

1930

EC1163 Hooked Rug Making

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Nebraska
COOPERATIVE EXTENSION WORK
IN AGRICULTURE AND HOME ECONOMICS
U. of N. Agr. College & U. S. Dept. of Agr. Cooperating
W. V. Lambert, Director, Lincoln

Extension
Circular
1163

HOOKED RUG MAKING

Selection of Floor Coverings

The rug is the foundation for the room and the furniture. Because of this we will want an inconspicuous design and a color that seems to "stay down" on the floor and give a restful feeling. A rug should express the general color harmony of a room. For example, a north exposure could have a warm gray, brown, or taupe, while the southern exposures could have a dull, dark blue or green.

A plain rug may be used in a small room to make it appear larger. If such a rug is used there may be a need for more figures in the furnishings or the plainness may be monotonous. A plain rug also shows dirt, grease spots, and foot prints easily and for this reason may not be as satisfactory as one with an inconspicuous design.

Fortunately we no longer admire the rugs with large striking designs, such as garlands of roses with intense color of red and green nor is it good taste to use the rugs designed with a cat or dog. Even the more recent designs of a pot of flowers or naturalistic flowers that seem to "sprawl" all over the rug do not make a good background for the furniture nor are they restful in a room. The best designs have small, indistinct all over patterns or border designs that give repose and harmony to the room.

Hooked Rugs

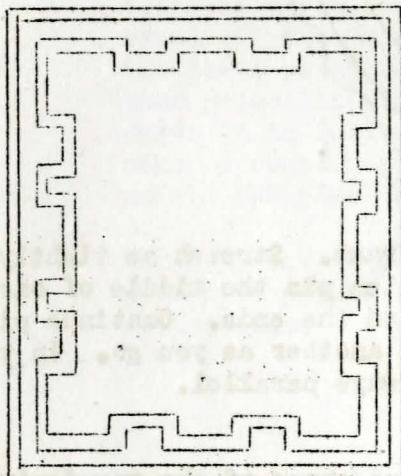


Fig. 1

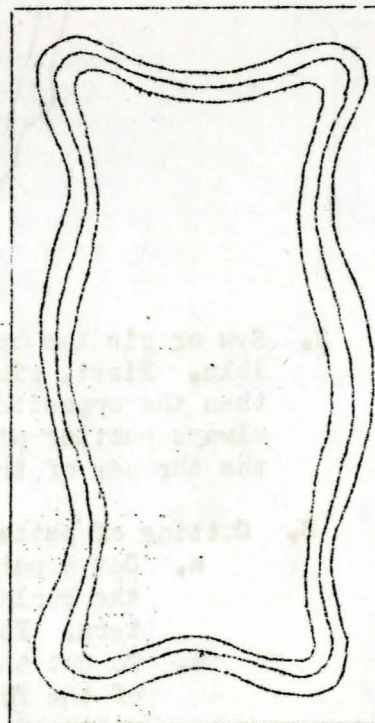


Fig. 2

Method of Making

A. Planning the pattern and color.

1. Decide upon the place the rug will be used and make the burlap large enough to fit the rug. See Supplement No. 7. There are many uses for hooked rugs, such as, footstool tops, chair seats, pillow tops, table covers, piano bench covers, rugs for in front of a door or a dressing table and rugs to go between doorways.

If the footstool is round then of course, the top for it will be round, otherwise an oval or rectangular shape is better. A convenient size is 11 x 15 inches. Pillows may be round if one desires or they may be oval or rectangular. The sizes may be about the same as for the footstool or a trifle smaller.

Oval or rectangular rugs are more interesting shapes than square or round ones. Make the size in harmony with the space where it is to be used.

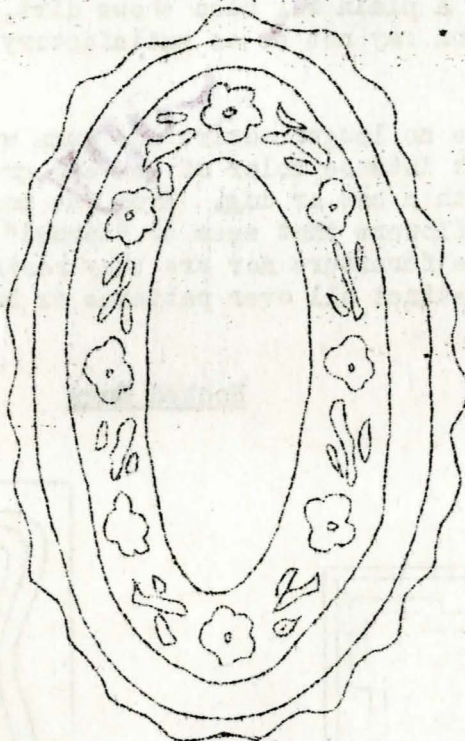


Fig. 3

2. Sew or pin the burlap onto the frame. Stretch as tightly as possible. First, pin the corners, then pin the middle of one side, then the opposite side. Repeat on the ends. Continue pinning, always putting pins opposite one another as you go. In this way the threads of the burlap are always parallel.
3. Cutting of patterns.
 - a. Cut a pattern the size and shape of the rug desired. Pin on the burlap and draw around it with crayola. Remove the pattern. Fold in fourths.
 - b. To cut the pattern, Fig. 1. Draw a line along the cut edges of the folded paper. The width of this first line is the width of the outside border. See Fig. 4.

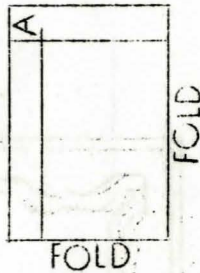


Fig. 4



Fig. 5

- c. Draw another line inside the first one. The width of the space between these lines is the width of the border. Make this width to harmonize with the size of the rug. Fig. 5.

- d. Draw a line connecting the two lines about two inches away from corner A. Draw another line farther along. Repeat in the other direction. See Fig. 6.

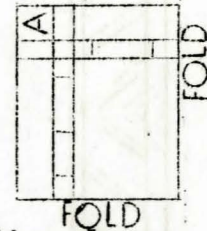


Fig. 6

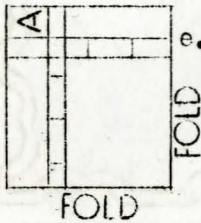


Fig. 7

- e. Placing the pencil at a point A, draw a line along the outer edge of the parallel lines up to the first short line. Down that line to the inside parallel line along this line to the second short line up that to outer parallel line, along this to the next short line, or along this to the fold. See Fig. 7.

- f. Cut along this heavy line. Unfold pattern and place outside edge on burlap at the proper place and draw in the border.

- g. For cutting Fig. 2, Prepare pattern same as above thru Fig. 5. Beginning at point A round off the corner, slant the line down to the lower parallel line. Curve along this, then gradually slant to outer line, then curve in to folded edge. Repeat going the other direction from A. Cut along this line, unfold and place on burlap and mark.

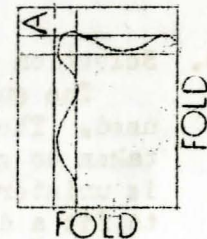
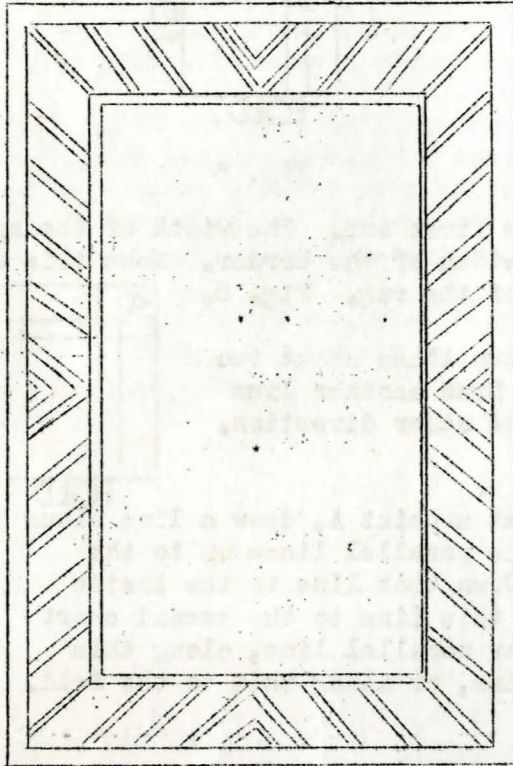
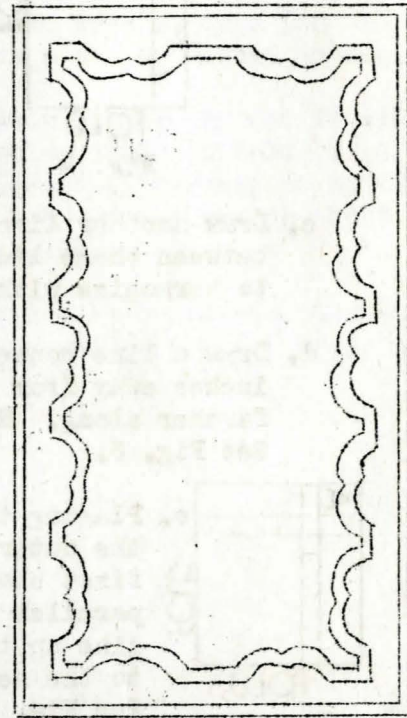


Fig. 8

For patterns 15 and 17, cut pattern the size desired. Draw design on paper, cut out the pieces, lay on burlap and draw around them.



Good
Fig. 9



Good
Fig. 10

B. Selection of the Design

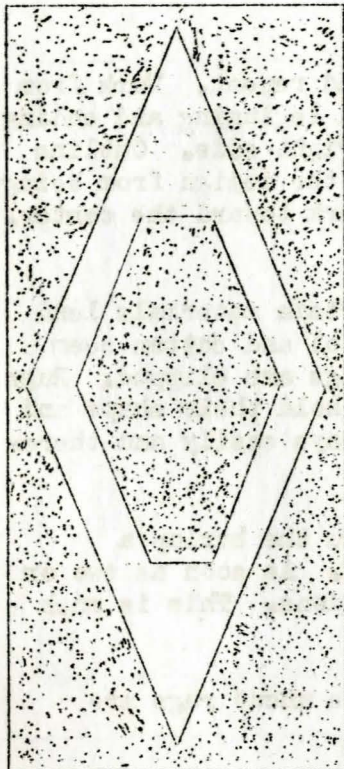
The success of the rug depends largely upon the design and colors used. The shape of the rug has been discussed briefly. Care must be taken to get interesting shapes and proportion. A long, narrow rectangle is uninteresting, likewise a square or circle, unless the latter is made to fit a definite object.

A good proportion to keep in mind is 2 lengths on the short side and 3 lengths on the long side. In making rugs, it is found that a simple border design makes an attractive rug. This border will want to follow the structural lines of the rug. See Fig. 1, 2, 9, 10, 14, 16, 19, to 24.

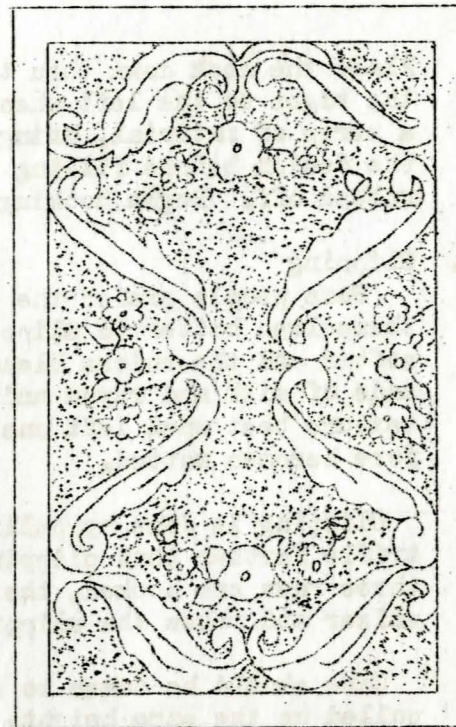
Fig. 11 is a poor design because it does not follow the structural lines but causes uninteresting angles with one another. When choosing a floral pattern, keep it conventional and avoid over crowding. A large background space is restful and sets off a floral design. See Figs. 3, 15, 17, and 18. Fig. 12 is crowded, the flowers are naturalistic and the design includes too many ideas.

C. Selection of the Color

Select colors to harmonize with the room. Colors for living room rugs will want to be darker in value while colors used in bedroom rugs may be light in value. The background color should always be neutral. The larger areas in the design may be slightly brighter and the very small areas may be the bright colors. A variation of color value and warm and cool colors will always lend interest to the rug.



Poor
Fig. 11



Poor
Fig. 12

D. Hooking

Directions for using small hook. With the left hand hold a strip of material underneath the burlap, with the right hand push the hook down thru the mesh. Hold the hook in the hand in a slanting position so the hook part is up or toward the left hand. Place the material over this hook and pull the material thru to the right side. Keep the hook slanting and pull toward the right as well as up. This prevents the hook catching on the burlap as it comes thru. See Fig. 13.

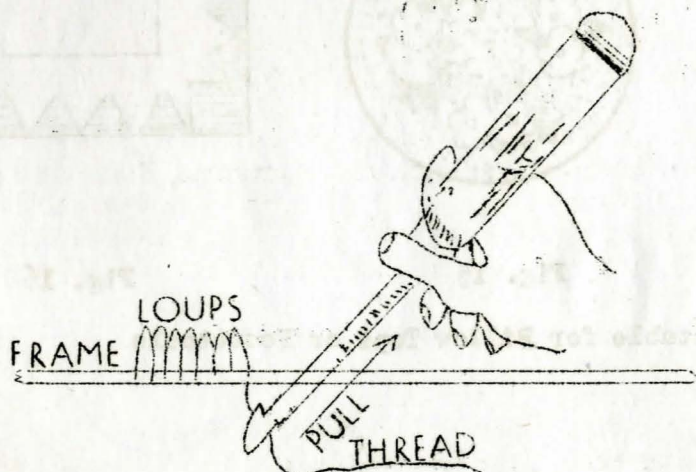


Fig. 13

Place the hook down thru the adjoining mesh and repeat. Work from the right to the left whenever possible. When beginning and ending a strip of material, bring the end up to the right side. Outline the design before filling in as this prevents the design from being rubbed off. Begin hooking at the edges and work toward the center.

E. Clipping

Some people prefer the clipped rugs but certain materials lend themselves better to clipping than others. Wool and cotton seem softer and the colors blend better when the rugs are clipped. Rugs made of silk and rayon underwear of stockings hold their shape and texture best when left unclipped. The silk frays easily and therefore becomes matted.

Clipping is done by pulling the material thru the burlap a trifle farther than clipping off the top loops. As soon as two or three rows are hooked, the clipping should be done. This is much easier and makes the clipping more even.

Care should be taken to see that loops on the uncut rugs are pulled up the same height.

F. Finishing of Back.

When the rug is completed, remove from the frame and finish the back in one of the following ways:

1. Turn the burlap and fell it down on the back.
2. Face the edge with a binding tape or cut bias strips of cloth used as binding. Variations of this method are to cut wide strips of binding and allow it to extend out from the edge, or use felt and allow it to extend out beyond the edge. The felt may be scalloped as in Fig. 3.
3. Line the rug with some heavy dark material.

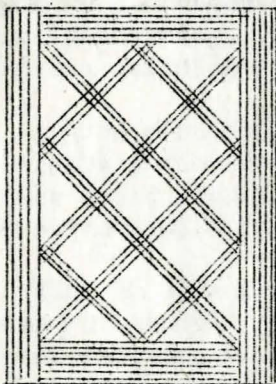


Fig. 14

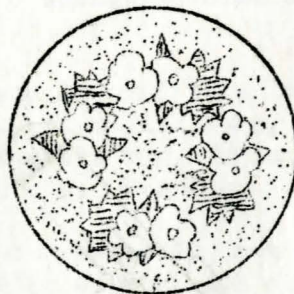


Fig. 15

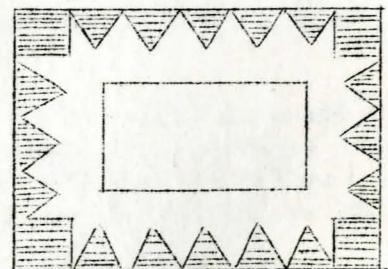


Fig. 16

Designs Suitable for Pillow Tops or Footstools

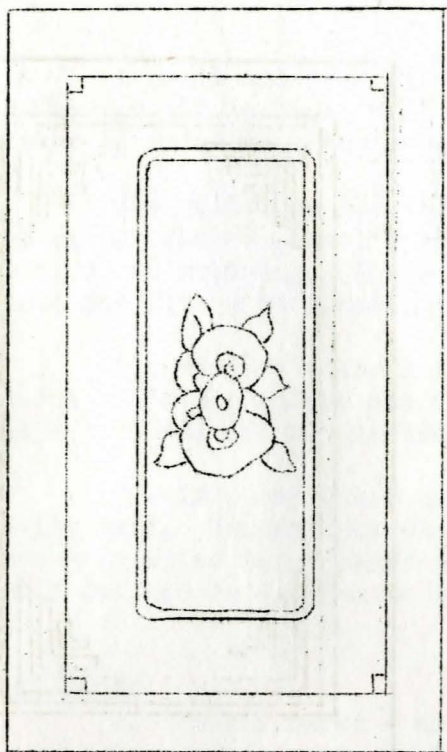


Fig. 17

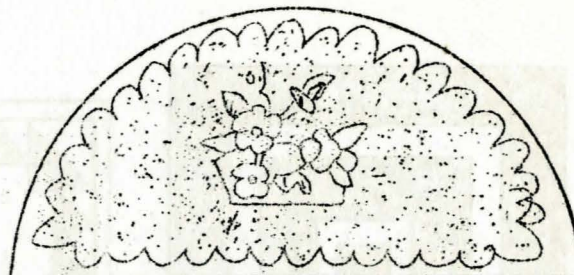


Fig. 13

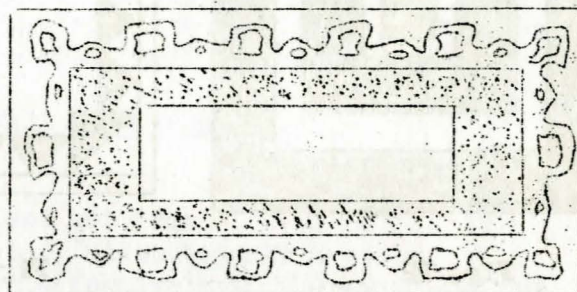


Fig. 19

Designs Suitable for Door Mats and Piano Bench Covers

Designs suitable for Rugs

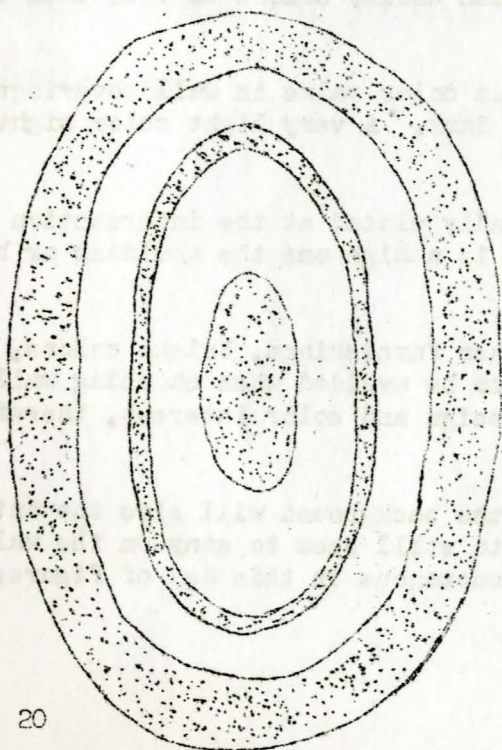


Fig. 20

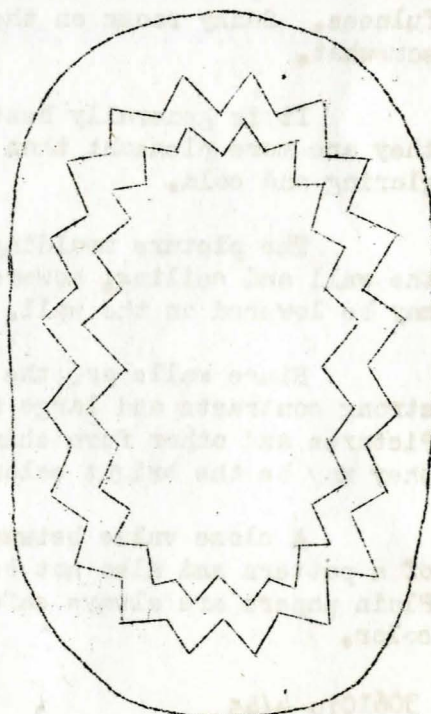


Fig. 21

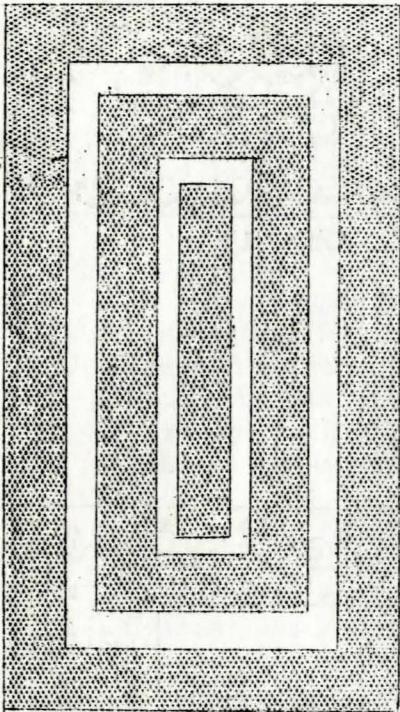


Fig. 22

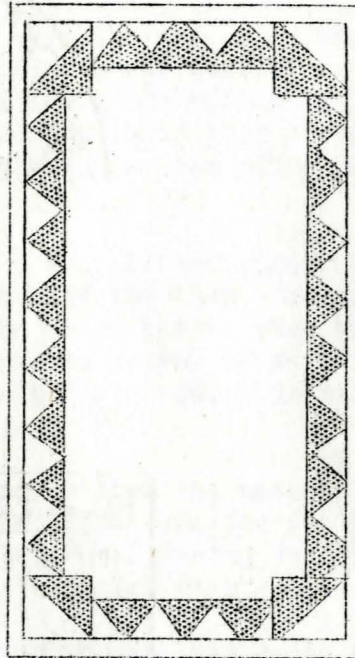


Fig. 23

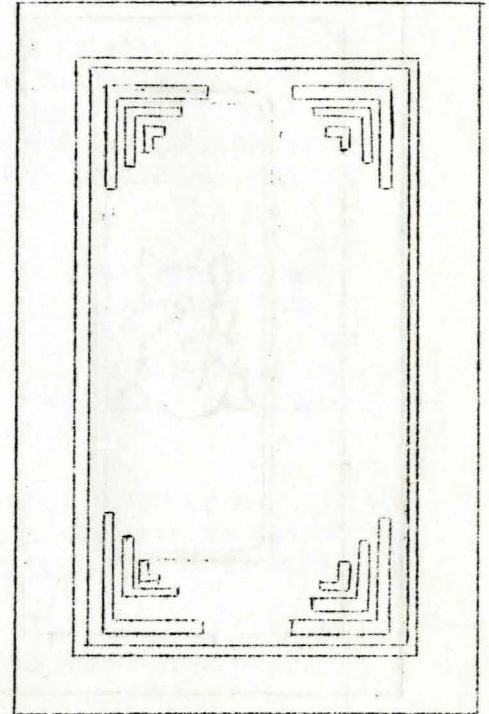


Fig. 24

Wall Coverings

What we select for our wall coverings will either make the room cheerful or make it cold and uninviting. Good walls will stay in the background and help to emphasize the good points of the other furnishings.

To give the proper feeling of balance, see to it that the floors are the darkest color, the walls lighter, and the ceiling the lightest. Since north rooms receive very little direct sunlight, a warm color tone should be used to add cheerfulness. Sunny rooms on the south will need the cooler colors to tone them down somewhat.

It is generally best to select a medium color value in wall coverings, they are more pleasant than ones that are too dark. A very light color might be glaring and cold.

The picture moulding or border is usually placed at the intersection of the wall and ceiling, however, if the ceiling is a high one the moulding or border may be lowered on the wall.

Since walls are the background for other furnishings, bright colors, strong contrasts and large figures will want to be avoided when choosing wall paper. Pictures and other furnishings may lend the design and color interest, therefore, they may be the bright colors.

A close value between the design and the background will give the interest of a pattern and also not be too conspicuous to still seem to stay on the wall. Plain papers are always safe but are rather monotonous in this day of figures and color.

A small all over figure in the paper will harmonize with the small rooms. The border, if is used, will want to be simple in design, narrow and slightly darker in value than the paper. A border is not necessary when a moulding is used.

The guide for the selection of color when painting will be the same as for any wall. Smooth paint, while easier to keep clean, has high lights that are glaring and annoying. Rough walls are most suited to paint as they absorb the light and give a soft color effect.

A border or stencil is not needed for the painted walls. They do not even need a moulding, unless one desires. Stencils are often poor, lacking in rhythm and unity, and are not needed.

Calimine or water color paints are comparatively inexpensive and are easily done. Select neutral colors. Never try to put more than four coats on, remove with water and a large sponge before applying too many times. Wall paper or paint can not be applied to walls that have previously been calcimined.

Cleaning Wall Coverings

Wall Paper

1. Pencil marks - art gum eraser
2. Grease spots - blotting paper and hot iron
Flour and gasoline, mixed to make a paste.
3. Commercial paper cleaners serve effectively if the paper has not been rubbed with a broom or cloth.

Painted Walls

1. Whiting applied with a cloth moistened with hot water. Begin at the bottom and work up.
2. Ammonia added to water.

(Prepared by Rizpah A. Douglass, State Extension Agent, Home Beautification)

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