When a pleasing arrangement is found, the design is put onto the burlap by drawing around the paper patterns with a crayon. Details such as tendrils, sprays of small leaves, eyes, or fold marks can then be added by freehand drawing. In planning a repeat design or a design with formal balance just one unit is made and then copied. If the design is made on paper, it is transferred to the burlap with carbon paper; or the design is heavily retraced on the back of the paper with a dark wax crayon. The wax is melted onto the burlap by placing the wax traced design on the burlap and ironing the front of the paper.

c. *Selecting Colors.* The colors used depend upon the size of the rug, where the rug is to be used, and what other furnishings are to be in the room. To avoid having the rug dominate the room, one should use muted or gray tones in the large areas and use the more vibrant colors for small accents. Darker earth tones such as browns, tans, greens, and grays are best in an area where there is a great deal of traffic. Lighter background colors can be used more successfully in areas where there is less traffic.

d. *Planning Texturing.* When hooking the background, an interesting effect is obtained by using different textures of material such as hard tweeds and soft homespuns. The direction of hooking is also important in texturing the background. The outline of the pattern should be followed. When about a third of the background space is filled, work starts at the border

design and proceeds toward the center until the hooking meets.

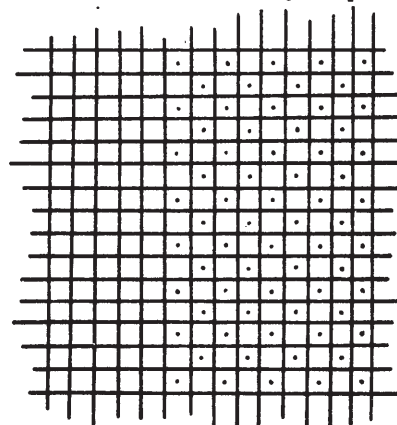
9-15. Processes

Good techniques of hooking and finishing are important to the wearing qualities of the rug.

a. *Tacking Burlap to the Frame.* The burlap should be stretched with even tension across the frame. The burlap is tacked to one end; then it is stretched and tacked to the opposite end. The same process is followed on the sides. The tacks should be put through a piece of cardboard or leather first, then tacked about 2 inches (50 mm) apart. The raw edge of the burlap should be hemmed or folded under so that it will not ravel during hooking.

b. *Hooking Process.* There are two methods of hooking, depending upon the type of needle being used—

(1) Hold a strip of cloth in the left hand under the burlap. Fold one end lengthwise between the thumb and index finger and hold it with the crease toward you. With the hook held on top of the burlap in the right hand, push it down into a mesh of the burlap, pick up the folded end of the cloth strip, and pull it to the top side. As the hook is pushed down, turn the barb on the shank away from you and pull the back of the shank against the side of the mesh nearest you. When the strip is brought up in this way, the hole will be large enough to prevent the barb of the hook from catching on a thread. Skip two threads in the burlap and make a second stitch, repeating the process of the first except this time bring a loop up instead of the end. Repeat this process until all of the strip has been hooked. The end of the strip must also be brought up to keep the loops from pulling out. To start the second strip, pull it up in the same where the last strip ended. This locks the stitch and makes a more durable rug. Loops should be 1/4 to 3/8 inch (6-9 mm); they should be arranged in the burlap in the manner shown in figure 9-27. If there is a tendency to pull out a loop



FRONT
OF BURLAP

Figure 9-27. Magnified drawing of burlap backing, showing placement of loops when using the rug hook.

previously hooked as a new one is pulled up, press the fingers of the left hand against the back of the loop previously hooked.

(2) To prepare the hook shown in figure 9-25 for use, thread the yarn through the holes, through the shaft of the needle, and through the hole in the tip of the needle. Leave a 2- or 3-inch (5-or 7.5-cm) tail of yarn projecting from the tip. Working from the back of the burlap, push the needle through the mesh to the place where it is set to stop. Pull the needle back just until the tip comes out of the burlap; then push it down through the next hole. With this hook, use every other space in every other row as indicated in figure 9-28. The loop previously hooked can be held with the free hand if necessary. If the yarn going into the top of the needle is without tension, the loops are less likely to be pulled out. Many therapists have the patient cut a yarn loop periodically to help him avoid pulling the yarn out.

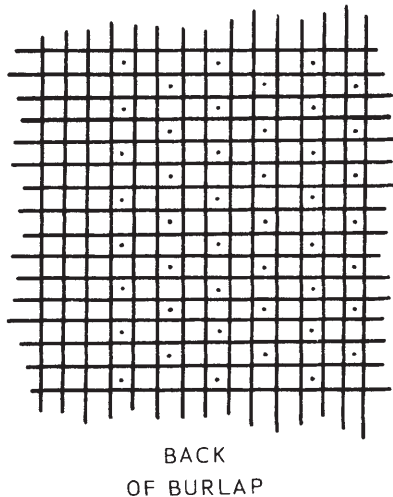


Figure 9-28. Magnified drawing of burlap backing, showing placement of loops when using rug needle.

9-16. Finishing the Rug

First, the rug is removed from the frame; then the burlap edge is trimmed as necessary, turned twice into a hem (fig 9-29), and pinned in place. The hem is stitched to the backing firmly with heavy carpet or button thread. The hem (folded just once) can be basted before hooking and secure in place by hooking through it; however this involves moving the rug on the frame several times. It is advisable to spray or paint the back of the rug with rug backing; this helps to keep the loops from pulling and the rug from slipping when it is placed on the floor.

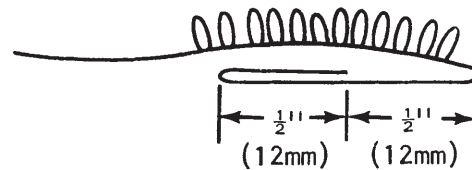


Figure 9-29. Diagram showing method of hemming hooked rug.

9-17. Safety Factors

- a. The lint of the burlap or the yarn may irritate the patient if he has respiratory difficulties or allergies.
- b. Good sight and light are both essential.
- c. Care must be taken to insure that the path of the hook or needle is clear when it is poked through the burlap.