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*mallikerta*

# *The Weaver's Pick*

*A magazine full of ideas for weavers*

SPRING 1 | 2022

DESIGN

*Stripes in a random order*

**12**

TRY!

*Weave a sweater  
on the looms*

**16**



# The Weaver's Pick

A magazine full of ideas for weavers

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Testing out if we can weave  
a sweater on the looms.



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”Randomness attracts and  
tempts to try out

”



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A time-consuming experiment can  
be irritating, but it's also rewarding.  
When the pattern is ready, the rest  
is just gliding the shuttle smoothly  
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1/2022

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## Starting with an idea

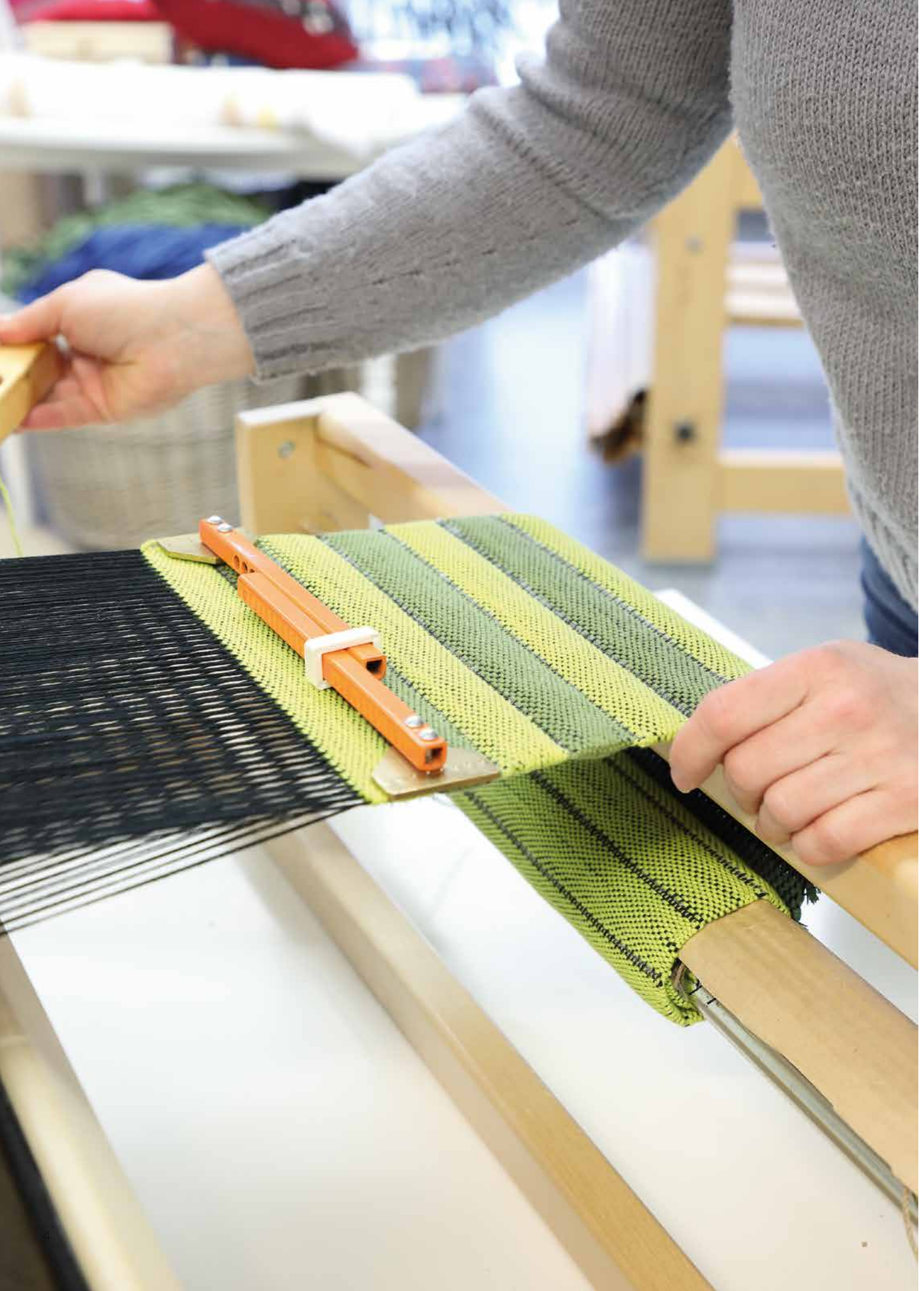
When designing patterns for the magazine, we try to offer a selection for as many weavers as possible to find the option they like. Beautiful and reliable, of which you can find your favorite, one that will not disappoint. Something more special to try for those who need something new and different. And occasionally, there must be some old favorites. Some of the patterns are familiar for experienced weavers, but new weavers may not have seen them before. We like to repeat some of the more traditional patterns to maintain the skill among weavers!

We are often asked how do you come up with ideas for all the patterns in the magazine? That answer is not so simple, so now is the time to elaborate on that. Each pattern has its own different starting point and the design proceeds differently. We will tell you about the design of this magazine's Summer flow table runner, how the pattern was visualized first and how the process has been taken forward.

For the sweaters, we made samples, but designing colour orders for the Zigzag rug didn't go smoothly at first. We had to unravel the rug we had started and design a new pattern. Making decisions when the weave is already started is also part of the design. In pattern design, the process will always be one of learning from your mistakes. It sounds unfortunate, but at every stage of the design, it's worth asking what might go wrong here. In weaving, despite all caution, there are always surprising problems, so it is wise to minimize the amount of adversity.

Whatever the pattern is, the design always starts with an idea. Developing an idea is wonderful when you're in a whirlwind of inspiration. Then there is a path lined with flowers, along which you can dance forward. The source of inspiration can be almost anything from color to shape or emotion. Sometimes the idea of a pattern is not so emotional, but it starts with practical needs. The question then arises as to what is needed to best resolve this need and to start pushing forward from it. Take out the crayons and threads and start designing!

*Marjatta*



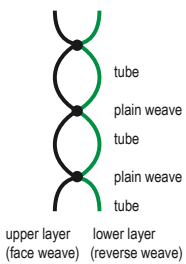
DESIGN OF PATTERN **Marjatta Hirvi** WEAVER **Kirsi Vakkari**

# Tube on a table loom

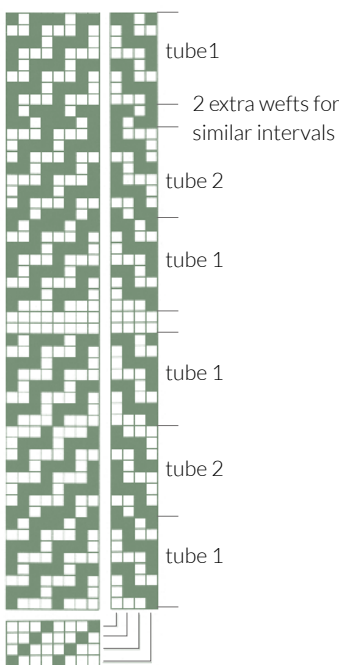
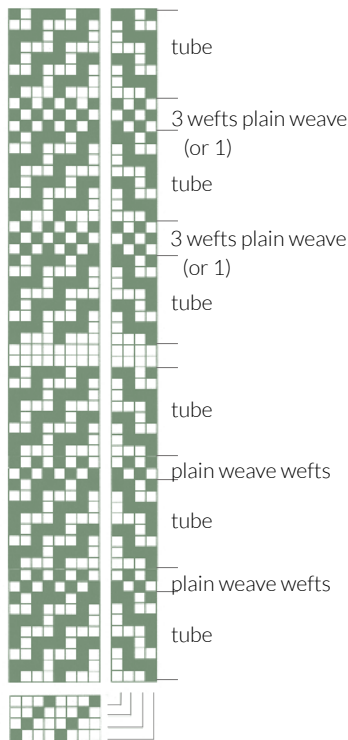
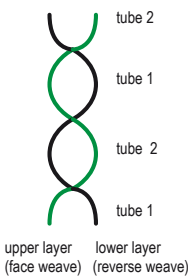
Tubular double weave is normally woven into one continuing tube, but narrow horizontal tube sections can also be woven into the same warp. When the upper and lower fabric layers change places they close the tube and form cavity sections. In the table looms, this can be easily done with four shafts, but in the floor looms it takes four shafts and eight treadles. The number of treadles can be reduced by adding plain weave treadles to the normal four shaft tube to close the cavity sections. On page 7 there are also weaving drafts for the floor loom.

In these potholders we closed the tube sections with plain weave. One plain weave throw already closes the tube, but there can be two or more throws.

Tabby closes the tubes



Upper and lower fabric layers change places





# Tube Oven cloths

## 3775

The warp 6-ply. Cotton Twine, tex 30x6,  
1 kg = approx. 5 300 m, musta

Warp width 24 cm  
the sett 8 threads/cm  
number of warp ends 192  
(we used ends doubled = 384 threads)  
length 2,75 m  
amount of warp yarn needed 200 g

Reed 2 per dent in a 40-dent reed (metric)  
(2 doubled ends = 4 threads per dent)

Sidos Tubular doubleweave

We wanted more firmness in the warp, so we doubled the warp thread. When the warp is built, two threads are threaded into one heddle and four threads are slayed into one dent. In this case, the warp can be weaved not only with cut cotton strips (poppana), but also with thinner wefts and yarns. In a cloth woven with poppana strips warp threads remain clearly visible. If you want the warp threads to be better hidden, use warp thread as single.

### WEAVING INSTRUCTIONS

Start by weaving a tube a few centimeters of extra weft. Start and finish the oven cloth with 1 cm of black cotton yarn for the inside allowance of the border. Fill the first and the last tube sections when finishing, other sections must be filled during the weaving.

### Green oven cloths

Finished size 21,5 x 21,5 cm, 2 pcs  
(1 green and 1 dark green + green)

#### THE WEFT for one cloth

Novita Cotton Soft, 50 g = approx. 120 m  
315 green 39 g / 315 green 22 g ja 318 dark green 17 g  
Cotton 8/2, black for inside allowance 2 g

The sett is 8 picks/cm (= 16 picks/cm in two fabric layers). Weave 2,5 cm high tube sections. The filling is cotton wool. Weave 9 pcs of tube sections. The woven length is 26 cm. Weave the two-colour oven cloth by alternating dark green and green sections. Start and finish with green.

### Black poppana oven cloths

Finished size 23 x 23 cm, 2 pcs

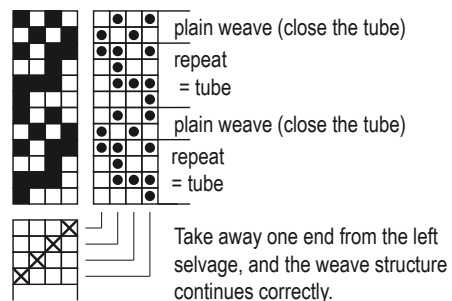
#### THE WEFT for one cloth

Cuttet cotton strips - Poppana  
black 55 g  
natural white 17 g  
Cotton 8/2, black for inside allowance 2 g

The filling is thick felt cloth. Weave 4 pcs height of 2,2 cm tube sections by alternating black and natural white. The last tube section is black, and the hight is 13 cm. 4 pcs 2 cm x 21,5 cm  
1 pc 12 cm x 21,5 cm

#### FINISHING

Sew 3-step zigzag around the tube ends. Fill the last empty section and turn in the inside allowance. Sew by hand with a black thread. Crochet the hanging loop and place inside the corner before closing the end. ●



The tubular weave has one lovely and convenient feature. The ends can be finished simply by turning the edges in and sewing the opening closed.



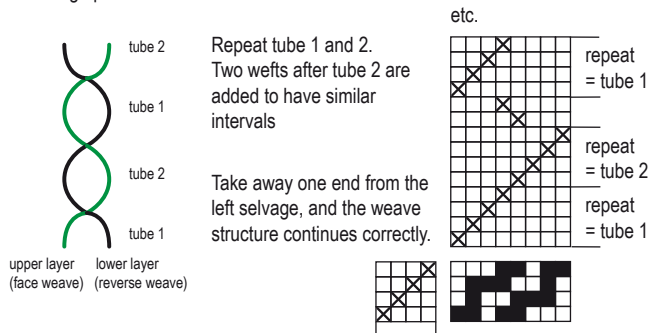
### Tips

- Throw the weft with a wide arc
- beat with a proper swing
- loosen the warp and then throw the plain weave wefts

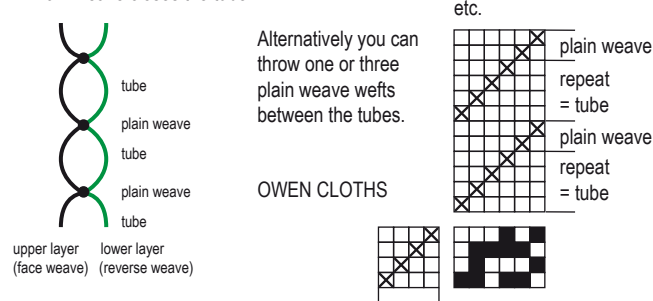


## TUBE IN A FLOOR LOOM

**COUNTERMARCH LOOM**  
Upper and lower fabric layers change places



**COUNTERMARCH LOOM**  
Plain weave closes the tube



Take away one end from the left selvage, and the weave structure continues correctly.







DESIGN OF PATTERN **Marjatta Hirvi** WEAVER **Kirsi Vakkari***Table runner 48 x 110 cm, 2 pcs**Kitchen towel 51 x 49 cm*

## Summer flow 3776

**RANDOMNESS** attracts and tempts you to experiment. What if we would create the whole warp with random stripes and they hit unplanned spots in the threading. An easy and fast model for which you could use all kinds of colours. Based on the idea, we planned the pattern into the table runners, but randomness also needed a great deal of reflection. You can read on pages 12 - 13 how the design of the pattern proceeded from start to finish.

**The warp** Cotton 8/2, tex 74x2, 1 kg = approx. 6 800 m  
**Warp** width 56,4 cm  
 the sett 8 ends/cm and occasionally 16 ends/cm  
 number of warp ends 604  
 length 4,3 m  
 amount of yarn needed 380 g

**Reed** 1 per dent in a 80-dent reed and occasionally 2 per dent (80/1 and occasionally 80/2) metric  
**Structure** Twill

### THREADING

The sections with double ends are marked on the threading. At those points, thread the two ends in the same heddle and sley in the same dent. The reed is number 80/10 (80 ends per 10 cm).  
 N.B! If you want to use more spaced reed number 40/10 (40 ends per 10 cm), do not thread two threads in the same heddle, but each thread on its own heddle. Another option is to change the threading so that you get an even amount of yarn at the points between the double threads, see page 12. With a number 80/10 reed the pattern becomes clearer.

Weave with floating selvages. ▶



## INSTRUCTIONS FOR WINDING THE WARP

Before winding the warp, make a colour pattern by turning the threads into stripes around the cardboard. Based on this, design the stripes for one repeat of the threading. One repeat has 150 yarns, of which 51 are double = a total of 201 yarns. In this warp, the stripes are between 1 and 18 threads in the width. Repeat the pattern 3 x = 603 threads. Add 1 thread to the end to the end for balance (not necessary).

Colour order for this warp was:

6 threads natural white  
5 " warm rose  
10 " orange  
5 " warm rose  
4 " orange  
6 " natural white  
4 " dark green  
4 " grey  
6 " dark green  
3 " light green  
7 " dark green  
4 " light green  
2 " dark green  
10 " warm rose  
3 " natural white  
3 " grey  
1 " yellow  
\*  
2 " orange \* repeat 3 x \*  
2 " yellow  
\*  
2 " orange  
7 " yellow  
4 " orange  
5 " natural white  
5 " grey  
15 " light blue  
6 " grey  
4 " light blue  
18 " natural white  
3 " dark green  
4 " warm rose  
2 " dark green  
1 " warm rose  
6 " dark green  
4 " warm rose  
14 " light green  
6 " natural white  
Repeat 3 x in total (= 201 x 3 = 603 threads)  
+ 1 natural white thread to the end

## AMOUNT OF WARP YARN NEEDED, length 4,3 m

Cotton 8/2, tex 74x2, 1 kg = approx. 6 800 m,  
Garnhuset i Kinna (GH) and Bockens (B)  
unbleached = natural white (GH) 85 g  
8272 (GH) dark green 57 g  
8238 (GH) warm rose 57 g  
105 (B) orange 55 g  
2030 (B) yellow 27 g  
8278 (GH) grey 34 g  
1440 (B) green 40 g  
8225 (GH) light blue 34 g  
380 g in total

## Table runners

Size 48 x 110 cm, 2 pcs

### THE WEFT

Cotton 8/2, tex 74x2, 1 kg = approx. 6 800 m  
unbleached 204 g = approx. 80 g for one meter

Weave according to the treadling order using natural white cotton weft. The sett is 10 – 11 threads/cm.

Weave 260 cm for two table runners. The size of the fabric off the loom was 51 x 255 cm. Measure the middle of the fabric and sew a 3-step zigzag at the ends of the table runner pieces. Then cut the clothes apart. Sew the hems by hand. Finished height of the hem is 1 cm.

Size of the table runner cloth is 51 x 120 cm and after wet-finishing 48 x 110 cm.

First wash by hand 40 – 60°C, in the future you can also wash in a machine.

## Kitchen towel

Size 50 x 53 cm

### THE WEFT

Linen 16/2, tex 103x2, 1 kg = approx. 4 900 m  
unbleached 60 g = approx. 100 g for one meter.

Weave according to the treadling order 60 cm using unbleached linen weft. The sett is 8 – 9 threads/cm.

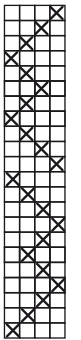
Sew the hems by hand. Finished height of the hem is 1 cm.

Crochet the hanging loop with double cotton thread and sew it in its place with hand.

First wash by hand 40 – 60°C, in the future you can also wash in a machine. ●

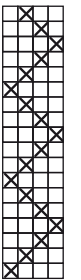


Towel

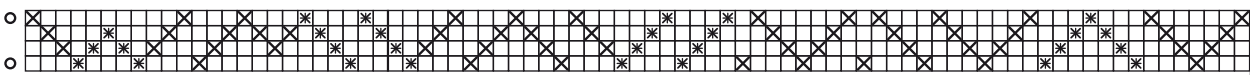


You can also weave the pattern without double threads. The number of the warp ends is then  $3 \times 150$  threads = 450. Design a stripe with 150 threads and repeat it 3 times.

Table runner

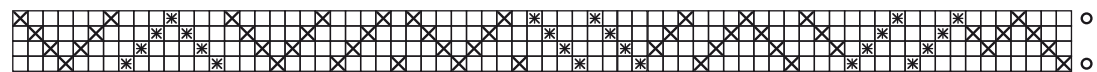


\* = double end



repeat 3 x

$150 \text{ ends} + 51 \text{ doubles} = 201 \text{ threads}$



1 →

$3 \times 201 = 603$

+ 1 left edge = 604 threads

## How we designed the Summer flow pattern

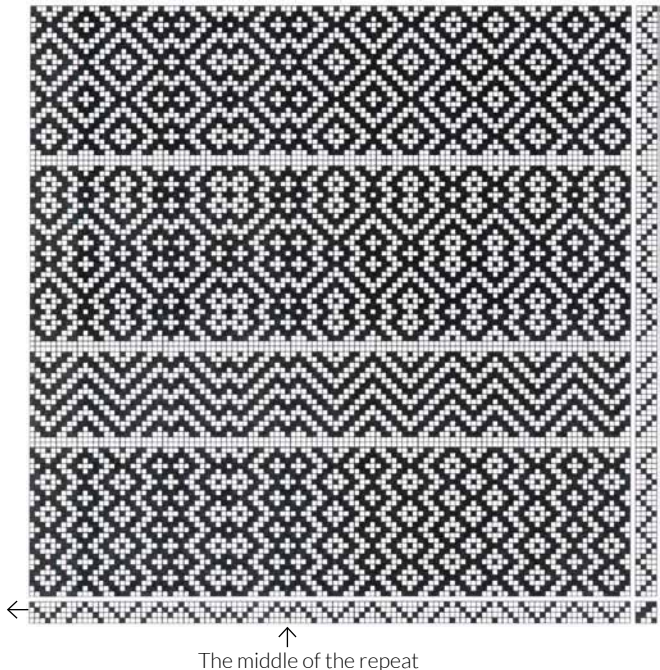
### IDEA

If we would weave a cotton tablecloth or towel fabric with random striping. – We could use away small spools of cotton yarns left from other projects. – Fabric is woven only with one colour and it might be off-white. – We choose 8/2 cotton yarn for warp and 10 yarns/cm for density, 2 and occasionally 4 ends per dent in a 50/10 reed. However, the density will eventually become 8 threads per cm.

### STRUCTURE

Narrow decorative weaving structures would highlight the narrow colour stripes of the warp. The pattern would have only a few shafts and treadles to enable it for all weavers. After comparing the drafts, we chose a 4-shaft twill to obtain varying patterns with the same treading. We added an extra taste: At certain sections of the threading order, we double the warp threads. This could clarify the pattern structures on the surface.

### WEAVING DRAFT AND COLOUR ORDER OF THE WARP



One repeat of the threading is 150 ends. The image shows the middle of the repeat, from which the threading continues as a mirror image. We added double threads without thinking that there should be an even number of warp threads between the double threaded sections for slewing in order 2 threads in one dent. We changed the reed into number 80/10, and we are going to sley one and two ends in one dent. If you want to weave the pattern in a reed number 40/10, take the threading above and mark the double threads with an even number of single threads between them. The second option is to thread double ends each in their own heddle. We recommend an 80-number reed, as one end in the dent (and in this pattern occasionally two) produces a smoother surface and a clearer pattern.



## SAMPLE CARD

We took cotton yarns of assorted colours and rolled stripes around the cardboard. The threads are rolled to the same density as the warp. From this sample card, we saw how the colours match and whether the stripes are of suitable width. Based on the card, we drew and wrote down one repeat of the colour order. One repeat in threading has 150 threads + an additional 51 threads at double sections = 201 yarns. We repeated the same threading three times and the colour order is the same in each threading repetition.

## WINDING THE WARP AND DRESSING THE LOOM

We finished the instructions for winding the warp and decided the length of the warp. The warp is wound on the warping reel one warp thread at a time. We pulled the double threads into the same heddle and started sleying warp ends in a 50-number reed (metric) with two threads per dent and four at doubled sections. That's when we realized we couldn't sley threads in the reed. At some sections of the threading, there is an odd number of single threads between the double threaded sections, and then at some point you should sley in the same dent one single thread and the other of the double threads.

We solved the problem by changing the 50-number reed to the 80-number reed (metric). We sleyed one thread per dent and two at doubled sections. The density changed from ten to eight threads per centimetre and the fabric became wider than planned. However, the cloths were just the right size across the table, placed side by side.

## FINAL DECISIONS BEFORE WEAVING THE PATTERN

We try different treadlings and densities. We test various weft colours and not only cotton yarn, but also linen yarn. We decide to weave two table runners of the same length with off-white cotton yarn. The point treadling gave the most beautiful pattern. At the end of the warp, we decide to weave a kitchen towel by using a different treadling and the weft would be linen. You can weave the fabric also with a straight treadling. ●



In addition to off-white, the warp colours also include bright white. White has been used here and there instead of natural white. The pattern provides detailed instructions for winding the warp, but you can edit it freely to fit your own yarns. Always repeat the same colour order for one repeat of the threading, and you'll get a rhythm on the design. The whole warp may also be freely striped, but then the result will be a surprise.





DESIGN OF PATTERN **Marjatta Hirvi** WEAVER **Kirsi Vakkari***Finished size 24 x 170 cm*

# Pompon scarf

## 3777

**The warp** Esito Worsted Blanket Yarn, 7053 Peach  
tex 143x3, 1 kg = approx. 2 300 m

**Loimen** width 30 cm  
the sett 3 threads/cm  
number of yarn ends 90  
length 2,7 m  
amount of warp yarn needed 103 g

**Reed** 1 per dent in a 30-number reed (30/1) metric

**Structure** Cord

**The weft** Same yarn as the warp

### AMOUNT OF WEFT YARN NEEDED

Esito Worsted Blanket Yarn, tex 143x3, 1 kg = approx. 2 300 m,  
7053 Peach 102 g

### WEAVING INSTRUCTIONS

Start and finish by weaving 3,5 cm plain weave for a the hem.  
Weave 190 cm according to the treadling order using the same  
yarn as in the warp. The sett is 4 threads/cm and plain weave  
in hems 5 threads/cm.

The fabric was 26 x 175 cm + hems á 3,5 cm off the loom.

Size of the scarf 24 x 170 cm after wet-finishing.

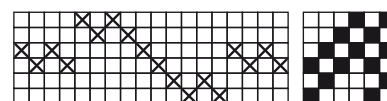
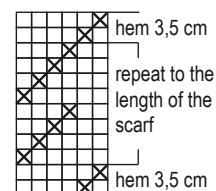
### FINISHING

Sew the ends with rather dense straight stitches. Sew the  
hems by hand using one or two plies of the wool yarn. Make  
eight tassels from the scarf thread and fasten them to the ends  
of the scarf by crocheting. •

### TASSELS

Make 8 tassels with a diameter of approx. 4 cm.

Mark the distance between 6 cm on the head of the scarf. Make a starter loop at the corner of the edge, make 9 single crochet and to the next stitch add a tassel from its fastening thread. Make 10 single crochet and use the next stitch to attach the crochet to the edge of the scarf, the first mark at 6 cm from the edge. Attach the remaining tassels in the same way. Pull the ends of the fastening threads inside the tassels. Finish the starting and ending threads of the crocheted ribbon inside the hem.



$$4 \quad 7 \times 12 = 84 \quad 2 = 90 \text{ threads in total}$$





DESIGN OF PATTERN **Marjatta Hirvi** WEAVER **Kirsi Vakkari**

*Light brown sweater*  
*Evening sky blue sweater*

# Sweater x 2

## 3778

We visualized two patterns of sweaters woven on looms. For one sweater we wound a wide warp on which we wove sleeves side by side. On another narrower warp, we wove the sleeves one by one. With the dimensions of the instructions, the size of the sweater is from 38 to 42, but you can easily change the size of the pieces.



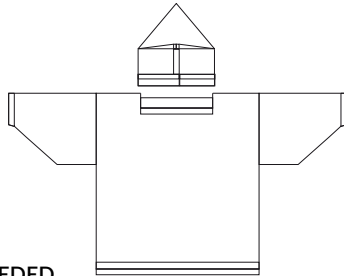
### EVENING SKY BLUE SWEATER

The warp Double Sunday, DK-weight Merino Wool

Warp width 73,7 cm  
the sett 3,5 threads/cm  
number of warp ends 258  
length 4,3 m

Reed 1 per dent in a 35-number reed, metric (35/1)

Structure Cord



#### AMOUNT OF YARN NEEDED

Double Sunday, 108 m = 50 g, Sandnes Garn  
DK-weight non-superwash Merino Wool yarn  
6051 Evening sky (Kveldshimmel)  
warp 477 g  
weft 460 g

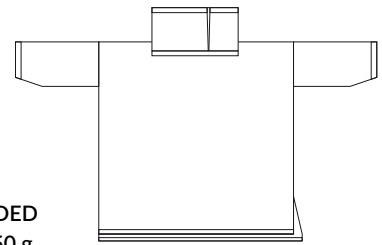
### LIGHT BROWN SWEATER

The warp Double Sunday, DK-weight Merino Wool and  
warp edges Sunday, Fingering weight Merino Wool

Warp width 89,7 cm  
the sett 3,5 threads/cm  
number of warp ends 314  
length 3,3 m

Reed 1 per dent in a 35-number reed, metric (35/1)

Structure Cord



#### AMOUNT OF YARN NEEDED

Double Sunday, 108 m = 50 g,  
Sandnes Garn, DK-weight non-superwash Merino Wool yarn  
3021 Light beige (Lys beige)  
warp 460 g  
weft 400 g

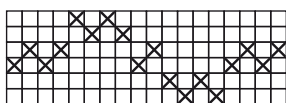
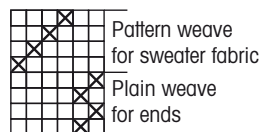
Sunday, 203 m = 50 g, Sandnes Garn  
Fingering weight non-superwash Merino Wool yarn  
3021 light beige (Lys beige)  
warp 9 g  
weft 34 g

#### INSTRUCTIONS FOR WINDING THE WARP

6 threads Sunday (thin)  
302 threads Double Sunday (thick)  
6 threads Sunday (thin)  
314 threads in total

#### EVENING SKY BLUE SWEATER

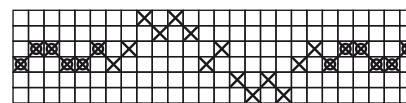
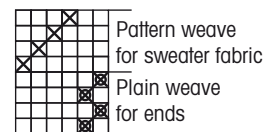
× = Double Sunday



4 21 x 12 = 252 2 = 258 threads

#### LIGHT BROWN SWEATER

× = Double Sunday  
⊗ = Sunday (thin yarn)



6 (thin) 2 25 x 12 = 300 6 (thin) = 314 threads



### WEAVING INSTRUCTIONS FOR BOTH SWEATERS

The cloth will draw up from its woven width already on looms. Weave a 5 cm pattern structure of weft yarn or similar thread to get the right width to the cloth. After that start weaving the ends with the plain weave. Use the stretcher and adjust it to the same width as the warp in the reed.

The shirttails, necklines, armholes, and collar edges of the blouse are finished by threading back the warp ends into the woven fabric. Therefore, 6 cm per 1 end must be left at the ends of these pieces for this finishing. Weave this finishing allowance with a removable scrap yarn, similar to the weft. The shoulders and sleeve heads are finished with a straight machine stitch, so there is no need to leave any finishing allowance. See drawings on pages 21 and 23.

The structure is plain weave on hemlines, neckline edges and armholes. - 1.

The neckline opening and narrowed areas at the sleeves are woven with an extra scrap yarn to be removed. - 2.

Use the same yarn or similar yarn as the fabric. The opening between the fabric and the extra woven part is closed with sewn stitches as the weaving progresses. The stretcher can then be used normally, and the pieces will be in the correct shape. - 3.

Continue the weft on the edge of the warp, not on the center. Split half the yarn tail and cut off one half. Carefully overlap the thinned tails and beat the weft in. Alternatively, at the edges of the seams, leave the ends of the wefts outside the edge of the warp. When finishing, thread the ends to the seam. Continues ▶



1.



2.



3.



4.



5.



6.



7.



8.

## FINISHING FOR BOTH SWEATERS

Continues ▶ *Shoulders and upper edges of the sleeves*

Machine sew a straight stitch twice over the shoulders of the front and back pieces and at the top of the sleeves before cutting the pieces apart. - 5.

Unravel the stitches joining the pieces. - 6.

### *Tails, neckline, and collar edges*

Use a blunt point needle for the threading. Unravel the extra weft at the bottom edges of the front and back pieces and thread the warp threads back into the fabric up to the top of the end woven with tabby treadles. Don't tie the knots! -7.

In the same way, thread the neck openings and armholes of the sleeves. Thread on the back side of the fabric. Carefully cut off the thread tails. Also thread the warp ends of the decreased edges of the sleeves back into the fabric so that the edge binds. See page 23. Thread along the edge so that the threads remain in the seams. Alternatively, you can machine sew two straight stitch lines on the edge. First tie the warp threads 1 + 1 with overhand knots. Turn the warp tails over the fabric and sew them on the fabric lightly by hand. After the machine stitch, carefully cut off the warp tails and remove the supporting stitches.

### *Assembling the sweaters*

Sew a light brown sweater with a thin Sunday yarn and a blue sweater with two strands of the Double Sunday yarn.

Pin the edges of the pieces right side facing. The seam will be neat if the stitches are on the plain weave sections, not in the patterned fabric. - 8.

Sew the shoulder seams of the front and back pieces. Face the shoulder seam and the middle of the sleeve head and pin. Pin and sew the sleeve in its place. Sew side seams. Leave a slit of about 5 cm in the light brown blouse. The seam of the blue blouse is sewn all the way down. The back piece is longer than the front piece. Sew the sleeve seams.

Light brown sweater: Fit the collar piece inside the neckline opening the plain weave sections facing and pin. The opening in the collar is on the left side approx. 3 – 5 cm from the shoulder seam. Gather the collar fabric at the corners of the neckline. Tack in place. Sew the lower edge of the collar to the neckline. Evening sky lue blouse: The collar piece is sewn with the hood. The hood is not attached to the sweater.

Wet-finish the sweater and place on a level to dry, e.g., on a towel. Handle the fabric with care! The sweater stretches at first but bulls back into the right shape when it dries. ▶

## Weave a sample

There are many types of wool yarns, and they act in different ways, even if they were same the weight. Weave a sample if you use some other yarn as in the instruction.

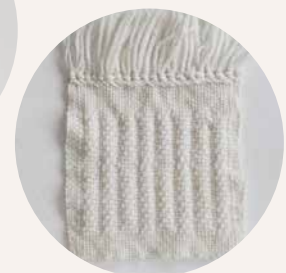
Weave samples when you design your own fabric. Use various treadling and densities. Write everything down already during weaving!

Measure the size of the samples before and after wet-finishing and calculate the shrinkage of the fabric. Please note that a narrow sample can shrink a little differently than a wide fabric. If you wish, you can also weave two samples with the same methods and wet-finish only the other. In the samples you can conveniently try different finishing methods.

Sweater fabric samples: The folded hems of woven fabric are often thick, so we were worried about finishing. We added plain weave to the edges and tried to see if a thinner thread could be used on the edges and ends. We finished the samples with fringe, straight stitching, zigzag stitching and threading the warp ends back to the fabric. After wet-finishing, we estimated that threading would be a good finishing method for the ends of the pieces and a straight stitch at the edges at the seams. A zigzag stitch stretched the edge, and the fringes didn't inspire us. In the light brown sweater, we used thinner yarn, but from the blue sweater we left out the thin yarn and wove the whole fabric with the same weight yarn. We wove the sweaters with the treadling to make the fabric surface smoother.



Tip: To save expensive yarns, you can wind the ending of the warp of some scrap yarn.



Pompom scarf on page 14 is woven according to the sample on the right.



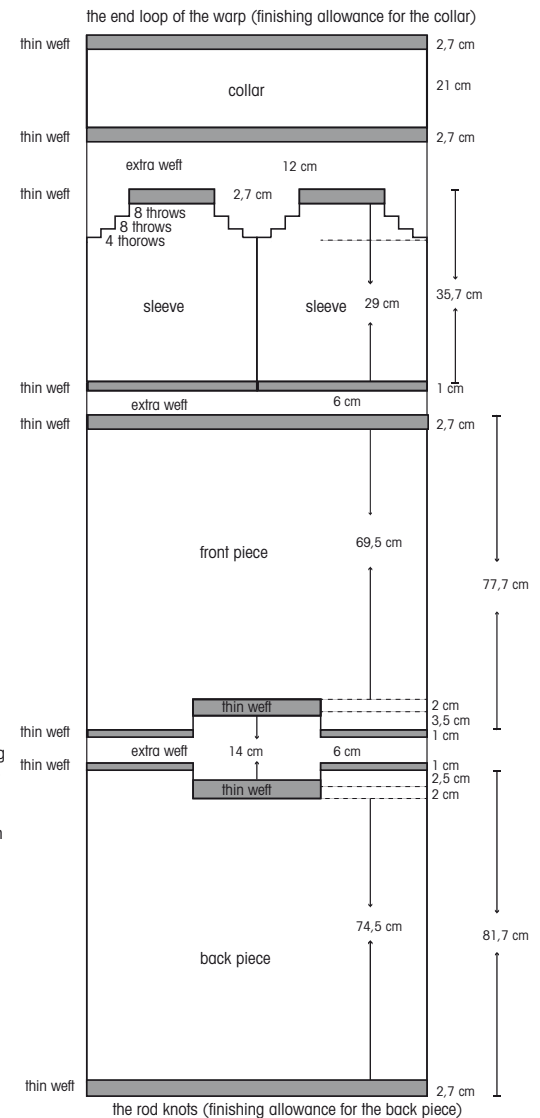
## WEAVING INSTRUCTIONS FOR THE LIGHT BROWN SWEATER

Start and finish the pieces by weaving plain weave with the thinner thread, see drawing on the right. Weave the sweater fabric with the thicker thread according to the treadling order. The density of the plain weave is 8 picks/cm, and the pattern fabric has a density of 4.5 picks/cm. We measured the fabric slightly loosened.

Neckline: 16 vertical pattern stripes (8 x repeat of the threading) = shoulder – 18 pcs (9 x repeat) = centre – 16 vertical stripes (8 x repeat) = shoulder. Weave the neckline section with three shuttles or sticks. Weave the shoulders with thick yarn and pattern structure, and neckline edge at the centre with thin yarn using plain weave. Due to the different density, weave 1 throw at the shoulders and 2 throws to the neckline end at the same row. Twist the wefts together when they meet at the middle of the fabric. Opening of the neckline: Weave the opening at the centre with scrap yarn and shoulders with the thicker yarn. Do not twist the threads with each other.

Sleeves: The sleeves are woven side by side. Weave with two shuttles, do not twist the wefts around each other. Sew the opening shut between the sleeve fabrics with a needle while the work progresses. Weave the area outside of the sleeve fabrics with a scrap yarn, do not twist the wefts around each other. Make a narrowing width of one vertical pattern stripe at the intervals of the throws marked on the drawing. First 4 throws one vertical pattern stripe (a half repeat of the threading) woven with scrap weft and then 8 and 8. See drawing on the right. ▶

## Light brown sweater

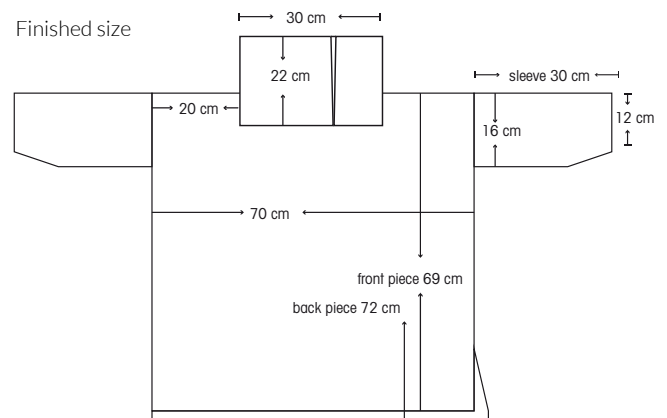


Weave the gray plain weave areas with the thin weft (Sunday).

At hems, neckline, armholes and collar finish the warp ends by threading back to the fabric. Leave 6 cm finishing allowance of the warp for this finishing. Weave this finishing length with extra scrap weft.

At shoulders and sleeve heads machine sew straight stitches. These ends doesn't need a finishing allowance.

## Finished size





## WEAVING INSTRUCTIONS FOR THE BLUE SWEATER

See also pictures on pages 19 - 20.

Start and finish the pieces by weaving plain weave with the thinner thread, see drawing on the next page. Weave the sweater fabric according to the treadling instructions. The density is 4,5 picks/cm.

We measured the fabric slightly loosened.

### *Neckline opening*

12 vertical pattern stripe (6 x repeat of the threading) = shoulder – 18 vertical stripe (9 x repeat) = neckline edge – 12 vertical stripe (6 x repeat) = shoulder.

Weave the neckline with one shuttle: Press the pattern treadle down and throw the shuttle in the shed but lift out from the shed already at the edge of the neckline. Press the plain weave treadle down and insert the shuttle back into the shed and lift out at the other edge of the neckline. Press again the pattern treadle down and insert the shuttle back into the shed and out from the other edge of the warp. Weave 3 cm plain weave to the neckline opening edge.

After that continue with three shuttles or sticks: 1. shuttle for the shoulder, 2. shuttle for the neckline opening with scrap yarn and 3. shuttle for the shoulder. Don't twist the wefts with each other. Close the opening between the fabric and the extra woven area by sewing as the weaving progresses. This help you to use the stretcher normally and the pieces will be in the correct shape. See the drawing on the next page.

### *Sleeves*

The sleeves are woven sequentially. Weave 25 cm and after that start a narrowing at both edges. Make a narrowing width of one vertical pattern stripe (a half repeat of the threading) at the intervals of 6 throws. Weave the area outside of the sleeve fabrics with a scrap yarn, do not twist the wefts around each other. Make 10 times narrowing on both edges. Weave 3 cm of plain weave after that for the armhole end.

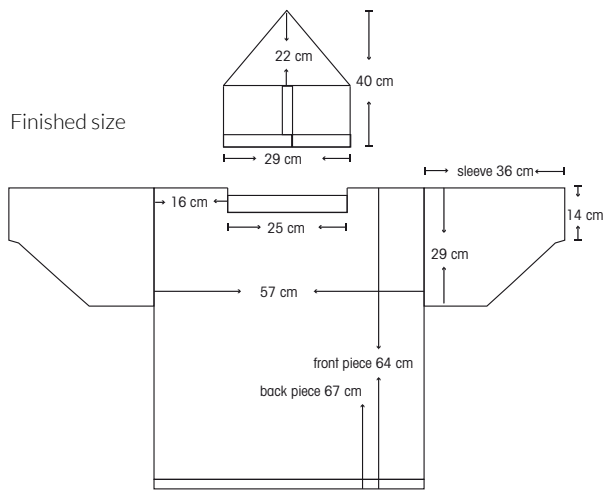
### *Hood, not attached to the sweater*

Weave the collar and hood according to the drawing on the next page. Thread the warp ends back to the edge woven with plain weave. Sew the top of the hood the right sides against each other. Fold the edges of the seams inside and sew closed. Turn 5 cm of the front edge on the right side of the hood and sew the section of the seam to the hood. Fold the collar piece twice and place the hood between the fabrics. Gather the hood fabric to make it three centimetres narrower than the collar. Sew by inserting the needle through all the pieces. Attach the buttons to the other edge of the collar on the inside and crochet the fastening loops on the other edge. The edges of the collar overlaps. ●



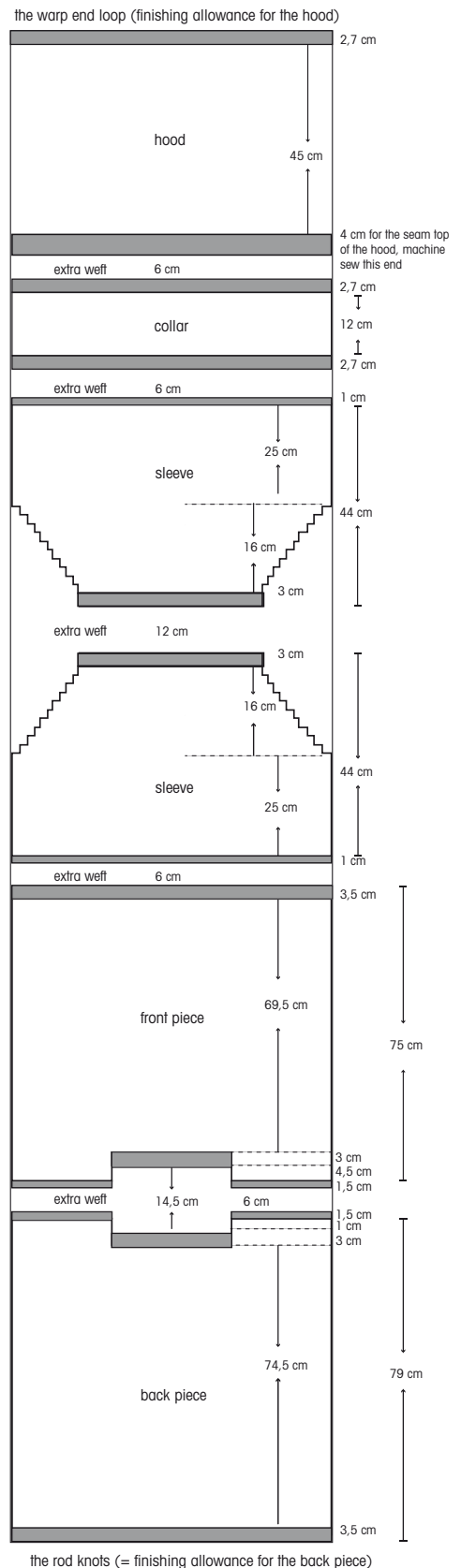


We finished the sleeves narrowing in two different ways. 1. Tie the warp ends together and thread back to the edge of the fabric. 2. Tie the warp ends together, turn the threads over the fabric and sew a straight stitch on edge of the fabric. Cut out the thread tails. Both ways work fine. Narrower sleeves can be reached by narrowing the warp. Take out warp ends from the work from both edges. Then leave the sleeves to the last pieces of the warp.



The hood is sewn inside the twice folded collar piece. Buttons and crocheted fastening loops are hidden inside the collar edges. The hood is not fastened to the sweater.

Evening sky blue sweater



Sleeves: Make a narrowing always after 6 throws. The narrowing is 1 vertical pattern stripe (a half of the threading repeat). Narrow 10 times.

Gray areas: Plain weave.

At hems, neckline, armholes and collar finish the warp ends by threading back to the fabric. Leave 6 cm finishing allowance of the warp for this finishing. Weave this finishing length with extra scrap weft.

At shoulders and sleeve heads machine sew straight stitches. These ends doesn't need a finishing allowance.





DESIGN OF PATTERN Kirsi Vakkari WEAVER Kirsi Vakkari

Finished size 76 x 177 cm

# Rag rug for March 3779



The looms also have treadles for plain weave tied up, but in this pattern, they are not in use. We weave the rug by throwing three wefts of assorted colors alternately. Treadling is straight with four treadles. The wefts overlap tightly and form continuous colour figures.

**The warp** 12-ply Cotton Twine, tex 30x12,  
1 kg = approx. 2 560 m, unbleached

**Warp** width 84 cm  
the sett 2 ends/cm  
number of the warp ends 168 + 4  
amount of warp yarn needed 67 g /for 1 m

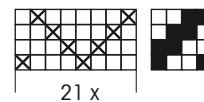
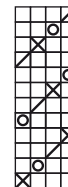
**Reed** 1 per dent in a 20-dent reed, metric (20/1)

**Structure** Rosebath

### ZIGZAG

Alternate with three colours

○ = color 1  
/ = color 2  
X = color 3



The colour order of the wefts is on the page 26.

### WEAVING INSTRUCTIONS

Weave 3 throws with Cotton Twine at the beginning and the end of the rug. Weave according to the treadling order alternating with three colours, except the grey stripes. The edges continues similar if you weave grey stripes also with three shuttles.

The woven length is 178 cm.

We had floating selvages in this warp.

If the T-shirt yarn come with thin and thick qualities, you can double the thin yarn. On this carpet we doubled dark green, beige, plum and grey to ensure that all wefts are of the same strength.

### FINISHING

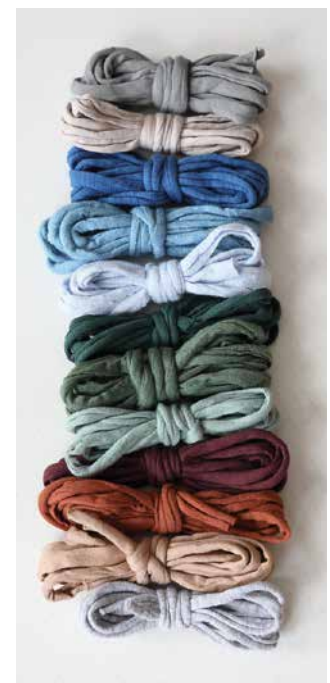
Tye the warp threads 2 + 2 using ovehand knots. Make twisted fringes and cut the ends to an eveng length. Press the rug though a damp cloth or steam iron. ▶

### AMOUNT OF WEFT YARN NEEDED

for one rug

T-shirt-yarn (Cotton tricot):

- beige 1280 g
- grey 370 g
- dark blue 420 g
- blue 180 g
- light blue 170 g
- dark green 400 g
- green 150 g
- light green 100 g
- blum 400 g
- terracotta 140 g
- light brown 230 g
- light grey 290 g
- 4130 g in total





Weave between grey zigzag stripes either light stripe + dark stripe (treadling A) or dark stripe + light stripe (treadling B):

START dark blue  
light blue

GREY ZIGZAG

light green  
dark green

GREY ZIGZAG

dark red  
light red

GREY ZIGZAG

dark blue  
light blue

GREY ZIGZAG

light red  
dark red

GREY ZIGZAG

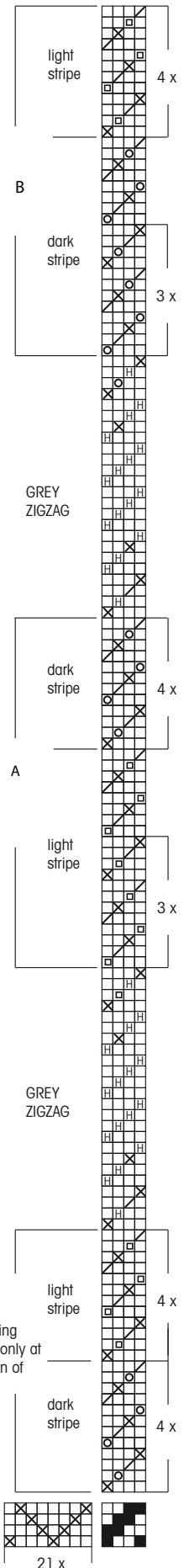
dark green  
light green

GREY ZIGZAG

light blue  
dark blue

(+ 1 dark blue pick by using treadle 1  
= the first on the left side ) ●

- H = grey
- = light colour
- = middle-dark colour
- X = dark colour
- / = beige (except light grey in the green areas)



↑  
START

## Rag rug project Zigzag

### DESIGNING A RUG IS EXPERIMENTATION AND UNRAVELING

The best way to select the right-weighted and correct-colored wefts is to try them on the warp. It's also a good idea to draw stripes and color combinations unless it's a very simple pattern. A time-consuming experiment can be irritating, but it's also rewarding. When the pattern is ready, the rest is just gliding the shuttle smoothly across the warp. You can sigh, relax, and enjoy the weaving.

First, we planned a simple pattern with only one bright zigzag stripe otherwise woven with the same three colours. However, the structure of the rug became too dense as the weaving progressed. We found the tricot weft too thin and didn't want to weave the whole rug with double wefts. We unraveled the start and Kirsi designed a whole new pattern that became anything but simple. A beautiful showy pattern was broken out with a grey zigzag stripe. The treadling instructions for the March rug look long, but the same kind of colour order repeats through the rug. After the first grey zigzag, the pattern's plot is already clear.

Comparing and swapping rug yarn skeins in assorted color orders helps when you design the patter for the rag rug. At the same time, you can check the thicknesses of the rug yarns. The best way to find out the right thickness of the weft is to try them on the warp. You can use a thin rug yarn doubled.

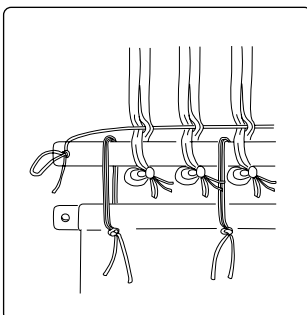


## Rug off the loom in no time

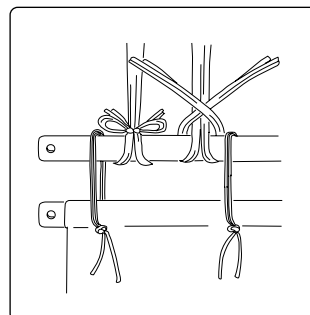
When weaving patterns, we have an established method of tying on the warp by using slipped overhand knots with a cord to even the warp. The warp is not wasted, and the tension is easy to adjust. The best part is that you can quickly get the fabric out of the looms. First, the tension cord is pulled out, then the apron rod, and the fabric is out of the loom. Picture 1.

There is not just one correct way to tie on the apron knots. Suitable knots for the highly slipping and hard warp threads are knots, where the threads are twisted around the rod and knotted with an overhand knot and finished with a bow knot. The warp threads can then be pulled tight, and the knot will not loosen. Yet it is easy to open. Picture 2. ●

Picture 1.



Picture 2.

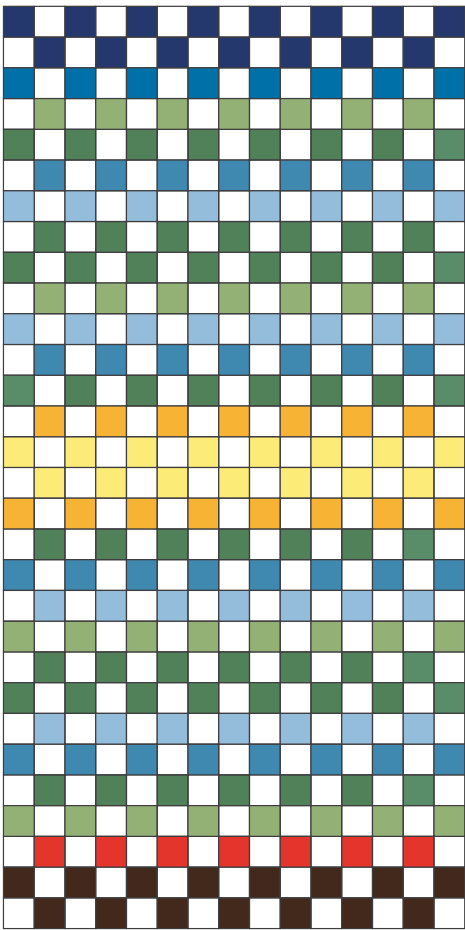


Take small bundles of yarn from the warp. Ends from 1 cm + 1 cm are suitable for one knot.









### AMOUNT OF WEFT NEEDED for one rug

Cotton fabric strips, width 2 cm

light patterned cotton sheet fabric 1 200 g

T-shir yarn (Cotton tricot)

dark blue 100 g

melone red 60 g

light green 210 g

green 535 g

blue 220 g

light blue 230 g

light yellow 120 g

yellow 130 g

dark blue 65 g

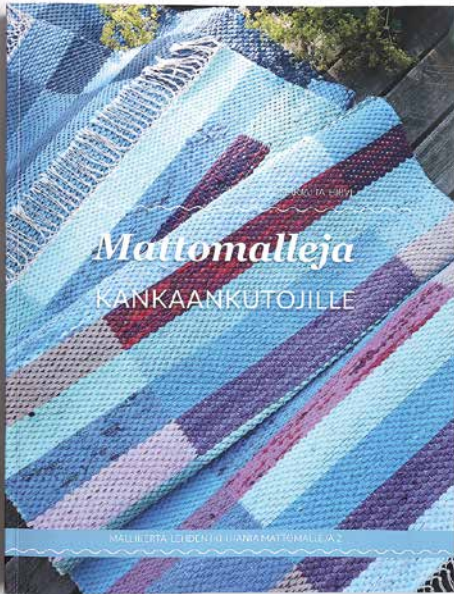
blackish blue 145 g

1 815 g in total



Every other weft in the rug is a fabric strip cut from a patterned, light cotton sheet. Smoothly patterned, light but not white cotton strip weft combines all the strongly coloured squares. Reserve enough cotton sheets, for this rug we cut strips of about two duvet covers. ●

**NEW RUG RAG PATTERN BOOK!**  
(In Finnish)



*The most beautiful rug designs of the Mallikerta magazine in one book.*

**Rag rugs**

**Rib weave patterns**  
**Clasped Weft rugs**

**Twill**  
**Rose bath**

**Beautiful motifs**

**Summer and winter weave**

**Tips for finishing**

Choose colors and treadle patterns. Ideas and patterns for your own rugs can be found in the new rug book *Mattomalleja kankaankutojille*.

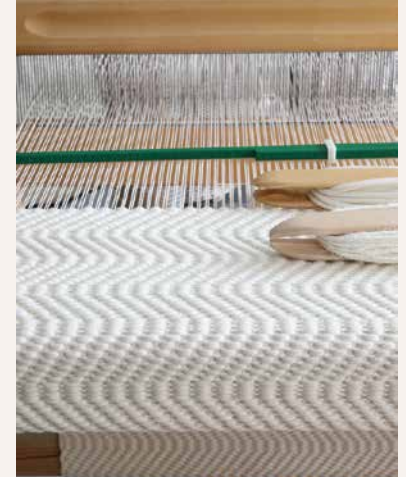
With two shafts, you can weave not only the ordinary plain weave rugs, but also much more. Rib weave can be used to get stripes crisscross, and it also provides fun clasped weft technique.

Snowflower, Leaflet and Rosette patterns with variations are beautiful to look at and fun to weave. The book also includes twill and summer & winter rugs and patterns to reduce your yarn stash.

Finish the rug wisely and beautifully. Fringes, woven borders, threading, knotting, bias binding and crocheted fringes are featured in the book.

63 patterns and 180 pages.  
In Finnish.

[www.mallikerta.fi](http://www.mallikerta.fi)  
[www.theweaverspick.com](http://www.theweaverspick.com)







DESIGN OF PATTERN Kirsi Vakkari WEAVER Kirsi Vakkari

*Finished size 39 x 155 cm*

## A Winter story

### 3781

Weaving this table runner set our imagination in motion. In the stripes of the Winter story, we saw side straddle hops, pirouettes, and mint candies. Wind a long warp! Rosebath on 6 shafts produces a lot of different patterns, which can be further varied in different colours.

#### WEAVING INSTRUCTIONS

Weave three picks with 6-ply cotton twine at the beginning and the end of the table runner. The plain weave background weft is poppana, which is a long bias-cut strip of cotton fabric. The pattern weft is a quite thin velvet yarn. The woven length is 157 cm. We had floating selvages in this warp.

The treadling instructions and the colour order of the pattern motifs are on the next page.

#### AMOUNT OF WEFT YARN NEEDED

Poppana, bias-cut cotton strip, width 10 mm  
2204 greyish geige (caulck) 445 g

Velvet yarn, tex 555, 1 kg = approx. 1 840 m,  
Garnhuset i Kinna  
276 mint green 42 g  
288 petrol green 23 g  
213 blum red 13 g

#### FINISHING

Tye the warp threads 2 + 2 by using tight overhand knots. Even the ends into the same length. ▶



It is a good time to wind a warp for the poppana table runners.

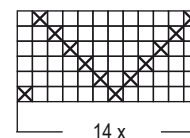
The warp 6-ply. Cotton Twine "Liina", tex 30x6,  
1 kg = approx. 5 300 m, unbleached  
width 42 cm  
Warp the sett 4 ends/cm  
number of warp ends 168 + 4  
amount the warp yarn needed 33 g/1m

Reed 1 per dent in a 40-dent reed (metric) 40/1  
Structure 6-shaft rosebath and tabby

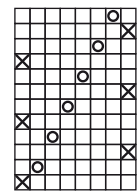
#### WEAVING DRAFT

6-shaft rosebath

The treadling order for the table runner is on the next page.



14 x 12 = 168 threads





## Tip

Change the lengths between the pattern stripes. Gather in some pattern stripes so that they form groups and weave more of the plain background between them. You'll get a new-look for the cloth, and it won't take much time to plan. Instead, it's a good idea to take out the crayons and take time for planning if you want to add different colors to the plain weave background. Outlining the heights of colors stripes on paper helps with the design.

## WEAVING INSTRUCTIONS

Weave plain weave 5 cm at the both ends of the runner, and 3 cm between all the pattern stripes.

Oval motif stripe

Red dot stripe

Side straddle hop stripe

Red dot

Side straddle hop

Red dot

Mint candy

Red dot

Side straddle hop

Red dot

Side straddle hop

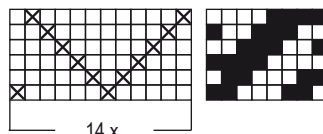
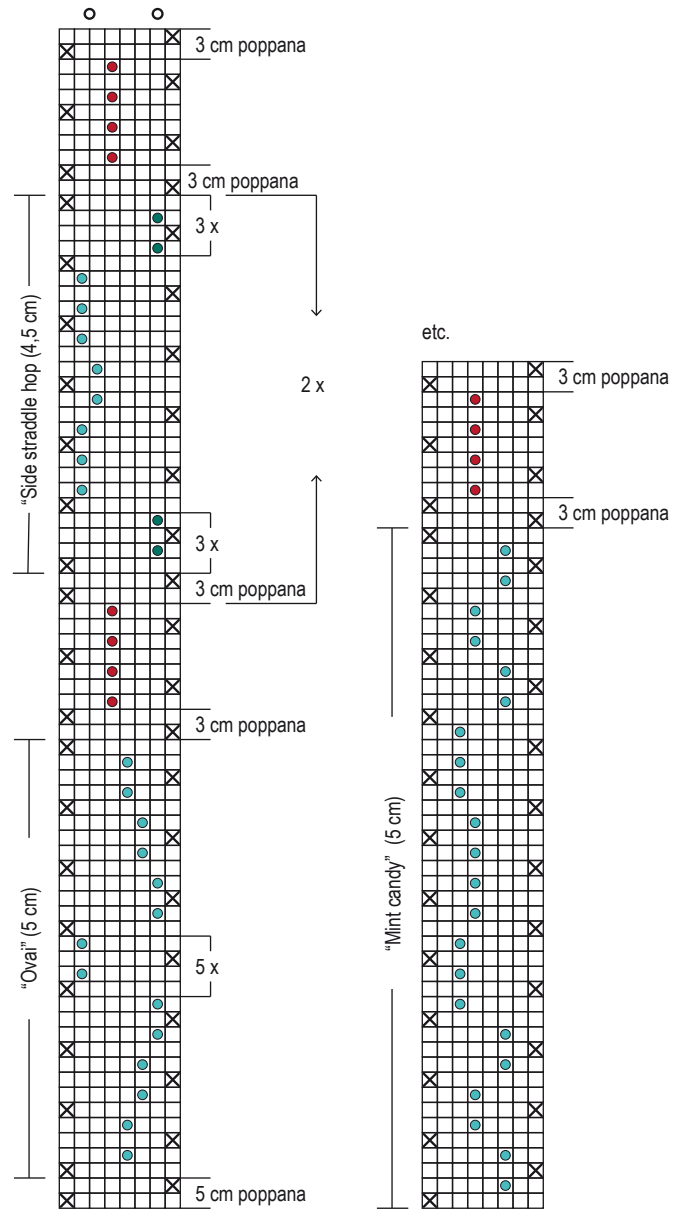
Red dot

Oval = The middle

Weave the other end as a mirror image ●

Treading:

- = mint green velvet yarn
- = petrol green velvet yarn
- = blum red velvet yarn
- X = poppana (bias-cut cotton strip)



14 x 12 = 168 threads + 4 (2 outmost warp ends are coubled)

# Rosebath on 6 shafts

Take some patterns from here to your rosebath weaves and innovate more. Myriad number of different patterns can be woven with a 6-shaft rosebath. The length of the pattern weft floats do not become too long. Use floating selvages to have neat edges. ▶

## WARP FOR POPPANAS

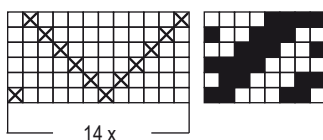
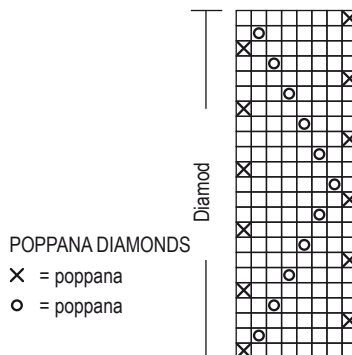
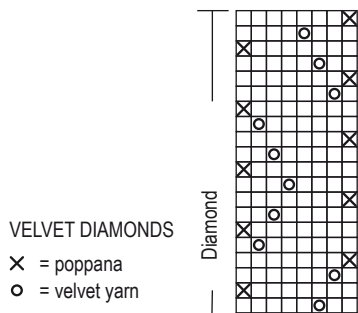
The warp 6-ply. Cotton Twine "Liina", tex 30x6,  
1 kg = approx. 5 300 m, unbleached  
width 42 cm  
Warp the sett 4 ends/cm  
number of warp ends 168 + 4  
amount the warp yarn needed 33 g/1m

Reed 1 per dent in a 40-dent reed (metric) 40/1  
Structure 6-shaft rosebath and tabby

"Poppana" is a cloth woven with poppana stirps



Try different kinds of weft yarns. In addition to cut cotton strips (poppana), velvet yarn is a sure choice. We used a rather thin velvet yarn in these patterns.



14 x 12 = 168 threads + 4 (2 outmost warp ends are coubled)

The reverse side motif of the Velvet diamond is woven to the right side of the Poppana diamond. See page 36.



VELVET DIAMOND Right side



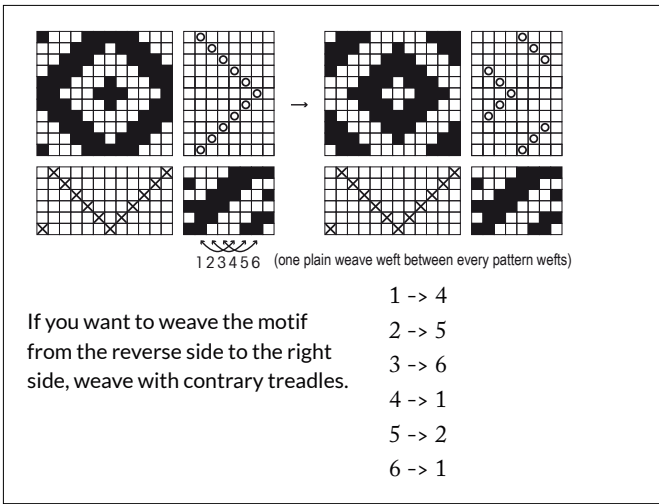
Reverse side



POPPANA DIAMOND Right side



Reverse side

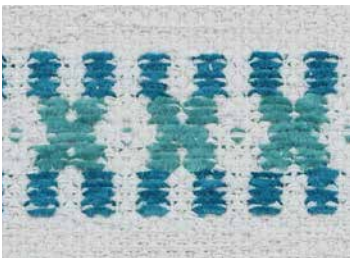


CANDY

Right side

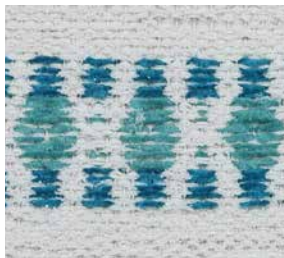


Reverse side

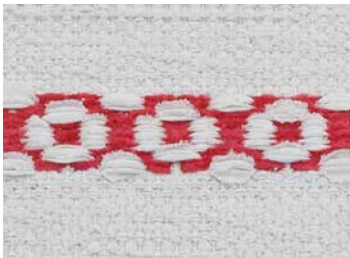


SIDE STRADDLE HOP

Right side



Reverse side



CHAIN

Right side



Reverse side



VIOLA

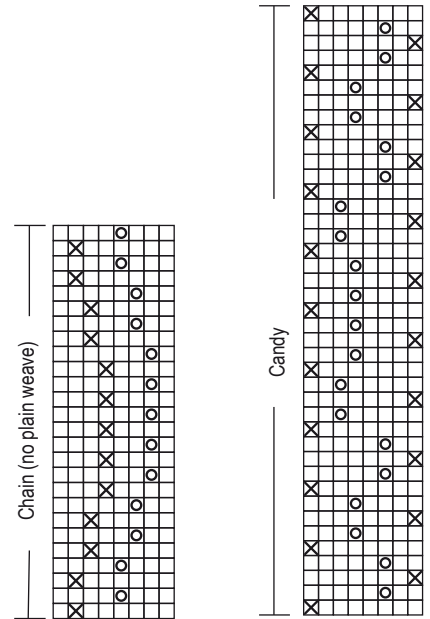
Right side



Reverse side

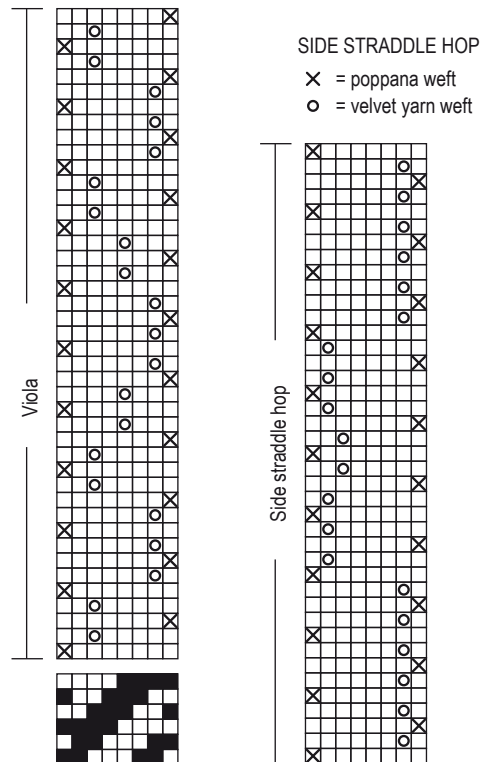
CANDY

- × = poppana weft
- = velvet yarn



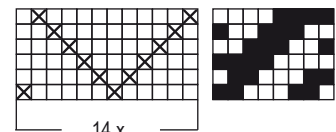
CHAIN

- × = poppana weft colour 1
- = poppana weft colour 2



SIDE STRADDLE HOP

- × = poppana weft
- = velvet yarn weft



14 x 12 = 168 lankaa

**CORRECTION TO THE INSTRUCTION**

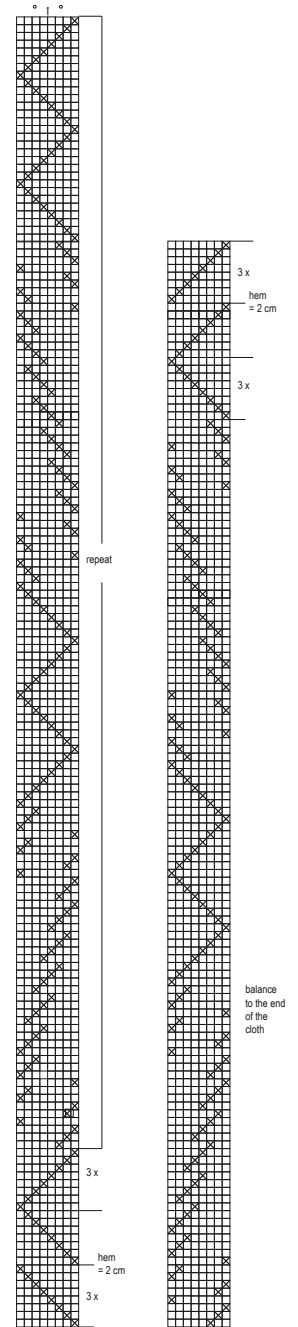
The Weaver's Pick Winter 4/2021 pages 34 - 35.

**Stars 3774**

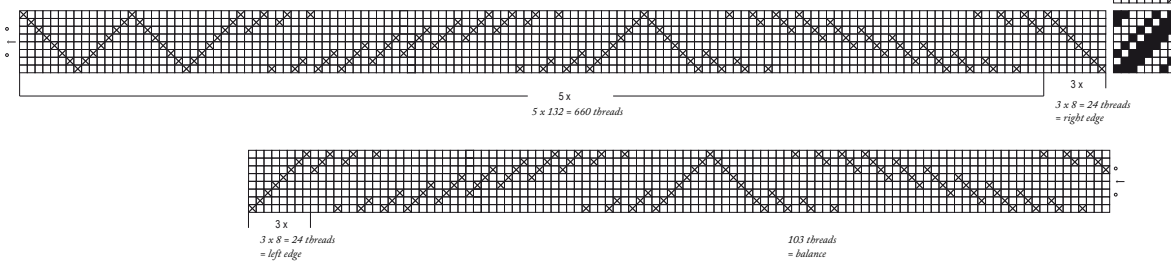
Only 7 shafts and treadles were wrongly drawn in the weaving draft, although there are correctly 8.

The numbers of warp ends marked in the weaving draft and warp instructions were correct.

Here's the corrected weaving draft.



CORRECTION  
Stars 3774  
The Weaver's Pick 4/2021

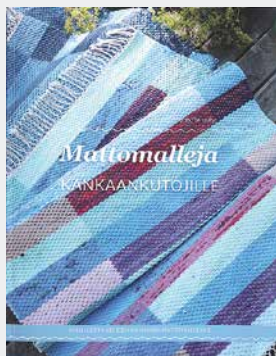


## Weaver's Library

### MATTOMALLEJA KANKAANKUTOJILLE

The most beautiful rug designs of the Mallikerta magazine 2 (in Finnish).

Choose colors and treadle patterns. Ideas and patterns for your own rugs can be found in the new rug book. 63 patterns. 180 pages. Price €28.70



### KANKAANRAKENTAJAN OPAS

This guide (in Finnish) for dressing a loom is a popular textbook on the practical work involved in weaving. The guide includes clear instructions for winding the warp, beaming and tying up the treadles, and tips for actual weaving. 52 pages. A basic guide to keep by your loom. Price €15.80



### KANKAANRAKENTAJAN SIDOSOPPI

This guidebook (in Finnish) on the theory of fabric structure includes the basics of fabric structure and the most common weave types for floor looms. 68 pages. Price €18.90



## REED CONVERSION

Metric	Imperial
Dents per 10 cm	Dents per Inch
60	15
50-45	12
40	10
30	8
25	6
20	5

There are small inaccuracies in the conversions from metric unit reeds to imperial units reeds.

## UNITS

1 inch (") = 2,54 centimetres (cm)

1 yard (yd) = 0,914 metres (m)

1 ounce (oz) = 28,35 grams (g)

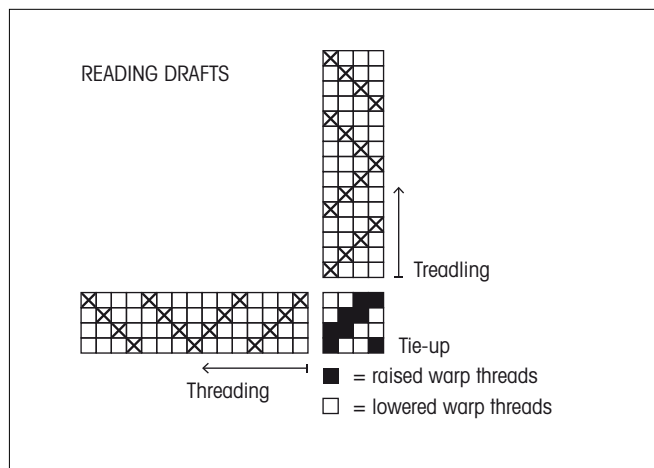
1 pound (lb) = 0,454 kilograms (kg)

1 cm = 0,394"

1 m = 1,094 yd

1 g = 0,035 oz

1 kg = 2,205 lb



## YARNS

Lankava Oy +358 (0)6 434 5500

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Garnhuset i Kinna, Sweden

[www.garnhusetkinna.se](http://www.garnhusetkinna.se)



Relax with a summer weave. Capture flowers, lake waves or whatever you can think of in a nice summer feeling.

## The summer issue 2/2022 is out in June

[www.mallikerta.fi](http://www.mallikerta.fi)

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## *The Weaver's Pick*

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### WEAVE SWEATERS ON A LOOM

Weave a sweater in one day - it can be done in the looms. Finishing takes a little more time, as the warp ends are threaded back into the fabric. With this technique, the hemlines and neckline have thin and neat edges.

