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ART STUDIO AT BED

For those, who works with children

Photos, cover design, and formatting by the authors.

A picture at the cover by Fyodor Kiryanov-Gref.

This is a textbook on folk craftworks for teachers, parents, for those, who work with children. The book contains the traditional techniques, which could be used even in a hospital.

The textbook is a part of a program of additional education “Natural school”.

The book was made with the assistance of:

The Central District Division of Educational Department of city of Moscow;

The Methodological laboratory of additional education at Central District Division of Educational Department of city of Moscow;

The Center for Children’s crafts “On Vadkovsky”.

Moscow 2007

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INTRODUCTION

“Art Studio at Bed” is a textbook on craftworks. It contains the techniques, which could be used in work with non-ambulatory children.

Children in tight situation need handicraft lessons, as well as they need the open air or sunshine!

These expand children’s relations broken because of disease with the outside world. Handicrafts train children’s emotions, thinking, fine motor skills... Moreover, these lessons give joy! And joy is a powerful recovery incentive!

The techniques described in this book are based on ancient traditions of folk crafts. The techniques of work with natural materials, elaborated by our talented but nameless teachers, are very simple and common for people. This is the first point.

On the other hand, the traditional techniques are also based on the knowledge of natural characteristics of the materials. Handicrafts are fine and useful at the same time.

But there is more to come. Our experience in traditional pedagogic showed that all these folk techniques are “healing”. The craftwork is only a part of the traditional culture; it is connected with folk songs, fairy tales, and nature. Here is the heart of the questions! Folk handicrafts are healing because they reflect the whole world around.

We have been studying handicraft techniques for over twenty years under the pedagogical complex project “Natural school”. This textbook is a part of this large project. Some materials of this book were published earlier in our book “SPACE OF JOY” published by publishing house “Tvorcheskoye partnerstvo.” The book was written for teachers and parents. Meanwhile, we saw that children could organize the craftwork lessons from the textbook without any assistance.

Alexander Gref, Elena Slonimskaya.

RAG DOLLS (p. 5)

Rag dolls are handicrafts the most understandable for children. Touching and examining old rags, dressing dolls in bright cloths, playing with warm and soft rag dolls is not only pleasant, but also natural for children.

We can find rag dolls in all traditional cultures all over the world. But in our book we consider the handicraft traditions of nations living in the territory of Russia.

Meanwhile, if you know about traditional dolls of your nation, you should use your knowledge working with children.

In our book, we suggest the techniques, which don't imply using a needle (except a grain-doll). That is why all the techniques are safety for children. The parts of the dolls are not sewed, but tied together. We showed how to make a simple knot at page 22.

Remember that traditional pedagogical techniques were worked out to influent on children's development in complex. Specifically, they develop psychomotor skills. Rolling the cylinders, smoothing the pleats in the ways that are described in the book, could massage balls of fingers. That is why we describe the traditional technological process in detail, and we call you for following the traditions.

GIFT IN RETURN (p. 6)

In the villages, located in Russian Kirov region (with the regional capital of Vyatka), two- or three-year-old children usually made a rag doll to give it their parents in return for the parents' gifts.

We need:

A right-angled rag of close texture, for example, a piece of an old coat or suit. The width of the rag should be about two centimeters, the length – around 10–14 centimeters. This rag is to be used for the doll's head.

A right-angled white or just one-colored rag. The length of the rag should be about 25 centimeters, the width – 12–15 centimeters. This rag is to be used for the doll's body.

Bright threads contrasting to the rag.

Our work:

1. At first, we are to start making the doll's head. The width of the rag will define the height of the head.
2. Begin to roll the right-angled rag into the cylinder (we add a white rag on the picture to make the process clearer).
3. When you roll the half of the rag take it into your hand holding the sides of the "cylinder" with your thumb and forefinger and continue to roll. In this case the sides are to be smooth.
4. You should make a cylinder. Its diameter is to be slightly smaller than the height. It will be base of the doll's head.
5. Put the cylinder in the center of the white or one-colored rag. You could find the center in the crossover point when you bend the rag lengthwise and crosswise.
6. Fold the white rag across in two. The cylinder should be inside. Stretch the white rag on the cylinder, and you will get the doll's face and back of the doll's head. Smooth all the side pleats with your forefingers.
7. Stretch the pleats down. Try to make them smooth.
8. Tie the cylinder round with a thread. It will be the doll's neck. Fasten the thread with a knot described at page 22. Don't break the string. Smooth the material from the "neck" putting together the halves of the folded rag.
9. Make the doll's arms. Gather the textile near the doll's waist making pleats on the one side...

10. ...and then, one the other side. The corners of the rag above the doll's waist should form the doll's arms.
11. Tie the doll's waist around with the remaining thread stretching from the doll's neck. Tie the doll's back and breast crosswise.
12. Tie the thread around the doll's head near the forehead.

So, we can say that the doll is done.

Then we should dress the doll in the cloths of guy or girl. But we can play with it or give it someone as a gift right now.

If we make the doll's arms larger and form the wings we will get an angel.

GIFT IN RETURN (continuation) (p.8)

For the girl's cloths we need:

A right-angled colored rag. The width of the rag should be slightly smaller than the doll's height. The length of the rag should be twice larger than its width.

Threads.

Scissors.

12. Put the doll into the center of the colored rag. Cut the rag twice on the level of the doll's arms.

13. Put one doll's arm through one cut...

14. Put the other arm through the other cut.

15. Gather the rag round the doll to form a dress. Tie the thread around the doll's waist to fix the dress.

For the guy's cloths we need:

A right-angled colored rag to make a shirt. The width should be equal to the doll's stretched arms. The length – two length of the planned shirt.

Woolen yarn for pants and a belt.

Scissors.

16. To get a guy we should make the legs, pulling up the center of the hem.

17. Tie the doll's waist and the top of each leg around with the yarn thread. You can also "dress" the doll in pants winding the yarn round lengthwise the doll's leg.

18. Do it with the other leg. Fix the yarn and break it. Prepare the rag for the guy's shirt.

19. Make a T-shaped cut in the center of the rag and pull the doll's head through. Wrap up the doll with the remaining rag distributing the textile evenly.

20. You can twist bright threads to make a belt for the doll.

(The guy's shirt could be made by the same technique that was used for making the girl's dress. You should just take a smaller rag with the width from the doll's shoulder to the middle of the doll's legs.)

STOLBUSHKA FROM VYATKA (p.10)

We need:

A textile rag of close texture, a piece of an old coat or suit, to make a cylinder (“column”).

A white-colored rag of soft texture to make the doll’s body. Traditionally, the doll’s face is white, while it is not obligatory.

Three parti-colored rags to make the cloths for the doll (skirt, apron, kerchief).

Threads, scissors.

Working order:

1. A cylinder rolled if the rag of close texture is to be a base of the doll. That is why you should first prepare the rag to make a cylinder. The width of the rag defines the doll’s height, while the length should be almost twice larger than the width.
2. Roll the rag and make a cylinder.
3. Wind the cylinder with the tread.
4. Tie the cylinder round along the length crosswise. The thickness of the cylinder is to define the thickness of the doll, while the length is to define the doll’s height.
5. The doll’s face and arms should be made of a right-angled white-colored rag. The width of the white rag is to be slightly smaller than the length of the cylinder, while the rag’s length should be three or four times larger than the length of the cylinder. Put one edge of the cylinder in the middle of the white rag. The doll’s head is to be here.
6. Stretch the white rag on the cylinder stretching the pleats down, as it was described above. The long ends of the white rag should be on the sides of the cylinder, while the short ends are to be in front and at the back of the cylinder (“column”).
7. Stretch the pleats down along the doll’s body, tie the tread around the doll’s neck.
8. Then, let’s make the doll’s arms of the long ends of the white rag.
9. Cut each end into three equal parts and braid then. Tie the tread around near the end to form the doll’s hands.
10. Cut the doll’s hands to make them equal.
11. Let’s dress the doll. The skirt is to be made of the right-angled colored rag. The width of the rag (the skirt’s length) should be slightly larger than the

distance between the doll's armpits and the edge of the cylinder (the doll's feet), the length of the rag should be almost twice larger than the width. Wrap the doll with the rag twice, but not too tight. Tie the tread around and drape the skirt.

12. Take a small right-angled rag to make the apron. The length of the rag should be slightly smaller than the skirt's length, while the width is to be equal to the half of the doll's waist. Put the apron on the doll's waist in "head over heels" way putting the inner side out. The bottom edge of the apron should be slightly lower than the doll's waist. Tie the thread around the doll's waist.

13. Put the apron down in its "normal" position.

14. Take a three-cornered rag to make a kerchief. You can also take a square rag folded diagonally. Put the kerchief on the doll's head. Don't tie the ends, but put them down.

Fix the kerchief tying a thread around the doll's neck. The "stolbushka" is done! You can change the pose of the doll, as the arms hold the shape well.

VEPSY'S DOLL (p. 12)

Vepsy's doll is a ritual doll of Vepsy, an ethnic group living in the Northwestern part of Russia.

1. Take three rags of light texture to make the base of the doll. One rag should be white and two rags are to be bright alike in color. Take the material, for example some wool or cotton wool, to fill the doll with.
2. Put some wool in the center of the each rag and form a small ball. Tie the balls with the threads at the bottom. You should get three balls. The white ball is to be the doll's head, while the colored ones are to form the doll's breast.
3. Gather the balls putting the white one above the others. Pull down the ends of the rags and tie the thread around the doll's body below the breast. Now your doll is already dressed.
4. Take two small rags to make the doll's arms. Fold each rag into a thin twisted strip putting the edges inside. Put one strip at the back of the doll. Fix the arm with a thread tying it around below the doll's breast. Use the thread which "holds" the balls.
5. Fix the other arm in the same way. You can tie the twisted strips around near the ends with threads.
6. The doll is done. You should just dress it now. There are several ways to do it. If you take large rags, you can drape their ends around the doll to make the doll's dress. You also can add an apron and a colored belt, and put a kerchief on the head of the doll.

But there is another way.

7. Take three bright colored rags for the doll's cloths. The skirt is to be made of a large right-angled rag. The apron could be made of a small right-angled rag, which should be a little shorter than the skirt. Take a three-cornered rag to make the kerchief.
8. Put the apron on the doll's waist in "head over heels" way putting the inner side out. Then put the skirt on the apron in the same way.
9. Wrap the skirt-rag around the doll twice, but not too tight. Fix the skirt and the apron at the doll's waist with the thread.
10. Pull the skirt and the apron down. If you make the skirt of the close textured material, the doll will be able to stand.
11. Put the kerchief on the doll's head crossing the edge at the neck and tying them behind.

You can also pull the edges of the kerchief below the doll's arms and tie them at the doll's back. Thus, you can make a shawl.

INSEPARABLE PAIR (p. 14)

The inseparable pair is a traditional wedding gift.

The dolls of bridegroom and bride hold hands. In fact, they have one arm for two.

We need:

Three right-angled red-colored equal rags.

Threads.

The arms of the pair (1- 2):

1. Take one of the rags and make the one arm for the two dolls. Roll one rag into the long thin stripe. Begin rolling from one side of the rag to the middle, then roll the rag from the other side to the middle.
2. Tie the stripe at the edges to make wrists of the dolls. Then tie the thread at the middle of the “one arm for two”, where the dolls “hold hands”. Thus, one half of the long stripe is to be the bridegroom’s arms, while the other should be the bride’s arms.

The bridegroom and the bride (3 - 6):

3. Let’s make the dolls. The bridegroom and the bride should be made in the same way. Take another red-colored rag and roll it diagonally. Begin rolling from one corner of the rag to the middle, then roll the rag from the other corner to the middle.
4. Fold the stripe in halves.
5. Tie the tread around the folded stripe to make the doll’s neck. Do the same with the other doll.
6. Take one of the half-made dolls and put it on the dolls’ arms. The arms should be between two ends of the folded stripe below the neck. Tie the thread around the doll’s body under the arms to make the waist. You can also tie the treads crosswise at the doll’s chest to decorate the doll and to fix the doll’s body firmer.

Do the same to make the other doll.

Make the legs for the doll of the bridegroom (he usually stands on the left hand of the bride); tie the thread around the legs near the edges to make the feet.

Smooth the bride’s skirt out.

Decorate the dolls' heads with the thread at the foreheads.
The inseparable pair is done.

These dolls were usually hung on the thread, which was tied at the edges of the dolls' hands.

If the texture of the rags is too soft, you'd better roll a wooden stick into the rag, which is used to make the arms.

If you want, you can dress the bridegroom and the bride, as it will be described below at page 16.

If you make one doll in the same way you will get an amulet-doll called kuvadka.

KRESTUSHKA (CROSS-DOLL) (p. 16)

Krestushka (cross-doll) is made of crossed wooden sticks. You can dress the doll either in the cloths of a man or in the cloths of a woman.

Take two wooden twigs to make the base of the doll. One Y-shaped twig should be longer than the other one. It will be the doll's body and legs. The other stick should be straight. It will be the doll's arms.

We need:

A long white or just one-colored narrow ribbon to wrap all the wooden parts.

A right-angled one-colored rag to make the doll's head.

Woolen or textile cuttings to fill the doll with.

Threads.

Scissors.

Let's prepare the base of the doll:

1. Cut the edges of the Y-shaped stick to make them equal. They will be the doll's legs. The length of the remaining part of the stick (the doll's body) should be equal to the "legs" or even a bit larger. Put the straight stick at the middle of the doll's body.

Now the half-made doll looks like a little man.

It is a base for our further work.

Working order to make a woman-krestushka:

2. Take a long textile stripe and tie the sticks in the crossover point.

3. Then wrap the entire doll's body with the one-colored ribbon.

4. Then, we should make a head. Put some filling material in the center of the square rag and gather the ends making a little ball. Put the ball on the top of the doll's body and fix with the thread.

5. Prepare a square rag to make a dress. The width of the rag should be equal to the doll's stretched arms, while the length should be twice larger than the planned dress. Make the cross-shaped cut in the center of the rag to put the dress on the doll. For this you should fold the rag lengthwise and make a cut in the middle of the fold line. Then, fold the rag widthwise and do the same. Pull the doll's head through the cut. Then, wrap the doll with the rag and tie the thread around the doll's waist.

6. Make an apron of a small right-angled rag. Fix it at the doll's waist with the thread. Tie the dress crosswise with the thread near the doll's breast.

Put the kerchief on the doll's head.

WORKING ORDER TO MAKE A MAN-KRESTUSHKA (p. 18):

1. Prepare and tie the sticks as it is done to make a woman-krestushka.
2. Wrap the arms of the doll with the narrow ribbon.
3. Let's put the boots on the man's feet. Take two right-angled rags twice longer than the doll's legs. The width of the rag should be twice shorter than the length.
4. Roll the rag by the long side into the narrow stripe.
5. Fold the stripe in halves, but not exactly in the middle. Put the doll's leg between the two parts of the stripe, the longer part should be behind. Fix with the thread near the fold line to make the foot of the doll.
6. Fold the doll's foot and tie it with the thread. Tie the boot around fixing two parts of the stripe at the stick.
7. The doll is booted now! Make the man's head like it was described above.
8. Take a right-angled colored rag to make a shirt. The width of the rag should be equal to the doll's stretched arms, while the length should be twice longer than the planned shirt (the shirt should cover the top of the boots). Make a cross-shaped cut in the center of the rag and pull the doll's head through.
9. Join the front and back parts of the rag and tie the belt around the doll's waist. The belt could be made of twisted bright threads. You can also make a beard of a wisp of threads. Tie several wisps on the long thread and wrap the doll's chin. You can also make a head of a small rag tying it with the threads.

ZERNUSHKA (GRAIN-DOLL) (p. 20)

The base of a grain-doll called zernushka is to be made of a little bag of grain. (You can sew a bag beforehand.)

To make the bag we should take the following materials:

A square or right-angled white-colored rag, the length should be about 30 centimeters.

Threads.

A needle.

About two glasses of grain (you can also take some types of cereal, for example, buckwheat or pearl barley).

At first, let's sew a bag with a round bottom (1–3):

1. Fold the rag along the longer side into the halves and sew the edges. You should get a "sleeve". Stitch one of the ends of the "sleeve" retreating about three or four centimeters from the edge. Don't break the thread.
2. Pull the thread to gather the cloth in one point. Make the pleats smooth and even.
3. Tighten the thread around the rag. Fix the thread. We've got a bottom of the bag.

The head and body of the doll (4–7):

4. Turn the bag out. The seam and knot should be inside. Fill the bag with the grain, but not up to the top (fill about two thirds of the bag).
5. Stitch the "mouth" of the bag circle-wise retreating by two or three fingers from the edge. Don't break the thread.
6. Turn the edge of the bag inside (by the seam); pull the thread to close the "mouth" of the bag. Fix the joining making several stitches.
7. Make the doll's head. Tie the thread around the bag dividing it into two unequal parts. The head of this doll is quite big. It accounts for up to one third of the doll's height.

We can say that the doll is done. We need just dress it.

The dress of zernushka (8 – 14):

8. Let's make a shirt with sleeves (although the arms for this doll are optional items). Take right-angled rag. The length of the rag should be three times larger

than the doll's height. Roll the rag by the long side three or four times. You will get a quite narrow stripe. Wrap the stripe around the top of the doll's body. Fold the ends of the stripe crosswise at the back of the doll (at the seam), tie with the thread around.

9. Lift the ends of the stripe up (they will be the sleeves), and tie the thread around the doll's waist one more time. Here is the back view.

10. And here is the front view.

11. Take a right-angled rag to make a skirt. The width of the rag is to define the length of the skirt, and the length should be sufficient to wrap the doll over making the pleats. Tie the thread, braid or ribbon around the doll's waist.

12. Take a small right-angled rag to make an apron. It should be slightly shorter than the skirt. Attach the apron to the doll's waist.

13. The headdress should consist of parts. At first, should make povoinik (headdress of a Russian married peasant woman); and then, we should make a kerchief. Take a piece of colored ribbon to make a povoinik. Wind the ribbon around the doll's head at the level of the forehead.

14. Put the kerchief on the doll's head. You can fix it with several stitches.

It remains to complete the arms. Make two small twisted stripes of the white rags. Fold each stripe in halves and put them into the sleeves fixing with the thread.

CAP KNOT (p.22)

A cap knot is a very handy technique in the work with threads and rags. This knot allows to fix the thread without breaking.

Wind the thread around the rag cylinder two or three times, slip one coil over your finger. Then, wind the thread around the cylinder again. Take the thread off the finger throwing it over the cylinder. Tighten the thread up.

Make two or three such knots to fix the thread more firmly.

YARN

MARTINCHIKI (p. 24)

We need the following materials: woolen yarn (you can also take cotton, linen or other thick threads) is to be used to make the doll's body; take a bead or a pea to make the doll's head; we also need scissors.

The doll's body (1-3):

1. The doll's body is made of a bundle of threads. Wind the yarn round a piece of cardboard, small plank, or round your fingers to make the thread in the bundle of the same length. Having made a number of coils, cut the thread quite far from the bundle.
2. Tie the threads in the bundle with the remaining "tail". Pull the "tail" through the bundle twice and tighten the knot. Take the bundle off the cardboard or fingers. You should get a ring made of many threads hanging on the one thread.
3. Cut the ring opposite the fixture point. You should get a bundle of threads tighten in the middle. The threads should be of the same length.

The doll's head (4, 5):

4. Put a little bead or a pea in the middle of the bundle.
5. Fold the bundle in halves. The bead or the pea should appear inside the bundle. Surround the pea with the threads. Tie the bundle under the pea with another thread contrasting in color to get the doll's head and neck. Tighten the thread with the knot described above. Don't cut the thread.

The doll's arms (6, 7):

6. Wind the yarn around the same piece of cardboard (you can take a smaller one) or around your fingers. Take the bundle off the cardboard. Tie the thread around the bundle near the edge.
7. Wind the thread along the bundle. Tighten the thread short of the edge. Cut the loops at the ends of the coiled bundle. The doll's arms are done.

Divide the bundle (doll's body) into two parts and put the doll's arms between them. Fix the doll's arms with the thread, which is fixing the neck, tying the thread crosswise at the doll's breast and back.

The girl doll is done.

Now you can make a guy doll. Divide the doll's "skirt" into two equal parts; tie the doll's legs around with the threads.

CROSS AMULET (p. 26)

We need the following materials:

Two small equal sticks or twigs

Thick yarn of two or more colors

You can wind the threads into a skein to make your work easier (we describe how to make a skein at page 29). The skein does not unwind spontaneously, so your threads will not tangle.

1. Cross the sticks and fix them with the thread.
2. Begin to wind the same thread on the sticks. Make the first coil around one of the four ends of the cross. Pull the thread upward and stretch the thread to another end of the cross.
3. Wind another end of the cross in the same way and so on. Stretch the thread closer to the center of the cross each time.
4. Wind the thread around the four ends of the cross and continue to wind the thread in the second, third level and so on. The rows of threads should fit to each other closely. You should get a little rhombus made of threads. Fix the thread making the knot described above on one of the sticks.
5. Take the yarn of another color and continue to wind the threads in the same direction. Your rhombus should become two-colored and it should grow.
6. Here is the back view.
7. Change the colors as you like. Wind the last row around and fix the thread firmly tightening it around the stick.
8. Here is the back view.
9. Here is side view.
10. Make an eyehole of the “tail” of the thread. Now you can hang your amulet.

STAR OF BETHLEHEM (p. 28)

The materials we need:

Four small equal sticks (twigs or splinters); yarn of two contrasting colors.
You'd better to wind the threads into the skein to make the work easier (p. 29).

1. Cross two of the sticks and fasten them together in the middle with a thread. Cross the others sticks and fasten them with a thread of another color.
2. Put the crosses together making a figure of eight-pointed star. Take one of the threads and pull it between the rays. You should move the thread above the ray of the upper cross and then pull the thread below the ray of the lower cross and so on.

The second thread should be parallel to the first one. But it should be moved in the opposite direction. Move the thread above the rays of the lower cross and below the rays of the upper cross. Continue to cover the rays of the star with the threads until the "stitches" become too long. Fix the threads tightening them around the sticks. Hang the star on the thread.

SKEIN (p. 29)

A skein allows to draw the thread out carefully, loop by loop, and the thread will never tangle. Wind the thread around your fingers making a figure of eight, grip the loose end of the thread in your hand (1-6). Make several coils around the middle of the "eight" and fix the thread with a knot (7-9). Take the skein off the fingers. While working, draw the thread out the skein pulling the loose end, which was in your hand.

BALL (p.30)

We do not attach the explaining photos to the description of making a ball. Try to do everything yourself.

The materials we need:

Some material to fill the ball with (cuttings of threads, rags, yarn and so on); a rag of soft texture; a string; some yarn of two or more colors.

Make a ball of the filling material and wrap it into the rag. Tie the ball around with the string “by meridians” several times (not less than four), making a “globe”.

Wing some yarn into the skein. Beginning from one of the “poles” of the “globe” wind the thread around each string like you did it making the cross amulet (p. 26-27). It means that you should move the thread above the string, then pull the thread below, make a coil pulling the thread upward, pull the thread to the next string. And so forth.

Making a number of coils with threads of one color around a part of the ball, take a skein of threads of another color and continue winding. There is no need to break the first thread; you can put it into the ball. When you need the first color, you should just draw the thread out from the ball and continue winding.

When the ball is almost done, use a crochet to tie the threads around the strings. You can also pass the thread through the eye of the needle to finish the work.

Try to fit the threads closer to each other. Hide the ends into the ball.

STRAW DOLLS (p. 33)

A work with straw, bast, reed mace, dried grass, and reed gives a great pleasure. Straw and grass should be prepared in late summer. But it does not mean that the work on the dolls should be delayed for a long time! You can always find a tuft of grass anywhere.

You do not need much grass, so you can cut a number of grasses at any waste plot of land. The bast could be found at markets in whitening brushes or in washing bast wisps.

All the prepared materials should be washed, sorted, and dried before the work. You should cut off the spikelets from the cereals, and cut the straws by the nodes of the stalks.

Soak the straw (stalks and leaves of the grass, or bast) just before the work to make them more elastic.

You can shower the material with boiling and dry with a towel.

In the following descriptions, all the materials specified above will be called “straw”, as such dolls were traditionally made of straw.

Meanwhile, you can use all the natural fibers. On certain photos attached to the descriptions, there are dolls made of the bast. You also need threads and scissors for the work.

There is just one unpleasant thing when you work with the straw. It's rubbish. Meanwhile, if you spread a small cloth over the table, the problem will be resolved.

AMULET BIRD (p. 34)

The bird consists of two parts – body and wings. That is why we need two tufts of straw to make the amulet bird. (Prepare the straw as we have described above on page 33)

1. Take a tuft of straw to make the bird's body. The length of the yet-to-be-made bird is to be twice shorter as the length of the tuft.
2. Bend the tuft into halves.
3. The bird's beak should be in the bend point. Start winding the thread around the bend point to make the beak.
4. Join the ends of the bent tuft and continue winding the thread closely coil by coil to make the beak of the required length. Fix the thread.
5. Tie the thread around the tuft retreating a little distance from the bird's beak. Tighten the thread to make the bird's neck.
6. Let's make the wings of the bird. You should take the other tuft of straw, which should be twice shorter as the first tuft. Tighten the tuft with a thread in the middle.
7. Divide each wing (each half of the second tuft) into several thin tufts to make the feathers. Wind the threads around the small tufts in the manner of a broom. Now the wings of our bird look like the real ones!
8. Now you should join the bird's body with the wings. Divide the bird's body in two parts lengthwise. Put the wings between the two parts of the bird's body.
9. Then join the two parts of the bird's body again and tie the thread around the bird's "waist".

The bird is almost done. Now you should cut the straws in the wings and tail with the scissors to make them of one length. Then, divide the tail into the feathers and wind them around with the thread like you did with the wings. Hang the amulet bird on the thread to let it "soar".

WOMAN AND MAN (p. 36)

A straw doll, as the amulet bird, is made of two parts, of arms and body.

1. A first you should make the doll's body. Take a tuft of straw. The length of the tuft should be approximately twice longer than the yet-to-be-made doll.
2. Twist the tuft in the middle (like they twist the linen).
3. Bend the tuft into halves.
4. Tie the thread around the tuft retreating a certain distance from the bend point. Tighten the thread firmly. You should get the doll's head and neck.
5. Take the other tuft of straw to make the doll's arms. The tuft shouldn't be tick, but should be a little shorter than the doll. Tie the threads around each end of the tuft near the edges.
6. Join the doll's body with the arms. Divide the "body"-tuft in two parts (no need to make them equal), and put the "arms"-tuft between the parts (we did the same to join the bird's body with the wings on page 35).
7. Tighten the thread on the doll's waist; tie the thread crosswise around the doll's breast. Trim the hem of the doll's "skirt" with the scissors. Fluff the doll's skirt to let the doll stand upright.
8. If you make two legs instead of the skirt you will get a man-doll. Divide the lower part of the doll in two to make the legs. Tie the thread around each leg near the edges.
9. Trim the doll's legs with the scissors to make them of one length. You can also make the hair of the dolls of a tuft of straw or make a straw plait. You can also decorate the dolls with the colored threads or make the cloths for the dolls of bright rags.

HORSE (p. 38)

It is a bit more complicated to make a horse than a bird or a man. The straw horse has more details; and there are more ways to join them.

The straw horse is made of three big parts. These parts are the horse's head with the neck, the horse's body with the tail, the hind legs. There are also several small parts – ears and tufts of mane.

Let's make the head of the horse (1 - 5):

1. Take a tuft of straw and bend into halves. This bent tuft should be sufficient for the head, neck and front legs of the horse.
2. Tie the thread around the bent tuft near the bend point. Then, stepping back a bit tie the thread again. You should get a nice muzzle of the horse.
3. Take several straws from the main tuft and slip the horse's "ears" (a tiny short tuft of straw) under them.
4. Curve the tuft with the horse's muzzle to shape the neck of the horse with a head in a position that is typical for a horse.
5. Tie the thread around the horse's neck and ears to fix the curve of the horse's neck.

Let's make a mane (6 - 8):

6. Take a thin tuft of straw and wrap the neck...
7. Tighten the thread around the bent tuft at the horse's neck. Fix the tuft to prevent turning.
8. Fasten two or three more small tufts on the horse's neck. Trim the mane with the scissors.

The front legs and the body with the tail (9 - 12):

9. Let's make the front legs of the horse. Divide the tuft from the horse's neck in two equal parts. Tie each leg with the thread in the point where (in your opinion) should be the end of the neck (so the chest should begin there).
10. Take a separate tuft of straw to make the body of the horse. This tuft bent into halves should be sufficient for the horse's body and tail. The thickness of the horse's body is to be equal to the twice thickness of the tuft. Wind the tuft around the horse's neck at the level of the horse's chest. The tuft should cover the threads in the legs.

11. Join the ends of the “body”-tuft and tie the tuft with the thread near the neck. Fix the details, winding with the thread at the base of the neck and between the horse’s legs.
12. Tie the threads around the ankles. Trim the legs with the scissors. Tie the thread around the horse’s body in the point where the hind legs should be.

The hind legs and tail (13 - 14):

13. The hind legs of the horse should be of the same thickness and length. Choose the tuft of straw of the required size. Don’t forget that the length of the tuft should be twice longer than the leg. Tie the thread around the ankles of the yet-to-be-made horse. Divide the tail in halves and pull the hind legs between the upper and the lower parts of the tail. Now you’ve joined the hind legs with the body.
14. Tie the tail with the thread directly behind the legs. Tie the legs with the thread, giving them the right position. Trim the legs with the scissors to let the horse stand. And trim the tail.

MUSICAL TOYS (p. 41)

Making musical instruments is a fascinating work that is why there are so many various instruments all around the world. We propose you to make with your children several simple musical instruments. It would be better to call them sounding toys. We don't need expensive or rare materials. We are going to use something we have near at hand. It could be empty cans, empty juice boxes, paper, rubber bands, grain, and so on...

Meanwhile, all these toys are made by the principle of the real musical instruments. Thus, your toy instruments will be able to demonstrate the principles of sounding of the real musical instruments.

The musical toys could be used together with the "real" musical instruments. The musical toys will perfectly suit to your home orchestra. The wide range of musical instruments allows creating a variety of arrangements of songs. You can either play all the instruments at the same time, or you can change the instruments. For example, you can play each couplet of a song using a new group of the instruments, or you can gradually add the accompanying instruments (at first you add one instruments, then, two instruments, and so on...).

You can accompany in such a way not only to songs, but also to tunes played by you with guitar or flute. It will be great to play songs and melodies of various nations. Try to make a musical "trip around the world".

The instruments provide the opportunities for composing musical sketches, when you and your children are trying to describe any event or a phenomenon of the nature, or tell a story with the instruments.

A desert: rustling of sand carried by the wind – maracas sound (p. 42), "rainstick" (p. 46). Spring drippings – "musical glasses" (p. 43)...

These sound pictures could illustrate verses or fairy tales.

There are various games with the musical instruments.

Here are just several examples:

“Dialogue” – try to make a non-verbal conversation using the musical instruments;

“Echo” – the task is to repeat a rhythm, sound, or melody (you can play this game without the instruments as well);

Games for attention – anybody should start a rhythm, then, the leader suddenly change it and the other players should immediately catch it up (the leader could also change speed or intensity of the tune).

Your children will be glad when they see that they can play the instruments, which they made themselves. Handicraft and new sounds will give joy to your children. You should learn to listen. If you change size or shape of an instrument, or if you take another material to make the instrument, you will change the sound as well.

A “conversation” with the musical instruments, even with the homemade ones, expands children’s knowledge of the world around. It is very important for sick isolated children.

MARACAS (p. 42)

Put millet, buckwheat, lentils, or peas in any jar and close it, covering with paper or tape. You will get maracas, wonderful “noisy” musical instruments. Try different jars and various kinds of grain. Choose the most interesting sound...

MUSICAL GLASSES (p. 43)

Playing on musical glasses (bottles, jars) with water is known for a long time. This “instrument” is similar to a glockenspiel, which has metal plates that sound when you hit them. The pitch of sound of any plate depends on the plate’s size. The plate is longer and thicker, the lower the sound. In our case the pitch of the sound depends on the amount of poured water.

Take several (three or five) glasses or bottles and pour water into them to different levels. Hit each glass with a spoon or stick (you can also take a little wooden or plastic hummer), and you will hear a jingle sound.

If you take the glasses or bottles of one size, the glass filled with water almost to the brim will produce the lowest sound, while the almost empty glass will produce the highest sound. The sounds produced by the other glasses will fit this diapason. If you take the glasses of different sizes, the fullest glass will sound lower than the others.

Changing the amount of water in the glasses, you can tune up the instrument to play a simple tune.

You should notice that if you leave the glasses for an hour, the sound may disappear.

The explanation is simple. Look closer and you will see the bubbles on the walls of the glass. These bubbles damp the sound. Meanwhile, if you change the water in the glasses or just stir it a little, the instrument will produce sounds again!

LITTLE PSALTERY (p. 44)

Our psaltery is a musical toy, but it can play simple tunes.

We need:

Five or six rubber bands to make the strings.

An empty juice box (with volume of 1–1.5 liters) to make a resonator.

Two round or three-cornered sticks to make thresholds. The length of the sticks should be equal to the box's width. For example, you can take smooth twigs or pencils.

1. Pull the rubber bands on the box along its length.
2. Put the stick beneath the rubber strings to level them up.
3. Put the second stick-threshold beneath the "strings" parallel to the first one, or at an angle with the first stick.

You can tune the instrument up in two ways. You can either choose the rubber bands of different thickness (the thicker band, the lower sound), or change the angle between the thresholds. In the second case, the length of the sounding part of the string is to be changed, as the part stretched between the thresholds produces the sound. If the strings are of the same thickness, the shortest one will produce the highest sound.

4, 5. Play the psaltery pinching the strings, or striking the strings with your finger.

Try to find another resonator. Pull the rubber bands on any plastic, tin, wooden, or cardboard box. Then, listen. Perhaps, you will manage to find a new sound.

RAINSTICK (p. 46)

“Rainstick” is a kind of maracas. Meanwhile, the sound of this instrument is long and monotonous, unlike common maracas. It sounds like rain or sand carried by the wind. This distinctive sound is produced by the slow movement of grain poured into a long tube with the barriers that slow the movement of grain down.

1. **The materials and tools we need.** We need a withered stem of a cow-parsnip or a hollow stem of another umbelliferous plant. The length of the stem should not be less than 30 centimeters, the diameter should not be less than 3 centimeters (the wider, the better). We also need many thin stick, for example, toothpicks or matches. Take some solid grain. We also need thick paper, glue, and scissors.

2. Pierce the stem with a stick (toothpick) or an awl near the edge.

3–6. Drive the stick into the opposite wall of the stem up to the stop. Drive another one a bit lower than the first stick at a short distance, and so on. The sticks should be placed in a spiral along the stem.

7. Cut long ends of the sticks out of the stem. You can cut the sticks to the desired length beforehand

8, 9. The spiral should go along the stem. Then, you will get the barriers inside that are to look like winding stairs.

10. Glue one hole of the stem with a circle of thick paper.

11. Wait until the glue dries, and put some grain into the tube. Check the sound of the instrument. Turn the tube over covering the hole with your hand. The sound is to depend on the amount of grain, as well as on the shape. Flat-shaped grains (flax seeds, fine lentil) usually produce continuous sounds, like a noise of rain, while round or angular grains (buckwheat, millet) usually produce more brisk sounds.

12. If you like the sound, you should glue the other hole in the stem. You can decorate the musical instrument. Glue a colored rag on the edges; tie the stem with a cord; paint the instrument. Play the instrument turning it over vertically.

CHINESE DRUM (p. 48)

These drums could be found in different parts of the world: in South-East Asia, in Latin America. Like all the drums, these drums produce the sound when you hit a stretch membrane. The difference is that you should hit the membrane with balls on the threads.

1. The tools and materials we need. Take small cardboard or wooden hollow cylinder to make the shell of the drum. The height of the cylinder should be equal to the diameter of the drum, or even shorter. You can use a bobbin from the sticky tape.

The membrane could be made of thick paper, imitation of leather, oilcloth, or of any similar material.

We also need two wooden or plastic beads with a size of a big pea; thick threads; a stick to make a handle (you can take a brush stick); an awl, scissors, glue, rubber bands.

2. Make two opposite holes in the middle of the drum's shell with the awl.

3. Pull the thread through the two holes. Fix the thread with pieces of the toothpick or match, adding a drop of glue.

4. Prepare the material to make the membrane. You can take a sheet of paper of any shape, but it should be a bit larger than the diameter of the drum. Glue one edge of the cylinder and put it in the center of the sheet of paper.

5. Fold the edges of the sheet of paper down, pleats them evenly around the cylinder, tie the rubber band around the cylinder to fix the paper. Do the same with the other edge.

6. Put the beads on the both ends of the thread. Fix them at the same distance, so they are able to reach the center of the membrane.

7. Make one end of the stick-handle flat. Make a hole of required shape in the shell of the drum. The hole should be smaller than the end of the stick. Get the drum on the handle firmly. The drum should not turn over without fastening.

8. Rotate the drum in your hand and you will hear how the beads hit the membrane. The frequency of drumming depends in the speed of the rotation.

COMB (p. 50)

Take a comb and a small sheet of tracing paper, which should be a bit larger than the comb (1). Put the tracing paper on the one side of the comb (2), bring the construction to your lips. Sing something putting the tracing paper with the comb on your lips. Your voice will change beyond recognition. The vibration of the tracing paper will make your voice “mechanic”. Jazz musical instrument called kazoo works on the same principle. It does not produce the sound, but it modifies the voice, allowing imitating saxophone or trumpet sounds. The comb is a very simple and funny musical instrument. Remember that you should sing, not blow, into the comb!

AUTHORS

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