



Erindale Tapestry Studio

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Folk Motif Mug Rugs Tapestry Kit (Skill Level 1)



This project was inspired by traditional Scandinavian folk design 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 fringe.

If it's helpful, please reference the relevant tutorial videos from Introduction to Tapestry Weaving (Level 1) as a refresher for techniques and methods. The most useful videos for this project include:

- Warping a Frame Loom
- Hills and Valleys (part 1 and 2)

The kit includes colorful wool weft from our sheep, card stock spacers, and full cartoons 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 is #10 cotton crochet thread. If you prefer a different warp, that is ok too, just remember to avoid working with a warp that is too thick.

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.



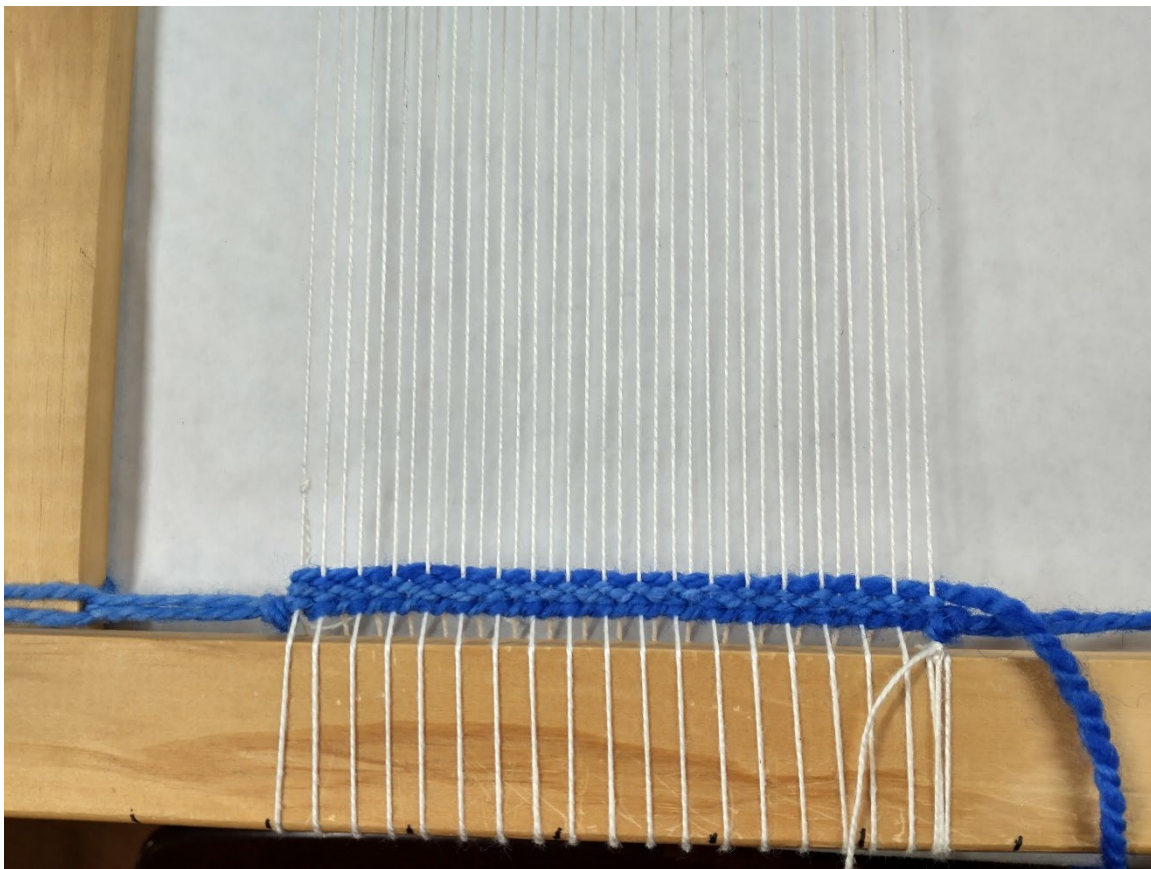
Because our projects are small and narrow, we will be able to have all 4 of them on our loom at once, without the need to rewarp! To do that, we'll warp our loom in two sections, spacing them apart from each other to avoid accidentally weaving them together.

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 5th 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.

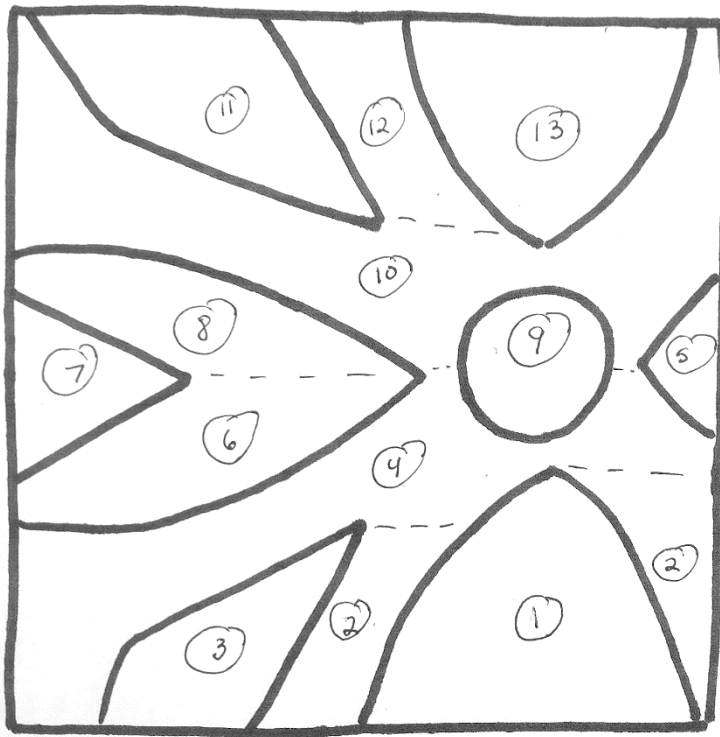
Add a row of twining in the blue weft yarn at the bottom of the loom. You can work this as one piece of twining, tying off with an overhand knot before the first warp and after the last warp of each piece. When the mug rugs come off the loom, we'll cut them apart from each other.



Weave 2 turns (4 rows) of blue on the first column of warp. We'll start each of the mug rugs this way, as well as end them before placing a fresh row of twining on top. This will help to anchor the top and bottom of the piece, and we'll weave our design in the space in between. **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.**

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 works well as it allows us to work from the simplest design to the most nuanced of the set.

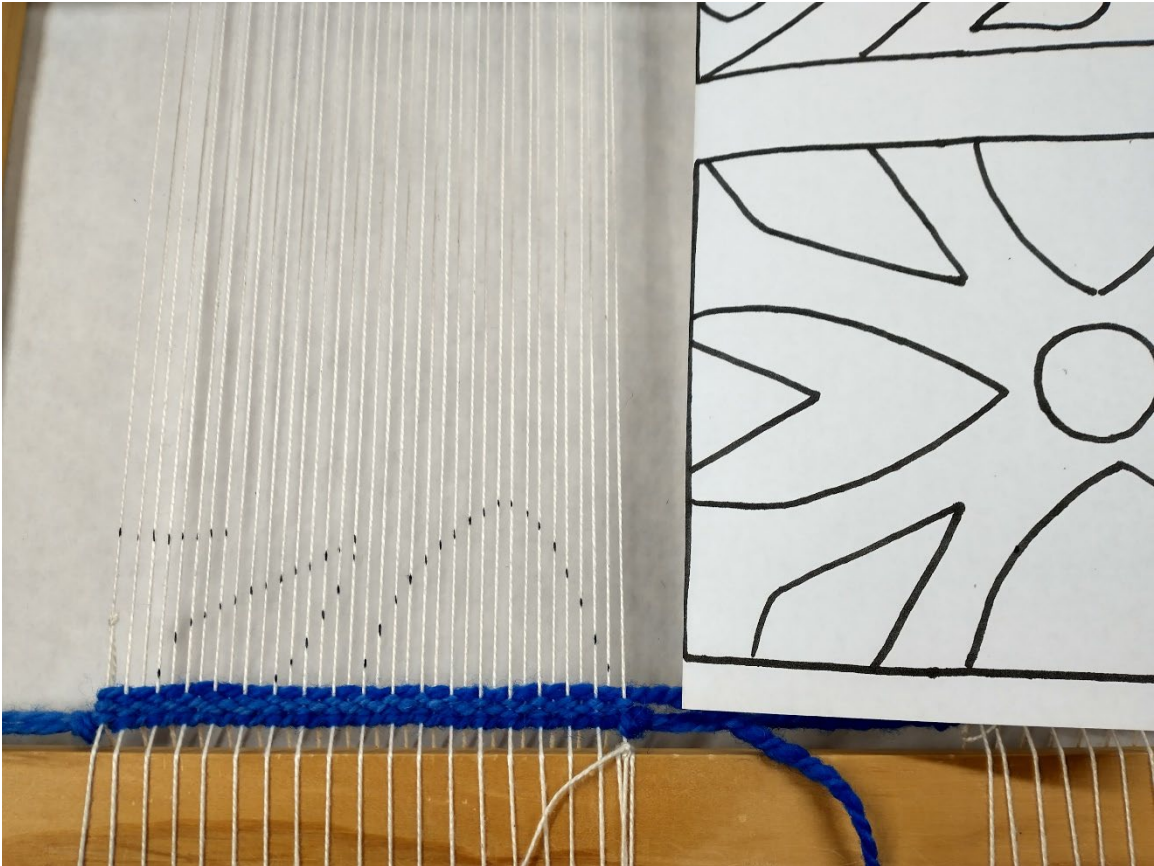


For each of the designs, I've taken a copy of the cartoon and marked out the order of weaving using hills and valleys techniques. We will let there be slits between the colors.

While some of these choices are quite necessary (such as weaving shape 1 before shapes 2 as shown) some of them are arbitrary. For instance, either shape 5 or 6 could be woven after 4.

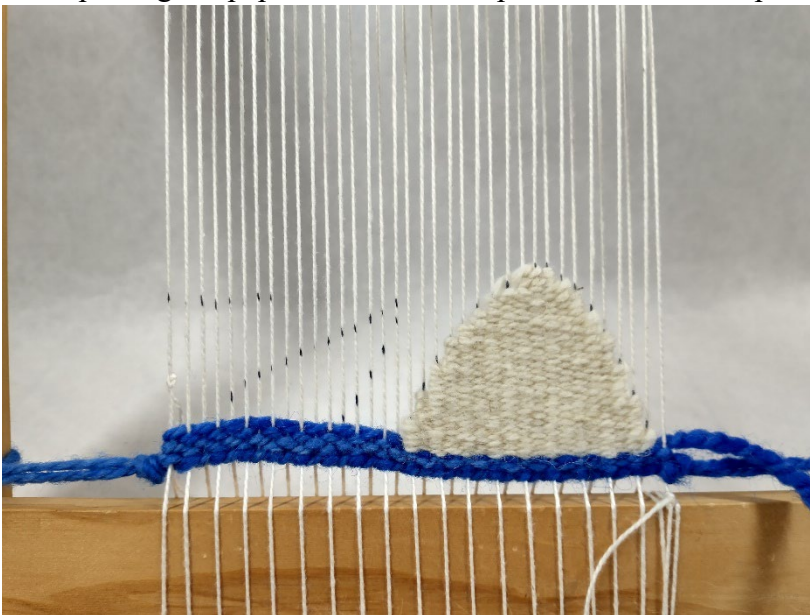
Remember that the important guiding principle here is that hills must be woven before valleys. If at any point in your weaving you find that your current shape is not supported by weaving beneath it and therefore naked warps will be created, stop and weave that shape below. Sometimes this will arise in a design because your cartoon lines up with your warps slightly differently than it did on mine.

It is also perfectly fine to break up shapes instead of doing them all at once. For instance, you could weave part of 1, then part of 2, then part of 3 and part of 4 before going back and finishing 1 so that there is less height discrepancy between each of the shapes. This can help to lessen warp distortion as you go. It would also be fine to weave all the way across the piece for each row, adjusting the shapes line by line. I leave this up to your preference, though you will see these instructions using the hills and valleys techniques, as these little mug rugs make a great place to practice this method.



Motif 1

Fold the paper cartoon so that the side margins of the paper outside the design are to the back. This will make it easier to line the paper up with the selvedge (right and left) warps when placing the paper behind the warps. Mark the lower part of the design onto the



warps using a sharpie pen. Avoid marking the whole design, instead splitting it up into thirds works well.

Start by weaving shape 1, which you can weave all by itself. Notice how the blue is humping up to the left of this cone shape. This will settle once we weave additional rows on top of the blue. When you are finished weaving the white cone,

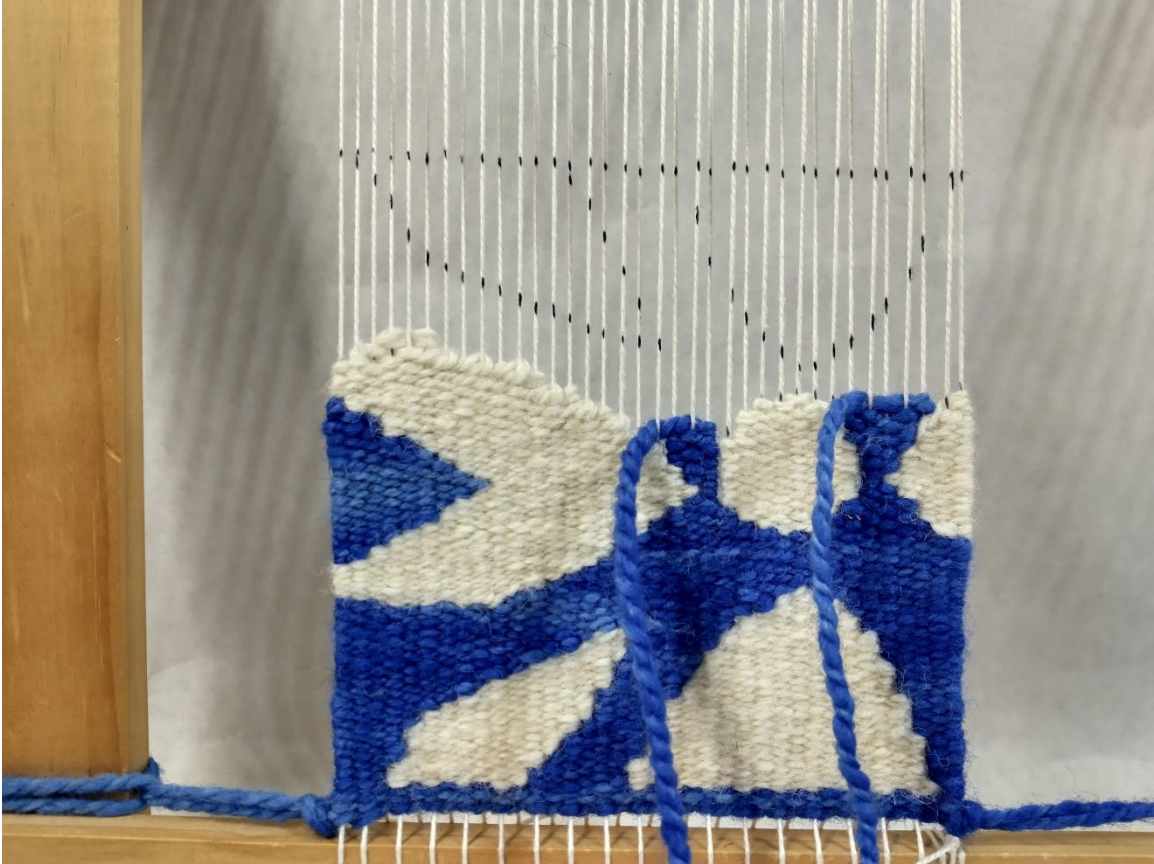
feather off your tail and allow it to weave down the side of the shape to use it up. If you would rather, you can push the tail to the back of the piece and bury it later.



Once you have a bit of weaving built up, you can use fabric clips or clothes pins to help keep the cartoon in place when marking additional warps. Here, I've woven shape 2 blue on either side of the white cone, then worked the petal shape of white at the left. I'm now marking the middle shapes of the design, so I don't overshoot with blue background.



The blue background works up at the left, then comes up to support beneath the side white shapes. It may grow quite narrow on either side of the white circle, such that you may have to wrap around one warp one to two turns. Keep these wraps snug so they don't get too bulky. Because I've woven the white triangle at right, I can increase to blue having two warps above it, though I can't go further until weaving the white circle.



With the side and central elements of the design in place, now I can continue to fill the blue on either side. These not only cover the white shapes already woven but will support the additional white shapes above. I love how the variegation in the blue gives it a rippling, watery look compared to the flatness of the natural white.



The filling in of the blue at right and left brings them up to narrow endings. Instead of ending these strands, I'm going to leave them for now and work them into the finishing rows of blue at the top. For what remains, I'll start with the white petal shape at the left.



After completing the white petal, feathering off the tail and weaving it in, I can do something very similar with the blue background to its right. Notice how this neatly leaves the valley space behind for the white upside-down cone shape at right, which is what I'll weave next.



With the white completed, it's time for the 2 turns or 4 rows of blue at the top to finish it. I chose to weave with the right hand blue and feather off the left one, hiding its tail withing these finishing rows.

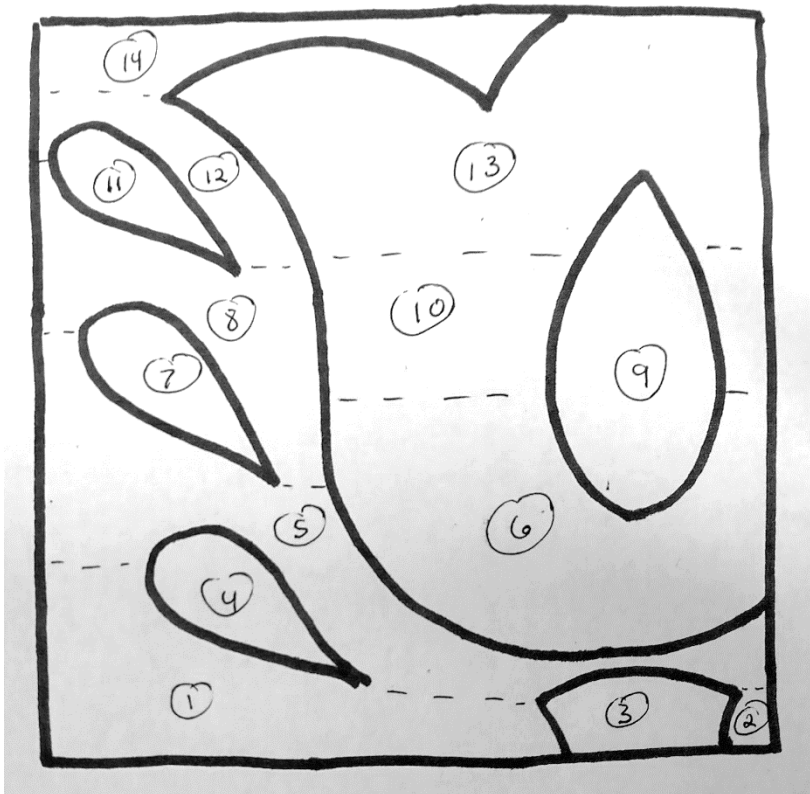
I love how having these motifs off-center makes them rather visually interesting and surprising in a way!



Using about half a wingspan of blue, fold the strand in half and tie an overhand knot, such that there is a loop beyond long enough to make a cute tassel (at left in this image). Work top twining along the piece, then tie off with another overhand knot at the right with its own tassel. This is how we'll end each of the mug rugs.



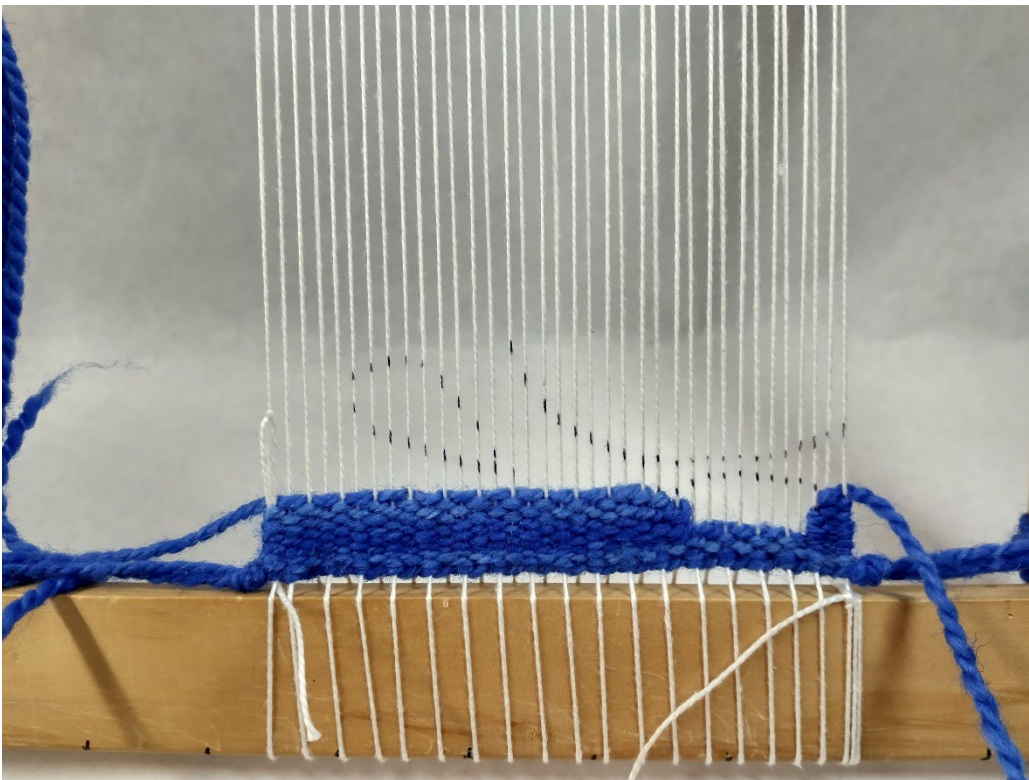
Ta da—that finishes the first one! Let's move to the right-and column of warp to start our second motif.



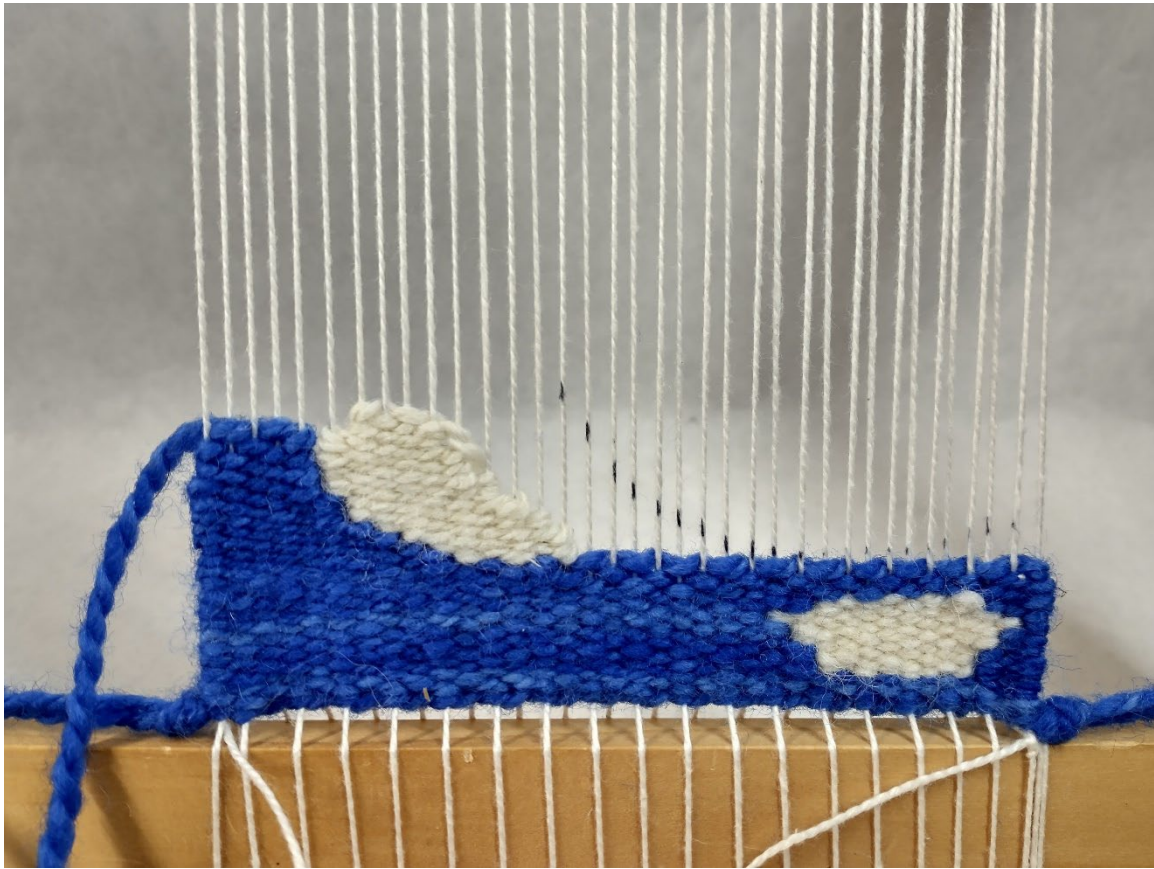
Motif 2

This design involves longer stretches that are more vertical, which will show how pure hills and valleys technique can look a little stair-steppy in these situations. However, I find the look charming in this folk tradition aesthetic.

Remember to start your project with the 2 turns or 4 rows of blue just above the twining and to only dot the warps for part of the design.



Above those starter rows, we'll need to work supporting blue both on the right and the left side before adding the white of the tulip's stem.



As the blue consolidates above the stem (feather off and bury one of the strands while keeping the other of your choice), we can also support with blue under the first curved teardrop shape at left. Once supported, this shape can be woven all at once.



We then need to add in new strands of blue to support around the base of the tulip petals.

Because the tulip petals are such a large shape, toggle between weaving the blue background and filling in with the white. This will make it easier overall than having too great of height discrepancy as you weave.



At this point, I've built up the white on either side of the tulip and can weave the middle blue section. You can also see how I've feathered off and draped the tail of the blue at the left over the top of the second teardrop side shape. I'll need to start a new blue at the base of this teardrop to support more of the tulip petal before continuing.



This design includes long, straight sections, with long slits. We could stitch these together later, or they are alright for this type of project that will lay flat on a table when finished.

Notice the third teardrop at left is appearing and the center blue teardrop is finished.



Here is the second one completed, with the rows of blue on top and the twining. Notice that these upper twinings do not connect across the loom. Only the first one we made while warping will do that.

On this motif, the center tulip appears so still, while the side teardrops add so much energy. Below are some of the inspiration research images that helped me pick out zoomed-in elements that would be fun to weave.





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.

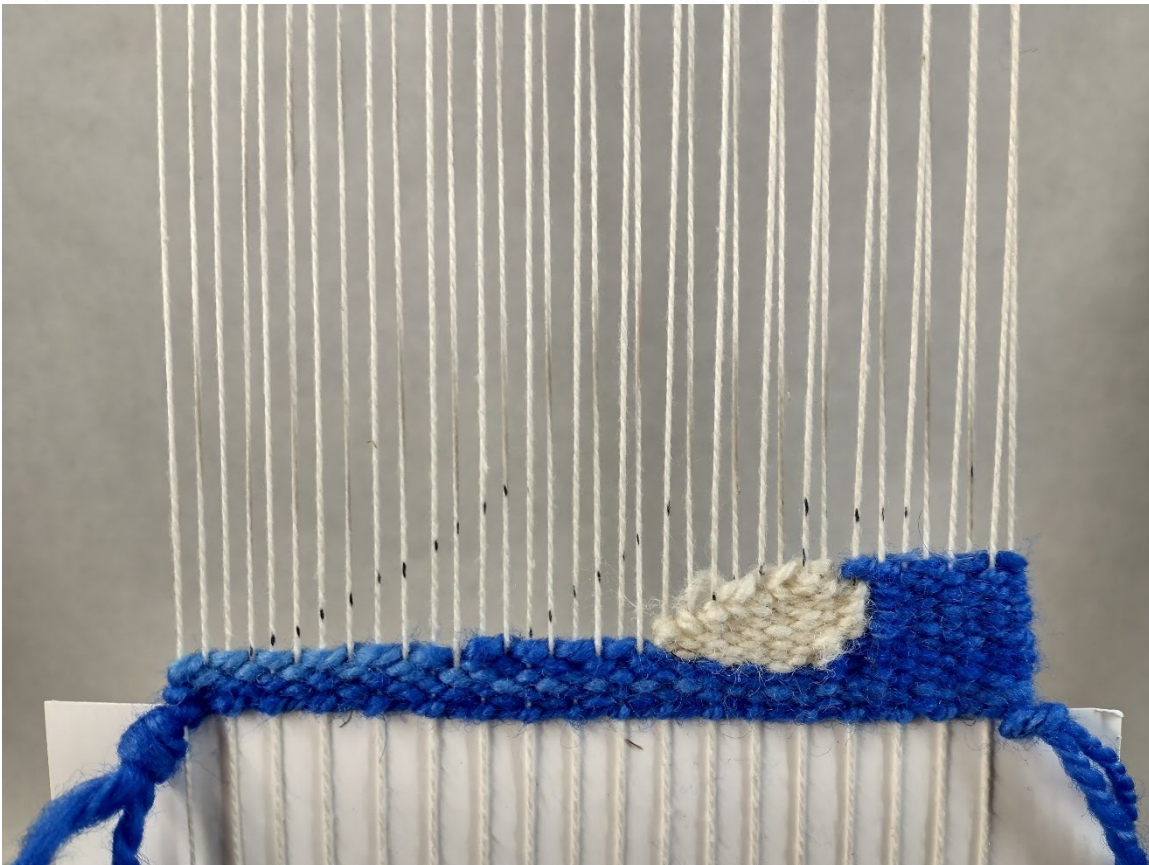
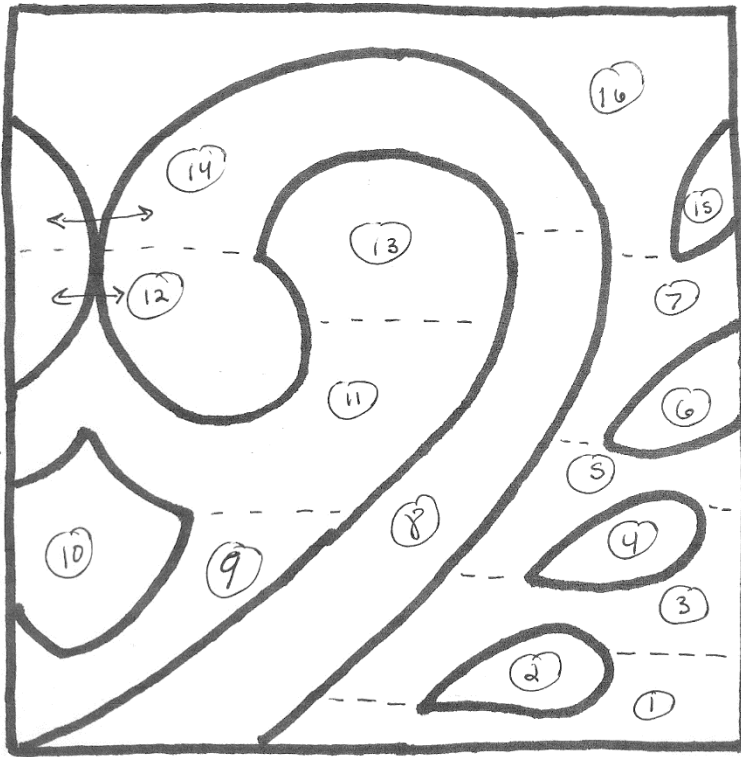
Pro Tip: The card stock that is sent is purposely too large, so you can cut it down to size. In this photo, I left it rather large, and weaving got pretty tight at the top of the loom. Trim yours down to a comfortable size, leaving enough room for fringe for BOTH pieces. Also note how the card extends 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 round of blue twining above the card stock. This will be a little bit snarkier than the lower ones, so take your time.

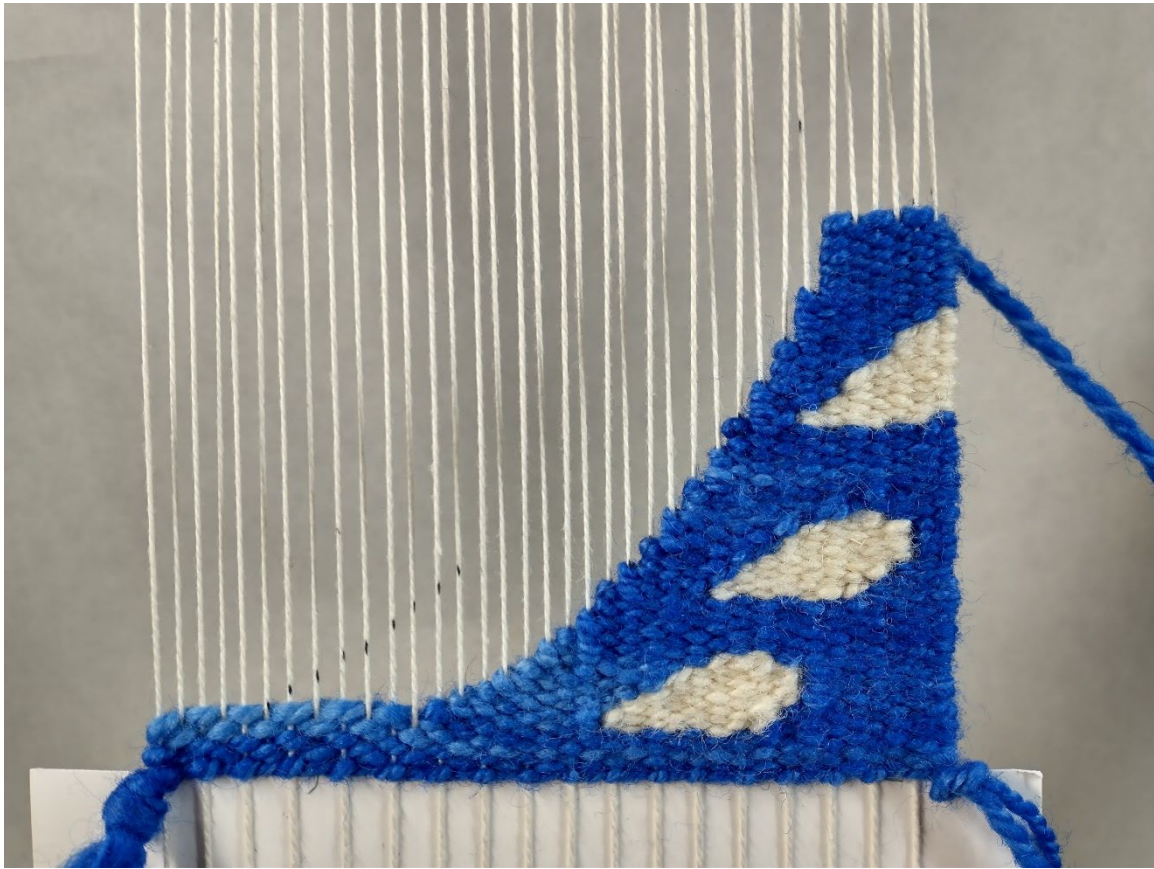
Motif 3

This exciting heart shape invites us to work curves that change their angles as gracefully as possible, as well as play with the hint or a mirror image the runs off the edge of the piece. Notice how the right and left of that mirror area should be worked at or near the same time.

Supporting the teardrops at right will be more familiar after having woven the previous piece.



Work your starter rows, then mark the lower part of the design into the warps. Weave to support the first teardrop, paying attention to how this interacts with the side of the heart.



If you like, you can even climb all the way up the right side of the heart to the apex of the curve (where it goes farthest to the side before changing directions). This looks pretty neat! Add in the teardrops of white as you go.



You can also walk up the white of the heart from bottom to the apex of the curve, then start filling in the central part of the motif.

I enjoy how the hills and valleys technique lets me focus on certain parts of the design. For instance, doing all that white at once. I can keep ahold of that strand and just keep going until the design is ready to change directions.



The white shield shape at left must be supported with blue both on the left and right side, then you can weave the white, then fill in around it with the blue. This includes filling the center of the heart to support the two upper lobe shapes. Notice how I've worked the point at left, then allowed the yarn to weave down the angle and continue filling at right. This way, I don't have a tail of blue to bury later!



Now the white in these lobe shapes can be woven next. Notice that for a time in the middle they are woven all the way across. Also, with the creation of the lower part of the lobes, the blue can fill the remainder of the inside of the heart, and now the white can finish off the top curve of the design.



Here's a fun trick, once you finish the white curve, as you fill in with the blue on the right, you can also allow it to drop down into the point between the lobes, then fill your way back up. This technique is known as "eccentric weft," and we will study it in greater detail in Level-3, but it's fun to give it a try here.

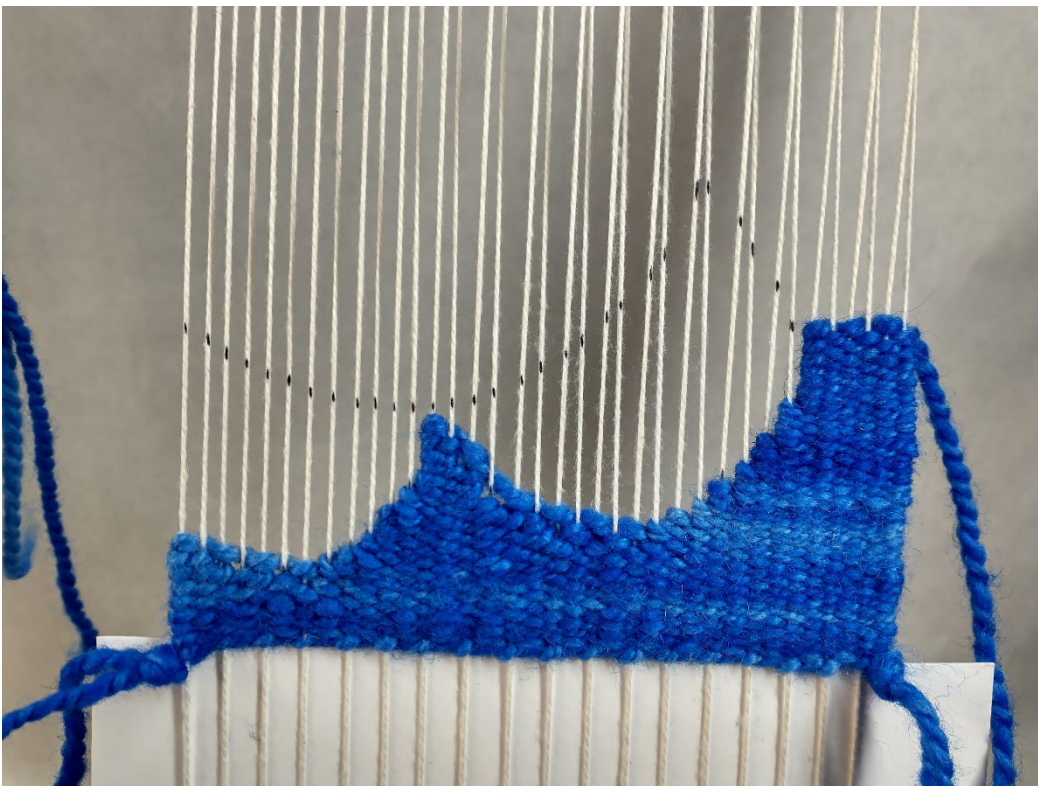
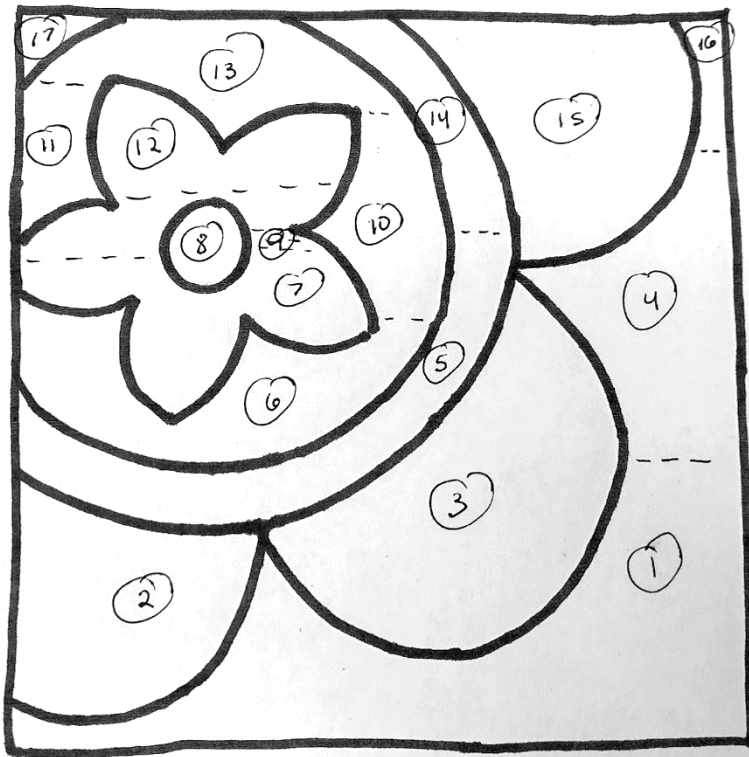


Hooray, now our third piece is finished! This one reminds me a little of music notation, as well as implying the shape of a heart. It allows our imagination to fill in the rest of the image.

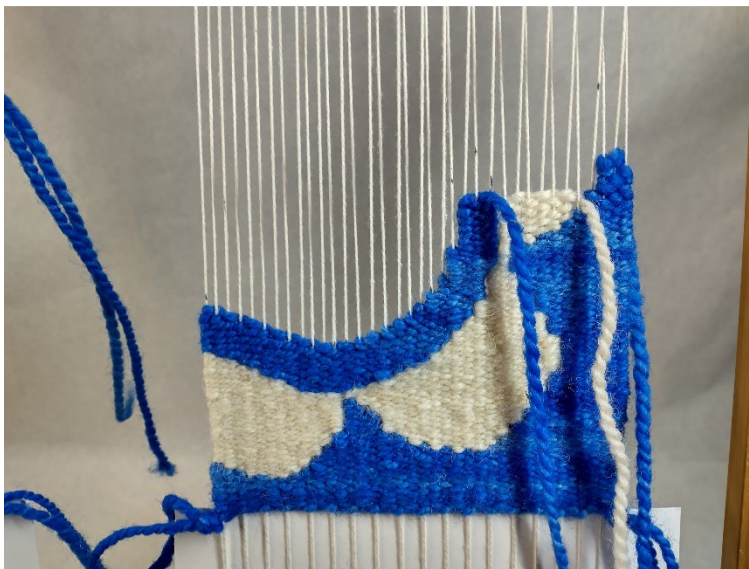
Motif 4

This shape asks for many curves to be interacting with each other at once. You are certainly welcome to adjust this one as you go to help it feel less complicated if that is more comfortable for you at this time. It is a fun challenge, though, so let's begin!

One of the tricky parts will be where the outer flower petals intersect with the main ring inside the flower.

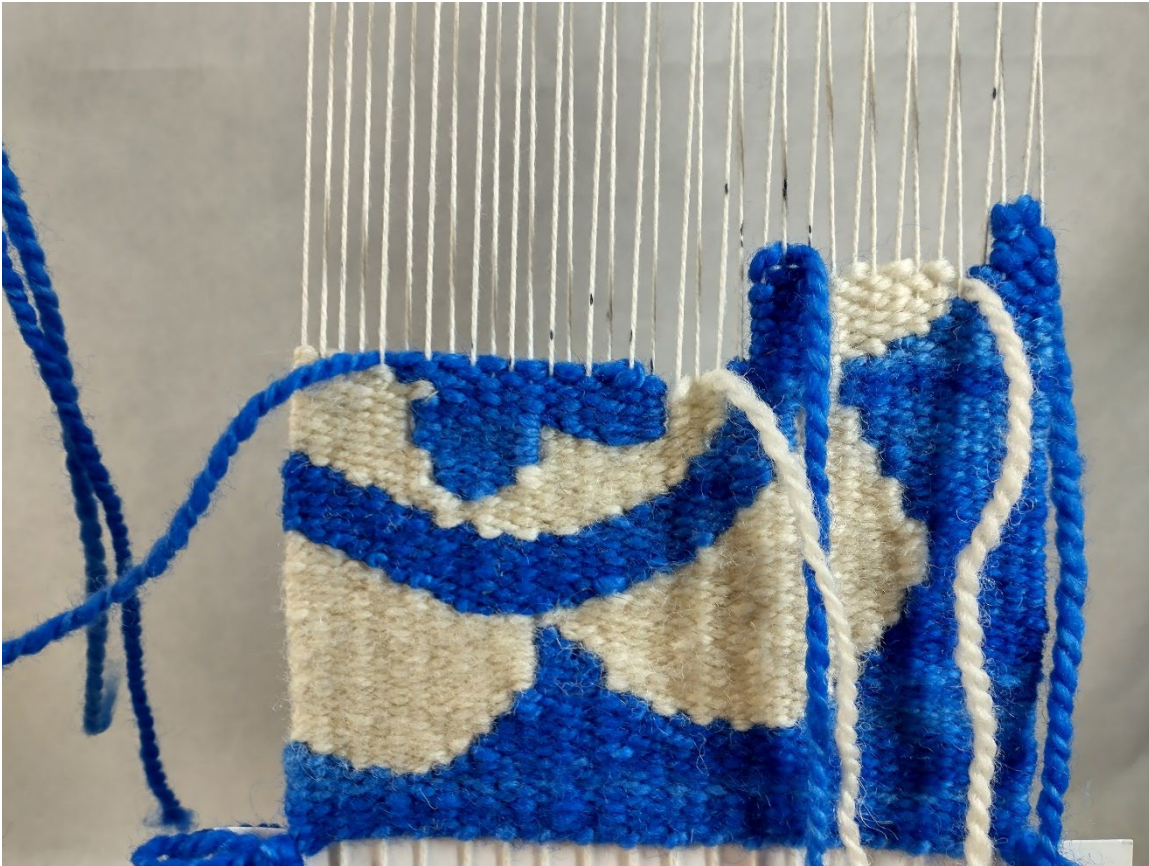


One of the nuances of working with shapes that point upwards is that you will need to weave more height in these shapes than you think is necessary. The narrower the shape, the more it will pack down later, leaving it surprisingly short. Notice how, after finishing the point, I allowed the blue to weave to the right to pick up on the other side of the flower petal.



Once the blue is supporting the first two petals, these can be woven. Then you can carry on with the blue above the second petal, supporting the third. At this point, I'm weaving the white of that third petal but have to stop until the inner ring is woven.

The blue ring gives nice contrast to those large white petals. Here again, I have to stop at the apex of the curve and weave the inner shapes.



This next element involves weaving the white supporting shapes and the blue petals inside. There will be a bit of dancing back and forth between the two colors as they navigate around these smaller shapes. Take your time and enjoy the playfulness of these smaller petals.



The white circle in the middle on mine is only 5 warps wide, with the blue then building over the top on either side.

Here, the white has come up on the right and left to help support the last two blue petals. Finishing off the white above these petals means I can then weave the remainder of the blue ring all at once.



I really like how the blue ring sets off the composition. Now I can bring the white petal at right up as its now supported on the left side of its shape.



The blue finishing rows and twining on top really cap this one off nicely. You can see how the others were good practice leading up to this one! Circles are tricky in tapestry, and this lets us play with them in many sizes.



At this point, this is how all four mug rugs look on my loom. This is about as high up on the loom as I would like to weave, as any higher and the open stick shed at the top will want to keep pulling the pairs of warps apart from each other.



Now it's time to cut the pieces free from the loom. 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.



Next, we want to tie the warp fringe off in pairs to keep them secure. In some places, these are not very long! I found using a needle threader very helpful for making the overhand knots. A crochet hook could also work well.



You can choose to keep your tassel and fringe lengths however long you like. The one at right is the original lengths after knotting, while the one at left has been trimmed. You could even bling up your fringe if you like or add yarn to your fringe. Be as creative as you desire!



If you have any tails sticking out the back side of your piece, please thread these onto a tapestry needle and bury them back into the work, following a warp channel as shown in this project at left.

If the long slits in the tapestry structure are troublesome, you can take some sewing thread in a harmonious color and stitch the two sides of the slits

together on the back side of the piece, as seen in the additional example below.



If you do not have tails to bury or are comfortable with the slits on your mug rugs as is, you can steam them and they are ready to enjoy. If you intend to bury tails or sew slits, best practices are to do these before steaming. Steaming helps take our irregularities in the work and allow it to lay comfortably when finished.



And here is our cheerful collection, all finished! I hope that you enjoyed making your folk motif mug rugs, and that you'll enjoy using them or giving them as a gift. This has been a great project to practice a wide range of organic shapes using hills and valleys techniques. Congratulations!

Happy Weaving
Laura Berlage
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