

Make Beautiful Woven Table Runners:  
4 Free Table Runner Patterns from

---

**WEAVING TODAY™**

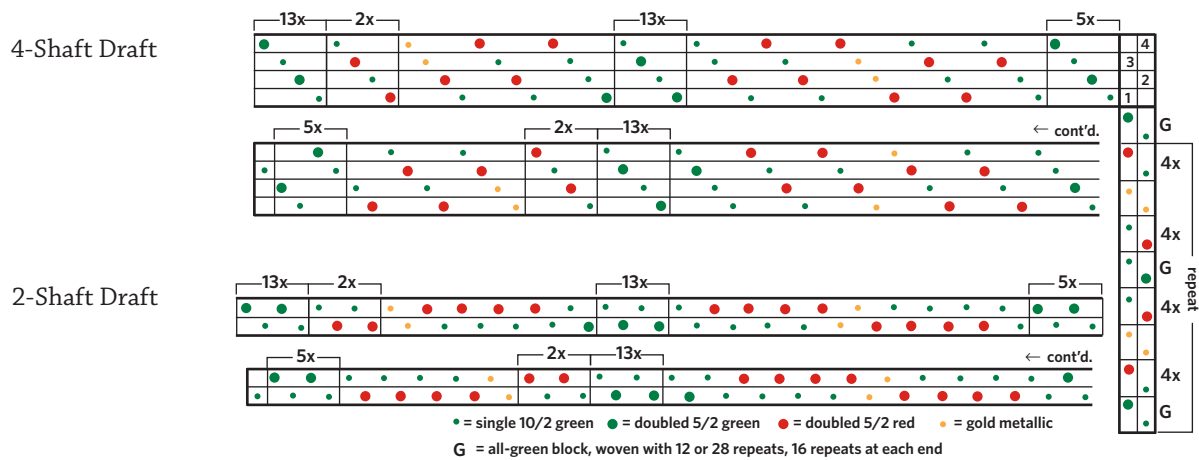
---

## Windowpane Holiday Runner in Log Cabin

by Sr. Joan Marie Lovett



From *Handwoven*, September/October 1992; pp. 73, 85-86.



Warp Color Order

	10x	4x	4x	27x	4x	4x	27x	4x	4x	27x	4x	4x	10x
8			2			2			2			2	
32		1	1		1	1		1	1		1	1	
101	1			1			1			1			1
138	1	1	1	1	1	1	1	1	1	1	1	1	1
279													

● = gold metallic  
 ● = doubled 5/2 red  
 ● = doubled 5/2 green  
 ● = single 10/2 green

## Project Notes

The color-and-weave effect of log cabin combined with alternating thick and thin yarns makes a complicated-looking pattern, though the weave structure is simple plain weave. A gold metallic thread accents the red plaid intersections in this cotton runner. Consider using the same idea in different yarns for a runner you can use all year-round.

## Fabric Description

Plain weave with log cabin color effects.

## Finished Dimensions

16½" by 48" plus 3½" fringe at each end.

## Warp and Weft

10/2 pearl cotton at 4,200 yd/lb: 605 yd dark green.  
 5/2 pearl cotton at 2,100 yd/lb: 870 yd total dark green (used doubled), 360 total yd red (used doubled).  
 Metallic chain yarn at 7,500 yd/lb: 70 total yd gold (used doubled) or 35 yd of a heavier metallic.

## Yarn Sources

10/2 and 5/2 pearl cottons are available from most weaving retailers. This metallic is Metallic Frizette #8101, available from Cotton Clouds. You can also use Halcyon Yarn's Astra Glow metallic at 3,000 yd/lb (use this yarn singly).

## Total Warp Ends

279.

## Warp Length

2¾ yd (allows take-up, shrinkage, and 40" loom waste; loom waste includes fringe).

## E.P.I

15.

## Width in Reed

18⅞".

## P.P.I.

15.

## Take-Up and Shrinkage


11% in width and length.

## Weaving

Allow 5" for fringe at each end of the runner. Follow the treadling sequence, using 16 repeats of the green block at the beginning and end of the runner. Throughout the rest of the runner, weave either 12 or 28 repeats for each green block. I did that somewhat randomly, and when the runner was about 52", I ended it

with the last green block of 16 repeats. You could weave all the green blocks with 28 repeats for a more symmetrical look.

## Finishing the scarves

Remove the fabric from the loom and prepare a twisted fringe with two groups of 4 ends in each fringe, tied with an overhand knot 3" from the edge of the fabric. Trim fringe to 3½". Machine wash on a gentle cycle. Hang to dry and then steam-press. 

# HANDWOVEN<sup>®</sup>



Handwoven 2002-2010 Collection  
CDs available now!

**WEAVING TODAY** SHOP

(866) 949-1646

# Two on Two

## Two-block log cabin runner

by Jane Patrick



From *Handwoven*, May/June 2000; pp. 40-43.

**W**eavers have a tendency to think that more shafts are the path to better design, that the number of shafts used to weave a fabric is directly related to its success. Not necessarily so, I say! True, more shafts offer design opportunities, but success is not assured with their use. No matter how many shafts are used for a design, success depends on the overall effect created by the yarns, the colors, the structure—all working together.

Designing within limited parameters and fully utilizing the resources they allow can turn something ho-hum into—wow! This runner is a case in point. It is the result of a challenge from the editor to design and weave a two-block structure on a rigid-heddle loom for the May/June 2000 issue of *Handwoven*. Two blocks with only two sheds! One of the few weaves that can accomplish this feat (without requiring a pick-up stick) is log cabin.

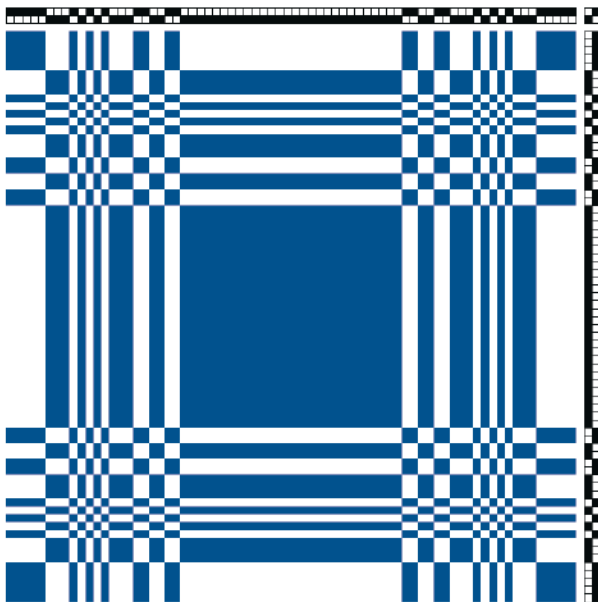
Since log cabin is a block weave, designs can be developed through the use of profile drafts. Profile

drafts are an excellent way to plan successful designs without preparing actual thread-by-thread draw-downs. Any 2-block design can be converted to log cabin (this is what I mean by utilizing resources!). Play with different block proportions, try both symmetrical and asymmetrical designs—you'll be surprised at the amazing number of possibilities offered by only two blocks; see two examples of symmetrical profile drafts in Figures 1 and 2.

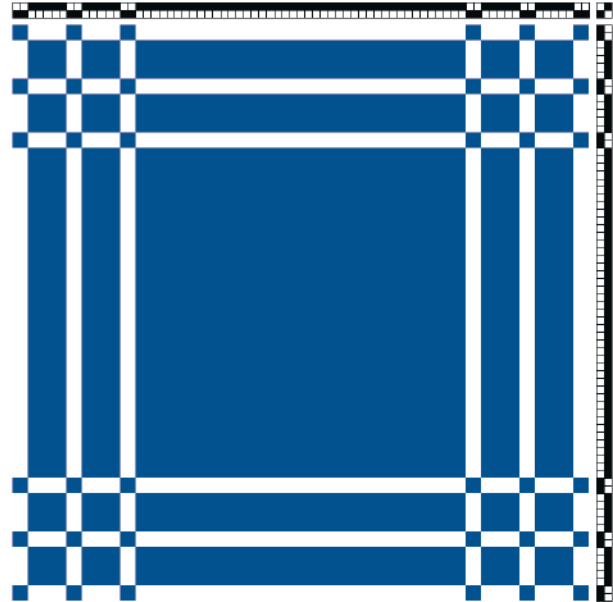
When a profile draft is used for log cabin, filled-in squares in the profile drawdown represent blocks that produce vertical lines; blank squares represent blocks that produce horizontal lines (or vice versa). Since the contrast between these two effects is quite subtle, simple designs usually work best for log cabin (Figure 2 rather than Figure 1, for example). Figure 4 on page 7 shows a part of the profile draft used for the runner; compare the drawdown with the photo on page 5.

For the wow! in the runner, blue borders and red accent threads in a soumak stitch are added at each end.

1. Two-block profile draft: busy design



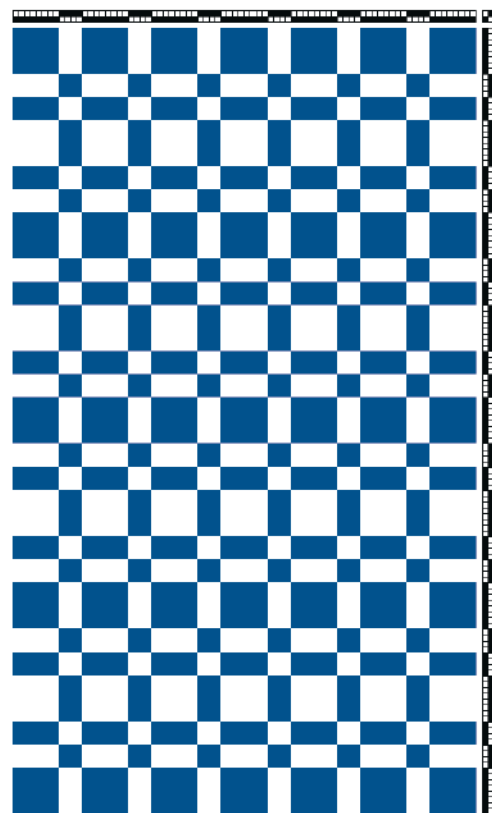
2. Two-block profile draft: simple design



3. Draft for runner

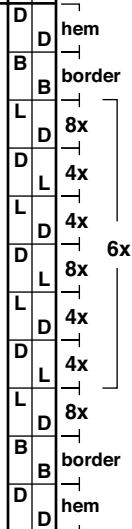
8x 4x 8x 4x 8x 4x 8x 4x 8x 4x 8x 4x 8x 4x 8x

L	D	L	D	L	D	L	D	L	D	L	D	L	D	L	D	L	D	1	2	
D	L	D	L	D	L	D	L	D	L	D	L	D	L	D	L	D	L	D	1	2



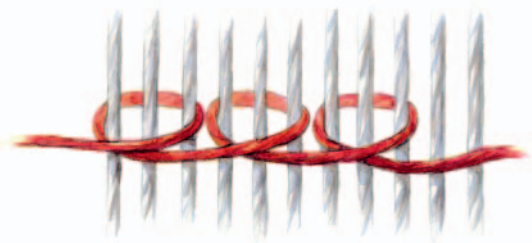
4. Profile draft for runner

(Drawdown does not show all repeats.)



D = polyester/cotton, single  
 L = 4/4 cotton  
 B = polyester/cotton, doubled  
 To convert tie-up to a rigid-heddle loom:  
 shaft 1 = raise hole warp ends  
 shaft 2 = lower hole warp ends

5. Soumak stitch for accent threads



## Block design with log cabin

Once you've developed a design you like, thread the loom by substituting a pair of threads, one dark (D), one light (L), for each square in the profile threading draft: Block A = DL; Block B = LD. Weave by substituting a pair of picks, one dark, one light, for each square in the profile treadling draft: Block A = DL; Block B = LD.

Add impact to a design by weaving contrasting-color end borders as for this runner or plan borders for all four sides (for side borders, thread all dark or all light ends at each edge). Use accent threads and/or warp and/or weft color changes for further variety.

## The Runner


Wind the warp and thread the loom following Figure 3 and Project at-a-Glance, page 8. For a rigid-heddle loom, place the first thread for Block A (a dark end) in a hole, the second thread (a light end) in a slot, and continue, changing the color order from block to block. (Convert the draft in Figure 3 by treating ends on shaft 1 as hole ends and ends on shaft 2 as slot ends.)

Weave the runner following the treadling sequence in Figure 3. Weave the hem section with one strand of polyester/cotton (to reduce hem bulk) for 3 1/2". Weave the border with doubled polyester/cotton (see B/B in Figure 3) for 3".

To achieve a firm fabric on a rigid-heddle loom, use a stick shuttle or flat pick-up stick to place the weft. Pass the shuttle through the shed, change to the next

shed, and press the stick shuttle or pick-up stick firmly against the fell. If the weft still doesn't pack in sufficiently, use a tapestry beater every few rows.

When you've finished weaving the border, work two rows of soumak in groups of three ends (see Figure 5, page 7). Separate the two rows with four picks of a single strand of polyester/cotton. Then weave the body of the runner as in Figure 3 and repeat the soumak (separated by four picks of plain weave), the final border, and then the hem section.

Remove the fabric from the loom. Trim raw edges, turn under ends, turn hems to meet soumak accent threads, and handsew. Wash the runner by hand in cool water, mild soap. Roll in towels to remove moisture and lay flat to dry. Press while still slightly damp. 



## PROJECT at-a-glance

### Weave structure for runner

Log cabin.

### Equipment

Rigid-heddle or 2-shaft or 4-shaft loom, 16" weaving width; 10-dent rigid heddle or 10-dent reed, 2 shuttles.

### Yarns

Warp and weft: 4/4 unmercerized cotton (832 yd/lb), Denim Blue #192, 336 yd (6½ oz); Poly-cotton Warp Yarn (multiple strands of polyester and cotton twisted together, 1,300 yd/lb, Great Northern Weaving), Denim, 470 yd (5¾ oz); 3/2 pearl cotton (1,260 yd/lb) can be substituted.

Accent yarn for soumak: 4/4 unmercerized cotton (832 yd/lb), Red #9, 8 yd.

### Yarn sources

All yarns were donated by and are available from Shuttles, Spindles, and Skeins, (800) 283-4163.

### Notions and other supplies

Tapestry needle for soumak.

### Warp order and length

160 total ends 2 yd long, alternating one end 4/4 cotton and one end polyester/cotton (80 ends each).

### Warp and weft spacing

Warp: 10 epi (1 end/dent in a 10-dent rigid heddle or 1 end/dent in a 10-dent reed). Width in reed 16". Weft: 12 ppi.

### Take-up and shrinkage

After washing, 15% in width and length. Amounts provide one runner 13½" × 34".



## Waffle weave on a rigid-heddle loom? Yes, you can!

by Kati Reeder Meek



From *Handwoven*, May/June 2010; pp. 52-53.

Weave a narrow runner such as this one or consider putting on a longer and wider warp for placemats (thread the center repeat 40x instead of 25x for a width in the reed of  $17\frac{3}{5}$ "'). Substitute other colors for the accent stripes and/or add more frequent weft stripes.

This runner would not exist if I hadn't been challenged to figure out how an ancient linen cloth with checkered "cells" mentioned in the Old Testament might have been woven. It was a bit of a jump from a warp-weighted loom to a rigid-heddle loom with a pick-up stick (and it involved the help of a book on 3-shaft weaves; see Resources), but the result was very rewarding. I found myself drawn away from my twenty-four shafts to succumb to the charms of the surprisingly easy-to-use rigid-heddle loom.

## The Runner

3/2 pearl cotton is the basic yarn used in this runner. Two strands of fine cottolin are added to the 3/2 threads that outline the waffle cells (every fourth thread in both warp and weft). The bit of linen adds texture and absorbency to the cloth.



## Resources

de Ruiter, Erica. *Weaving on 3 Shafts*. Nijmegen, the Netherlands: Erica de Ruiter, 2002, p. 28.

- 1 Wind the warp as in Figure 1, page 11, and thread the loom (start and end with a hole; the cottolin/pearl cotton ends are in every other slot).
- 2 When the warp is tied on: With the heddle in the down position (slot threads up) and working behind the heddle, slip the pick-up stick (I used a large stick shuttle and tied a cord end to end to secure it) under all the cottolin/cotton slot threads (every other slot thread). Slide the stick to the back of the loom.
- 3 Wind a stick shuttle with 1 strand natural 3/2 and a second shuttle with 2 strands natural cottolin. For the accent stripes, wind 1 strand blue 3/2 and 2 strands blue cottolin into butterflies or onto 2 other shuttles.
- 4 With the heddle down, weave a pick with 3/2 natural cotton, leaving a tail four times the width of the warp. With heddle up, weave a pick with 3/2 and then weave the runner repeating the 6-pick Waffle-Weave Sequence following the weft color order in Figure 2, page 11. Using the weft tail, hemstitch over the first 3 rows including 4 ends in each stitch; repeat hemstitching at end.
- 5 To weave the runner on three shafts, follow Figures 2 and 3, page 11.
- 6 Remove the fabric from the loom and trim fringe to 1". Machine wash, warm water with a bit of plain shampoo. Rinse twice, spin out excess water, tumble in the dryer briefly, and line dry.

**TIP:** To make the weft sequence easy to remember, divide the six picks into two groups. Write one group on one side of the card, the other group on the other side:

- |                                    |                               |
|------------------------------------|-------------------------------|
| 1. Down;                           | 2. Up + stick flat (2 wefts); |
| 3. Down;                           | 4. Up;                        |
| 5. Down + stick on edge (2 wefts); | 6. Up.                        |

## PROJECT at-a-glance

### Structure

Variation of waffle weave.

### Equipment

Rigid-heddle loom or 4-shaft loom, 13" weaving width; 12-dent rigid heddle or reed; 1 pick-up stick (for rigid heddle only); 2-4 shuttles.

### Yarns

**Warp:** 3/2 pearl cotton (1,260 yd/lb), natural, 338 yd; blue, 40 yd. 22/2 cottolin (60% cotton/40% linen, 3,200 yd/lb), natural, 165 yd; blue, 20 yd.

**Weft:** 3/2 pearl cotton (1,260 yd/lb), natural, 244 yd; blue, 7 yd. 22/2 cottolin (60% cotton/40% linen, 3,200 yd/lb), natural, 160 yd; blue, 6 yd.

### Warp length


225 total ends (151 working ends) 2½ yd long (allows 4" for take-up, 32" for loom waste). 160 total ends 2 yd long, alternating one end 4/4 cotton and one end polyester/cotton (80 ends each).

### Setts

**Warp:** 12 working epi (1/dent in a 12-dent rigid heddle or reed).

**Weft:** 12 working ppi.

### Dimensions

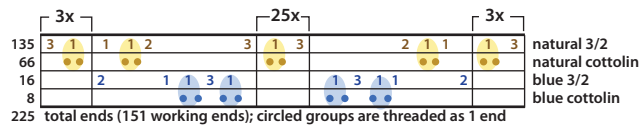
Width in the reed: 12<sup>3</sup>/<sub>5</sub>". Woven length (measured under tension on the loom): 54". Finished size after washing: 9½" × 48" plus 1" fringe each end. 

## Waffle-Weave Sequence

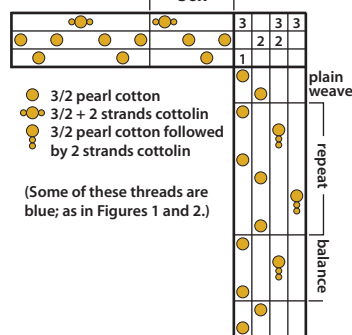
(A pattern stick under every other slot thread is pushed to the back of the loom.)

1. Heddle down: Weave with 3/2 cotton.
2. Heddle up: Slide pattern stick forward to just behind the heddle, leaving it flat. Weave with 3/2 cotton, then with doubled cottolin. Press in both picks firmly with edge of stick shuttle. Push pattern stick to the back of the loom.
3. Heddle down: Press preceding picks again. Weave with 3/2 cotton; press.
4. Heddle up: Weave with 3/2 cotton.
5. Heddle in neutral: Bring pattern stick forward and turn on edge behind the heddle. Weave with 3/2 cotton and cottolin as in Step 2. Push stick to back.
6. Heddle up: Press in preceding picks firmly and weave with 3/2 cotton.

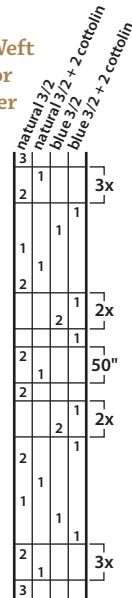
### 1. Warp color order



### 3. 3-shaft draft



### 2. Weft color order



# Cool Waters Table Runner

by Sandra Doak



From *Handwoven*, September/October 2010; pp. 32-33.

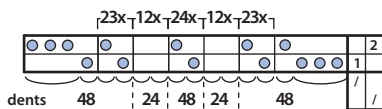
**F**iber always inspires my projects. The soft blue-gray-violet-brown colors of this hand-dyed bamboo tape remind me of cool waters. Holding the skein in my hand, I am transported to the edge of a rocky-bottomed pond peppered with cattails. The Pompeii yarn picks up some of the brown tones in the bamboo to imitate the cattails in my memory pond. To achieve my waterlike image, I decide to float the weft over some areas. I'm on a roll! Several thumbnail sketches later, I am ready to weave.

## The Runner

As I began to weave, I discovered I needed to hemstitch the vertical edges in at least some of the sections to keep the warp yarns from wandering into the spaces. The vertical hemstitching also adds a unique look to the piece and can be done on the loom.

The Cool Waters table runner is a simple plain-weave structure and design that can be woven on any loom. It also has infinite possibilities for variations on a theme—you can change the colors to change the mood, change the width of the warp spacing, combine solid colors or variegated colors—any number of these variations and more will keep this idea fresh and exciting and make it uniquely yours. The Cotton Gima yarn is strong enough to use as warp and shrinks only about 3%.

1. Draft for runner



**TIP:** Although it is easy to use for weaving, the bamboo tape does not stretch; it is not resilient. Avoid excessive tension, or it might “pop.” When you press the runner after washing, use a pressing cloth in order to avoid catching the tip of the iron under the long floats.

**1** Wind separate warps of 148 ends Cotton Gima and 15 ends Pompeii 2½ yd long. (These directions are from front to back.) Centering for 16", sley the first 3 ends together in a dent and then sley 1/dent for 47 ends, skip 24 dents, and continue, following Figure 1. Then sley the 15 ends Pompeii randomly with Cotton Gima ends, 5 per stripe. Thread following Figure 1; note that the 3 selvedge ends are threaded as one. Thread the rigid-heddle loom in the same way skipping slots/holes for the dents in Figure 1 (thread 4", skip 2", etc.).

**2** Spread the warp with scrap yarn. Allowing 5" for fringe, weave 2" plain weave with aqua Cotton Gima; hemstitch over first 2 rows. Weave 4" bamboo tape. Hemstitch along four inside vertical edges of Cotton Gima (you do not need to hemstitch in the areas woven with the hand-dyed bamboo tape). Repeat the weaving and hemstitching sequence eight times and end with 2" Cotton Gima and hemstitch.

**3** Allowing 5" for fringe, cut the runner from the loom. Handwash, roll in a towel to remove moisture, then air-dry. Use a pressing cloth and steam iron to smooth out any wrinkles and flatten the floats. Trim fringe evenly to 3½".

### About This Yarn

**T**his paperlike yarn is actually a bamboo yarn made into a flat tape. It takes dye well and can be treated as any cellulose yarn. It winds on a bobbin easily and glides off it easily (maybe a bit too easily), too.

As you beat, it makes a little crunching sound. When it gets wet, it becomes nearly translucent, returning to its color as it dries. It produces fabric with a crisp, linenlike hand.

## PROJECT at-a-glance

### Structure

Plain weave.

### Equipment

2-shaft or rigid-heddle loom, 16" weaving width; 12-dent reed or rigid heddle; 2 shuttles; tapestry needle.

### Yarns

Warp: 100% cotton (Cotton Gima, Habu, 265 yd/oz, 4,240 yd/lb, Habu Textiles and Old Oaks Ranch), Item A-174, color 34 (blue), 346 yd. 44% polyamide/29% cotton/27% acrylic (3,000 yd/lb, Pompeii, Old Oaks Ranch), Dakota Hills (brown), 35 yd.  
Weft: Cotton Gima, color 28 (aqua), 167 yd. 100% bamboo tape (1,344 yd/lb, Old Oaks Ranch), hand-dyed, 188 yd.

### Warp Length

148 ends Cotton Gima, 15 ends Pompeii, 2 1/3 yd long (allows 3" for take-up, 31" for loom waste; loom waste includes fringe).


### Setts

Warp: 12 epi not including spaces (1/dent in a 12-dent reed or rigid heddle, 2/dent where Pompeii is threaded).  
Weft: 19 ppi Cotton Gima, 12 ppi bamboo tape.

### Dimensions

Width in the reed: 16". Woven length (measured under tension on the loom): 50". Finished size after washing: 15 1/4" x 48" plus 3 1/2" fringe at each end.

### Take-up and shrinkage

9% in width, 7% in length (2% take-up, 5% shrinkage) for four towels about 19 1/8" x 30" each. 

## Uncover a Whole New World as You Experiment with Color in Fiber!

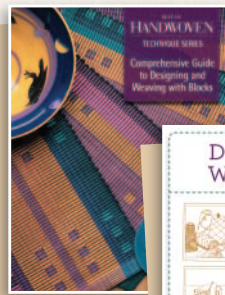


With Laura Bryant's guidance you'll be pulling your stash off the shelf, making "rivers" of color from light to dark, creating color wraps that really work, and learning to manage color juxtapositions that will take your work beyond the ordinary.

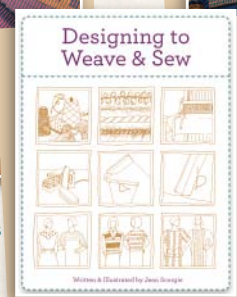
 **INTERWEAVE**  
interweavestore.com

(866) 949-1646

## BEST OF HANDWOVEN eBooks



Designing and Weaving with Blocks



Designing to Weave & Sew



A Baker's Dozen 13 Handwoven Bags

THESE DOWNLOADABLE COLLECTIONS AND MANY MORE ARE AVAILABLE NOW!

**WEAVING TODAY**  
shop.weavingtoday.com

866-949-1646