



EASY WEAVING WITH  
*littlelooms* PRESENTS

# MUG RUGS TO MAKE

*7 Weaving Projects to Brighten Your Table*







Photos by Matt Graves and George Boe

Mug rugs are a favorite project among weavers, and it's easy to see why. They're quick to weave—especially on pin looms—and are the perfect vehicle for trying out a new structure or technique. To celebrate these versatile weavings, we put together this eBook of 7 mug rug projects from three of Long Thread Media's Magazines: *Spin Off*, *Handwoven*, and, of course, *Easy Weaving with Little Looms*. Whether you call it a mug rug, a coaster, or something else, I hope you enjoy this eBook.

Happy Weaving!

Christina

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*Apr* 2021

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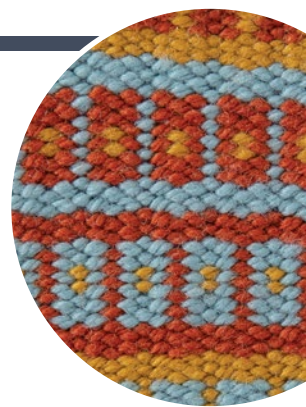


Photos by Matt Graves



# Mid-Mod Coasters

YVONNE ELLSWORTH



## STRUCTURE

Krokbragd.

## EQUIPMENT

Rigid-heddle loom with 2 heddle slots, 5" weaving width; 10-dent and 5-dent heddles; 3 stick shuttles; 1 boat or stick shuttle.

## YARNS

**Warp:** 8/2 cotton (3,360 yd/lb; Maurice Brassard), #5981 Navy, 95 yd. **Weft:** 8/2 cotton, #5981 Navy, 25 yd. Arbor (100% Targhee wool; 145 yd/50 g; Brooklyn Tweed), Klimt, Butte, and Lovat, 38 yd each.

## OTHER SUPPLIES

Fray Check.

## WARP LENGTH

53 ends 1¾ yd (63") long (allows 1" for take-up, 36" for loom waste).

## SETTS

**Warp:** 10 epi (1/slot and 1/ hole in a 10-dent heddle). **Weft:** 40 ppi for pattern; 20 ppi for hem.

## DIMENSIONS

**Width in the heddle:** 5½". **Woven length:** (measured under tension on the loom) 26" (with hems). **Finished size:** (after wet-finishing) four coasters, 4½" × 4½" each.

*I was introduced to krokbragd in my very first floor-loom weaving class in college. I loved the way just changing the color order made different shapes and patterns. After college, I took a break from weaving to have a family and explore different fiber arts. I got back into weaving with the rigid-heddle loom. I was going back through my college notes to find three-shaft patterns I could adapt for the rigid-heddle loom when I came across krokbragd once again. I noticed in the draft that the main threading is plain weave, which makes it ideal for the rigid-heddle loom. I decided to start with a simple block pattern and three colors. The pattern uses the same three picks over and over, and the colors change to make the pattern. I was inspired by the colors and geometric shapes of mid-century modern design to make these coasters. This is also a great stash-busting project because almost any three colors can be used in combination.*

### Notes on Structure

As if by magic, as you weave krokbragd, the three picks in each treadling sequence stack up vertically, creating color patterns on the surface of the cloth.


**1** Set up your loom for direct warping a length of 1¾ yd (63") using your 10-dent heddle in the rear slot. Warp the loom centering for a weaving width of 5" plus 1 hole; there are 53 ends total because of the doubled first and last ends. Begin and end with 2 threads in holes for stronger, smoother edges; treat the 2 threads as a single working end. You will have 1 extra thread. Drop this off the back.

**2** Add your 5-dent heddle to the front slot. Starting at the left side, thread the ends in a hole, slot, hole from the back heddle into the corresponding slot in the front heddle, then thread the next warp end (a slot end) into the hole in the front heddle as shown in Figure 1. Repeat this pattern until all ends are through the front heddle, ending with the last 4 ends through a front slot as shown. All hole ends in the 10-dent heddle need to be threaded through a slot in the 5-dent heddle.

## TIPS

- 1** Each stripe should measure ¾". Check your beat often.
- 2** The heddles on rigid-heddle looms do not pack the weft as firmly as the beater on a floor loom. If you find the weft is not packing in sufficiently, use a sturdy fork or tapestry beater to pack it by hand.
- 3** To weave with different colors, photocopy the chart in black and white or use graph paper to copy the chart and recolor it in colors of your choosing.

Start the shuttles on alternate sides. Wrap each weft around the others at sides for more even selvages. End with 1" of plain weave hem with the

**6** Wet-finish in warm water by gently agitating and then leaving to soak for 20 minutes. Roll in a hand towel and squeeze out any excess water. Lay flat to dry. Press, if needed. 

**YVONNE ELLSWORTH** *lives in Duvall, Washington, where she dyes yarn as LavenderSheep. She is the social-media coordinator for the Seattle Weavers' Guild.*

The diagram illustrates two types of heddles used in weaving. On the left is a '10-dent back heddle', which consists of a wooden frame with ten vertical reeds (dents). Blue threads are shown passing through the reeds, with some threads curving to show they are being moved. On the right is a '5-dent front heddle', which has a similar wooden frame but with only five vertical reeds. Blue threads are also shown passing through these reeds, with some curving. Ellipses (...) are used between the two heddles to indicate they are part of a larger set.

	Both heddles up			10-dent heddle down	5-dent heddle down	
	a	b	c			
K	K	K	K	2x		Klimt Butterfly Lovat
B	B	B	K	2x		
B	B	K		2x		
B	B	B	K	2x		
K	K	K	K	2x		
				2x		
				2x		
		B	B	2x		
		B	K	2x		
		B	B	2x		
				2x		
B	B	B		2x		
				2x		
K			B	2x		
		B	B	2x		
B	B	B		2x		
K	K	K		2x		
K				2x		
K				2x		
K			B	2x		
K				2x		
K	K	K		2x		
				2x		
				2x		
B	K			2x		
K				2x		
				2x		
				2x		
B	B	B		2x		
B	K	K		2x		
B	K	K		2x		
B	B	B		2x		





Weaving mini gamps provides a quick way to sample color combinations. And they serve double duty as mug rugs, too.

Photos by Matt Graves



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# Take Two

## Bite-Sized-Gamp Mug Rugs

BY RACHEL SIMMONS

*The beauty of working* in small, bite-sized woven samples is that it does not commit you to spinning large amounts of fiber. Our sampling time and materials can go even further by weaving a cloth of organized, intersecting stripes known as a gamp. As stripes in warp and weft intersect, a grid is created in which each square offers different information about color interaction and more. An extra bonus is that these bite-sized samples make excellent mug rugs! So weave a few extra, keep one for reference, set your hot tea on another, and offer a few to friends.

For the first mug rug, I created a six-by-six gamp. This small swatch is only about 4 inches square but effectively demonstrates warp and weft color relationships. The number of colors doesn't really matter; you can make a gamp with only two or three colors to help you sample options within a chosen palette. The second mug rug (see page 9) shows how a woolen-spun, marled yarn can be sampled in a three-by-three color gamp, using one multicolored rolag with naturally colored Merino. This gamp illustrates the use of two colors spun three different ways, which results in a subtler marled gamp with a gradual gradient grid. Both, however, can be equally useful for sampling and designing the yarns and cloth you want to create.

### SPINNING NOTES

I spun the singles and made two-ply yarns on a Schacht Ladybug spinning wheel at a ratio of 8:1. I finished the yarns in a hot-water bath with mild detergent, soaking for 15 minutes, and then gently squeezed out the water and rolled the yarns in a towel. Next, I snapped the skeins by draping them across the back of my hands and quickly pulling my hands apart and then hung them to dry unweighted. The cloth for the Color Wheel Gamp was woven on an Ashford SampleIt rigid-heddle loom, and I wove the Subtle

Gradient Gamp on a 15-inch Schacht Cricket rigid-heddle loom.

### Color Wheel Gamp

For the first gamp, I chose to sample from SweetGeorgia's Spectra Spinning Colour Six-Pack, which contains 1 ounce each of six colors, three primary and three secondary colors. The range of colors allows this gamp to show off even tertiary color relationships through optical blending. If you think of plain weave as a collection of colored pixels, the smaller the pixels, the more your eye naturally blends them together. Basically, this means that you could potentially spin two colors of yarn but give the impression of a third color in your weaving.

To optimize the information available through this gamp and achieve the look of small "pixels," I spun a fine fingering-weight yarn and wove with a

**The simplest gamp is a plain-weave color gamp. The warp consists of a stripe sequence of different colors, the same number of threads in each color. The same color order and number of threads are then used in the weft. The result is a cloth with woven squares showing every possible two-color blend of the colors used in the gamp.**

— Madelyn van der Hoogt, "The Draft: What is a Gamp?"  
[handwovenmagazine.com/the-draft-what-is-a-gamp](http://handwovenmagazine.com/the-draft-what-is-a-gamp)

close sett of 16 ends per inch (epi) to take advantage of optical-blending properties. I also used a worsted-style draft to create lustrous, brilliant versions of the pack's colors. In the finished gamps, I was excited to see the fiber's iridescent properties show up in some of the color combinations. While not planned, this is a great example of how a color gamp exposes the possibilities in your designs as shown by varying warp and weft. Often, colors that are analogous (color wheel neighbors), yet still distinguishable from one another, can create the necessary contrast for this kind of color-shifting illusion.

### Subtle Gradient Gamp

For the second gamp, I explored the potential of marled yarns. I plied a particularly beautiful rolag from Fellview Fibres in a colorway called End of Summer with itself and with white Merino. For more contrast in the marled yarns, I added a solid white element to see how it would look in the woven cloth.

Because I was using preblended rolags, I chose to use long draw (a woolen-style draft with a supported long-backward draft). The singles of white Merino were spun from the fold and used in both the solid white and the End of Summer/white marl. However, my woolen draft is not nearly as consistent as my worsted draft, which I knew going into the project, so I allowed for a sett that would accommodate the fluctuations in gauge that my yarns would inevitably have. I chose to weave these marled-gamp rugs at 10 epi based on the 12 wraps per inch (wpi) of my thickest yarn spun, the solid white Merino yarn. To accommodate my thinnest yarn, End of Summer/End of Summer marl at 18 wpi, I used a soft beat when weaving so that I would not create a completely weft-faced cloth. The warp and weft must both be visible for the relationships in the colors to be seen.

The result was beautiful, with the gamp itself being a tiny work of art. The differences in the End of Summer/End of Summer marl and End of Summer/white marl were so subtle that the shifts between the two were barely visible but gave a very pleasing feeling of harmony. The End of Summer/End of Summer



Rachel spun six yarns, three primary and three secondary colors, for her first gamp. Top to bottom: Glacier, Melon, Lemon Curd, Dutch, Orchid, and Juicebox.

marl can be seen more prominently when woven with the solid white yarn, and the woven combination of the End of Summer/white marl with the white yarn formed playful flecks of color. ●

### Resources

Fellview Fibres, [fellviewfibres.co.uk](http://fellviewfibres.co.uk)  
Finishing and Hemstitching, [handwovenmagazine.com/finishing-and-hemstitching/](http://handwovenmagazine.com/finishing-and-hemstitching/)  
Irwin, Bobbie. "Iridescence in Weaving." *Easy Weaving with Little Looms*, 2020, 56–59.  
Mitchell, Syne. *Inventive Weaving on a Little Loom*. North Adams, Massachusetts: Storey Publishing, 2015.  
SweetGeorgia, [sweetgeorgiayarns.com](http://sweetgeorgiayarns.com)



# Color Wheel Gamp

## PROJECT NOTES

### STRUCTURE

Plain weave.

### EQUIPMENT

Rigid-heddle loom, 5" weaving width; 15-dent reed (or two 7.5-dent reeds); 1 shuttle.

### FIBER

6 oz SweetGeorgia Spectra Spinning Colour Six-Pack, superwash Bluefaced Leicester in Glacier, Melon, Lemon Curd, Dutch, Orchid, and Juicebox.

### YARNS

**Warp and Weft:** 2-ply, 20 wpi, about 2,000 ypp, 28 yd each of Glacier, Melon, Lemon Curd, Dutch, Orchid, and Juicebox.

### WARP LENGTH

72 ends 1 yd long (allows 2½" for take-up, 12" for loom waste; loom waste includes fringe) for three coasters.

### SETTS

**Warp:** 15 epi (1/dent in a 15-dent reed).

**Weft:** 20 ppi.

### DIMENSIONS

**Width in the reed:** 4½".

**Woven length:** (measured under tension on the loom) 21½" (4½" each coaster plus interstitial fringe).

**Finished size:** (after washing) three coasters 4" × 4½" with additional ¾" fringe.

**1** Wind a warp of 72 ends 1 yd long following the warp color order in Figure 1. Warp the loom using your preferred method maintaining the color order from Figure 1.

**2** Centering for a weaving width of 4½", sley 1 per dent in a 15-dent reed. (*Note:* Not all rigid-heddle looms have 15-dent reeds commercially available. You can achieve 15 epi using two 7.5-dent reeds or you can modify the pattern by sleying 2 ends per dent in an 7.5-dent reed.)

**3** Wind a bobbin with about 4 yd of Juicebox. Leaving at least 2" for fringe, spread the warp with scrap yarn.

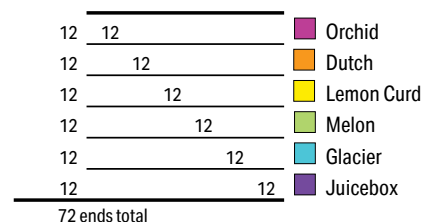
**4** Leaving a tail 1 yd long for hemstitching, begin to weave in plain weave for ¾". Break thread and, after winding about 3 yd of Glacier, continue with plain weave. Use the tail to hemstitch in groups of 2 warp ends.

**5** Continue weaving, switching colors every ¾" in the same sequence as the warp order until you have completed all six colors. End with hemstitching using Orchid. (See Resources for more on hemstitching.)

**6** Leaving at least 4" between the coasters, begin the next coaster on your warp by preparing your shuttle with about 4 yd of Juicebox. Repeat steps 3–5.

**7** Follow steps 3–5 once more. Leaving at least 2 inches of warp on either end, cut the fabric from the loom. Cut between each gamp, leaving 2 inches on either side of your cut to tie for fringe. Tie fringe in small bundles. Wet-finish in warm water by gently agitating and then leaving the gamp to soak for 15 minutes. Lay flat to dry. Once dry, trim the fringe to ¾" on each end of the gamp/mug rug.

Figure 1. Warp Color Order



# Subtle Gradient Gamp

## PROJECT NOTES

### STRUCTURE

Plain weave.

### EQUIPMENT

Rigid-heddle loom, 5" weaving width; 10-dent reed;  
1 shuttle.

### FIBER

100 g Fellview Fibres End of Summer (hand-dyed Merino, light gray baby alpaca, and white baby llama);  
½ oz 100% Merino, white.

### YARNS

**Warp and Weft:** End of Summer marl: 2-ply, 18 wpi, about 3,700 ypp, 26 yd; End of Summer/white marl: 2-ply, 15 wpi, about 2,200 ypp, 13 yd; white, 2-ply, 12 wpi, about 1,600 ypp, 26 yd.

### WARP LENGTH

42 ends 30" long (allows 1½" for take-up, 16" for loom waste; loom waste includes fringe) for two coasters.

### SETTS

**Warp:** 10 epi (1/dent in a 10-dent reed).

**Weft:** About 17 ppi.

### DIMENSIONS

**Width in the reed:** 4⅞".

**Woven length:** (measured under tension on the loom) 12½" (4¼" each coaster plus 4" interstitial fringe).

**Finished size:** (after washing) two coasters 3¾" × 4" with additional ¾" fringe.

**1** Wind a warp of 42 ends 30" long following the warp color order in Figure 2. Warp the loom using your preferred method maintaining the color order from Figure 2.

**2** Centering for a weaving width of 4⅞", sley 1 per dent in a 10-dent reed.

**3** Wind a bobbin with about 5 yd of End of Summer marl. Leaving at least 2" for fringe, spread the warp with scrap yarn.

**4** Leaving a tail 1 yd long for hemstitching, begin to weave in plain weave for 1⅞". Break thread and continue, winding about 4 yd of End of Summer/white marl, in plain weave. Use the tail to hemstitch in groups of 2 warp ends.

**5** Continue weaving, changing colors every 1⅞" following the warp color order until you have completed all three colors. End with hemstitching as you did at the beginning.

**6** Leaving at least 4" between the coasters, begin the next coaster on your warp by preparing your shuttle with about 5 yd of End of Summer marl. Repeat steps 3–5.

**7** Follow steps 3–5 once more. Leaving at least 2 inches of warp on either end, cut the fabric from the loom. Cut between each gamp, leaving 2 inches on either side of your cut to tie for fringe. Tie fringe in small bundles. Wet-finish in warm water by gently agitating and then leaving the gamp to soak for 15 minutes. Lay flat to dry. Once dry, trim the fringe to ¾" on each end of the gamp/mug rug.

**Rachel Simmons** loves the world of fiber. It allows her a unique and special outlet to stretch her creative muscles and find a calm space. She especially loves when she can reach out and share with other artists. She spins, knits, and weaves while her loving family indulges her obsessions in Huntsville, Alabama.

Figure 2. Warp Color Order







Fellview Fibres' End of Summer rolags and a white Merino create a different style of gamp with subtle shifts in colors.





# FIRESIDE COASTERS AND TABLE RUNNER

Susan E. Horton

Photos by George Boe unless otherwise noted

Colorful wool stripes and intentional fulling give this runner and set of coasters an ombré effect. Sew the circles together to create the runner or leave them loose for a freeform effect you can change on a whim.



# FIRESIDE COASTERS AND TABLE RUNNER

Susan E. Horton

Many people have found out accidentally that over-washing wool can cause it to shrink and full. For this project, Susan used the fulling property of wool to her advantage. She threaded and wove the wool warp and weft in colorful ombré stripes and then fullled the fabric in the washing machine until it was felt-like. That allowed her to cut shapes out of the fabric without it fraying. Twill tape on the back of the runner keeps its design in place.

## MATERIALS

### Type of Project Rigid Heddle

**STRUCTURE** Plain weave.

**EQUIPMENT** Rigid-heddle loom, 16" weaving width; 8-dent heddle; 2–6 stick shuttles.

**YARNS Warp:** Highland 100% wool; (900 yd/lb; 450 yd/cone; Harrisville Designs), Garnet, Topaz, Melon, and Gold, 40 yd each; Blackberry and Marigold, 44 yd each. **Weft:** Highland 100% wool, Garnet and Topaz, 43 yd each; Gold, 30 yd; Melon, 20 yd; Marigold, 17 yd; Blackberry, 10 yd.

**OTHER SUPPLIES** Large can with 4" diameter; masking tape; twill tape for the runner; water-soluble marker; matching sewing thread.

**WARP LENGTH** 124 ends 72" long (allows 5" for take-up, 19" for loom waste).

**SETTS Warp:** 8 epi (1 per slot and hole in an 8-dent heddle). **Weft:** 7 ppi.

**DIMENSIONS Width in the heddle:** 15½". **Woven length:** (measured under tension on the loom) 48".

**Finished size:** (after fulling) 10" x 30".

## PROJECT STEPS:

**1** Wind a warp of 124 ends 72" long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 15½".

**2** Wind a shuttle with Marigold and another with Gold. Spread the warp with scrap yarn.

**3** Weave following the weft color order in Figure 2, starting with Gold and then transitioning to Marigold. Leave your weft tails hanging out the sides rather than tucking them in, and if you run out of a weft color, simply cut it at the side, leaving a short tail before starting the next shuttle. When weaving with 2 shuttles, take care to wrap the wefts around each other at the selvedges so that the weft doesn't get pulled back into the shed. It is helpful to wind the shuttles with the amount of weft needed for each section—about 10 yd. Susan counts wraps around the shuttle to do this and then adds a wrap or two to secure the weft to the shuttle.

**4** Weave several picks with scrap yarn and remove the fabric from the loom, leaving 4"–6" of warp on each end.

**5** Tie the warp in overhand knots to secure the weft. Trim long weft tails.

**6** Full the fabric by hand or machine. Susan starts by handwashing in hot water with detergent to wash out any fugitive dye. Then she puts the wet fabric in the washing machine with a load of laundry that can withstand a hot-water wash, such as towels and jeans. All washing machines are different, so the fulling could require two or three full wash cycles as the fabric goes from lightly fullled wool suitable for a blanket to heavily fullled wool with a felt-like feel. The fabric will shrink to about 10" x 30" and will be quite thick.

**7** For 4 coasters, use the 4" can as a guide to draw 4 circles in the coaster section of the fabric using a water-soluble marker. Cut out with sharp sewing scissors.

**8** For the runner, pick areas of the runner section that you like and, using the 4" can as a guide, draw 10 circles on the fabric using a water-soluble marker. Cut out with sharp sewing scissors. There is enough leeway in width and length to cut



[illegible]

Blackberry	Garnet	Topaz	Melon	Gold	Marigold	
				18		Runner
				1		
				1		
				12		
				1		
				1		
				12		
				1		
			1			
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				12		
				1		
					1	
					12	
1						
	1					

14" for 4 coasters





# SCANDINAVIAN STARDUST DOILIES

Edith van Tassell

Photos by Matt Graves unless otherwise noted

The magic of long winter nights and brightly shining stars will be yours with these pin-loom doilies. Use them on your holiday table or to decorate your home all winter long.



# SCANDINAVIAN STARDUST DOILIES

Edith van Tassell

Capture the magic of long winter nights and bright shining stars to bring a touch of warmth to your home. With a combination of squares and hexagons, you can create these intricate and eye-catching pieces using only pin looms. Use these doilies for decorative place settings, as coasters for drinks, or simply for decoration.

## MATERIALS

### Type of Project: Pin Loom

**STRUCTURE** Plain weave.

**EQUIPMENT** Elongated hexagon loom with 2" side length; elongated hexagon loom with 1" side length; 2" x 2" pin loom; G-6/4 mm crochet hook or 4 mm locker hook; 3½" weaving needle (only needed if using crochet hook); packing comb or fork; tapestry needle; extra yarn in each color for stitching.

**YARNS** *Warp and Weft:* Woolstok (100% Highland wool; 125 yd/50 g; Blue Sky Fibers), #1321 Loon Lake, 24 yd; #1323 Ember Glow, 18 yd.

**DIMENSIONS** *Finished size:* 9" x 9".

## PROJECT STEPS

**1** For each star, following the manufacturer's directions, weave four 2" hexagons using Ember Glow, four 1" hexagons using Loon Lake, and four 2" squares using Loon Lake.

**Note:** Edith made 2 stars with this color palette and then made 2 more stars in which she switched the colors for each of the shapes. Please refer to the photographs for construction guidance.

**2** Whipstitch the 4 large Ember Glow hexagons together into a star shape.

**3** Whipstitch the 4 Loon Lake squares into the corners of the star shape. This is the base for the appliqué for either star pattern.

**4** For star pattern 1, using Loon Lake and a tapestry needle, sew each of the small hexagons into the points of the Ember Glow star using a running stitch.

**5** For star pattern 2, whipstitch the 4 small Loon Lake hexagons together into a small star shape. Using Loon Lake and a tapestry needle, sew the small star to the center of the large star using a running stitch. **Note:** In the photo below of star pattern 2, the colors are switched.

**6** Use a tapestry needle to weave in loose ends. \*



Star 2



Star 1





# HUG IN A MUG RUG

Jodi Ybarra

Photos by Matt Graves unless otherwise noted

These oversized color-and-weave coasters provide enough space for your mug—and a snack. Weave a few for yourself and a few for a loved one.



# HUG IN A MUG RUG

Jodi Ybarra

Snuggle with those you love, sip your favorite brew, fill your heart and day with peace and warmth. We all need a little relaxation in our lives, and what better way to enjoy our favorite drink than having a cute little mat to put your cup on? Whip up a set for each of your friends and add their favorite drink mix along with a mug to spread smiles to all. Grab a coffee, warp your loom, and weave to your heart's content!

## MATERIALS

### Type of Project: Rigid Heddle

**STRUCTURE** Plain weave.

**EQUIPMENT** Rigid-heddle loom, 9" weaving width; 10-dent heddle; 2 shuttles.

**YARNS Warp:** 24/7 cotton (100% cotton; 186 yd/3.5 oz; Lion Brand), #107 Sky, 108 yd; #100 White, 81 yd. **Weft:** 24/7 cotton, #107 Sky, 86 yd; #100 White, 56 yd.

**WARP LENGTH** 84 ends 81" (2 ¼ yd) long (allows 6" for take-up, 15" for loom waste; loom waste includes fringe).

**SETTS Warp:** 10 epi. **Weft:** 10 ppi.

**DIMENSIONS Width in the heddle:** 8 ¼". **Woven length:** (measured under tension on the loom) 60" (includes 2" left unwoven between mats for fringe). **Finished size:** (after wet-finishing) six mats, each 7 ½" x 7" with 1" fringe on each end.

## PROJECT STEPS

**1** Set up your loom for direct warping a length of 81" or wind a warp of 84 ends 81" (2 ¼ yd) long following the warp color order in Figure 1. Warp the loom using your preferred method, centering for a weaving width of 8 ¼".

**2** Wind one shuttle with Sky and another shuttle with White. Spread warp with scrap yarn allowing for 1" fringe.

**3** Leaving a tail 4 times the width of the warp for hemstitching, weave 2 picks of Sky, then 2 picks of White.

Hemstitch in bundles of 3 using the long tail. Continue weaving, following the weft color order in Figure 2. Note that the weft order is the same as the warp order. Finish each mat with 2 picks of Sky and hemstitch as you did at the beginning.

**4** Weave 2" with scrap yarn to allow for fringe and start the next mat.

**5** Follow steps 3 and 4 for all six mats.

**6** Remove the mats from the loom. Cut the mats apart leaving 1" fringe on each end.

**7** Handwash or soak in mild detergent and rinse. Lay flat to dry. Trim fringe. Steam-press. \*

Figure 1. Warp color order

6x				
36	2	2	2	□ #100 White
48	2	2	2	■ #107 Sky
84 ends total				

Figure 2. Weft color order

6x	
2	2
2	2
2	2
2	2
2	2
2	2







# BRIGHT MORNING MUG RUGS

Hazel Spencer

Photos by Matt Graves unless otherwise noted

Start your mornings on the bright side with these cheerful coasters. This pin-loom project can be easily adapted to work with your decor and makes a thoughtful hostess gift.





PIN LOOM

## BRIGHT MORNING MUG RUGS

Hazel Spencer

A bit of cheer in the morning will start your day on the bright side. These sweet mug rugs are the perfect bit of color first thing as you enjoy a hot coffee, tea, or cocoa—they also make wonderful hostess gifts. Weave this quick-and-simple project as written or use previously woven pin-loom samplers.

### MATERIALS

**STRUCTURE** Plain weave.

**EQUIPMENT** 4" × 4" pin loom (Hazel used a Hazel Rose Multi Loom); locker hook; tapestry needle.

**YARNS** *Warp and Weft:* Calico (50% cotton/50% acrylic; 267 yd/3.5 oz; Nako), #0208 White and #2209 Red, 16 yd each.

**OTHER SUPPLIES** Thin 12" × 12" corkboard; tacky craft glue.

**DIMENSIONS** *Finished size:* four coasters, 4" × 4" each.

If you have a Weave-It or any loom without corner nails, Hazel offers a little trick for diagonal weaving: Put your first slipknot over a toothpick or safety pin. Let it lie outside the top two pins. It will work like a corner nail and the rest of the weaving will be the same as for the Multi Loom.

### PROJECT STEPS

#### Weaving

**1** Orient your loom with the starting corner pin to your lower left. Using Red, place a long slipknot over the starting pin and the opposite corner pin. Weave one round for a total of 4 warp ends including the starting loop.

**2** Weave four rounds with White, making 4 White warp ends on each side of the Red. Carry the yarn along the outside of the pins, keeping it snug but not tight.

**3** Move a strand on the bottom right side of the loom down to make the

numbers come out even for this pattern. Then pick up and move the last strand and put it over the pin just before.

**4** Continue weaving following this pattern, completing four rounds of each color and ending with Red. Cut the yarn, leaving an 8" tail. Use the tail to weave a fifth row of Red to lock in the weaving. Remove the square from the loom and pull it in each diagonal direction to help the yarns fall into place; give it a nice rub to encourage the yarn to bloom.

**5** Repeat steps 1–4 to make three additional squares.

**6** Wet-finish in warm water by hand with a mild detergent and dry flat.

#### Mug rug assembly

**7** Weave in ends by sewing them into themselves on the back of the square using a sharp needle.

**8** Cut the corkboard into 4" × 4" squares. Glue the woven squares to the cork, leaving a ¼" frame around each square. Using a yarn needle or another pointed tool, push the carried yarns under the edge so that the glue holds them in place and out of sight.

**9** Stack the mug rugs and place a book or other weight over them for a day or so to be sure the woven squares adhere to the cork. Any loose edges can be reglued. Add some thin nonskid material to the back of the corkboard if desired. \*







# READER'S FRIEND MUG RUGS

Christine Jablonski

Photos by Matt Graves unless otherwise noted

Curling up on a cold day with a good book is even better with a warm beverage by your side. Use your rigid-heddle loom with two heddles to weave these thick and sturdy rep-weave coasters to hold your tea.





RIGID HEDDLE

## READER'S FRIEND MUG RUGS

Christine Jablonski

Using two heddles on your rigid-heddle loom allows you to double the sett for these warp-faced mug rugs. This is an easy introduction to double-heddle weaving because as long as you remember that your top-layer colors go in the holes and your bottom-layer colors go in the slots, you'll be fine.

### RESOURCES

Coifman, Lucienne. *Rep Rips Reps Weaves: Projects, Instruction, and Inspiration*. North Haven, CT: Handwoven Originals, 2015.

### MATERIALS

**STRUCTURE** Rep weave.

**EQUIPMENT** Rigid-heddle loom, 6" weaving width; two 12-dent heddles; pick-up stick or 2" x 10" strip of cardstock to separate the warp layers; 2 shuttles. **Note:** Have 12.5-dent heddles? The width in the heddle will be 5¼".

**YARNS Warp:** 8/4 unmercerized cotton (1,680 yd/lb; Maurice Brassard), #4616 Peacock, 111 yd; #5067 Periwinkle, 45 yd; #3161 Jaune Or, 18 yd; #4269 Limette Pâle, 24 yd.

**Weft:** 8/4 unmercerized cotton, #4275 Charcoal, 192 yd; 8/2 unmercerized cotton (3,360 yd/lb; Maurice Brassard), #4275 Charcoal, 40 yd.

**WARP LENGTH** 132 ends 54" (1½ yd) long (allows 3" for take-up, 19" for loom waste).

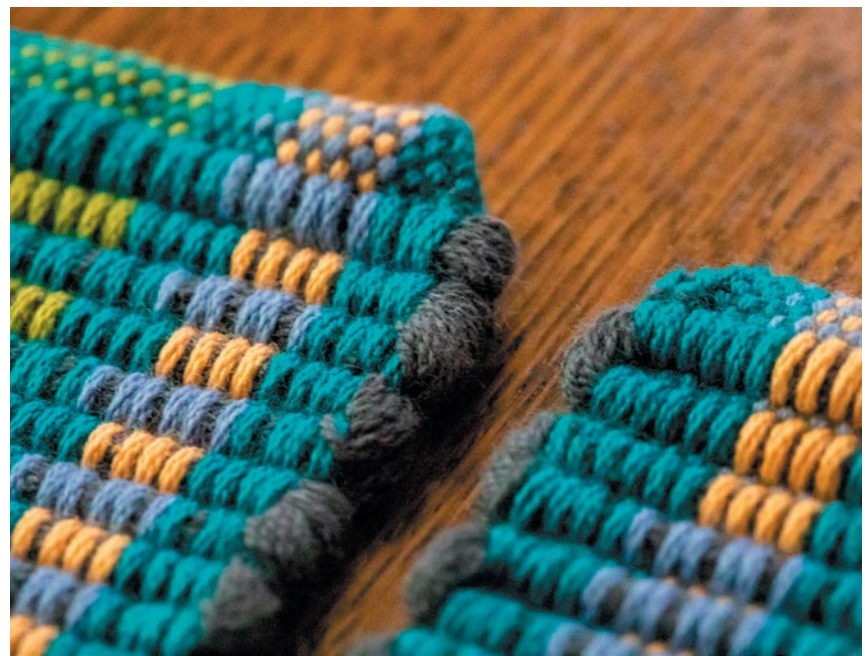
**SETTS Warp:** 24 epi. **Weft:** 6 ppi (3 thick and 3 thin picks).

**DIMENSIONS Width in the heddle:** 5½".

**Woven length:** (measured under tension on the loom) 32". **Finished size:** (after hemming and wet-finishing) four mug rugs, 5½" x 5½".

### PROJECT STEPS

**1** Set up your loom for direct warping a length of 54" (1½ yd). Place the back heddle in the loom. Centering for a weaving width of 5½", thread the slots only for the bottom



layer following the warp color order, Figure 1. Rest a pick-up stick or strip of cardstock across the warp ends to separate the layers.

**2** Thread the top layer in the same slots in the back heddle following the top-layer warp color order, Figure 1, resting the ends on top of the separator. Wind the warp onto the warp beam, moving the separator forward as you wind.

**3** Move 1 top-layer end from each slot to the hole to the right.

**4** Place the front heddle in the loom. Thread the top-layer end from the back hole (A) through the slot to the right in the front heddle. Thread 1 bottom-layer end (B) through the slot to the right in the front heddle. Thread the top-layer end (C) from the rear slot into the hole to the right in the front heddle. Thread the remaining bottom-layer end (D) from the rear slot into the slot directly in front (left of the front hole just threaded). See Figure 2. Repeat across the heddle. Remove the separator.

**5** Wind a shuttle with 1 strand of 8/2 Charcoal for the thin pick and one shuttle with 4 yd of 12 strands of 8/4 Charcoal held together for the thick pick. Spread the warp with scrap yarn.

**6** Using the thin weft, weave 1" hems in plain weave (both heddles up, both

### WEAVING TIPS

- The thin picks in rep weave are often used to change which layer is on the top and which one is on the bottom. If the picks alternate between thick and thin, then the layers won't switch. However, if a thin pick is eliminated, the next thick pick will show the opposite layer. Once you get the hang of it, playing with rep design on the loom can be a lot of fun.
- Throwing the thin weft with the thick picks helps to keep the selvages tidy because your selvedge ends will be caught with every pick. You won't have to worry about carrying weft threads up the selvages or stopping and restarting the thin weft.
- Starting and stopping thick weft bundles: Place your thick bundle of 12 threads in the shed with about 3" hanging out the side. Trim 6 of the threads even with the selvedge. Gently pull the bundle into the shed so that 1½" of the remaining 6 threads are hanging out. Twist those remaining threads and lay them on top of the 6 threads inside the shed. Adjust so that the selvedge "bump" looks smooth, change sheds, and beat.
- Twisting the thick weft bundles on the edges as you weave will make your selvages smoother and more attractive.



**Figure 1. Warp color order**

Bottom layer:

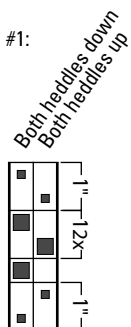
18	6	6	Periwinkle
48	4	20	4
66	ends total		

Top layer:

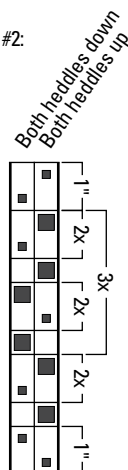
12	6		6	Periwinkle				
16	8		8	Limette Pâle				
12	4		4	Jaune Or				
26	6	4	4	4	4	4	4	Peacock
66 ends total								

**Figure 3. Weaving orders**

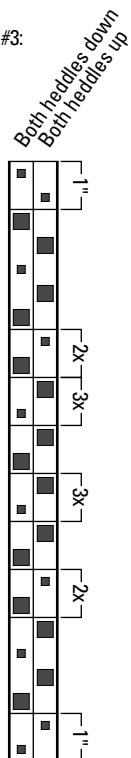
Mug rug #1:



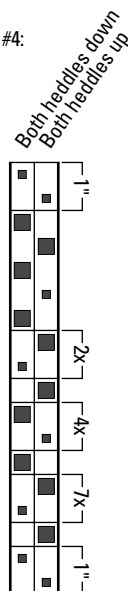
Mug rug #2:



Mug rug #3:



Mug rug #4:

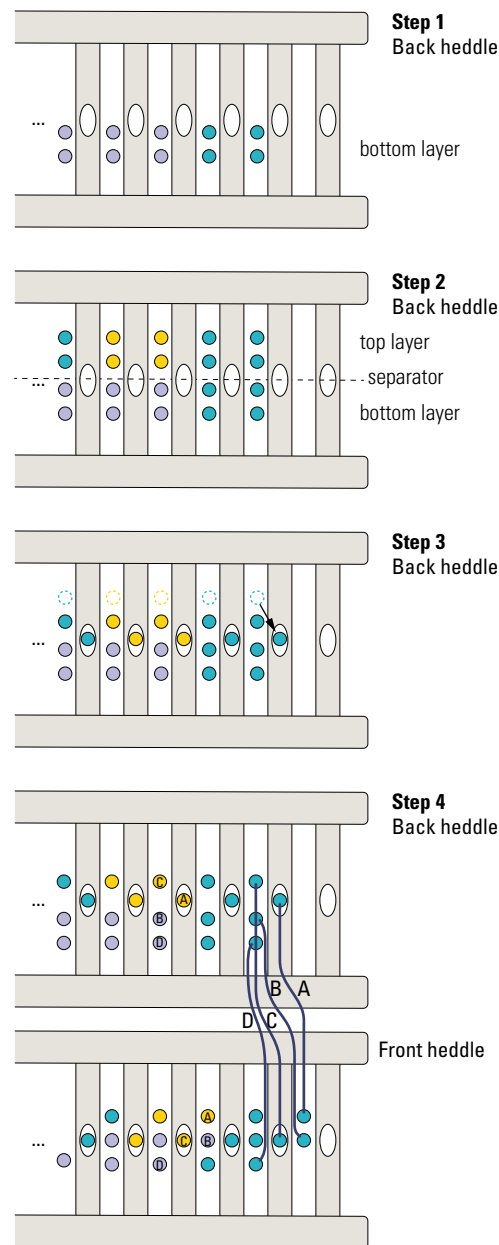


■ 8/2 Charcoal

■ 12 threads of 8/4 Charcoal

**Note:** Throw a pick of 8/2 in the same shed with 8/4 picks.

**Figure 2. Heddle threading**



heddles down) at each end of each mug rug. For the patterns, follow the weaving orders in Figure 3. Throw a thin pick along with the thick picks in the same shed (see Weaving Tips). Beat firmly and do not bubble your weft. Each mug rug should measure 6" on the loom under tension. Separate the mug rugs with a few picks of scrap yarn.

**7** Cut the mug rugs from the loom and zigzag the ends.

**8** Wet-finish in cold water by handwashing or machine washing on delicate. Lay flat to dry.

**9** Cut the mug rugs apart. Turn the hems under 1/4" twice and hem. \*