



## Erindale Tapestry Studio

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### Nordic Star Mug Rugs Tapestry Kit (Skill Level 2)



*This project was inspired by traditional Norwegian rutevev coverlet designs but adds a fun twist.*

Welcome to this colorful and unique tapestry weaving kit! These instructions are designed to help guide you through the process, so you can make your own beautiful creations. Finished dimensions of each of the tapestry mug rugs are approximately 4.5 by 4.5 inches, not including headers.

If it's helpful, please reference the relevant tutorial videos from Introduction to Tapestry Weaving (Level 2) as a refresher for techniques and methods. The most useful videos for this project include:

- Warping with Selvedge
- Making a Butterfly
- Interlock
- Stepped Mesa
- Star Motif (all 5)
- Finishing with Selvedge

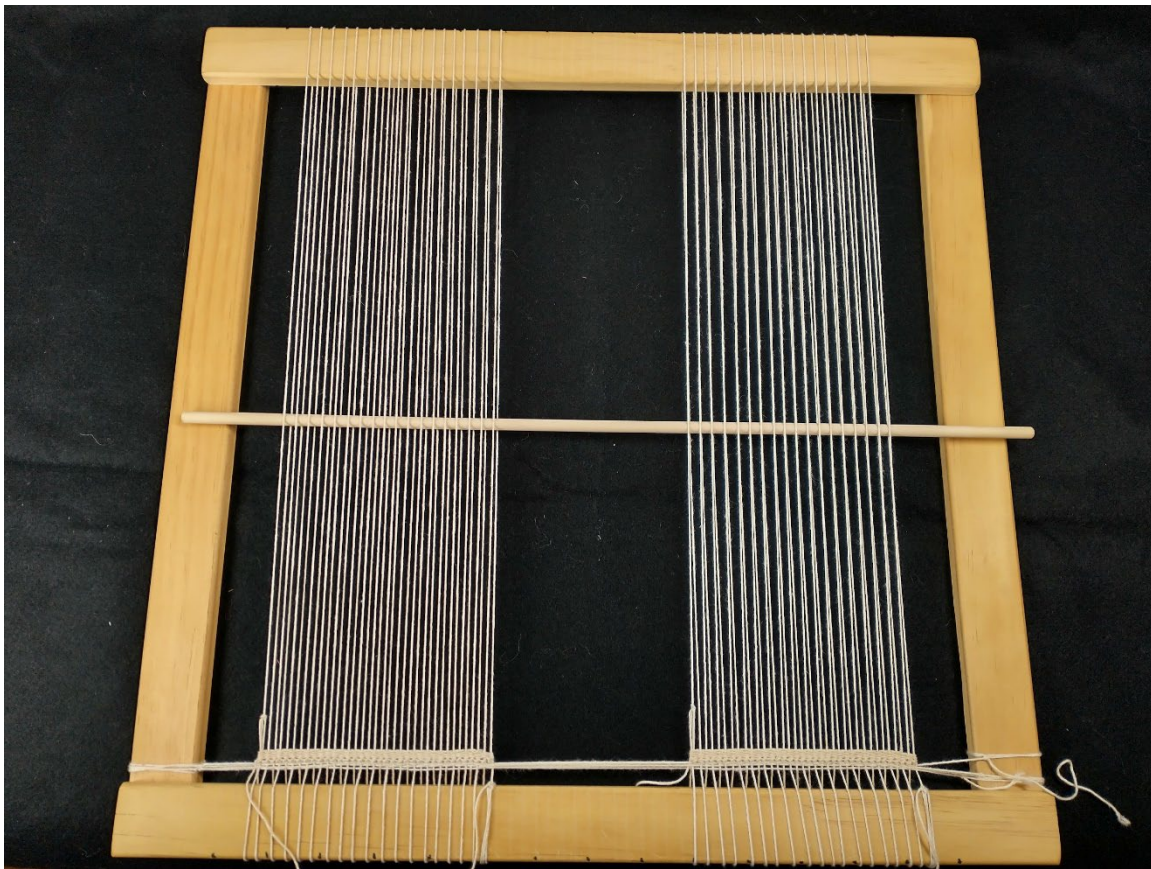
The kit includes colorful wool weft from our sheep, card stock spacers, and a graph chart of the designs. The yarns included are Aran weight, which is slightly thicker than the DK weight we used in class. Enjoy weaving with this yarn and notice how it packs differently from the DK style. You will also notice that it creates a sturdier finished textile, so you can enjoy your mug rugs for years and years.

Warp thread is not included in this kit. Recommended warp thread for Level 2 graduates is Maysville cotton carpet warp (8/4). If you prefer the #10 cotton crochet thread, this will work as well but is not as sturdy.

**We'll read the pattern graph as each square having the value of 4 warps wide (2 in each shed) and 8 turns high.**

Adjusting Note: if you find that your work does not pack as tightly, you may wish to reduce the number of turns per pattern change, to achieve the same effect. Consistency will be the most visually pleasing. Any adjustments to the number of turns will also adjust how your work the angles in the two mug rugs with this feature. Keep this in mind if you choose to make adjustments in the execution of the design.

The card stock spacers sent are larger than needed, so you have flexibility when adding them above the first projects. You will need to cut them to an appropriate size when we're ready to use them. The photos in this essay should be helpful to that end.



Because our projects are small and narrow, we will be able to have all 4 of them on our loom at once, without the need to rewarp! To do that, we'll warp our loom in two sections, spacing them apart from each other to avoid accidentally weaving them together.

Start the first round of warp with half an inch (2 loops) on the right-hand side of the first marked inch, plus the next 4 inches towards the center. This will create 18 warp loops at the top of the frame. Wrap the end around the frame and hold with the binder clip.

Next, starting at the 5<sup>th</sup> inch from the right, warp another 4 ½ inches towards the right edge of the frame, which should make 18 warp loops at the top of the frame. These two warp columns should be entirely separate from each other at this point.

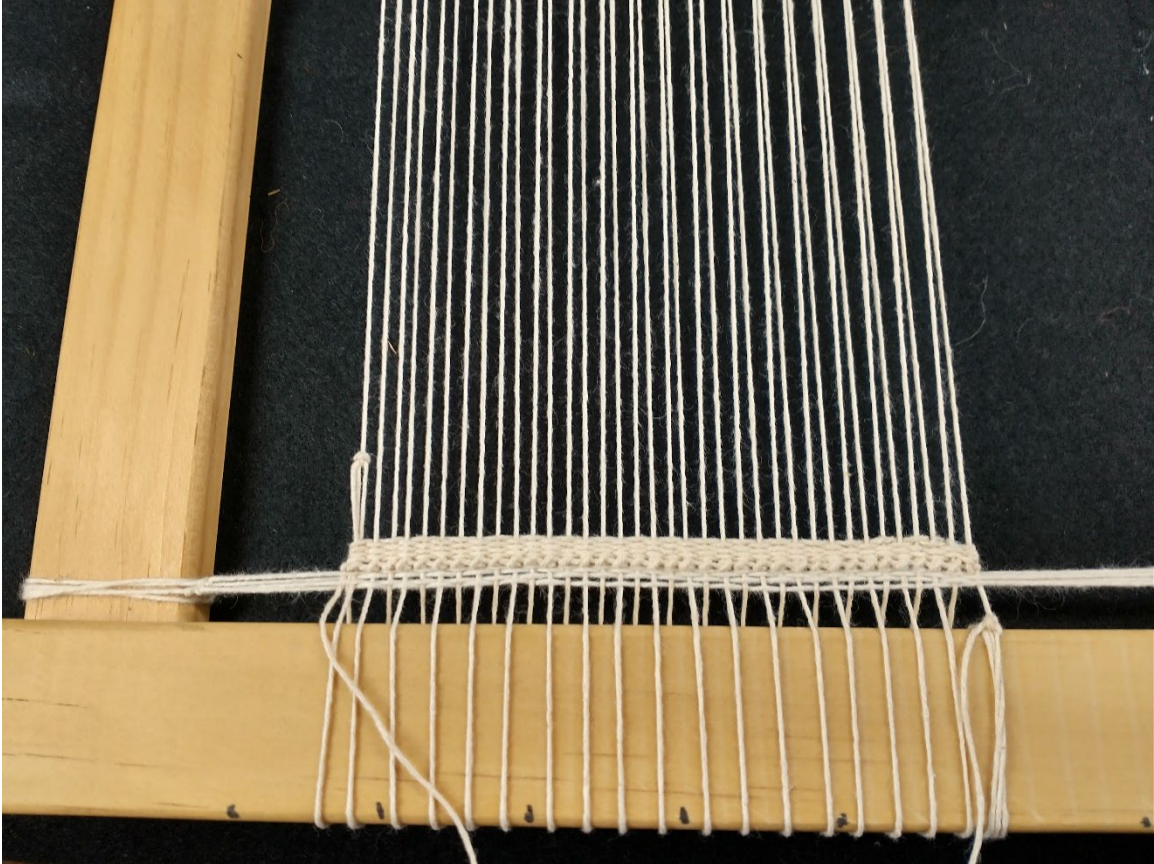
Adjust the tension and warp spacing as shown in the warping tutorial, working each warp column separately. Remember not to warp too tight.

Add the 4 rows of spacers at the bottom of the loom, using additional warp. This will go across BOTH projects. Remember to keep this step tight. Double check that the left most warp is a stick shed warp, and the right most warp is a pull shed warp. Adjust warp spacing for evenness.



Using additional warp, work the stacked half hitch knots that start the selvedge header (note, this image is from a larger project, but the process is the same). Pay attention to maintaining proper warp spacing. Start at the left side of the piece and work all the way to the right. Lay in the tail at the left above the knots in pull shed to bury it.

This step will be worked separately for each of the warp columns, and the header knots should NOT carry from one column to the next, as the spacers did.

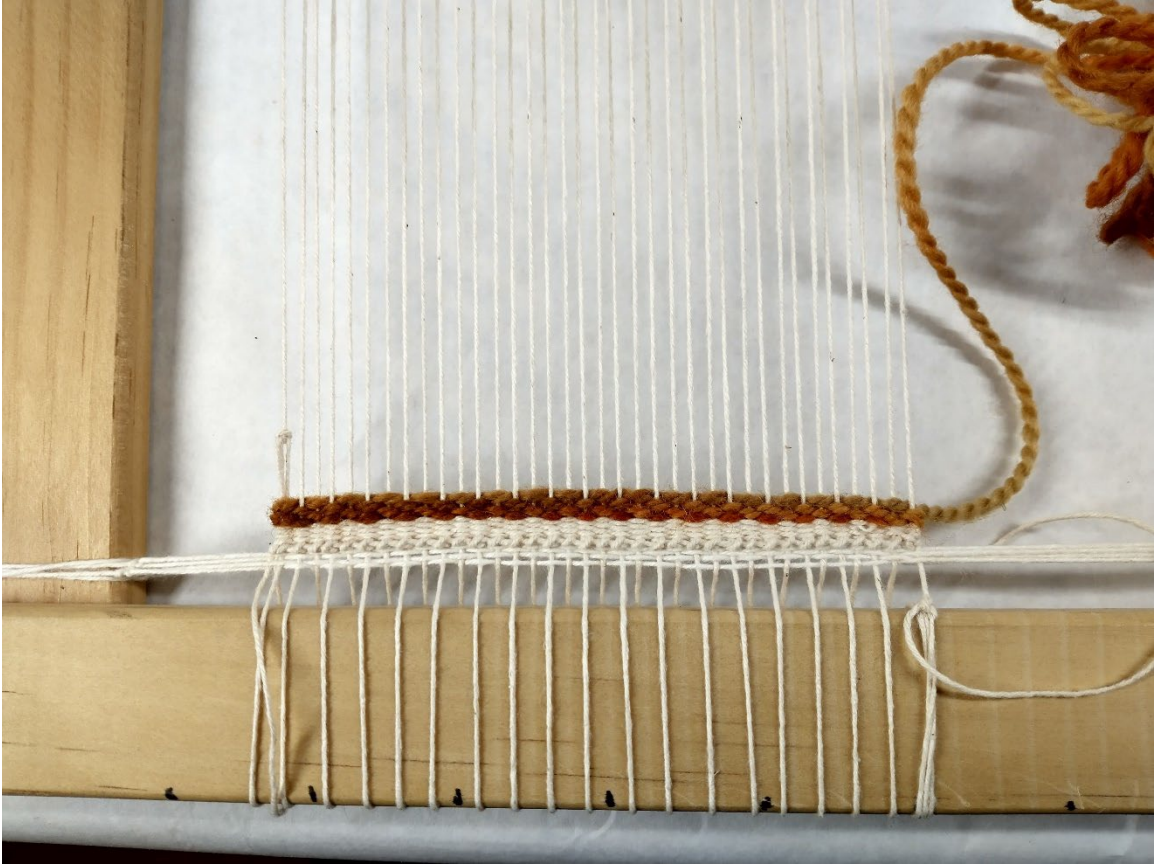


Continuing with the warp thread, weave straight rows to form the “warp as weft” part of the selvedge header. This will be a visible part of the finished mug rug, as we will not be hemming the edges over. On mine, I worked 4 turns of warp as weft.



Repeat this step on the second warp column, which prepares the bottom of the first two mug rugs and makes the warp very stable on the one project while you weave on the other.

Now you are ready to weave the design! I'll start with the lower left piece, then work the lower right piece, then the upper left and then upper right. You are welcome to weave the designs in whichever order you prefer, but this order of WHERE on the loom to weave the designs works well.

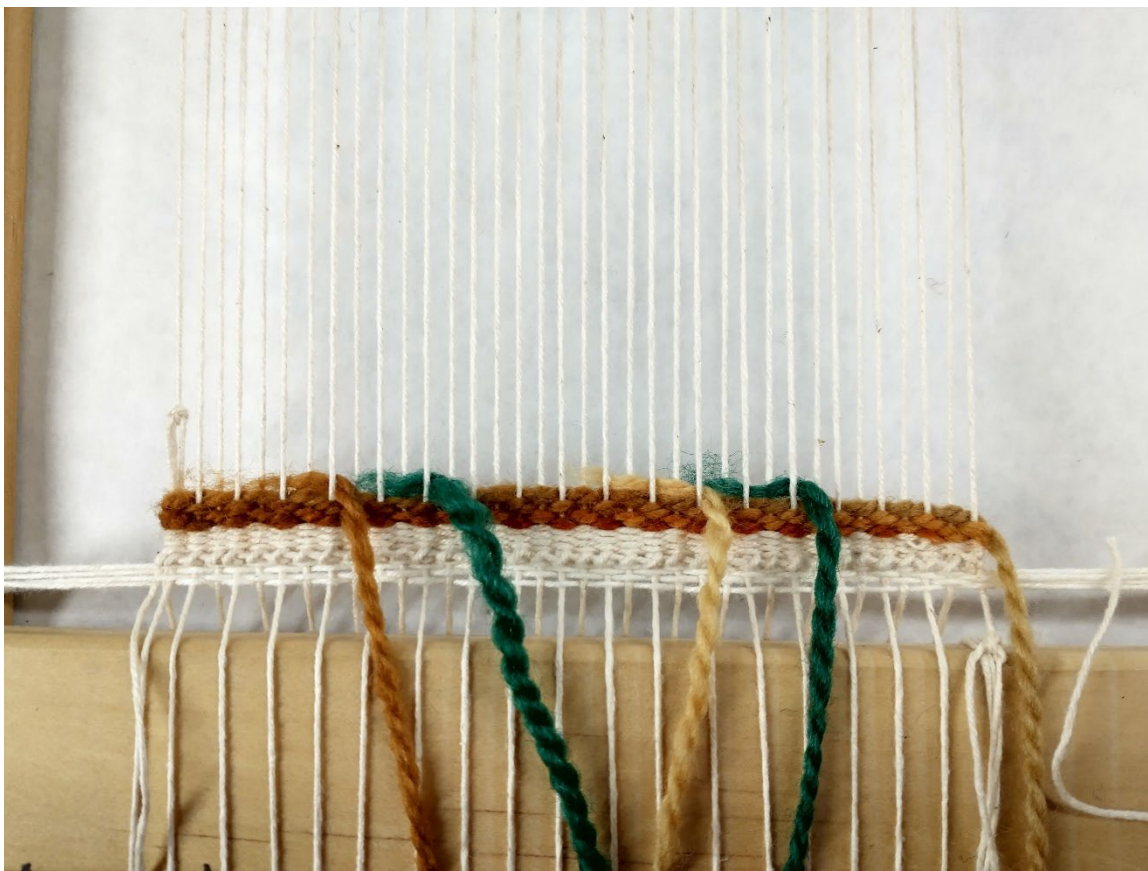


This first step is shared by all 4 designs, so you may refer back to this part when beginning another mug rug.

Weave 2 turns (4 rows) of nutmeg all the way across. This gives the piece a good foundational start before we weave the patterning. We'll repeat this step at the top of each piece as well.

**I will call these rows the “starter rows” and the “finisher rows.” They are integral to the structure of the piece and the design lives within these starter and finisher rows.** Remember to use these at the beginning and end of each mug rug, so that the selvedge header does not touch the design portion.

This also adds a little bit more balance to the design and keeps the white of the design away from the slight cream of the header.



### Rutevov Star 1

Lay in the design in pull shed, so that the pull shed warps read, from right-to-left, nutmeg 4, green 2, nutmeg 6, green2, nutmeg 4.



In stick shed, interlock each of the colors together, starting on the right and working your way across to the left.

Repeat this process for a total of 8 stick sheds. We will then make our next pattern change.



In the 8<sup>th</sup> pull shed of the last half inch, the changes in the pattern are in the middle of the design. Nutmeg and green on the right return to their places as normal, while nutmeg in the middle and green on the left stop short. Nutmeg on the left goes to the same position. Now the pull shed warps read: nutmeg 4, green 4 (once it comes back in the next shed), nutmeg 2, green 4, nutmeg 4.

**Carry on for a total of 8 stick sheds (followed by pull sheds) with this set of the design, before we make our change in the next shed.**

**We will repeat with 8 turns of the design between each pattern change, for consistency. Please consider this an inherent part of the design, so I can focus on the pattern changes, and you can fill in the subsequent rows in between using this rule.**



In this pattern change, nutmeg at the right and left end, supplanted by green. To end the nutmegs, feather the tails so they end within their color section, then lay the new color on top.

Also, there is the addition of white. Nutmeg in the middle stays the same. Now the pull shed warps read green 4, white 2, green 2, nutmeg 2, green 2, white 2, green 4.



For the next pattern change, the nutmegs on the edges are added again, only smaller. The nutmeg in the middle ends, with red laid in on top. The 2 greens in the middle need to be feathered off and their tails buried within their respective spaces.

When feathering off in a very small section (2 pull shed warps wide), you may have a little extra fuzzy tail that won't fit within the space. You can push this to the back of the tapestry and trim them off carefully when the piece comes off the loom.

The tricky part for this pattern change is moving the white squares. In order to avoid an accidental double interlock, feather off and bury the tail of white on the right, then lay in the white anew to the left. The white square at the left can carry over the green.

Now the pattern reads nutmeg 2, green 4, white 2, red, 2, white, 2, green 4, nutmeg 2.



The middle pattern change is the easiest half inch, with all colors ending except red and nutmeg on the right and left. Now the pattern will read nutmeg 6, red 6, nutmeg 6.



The rest of the pattern changes are a mirror image of what came before, plus the finishing rows of nutmeg at the top.

Weaving the same number of turns helps keep the piece very balanced and even.

Notice how the nutmeg is variegated, which adds interest to the background as well as a sense of playfulness compared with the solid colors of red, green, and white.

**Pro Tip:** Remember that the white square that moves to the left is the one that will have to end and re-start. While on the first half of the tapestry, that was on the right side, for the second half of the tapestry, that will be on the left side.



Above the finishing rows of nutmeg, weave the warp-as-weft header (same number of rows as you started the piece), then work the half hitch knots above.



Bury the end of your thread below the last knots to the right, then trim any excess and pack the knots down with your comb.



Congratulations, you've finished the first star mug rug!



### **Rutevov Star 2**

This one starts the same as the first one, with the knotted header, the starter rows, and laying in the pattern in pull shed nutmeg 4, green 2, nutmeg 6, green 2, nutmeg 4. Interlock all the colors together.

This pattern also has the same second pattern change, with greens advancing towards the center, making it nutmeg 4, green 4, nutmeg 2, green 4, nutmeg 4.

Here, we are setting up for the third pattern change, where all colors end except for green on the right, which comes all the way to the right.

Notice, in the design for this mug rug, there is a central nutmeg square that is thinner than all the other pattern elements. This is at quarter-inch scale (unlike the half inch scale of the rest of the piece). The beginning of that square is within this half inch, so green will only go across all the way for 4 turns instead of 8, and on the 4<sup>th</sup> pull shed we'll make another change.



For this quarter-inch pattern change, green will stop at the left with 5 pull shed warps, a new green is added at the right with 5 pull shed warps as well, and nutmeg is added in the middle with 8 pull shed warps.

These will all interlock as well for 4 more turns (completes the half inch), and in the final pull shed we'll make our pattern change into the next half inch.



Much is happening here. Going from right-to-left, green stops 2 pull shed warps short, and nutmeg is added in this space. A new nutmeg is added at the right side of the thin square, as this must be divided to make the 2 sides of the square. In the middle, 2 pull shed warps of white, 2 of red, and another 2 of white are added, leaving just 1 pull shed warp for nutmeg at the left. Left of that, green comes over, and 2 pull shed warps of nutmeg is added on top at the far left.

**Pro Tip:** All of this is going to interlock with each other across for the next half inch. The nutmegs of the sides of the square will only go over 1 warp thread in either shed. It is very easy for this to spread and get wider, distorting your piece. Give these two strands a gentle tug at the end of each row to help them stay narrow.



For the middle pattern change, the whites end, with red taking over the entire center. The nutmegs at the edges of the piece are advancing towards the center, leaving the greens with just 1 warp thread in each shed. This means that both our narrow green and our narrow nutmeg are right next to each other for the remaining half inch, so use the pro tip from the previous page to help keep this in order.



After this point, the rest of the design is a mirror image of what we've done before, but here's a very helpful tip as we transition out of the center of the thin square. In this pattern change, nutmeg needs to merge from 2 strands to 1. Notice how little space there is to bury any tail on the right side, so feather off and bury the left one and keep the right one. This will make a much tidier looking shape.



With the design complete, the finishing rows on top, as well as the knotted header, the second mug rug is complete! Congratulations!



In your kit are 2 pieces of card stock. We will use these as spacers above our first projects, so that both projects can have fringe.

**Pro Tip:** The card stock that is sent is purposely too large, so you can cut it down to size. In this photo, I left it rather large, and weaving got pretty tight at the top of the loom. Trim yours down to a comfortable size, leaving enough room for fringe for BOTH pieces. Also note how the card extends beyond the warps a little on each end. This is important as cutting the card stock too narrow at each side can cause warps to slip off the ends.

Work your next knotted header above the card stock. This will be a little bit snarkier than above the spacers, so take your time. Weave the rest of the header above the knots.



### Pointed Star 1

After the starter rows, set up the pattern with nutmeg 4, nutmeg 10, nutmeg 4, with white poking through as tails in the same hole as the two left nutmegs (white should sit to the right side of the nutmeg tails).

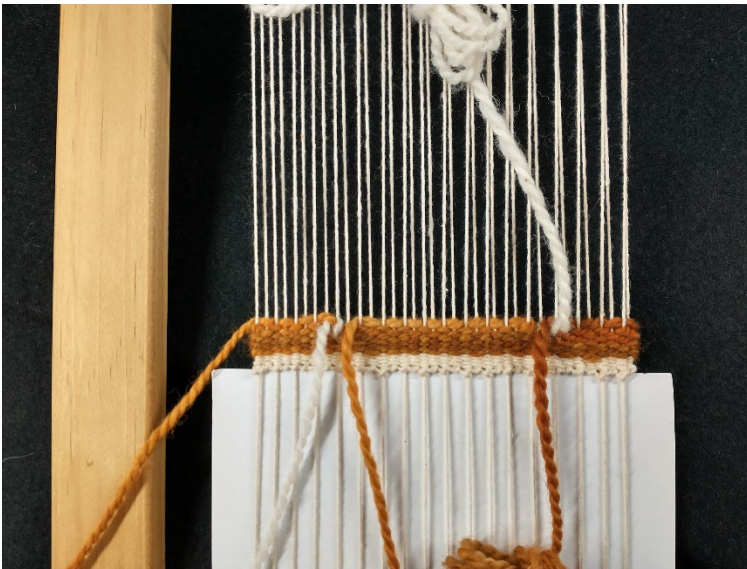
The white is going to start as point, interlocking on the outside and advancing as an angle towards the inside of the design. We will think about our half inch in 4 parts, called “quarters.” Each quarter will have 2 turns.

- Q1: the angles will occupy an even number of total warps
- Q2: the angles will occupy an odd number of total warps
- Q3: the angles will occupy an even number of total warps
- Q4: the angles will occupy an odd number of total warps

To start the points, therefore, white gets to have 0 warps for the first quarter (2 turns), as this is the even number. They act as placeholders, waiting for the next quarter.



At the end of the first quarter, wrap white on the right around the pull shed warp to its immediate left. This will give it one extra turn, but it's essential for making the interlock of the next stick shed row.



With that stick shed row, shown here, remember to lift up the butterfly of white on the right, making it easier to bring nutmeg on the right back, since white on the right doesn't get to have a warp until pull shed.

To achieve odd numbers of warps, remember that each side of the angle will use hook arounds to reach the next warp over on the way back in the opposite shed.



As we set up for the third quarter, nutmeg on the right stops short, only this time there won't be any need for hook arounds, as Q3 uses even numbers of warps. White on the left was able to take on its new warp already, whereas white on the right will have it in the next shed.

Now that white on the right has a warp to go to in stick shed, there is no longer any need to hold this one up in the air before nutmeg on the right heads back.



For the transition into the 4<sup>th</sup> quarter, nutmeg in the middle will stop short, while everyone else goes to their original positions. We'll use hook arounds (since we'll have odd numbers again), so that white can have 3 warps total.

Notice how the white angles are moving towards the middle, while they are staying interlocked on the outer edge.

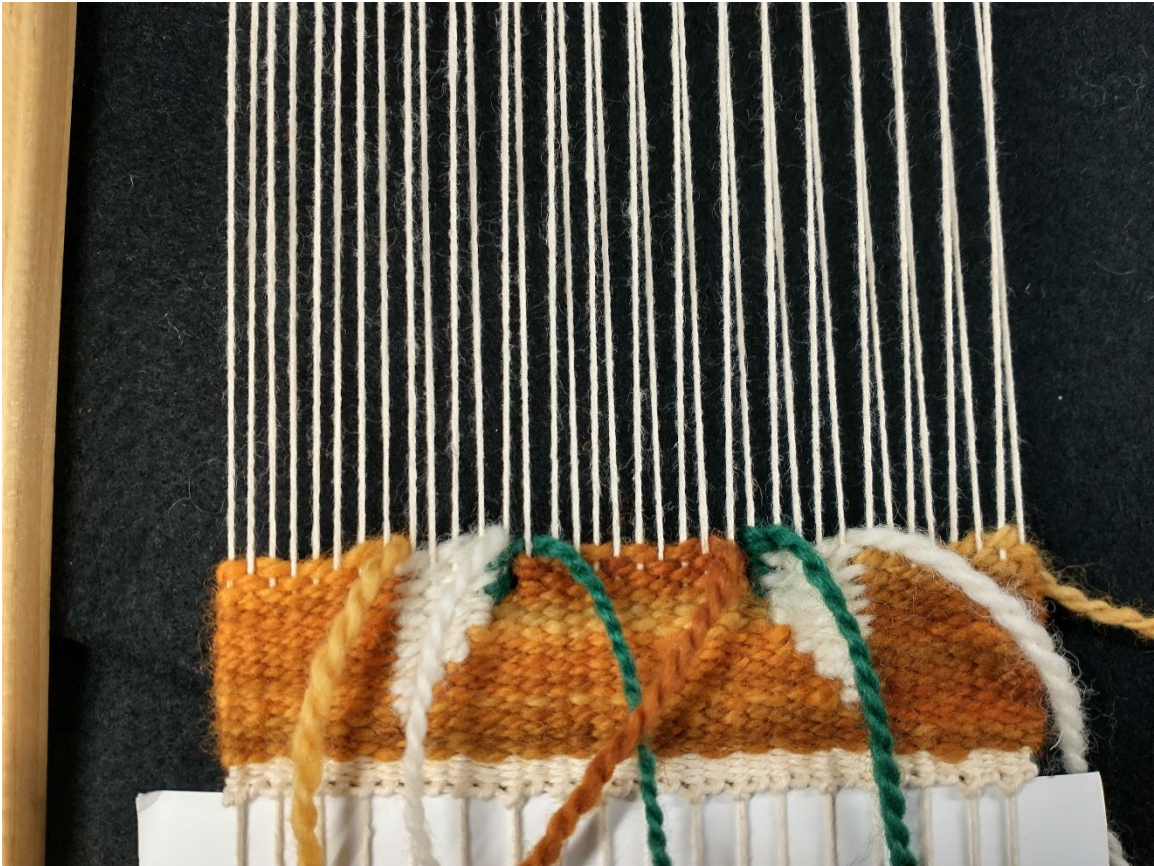


Now it's time to a new half inch, and the start of a new point, this time with green!

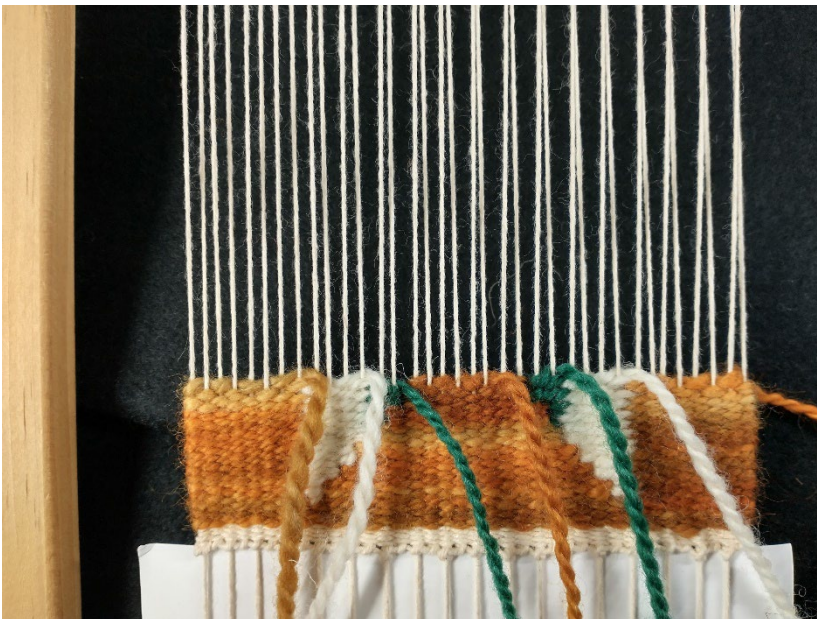
Now green is the placeholder for the continuation of the angle, so remember not to interlock the two white strands with center nutmeg. For the first quarter, green gets 0 warps, so the active warps read nutmeg 4, white 2, nutmeg 6, white 4, nutmeg 4.



Just as with the white points, as we transition into the second quarter, green on the right will wrap around the pull shed to its immediate left, so it can carry the interlock with white.



Also just like white, in the second quarter, green will be interlocking on the other edges while the angles continue towards the middle of the design. Here, we have our one-warp-wraps now making their transition into the third quarter, with green on the left taking on the next warp and nutmeg in the middle stopping short.

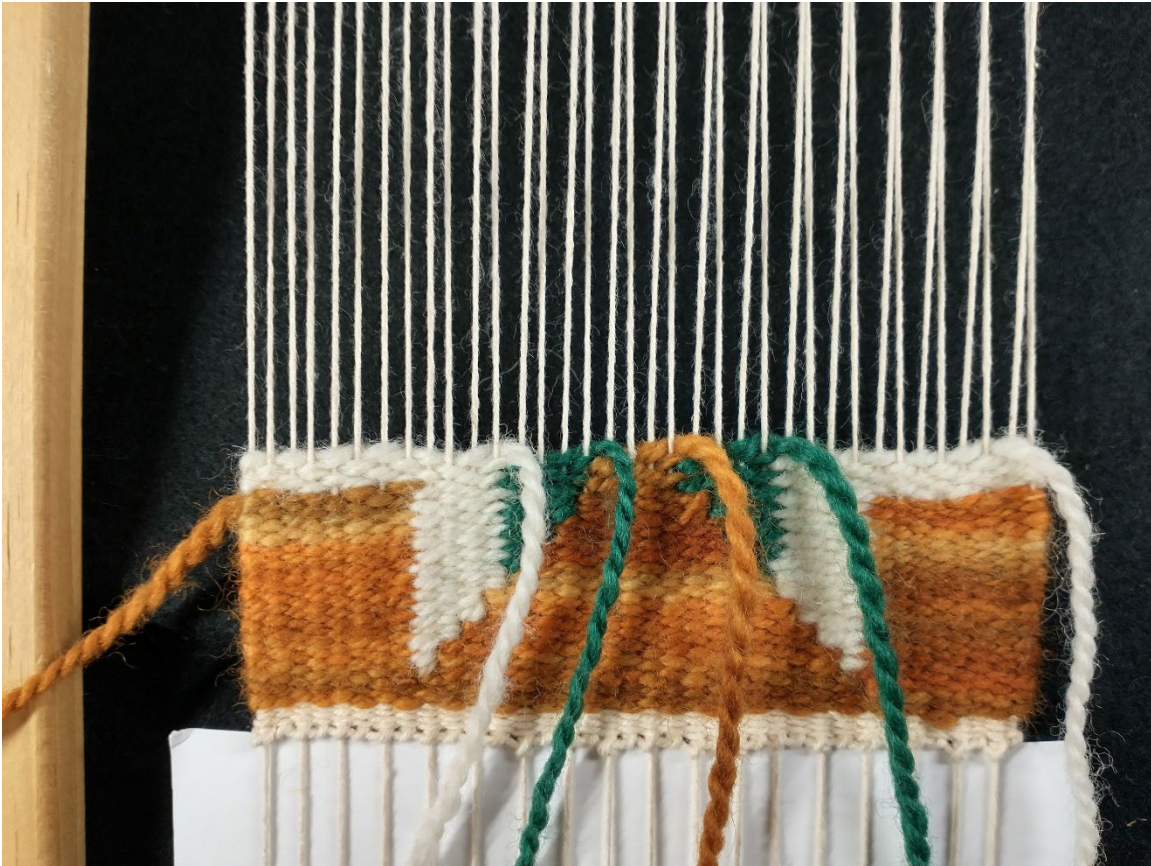


For the fourth quarter, green occupies 3 warps total. White is officially a half-inch column going straight up, with no more angles, as the angle has been seamlessly handed off to green.



Now we're into the first quarter of the next half inch, where white is expanding. **It will look like the nutmegs on the edges need to end, but don't end them. Instead, take nutmeg on the right to the right and leave it, and leave nutmeg on the left at the left side. There won't be enough grip on the warp to start them again in the second quarter, so we'll let them float in place and then bring them back in.**

Greens are now finished making their angles and are interlocking with nutmeg at the center. Notice how white was able to expand across nutmeg at the right, but white on the left will be able to expand to the left in the next shed.



Now we're setting up for the second quarter, when the outer edges of white will recede. This is why we held onto our nutmegs from below, so they can hook around and pick back up above the side-oriented points of white.



For the transition into the third quarter, the other nutmegs continue to come in, now taking on 2 warps total, while white continues in towards the center. The central part of the motif is all interlocks, so they stay in the same places.



For the fourth quarter, nutmeg on the edges will have three warps total, using hook rounds to reach them. This has marched the new angles over at the same rate as our first angles.



The next half inch has many changes. The angles at the far right and left will carry on, but white on both sides is ending and green is taking over. Also, nutmeg in the middle ends, and red is added.



For the middle part of the design, greens end as well, with red expanding to a total of 6 pull shed warps. There are no angles in this part of the design, so everyone interlocks.



In the pattern change beyond the middle, red goes back to its former position, and the greens are added again. The angles will be on the outside of the green, which can start right away without the need for points (yay). To start the pattern, it reads nutmeg 4, green 4, red 2, green 4, nutmeg 4. The green angles move outwards.



In the next pattern change, red ends, and nutmeg takes its place. Also note how green on the right stopped short to make way for white, while green on the left came across and white was laid on top.

Do not end the nutmegs at the end of this half inch, instead leaving them at the selvages (outer most edge). They will end up having 1 warp each in the final quarter.



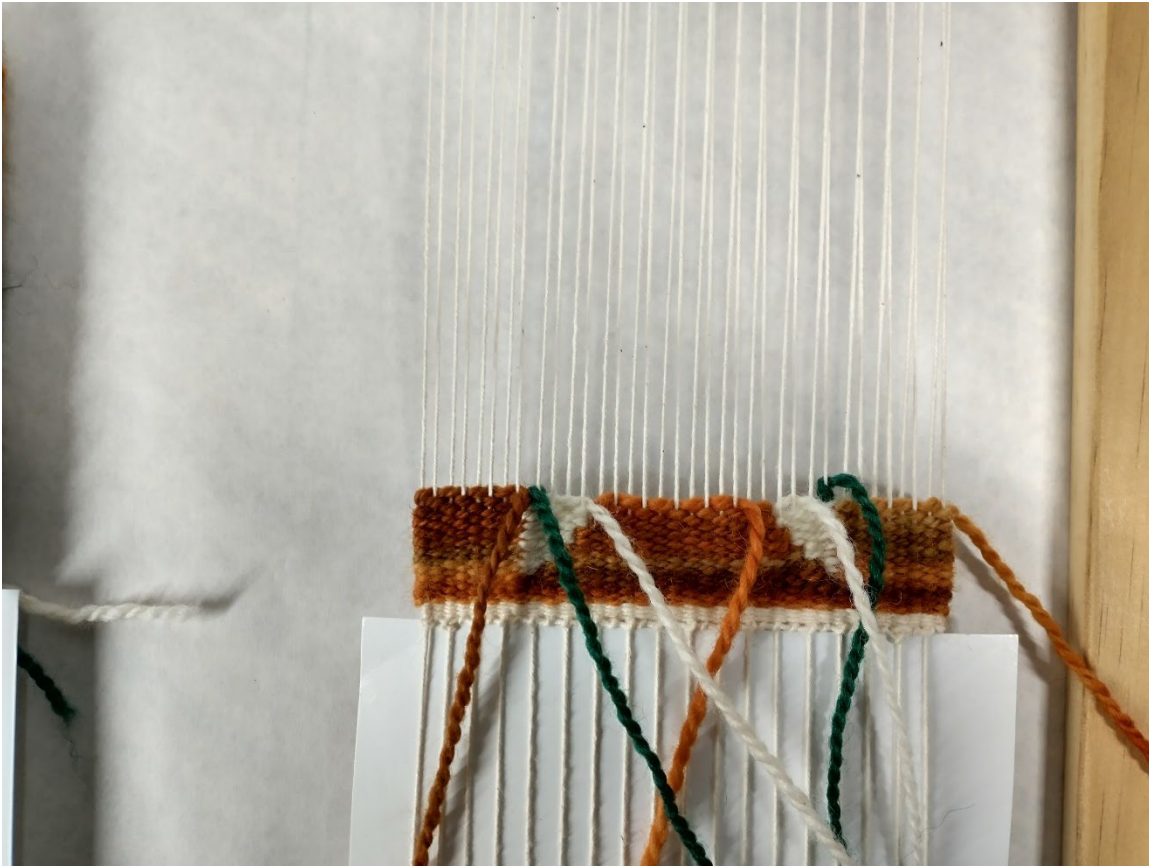
Here you can see the next pattern change, where nutmeg will regain it's 4 pull shed warps. However, the greens in the middle will stop interlocking with nutmeg for the first quarter of the pattern section, in order to start the angle. They stay in the same place, just don't interlock, then start moving in the second quarter.



The fourth quarter of this pattern section ends with greens being a one-warp-wrap, then the angle hands off to white here in the next pattern section. In the final quarter, white will do the same, ending in a point. For these point ends, stick a 3-4 inch tail out the back of the tapestry for burying later.



After weaving the finishing rows and the top knotted header, your third mug rug is complete, congratulations! We managed to cram 4 starting and stopping points into this tiny motif, handing off the angle successfully from one color to another. Congratulations!



### Pointed Star 2

Insert the paper board, trimming to size. It does not have to be perfectly level with the last piece to its left. Add the knotted header above and the starter rows. Begin with the same method as starting Pointed Star 1 and follow that first half inch just the same.

**For the second half inch, however, you will notice that instead of handing the angle off to green, we are handing the interlock! The one difference with this situation, is that you don't want to break the continuation of the interlock from the white to the green. Therefore, wait to add the green until it can take on one warp wrapping, so that white can continue to interlock with nutmeg in the first quarter.**

Once green can have its first warp in the second quarter, then the interlock no longer belongs to white, and white can continue as an angle on both sides. Each white should occupy a total of 4 warp threads (2 in each shed).



In the next pattern change, nutmeg on the outsides stay at the selvedge edges, waiting out the first quarter before rejoining weaving, like we did in Pointed Star 1. But green and white are doing something different.

The whites in the middle will interlock with the middle nutmeg, yet continue as receding angles with green, which means they will grow smaller and end by the end of Q4 in this pattern section. Green will expand to include 4 pull shed warps, and a new white is added to the outside of the greens, so that it has 4 warps total or 2 pull shed warps. These angles will be aiming towards the middle as well.

The only interlocks are between whites and nutmeg in the middle.



In the next pattern change, nutmeg ends and is replaced with red. The middle whites have ended, so now greens interlock with red. Nutmeg and whites on the outside edges continue making angles inward.



With the next pattern change, all whites and greens end, and red expands out over the greens. All remaining colors (nutmegs and red) interlock with each other, and each has 6 pull shed warps.



In the next pattern change, greens and whites are back, and red has retreated to the center 2 pull shed warps. Now the pattern reads in pull shed warps: nutmeg 4, white 2, green 2, red 2, green 2, white 2, nutmeg 4.

The white and green angles are moving outwards from the center as a mirror image of what we've woven before.



Continue with the pattern changes, adding the white point back in in the second quarter of the next pattern change. Remember that this is important because the first quarter will still need to interlock with green (when white gets 0 warps), to keep the interlock consistent. Otherwise, it will look interrupted. Starting more than one point on the same interlock is always trickier than ending them.

As the whites at the outer edges reach the selvages, nutmeg will hang onto just one warp, before the whites end and nutmeg can come back in.



Work your way to the top, always leaving tails at the start and stop of points. Weave the finishing rows and the final knotted header. Congratulations, you've completed the trickiest of all the mug rugs!



Here are the 4 completed pieces on my loom, ready to be cut free. Notice how I could have trimmed the card stock at the left more before weaving, as things got a bit tight at the top of the loom. I love how each of these has their own flare, as variations on a theme.



Cut the top warps off the loom, then the bottom warps. Here they are laying as strips next to each other.

Next, cut the two pieces free from each other carefully, cutting down the middle of the warps, so you have an even length of fringe for each piece. We can always trim the fringe shorter to your favorite length (though not too short, so the knotted header happily stays in place).



For the two mug rugs with points, there will be tails to bury on the back side. Use a tapestry needle (dull with a large eye) so that you don't cut the warp threads. Follow a warp channel, preferably in the same color as the tail, for approximately  $\frac{3}{4}$  inch. Pull through securely (but not overly tight) and trim.

Repeat this until all the tails are secured.

I like to do this before trimming the fringe.



And here is our cheerful collection, all finished! I hope that you enjoyed making your Nordic star mug rugs, and that you'll enjoy using them or giving them as a gift. This has been a great project to practice both square weave and geometric points technique. Congratulations!

Happy Weaving  
Laura Berlage  
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