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mallikerta

The Weaver's Pick

A magazine full of ideas for weavers ~~~~~ AUTUMN 3 | 2022

WEAVE LIGHT

*Lace weave
curtain fabrics*

4 - 13

DESIGN PROJECT

*Traditional patterns
in a new way*

14



The Weaver's Pick

A magazine full of ideas for weavers

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3/2022

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PRINTING HOUSE Lehtisepät Oy, Lahti

The Weaver's Pick magazine is published four times a year. Past issues are available from the publisher. The magazine accepts no responsibility for any typographical errors or other inaccuracies in the content that may cause our readers inconvenience, loss of working time or financial damage. The commercial use of the weaving patterns and the sharing of designs online is forbidden.

41th volume 2022
ISSN 0782-1530

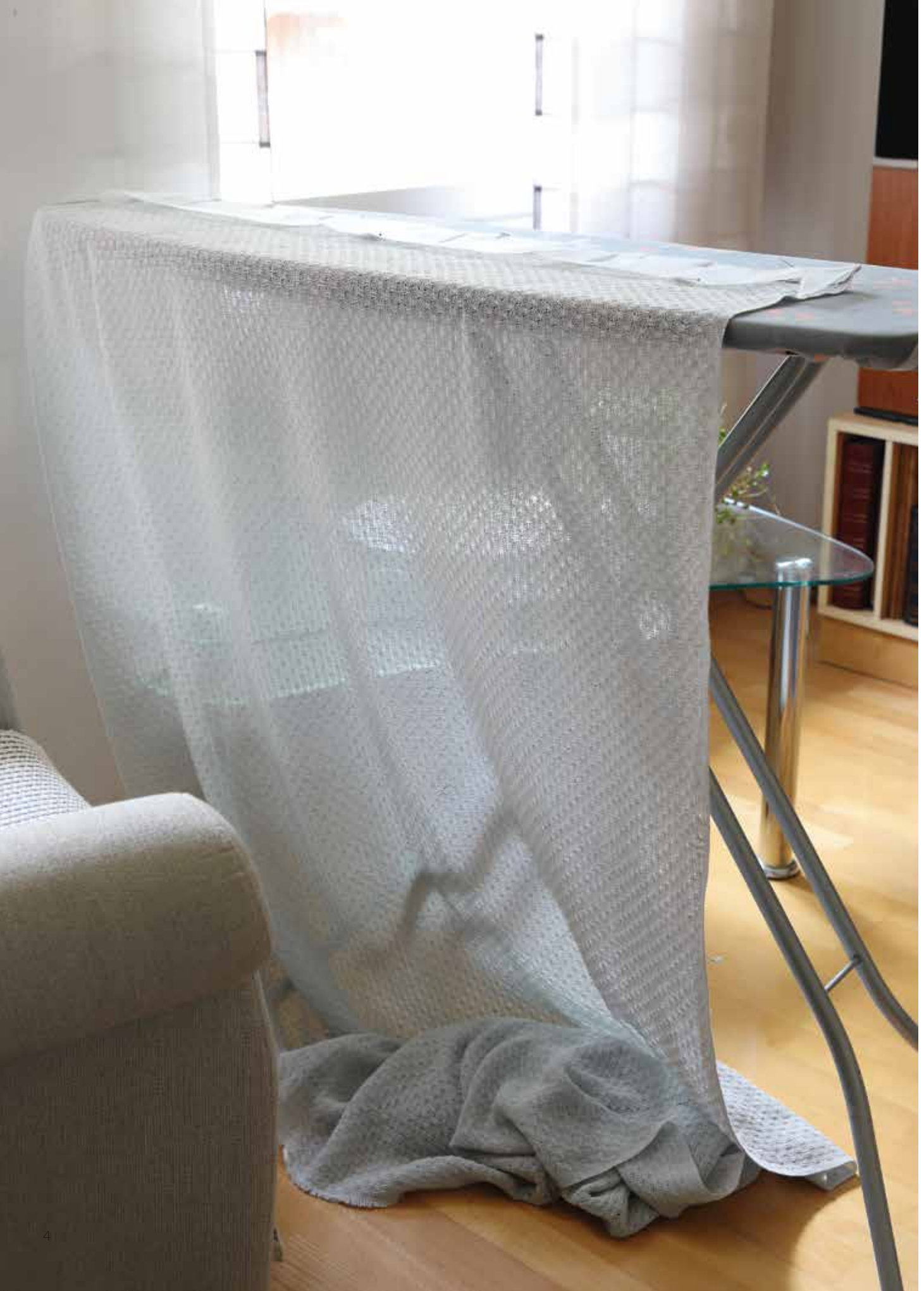


A summer of changes

Weaving patterns and Mallikerta have been like dear children to me, which I haven't wanted to let go of. Last year, however, I finally had to admit that I would no longer be able to publish the magazine. Unfortunately there is not enough demand for a weaving magazine published four times a year today. The costs are so high that with the current number of subscribers they cannot be covered. I have saved by doing as much as possible myself, as work has also been a dear hobby for me. Four years ago, I started publishing the online magazine and the English-language magazine *The Weaver's Pick*, with the aim of using them to continue publishing the magazine. There was so much more work to do then that I didn't even have time to weave by the looms anymore.

I started emptying the ground floor of Elimäki premises in the spring, and at the end of June I moved out of the entire office space. The business of the Mallikerta will not stop, although the making of the magazine will end this year. The sale of guides, books, magazines and patterns continues as usual, and I am planning new affairs. I have booked a new workspace in Kouvola from a former business school, but I will not be able to move there until the autumn, and the goods are now temporarily in storage and at home. How it happened, I stepped out the door of that business school into the working life in 1981, and possibly I will step out the same door and retire, out of work in a few years' time! I brought home a loom from work, and my first job was to set up a curtain warp on them, which Kirsi had time to wind for me during the move. The shuttle's throwing began to go smoothly after the first wondering moments, and there is now a new curtain valance in the kitchen. The "Grid window" is a very simple basic pattern that was quickly ready and was easy to weave. The pattern is in this magazine.

Next, I move to new premises and sell out the yarns and wefts that remain, as well as woven patterns. I would also like to have all the Mallikerta magazines online, but the possibilities for this will only become clear during the rest of the year. Weaving will continue, that's for sure. Make sure to already follow our social media to get the latest info on what we're up to. The last Weaver's Pick magazine issue will be published in November but until then - thank you already for each one of you for supporting the magazine! *Marjatta*



WEAVER Kirsi Vakkari

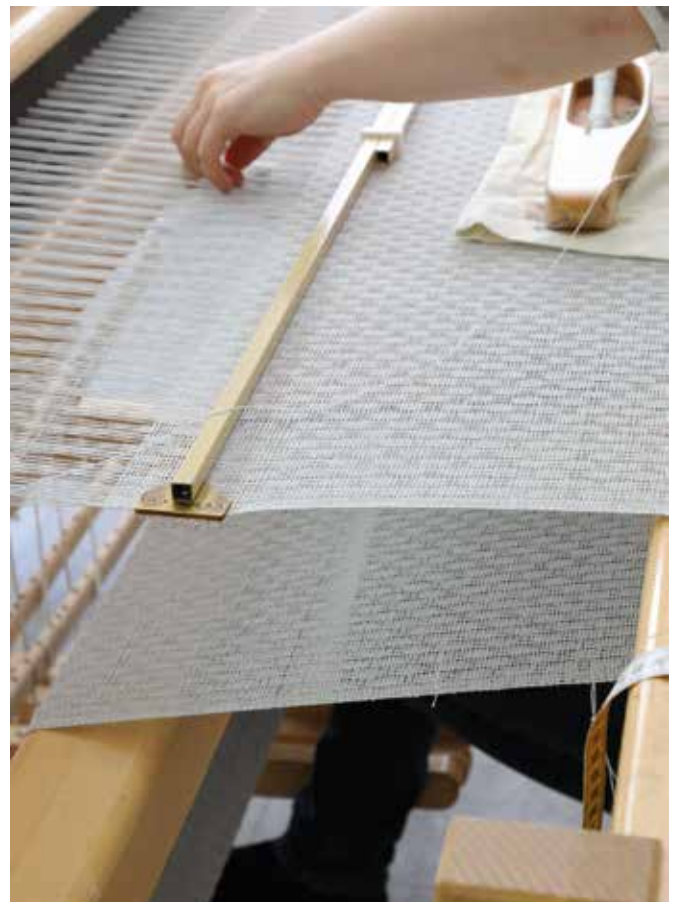
Cotton Twine curtains

Finished size 99 x 231 cm, 2 pcs

Ever-wonderful curtain

3790

This lace weave curtain pattern is a very beautiful and much-woven classic, just perfect! We had a wish from weavers to add this old curtain pattern for sale on the website. The pattern was published 30 years ago under the name Hiihoi in Mallikerta. However, we did not have a picture of the curtain that would meet today's requirements. So, we thought that we could weave and photograph a curtain pattern for all readers of the magazine to enjoy and weave.



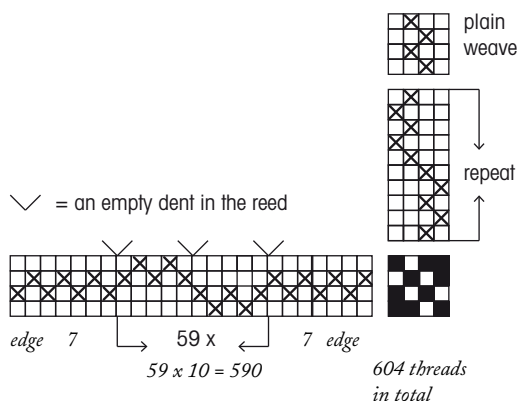
The Warp 6-ply Cotton Twine, 1 kg = approx. 5 300 m, colour 72 light grey

Warp width 120,8 cm
the sett 5 ends/cm
number of warp ends 604
length 6,8 m
amount of warp yarn needed 756 g

Reed 1 end per dent in a 60-dent reed (metric), but leave every sixth dent empty.
At edges 7 ends without empty dents.

Structure Lace weave, Huck

The Weft 6-ply Cotton Twine, 1 kg = approx. 5 300 m, colour 72 light grey
amount of weft yarn needed 630 g





WEAVING INSTRUCTIONS

Weave the fabric according to the treadling instructions with 6-ply Cotton Twine yarn. Always continue the weft on the same edge. Sew the curtains so that the edge with joined yarn ends remains on the sides of the window.

The sett is 5 picks/cm.

The woven length is 603 cm, measured under tension.

The size of fabric was 111 cm x 581 cm off the loom and 100 cm x 520 cm after the wet-finish. Finished width is 99 cm and 60 cm when pleated on a curtain rod.

FINISHING

Sew a 3-step zigzag at the ends of the fabric. Wash by hand in lukewarm water, around 30 – 40°C. The fabric is long and heavy, so we washed the fabric in the machine with a gentle program without spinning. There were few folds on the fabric after washing, but they straightened during drying and ironing. However, we recommend hand washing as the first wash. You can divide the fabric into two curtain panels before washing, which will make handling easier.

SEWING INSTRUCTIONS

Cut the fabric into two pieces of curtains. Before cutting, sew a 3-step zigzag on the edges. At the top of the curtain, sew curtain heading tape by hand. Hang curtains on the window on the curtain rod, and let the curtains stretch for a little while. Mark the point of the lower end. Sew the hems by hand. At the top, fold about 3 cm of fabric under the heading tape. The inside allowance of the border is 3 cm, and the height of the border is 10 cm. 23 cm of fabric remained. ●





A Cotton Twine window valance
 Finished size 42 x 254 cm

Weaver's Chamber window valance 3791

- The Warp** 6-ply Cotton Twine, 1 kg = approx. 5 300 m, colour 72 light grey
- Warp** width 52 cm
 the sett 4,7 ends/cm
 number of warp ends 246
 length 3,7 m
 amount of warp yarn needed 172 g
- Reed** 1 end per dent in a 50-dent reed (metric).
 Leave every 17th dent empty according to the threading instructions. You can also thread without empty dents, and the sett will be 5 ends/cm and the width 49,2 cm.
- Structure** Lace weave
- The Weft** 6-ply Cotton Twine, 1 kg = approx. 5 300 m, colour 72 light grey, 132 g

WEAVING INSTRUCTIONS

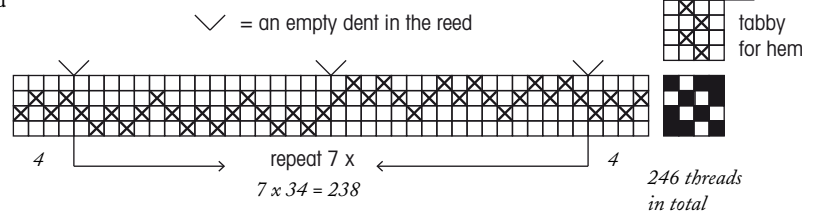
Weave the curtain fabric according to the treadling instructions using the 6-ply Cotton Twine as the weft. Start and finish the work by weaving a 4 cm border. Always continue the weft on the same edge, and make it the top of the window valance. The sett of the weft is same as the sett of the warp. The woven length is 307 cm. Size off the loom was 47,5 cm x 297 cm, and after wet-finishing 42 cm x 266 cm. Finished width is 254 cm and approx. 185 cm when pleated on a curtain rod.

FINISHING

Sew a 3-step zigzag on the edges. Wash the fabric by hand at 30 – 40°C. In the future, you can wash the curtains in a washing machine without spinning. Sew the borders by hand. At the top of the valance, sew curtain heading tape by hand. ●



At the reed, we left an empty dent on the edge of the pattern blocks. The hope was to make the square blocks round-angled, but instead of that, the empty spot led to a loose texture. If you want a denser fabric, leave out the empty dents.





DESIGN OF PATTERN **Marjatta ja Kirsi** WEAVER **Marjatta Hirvi***Valance for kitchen window**Finished size 49 x 533 cm**Width when pleated on a curtain rod 320 cm*

Grid window 3792

The Warp	Cotton 8/2, tex 74x2, 1 kg = approx 6 800 m, Garnhuset i Kinna
Warp	width 55,7 cm the sett 6 ends/cm number of warp ends 334 length 6,7 m
Reed	1 end per dent in a 60-dent reed (metric)
Structure	Lace weave

INSTRUCTIONS FOR WINDING THE WARP

29 threads unbleached
 23 " green 8276 (darker)
 23 " unbleached
 23 " green 8275 (lighter)
 23 " unbleached
 23 " blue 8225 (darker)
 23 " unbleached
 23 " blue 8279 (lighter)
 144 " unbleached
 334 threads in total

AMOUNT OF WARP YARN NEEDED

Cotton 8/2, tex 74x2, 1 kg = approx 6 800 m,
 Garnhuset i Kinna
 unbleached (off-white) 218 g
 8276 green (darker) 21 g
 8275 green 21 g
 8225 blue (darker) 21 g
 8279 blue 21 g

AMOUNT OF WEFT YARN NEEDED

Cotton 8/2, tex 74x2, 1 kg = approx 6 800 m,
 Garnhuset i Kinna
 bleached (white) 280 g = approx. 45 g per one meter ▶





WEAVING INSTRUCTIONS

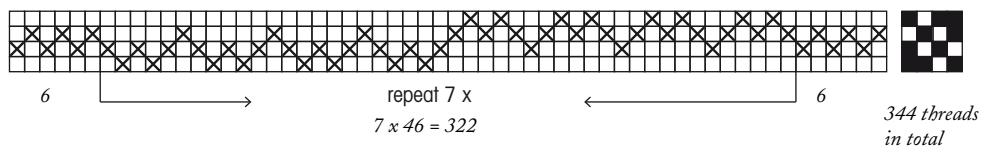
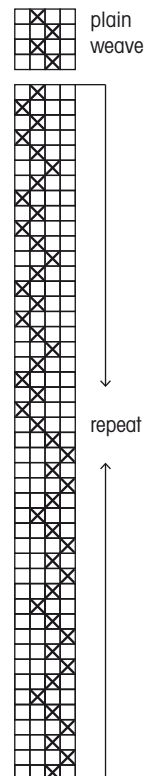
Weave according to the treadling instructions with bleached (white) cotton yarn 8/2. Always continue the weft on the same edge and use that edge as the top of the valance. The density of the weft is 6 threads/cm. The woven length is 616 cm. The size of the fabric off the loom was 52 cm x 595 cm, and the size after wet-finishing was 49 cm x 545 cm. The finished curtain is 533 cm wide, and when pleated on the curtain rod, its width is 320 cm.

FINISHING

Sew a 3-step zigzag on the edges. Wash the fabric by hand at 30 – 40°C. Lay flat to dry or fold the fabric on a rack. Steam or press through an ironing cloth. In the future, you can wash the valance in a washing machine without spinning.

SEWING INSTRUCTIONS

Sew the borders. Finished size of the border is 2 cm and the inside allowance is 1,5 cm. Finish the curtain in accordance with the method of hanging. For this valance, we machine-sewed a wide curtain heading tape. Needle the curtain tape to the upper edge of the curtain, gauze and sew on both edges. Steam the finished valance. ●



Weaving and finishing tips for curtain fabrics

1. Protect the woven fabric by placing a piece of cloth sheet or similar on the breast beam between the weaver and the fabric.
2. You can see the structure of the light fabric more clearly when you put a dark fabric on top of the lower woven fabric. Weaving becomes easier when you can observe the density and you can immediately see the treadling mistakes.
3. Weaving with one shuttle is nicely rhythmic. Throw the shuttle into the shed, take hold on the edge with a grip where you also hold the bobbin with a finger. Release the treadle and beat the weft gently against the edge of the fabric. At the same time, press the next shed open and throw the shuttle back into the shed. Do not let the shuttle out of your hand down on the fabric and do not "make the edge" unless it is necessary. At the beginning of the fabric, start shooting slowly, get to know the fabric, and gradually increase the speed.
4. Make the bobbin sides as large as possible. Always continue the weft on the same edge and leave it on the edge on the sides of the window, or at the top if it is a window valance.
5. Zigzag the ends of the fabric or sew by hand and wash the fabric by hand. Use a little detergent.
6. Lay flat to dry or pleat the fabric on a rack. During drying, change the position of the fabric so that no permanent folds remain on it. Steam the still slightly damp fabric thoroughly.

Woven curtain fabric can stretch after draped on a window. Sew the upper end of the curtain first and hang on the curtain rod. After that, measure the correct length of the curtain and sew the lower border.



1.



2.



3.



4.



5.



6.



PRODUCT DESIGN AND MAKING

Niina KuosmanenIkaalisten Käsi- ja taideteollisuusoppilaitos
Sasky

Traditional Finnish rug patterns in English style

As spring was turning to summer, an interesting meeting of two different weaving cultures took place when Niina Kuosmanen came to weave a rug she had designed for Mallikerta. Niina, who lived in England for 25 years, moved back to Finland a year ago. She holds a Bachelor of Arts degree from the UK and is now studying the Making of Interior and Textile products at SASKY Ikaalinen College of Crafts and Design. Her interest in weaving arose in England, where she came across an exhibition organized by a local weaving group, which she promptly joined.

IN WEAVERS' WORKSHOPS, JOYS AND SORROWS ARE SHARED

In the midst of weaving the rug, we had lively discussions about the changes in Finnish weaving during the last twenty years while Niina had been in the UK. We were also very interested to hear about English weaving habits. We noticed many similarities and some differences in the two weaving cultures. One common factor was clear: when throwing a shuttle, the joys and sorrows of life are shared with fellow weavers. Differences were found in the customs of weaving communities. In England, the hobby of weaving is often taken up comprehensively: usually everyone winds their own warps and dresses their own looms. In Finland, you don't necessarily have to start with dressing the loom every time. Instead, you can go to the local weaving workshop to weave one rug or a runner on a loom already dressed, with one warp shared by many weavers.

In this project, before the actual work, Niina wove a sampler, with which many people start their own weaving projects in England. In our hobby weaving, the pattern design is often made together, and the colours and treadlings are tested on the actual warp at the beginning of the weaving. Of course, it is common for us to create samplers when studying weaving and designing weave structures and patterns. Perhaps one of the reasons for this difference can be found in the looms. In Finland, there is a decades long history of weaving workshops and weaving courses, where long warps have

There was limited time for weaving, so Niina's first job was to wind the warp with a warping mill. She finished the rug on schedule on the last day of the weaving project just before the summer holidays.



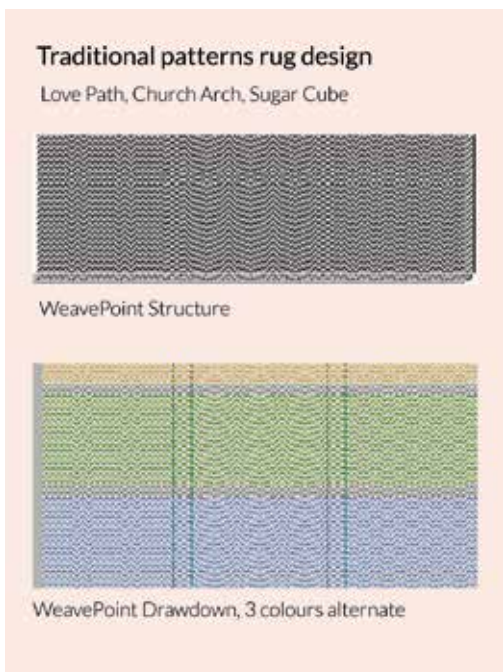


been drawn on sturdy and large floor looms together with the teacher. In England, on the other hand, smaller table looms have been used more in weaving, for which it is easier and faster to wind your own warps.

THE PROJECT STARTED FROM AN INTEREST IN TRADITIONAL PATTERNS

After coming to Finland, Niina had found an old rag rug at a flea market and woven samplers inspired by her discovery. At Mallikerta, on the other hand, an idea had been circulating for a long time of whether it would be possible to weave a rag rug with different Finnish traditional patterns side by side. Our thoughts met and we thought that now would be a good opportunity to try out the idea of a multi-pattern rug in practice. Niina chose traditional rug patterns as the starting point for the project and designed and wove a rug from rag strips and another one using rug wool at home. The rag rug had different treadlings and a mix of colours, while the patterns on the wool rug were woven in only two colours. - I wanted to understand the patterns and their nature. I chose a narrow colour range to further simplify the pattern. It turned out to look quite like a sampler. This woollen sampler rug was a surprisingly interesting ensemble. Marjatta Hirvi and I agreed this to be the direction we would continue working on. I would design a small multi-patterned wool rug for Mallikerta.

The design project with Mallikerta aligned with Niina's interests and values. - My area of interest includes woven rugs and art textiles, as well as materials that do not burden the environment. I like to use natural and sustainable materials, which rags and wool are. I also always feel satisfied when I can avoid buying something new. The weaving of the pattern rug itself took place in the premises of Mallikerta, where Niina made the final colour choices and fine-tuned the treadling. - A two-colour wool rug looks quite different at first glance, not exactly like a Finnish rug. On closer inspection, however, the viewer will find the familiar traditional patterns of Finnish rugs, which will hopefully evoke interest and curiosity. The rug became a fusion of Finnish and English weaving cultures in terms of pattern and materials. ●



Niina transferred the structures of individual traditional patterns to WeavePoint software and examined the effect of colour on patterns. The picture shows three selected traditional rug patterns side by side at the early stage of design.

STUDYING WITH A TRAINING AGREEMENT

Niina studies at Sasky with a training agreement, which means working in a professional company or in her own company, and her skills are assessed through project presentations. Niina is member of Taidosto Cooperative and works from home. She has good weaving equipment and WeavePoint design software at her disposal. Guidance and feedback discussions are mainly conducted online. Niina designed and wove the Folklore rug for a study module called Product design and making.

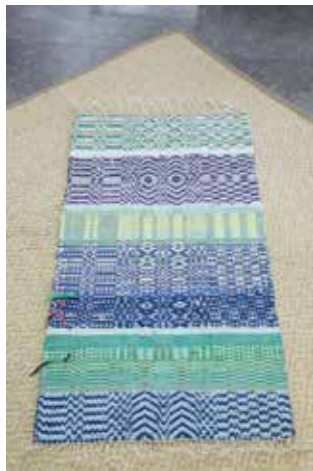


Material samples produced in SASKY during the design processes of customer orders. The samples have felted, woven and tufted surfaces and have all been made for customers.

SAMPLES ARE AN IMPORTANT PART OF PRODUCT DESIGN

The richness of the test warp lies in the fact that it is possible for the designer of the product to realize visual and qualitative details on a small scale by preparing material experiments," says Kaisa Linna, a teacher of applied arts at Ikaalinen School of Crafts and Design, SASKY. - The material sample is of great importance not only in the product design process, but also during conversations with a customer. A genuine sample illustrates the visual appearance, quality, and materials of the product. It makes it easier to make choices.

Sampler woven with rag strips.



SAMPLER

First, Niina wove a sampler when she designed the rug.
 - Sampler is an English term that describes a handmade textile piece in which different designs and patterns are made in one work. When weaving a sampler, the warp is divided into several parts, which are threaded in different ways. By changing the treadlings, you can get many different patterns in one work, both side by side and in a row. The final rug pattern has a part of the sampler's structure already in its original idea, where three different traditional rug patterns are placed next to each other.





Finished size 60 x 81 cm

Folklore-rug 3793

NEW, BUT AT THE SAME TIME SO FAMILIAR

At first glance, you only have a beautiful blue and white wool rug in front of you, but on closer inspection you will notice something very familiar in it. The patterns are from Finnish traditional rugs!

Only two colours have been used in this rug, although usually traditional rugs are woven using three colours at a time. The patterns thus become sharp and clear. The rug was designed and woven by Niina Kuosmanen as part of her studies in applied arts at the Sasky Ikaalinen School of Crafts and Design.

There are many interesting things to look at in the rug. Notice the beautiful fade pattern on the rep-weave stripes and see how charming the Church Arch looks with the point treading. Pick and mix patterns from this for your own folklore-rug or weave an entire rug with just one favourite pattern.

AMOUNT OF WEFT YARN NEEDED

Pirkka Hair yarn, tex 665 x 3, 1 kg = approx. 480 m,
Nm 1.5/3, 80 % wool 20 % hair, Taito Pirkanmaa Oy
7002 white 550 g
7228 denim blue 180 g
730 g in total ▶

INSTRUCTIONS FOR WINDING THE WARP

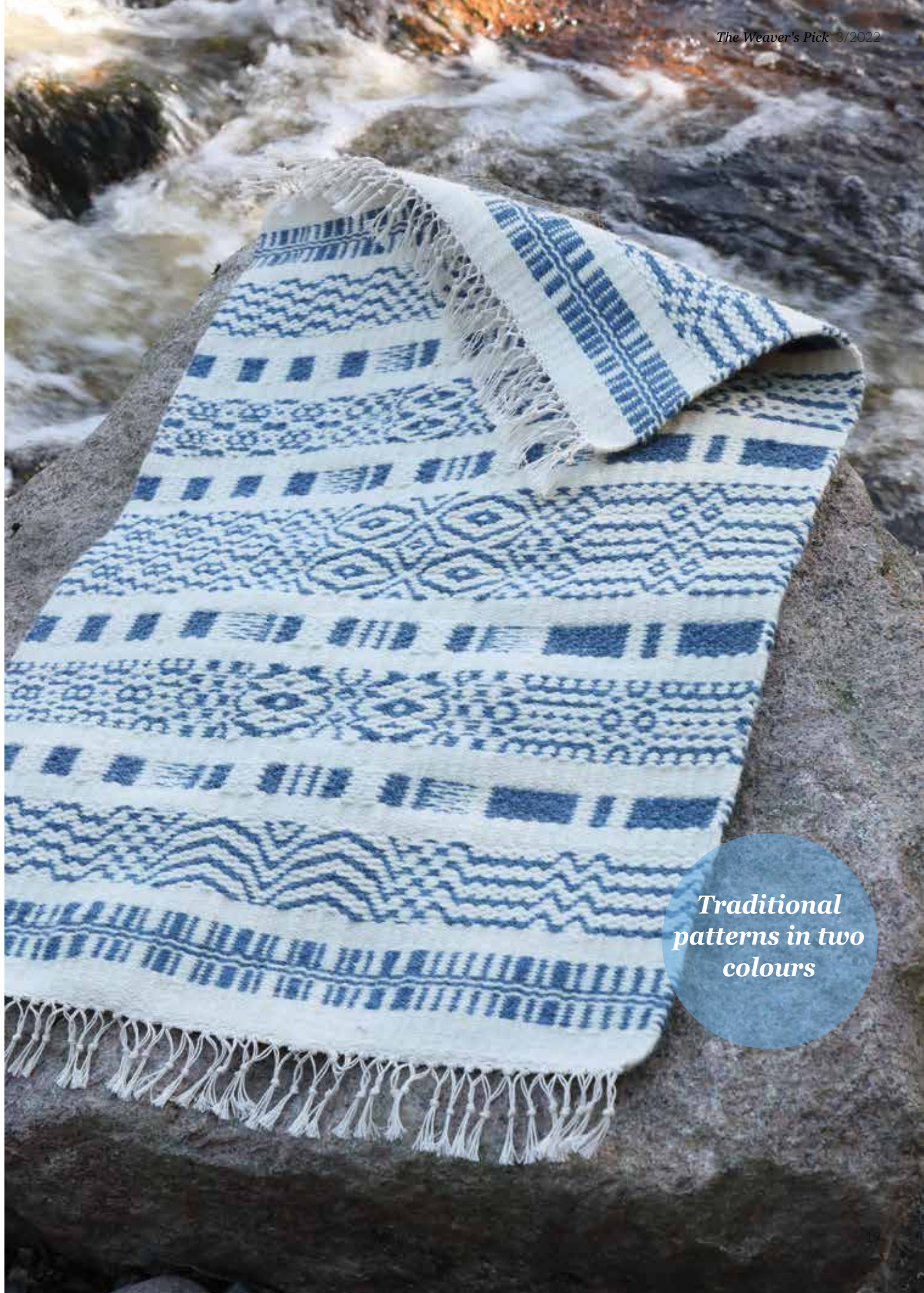
Warp length:

Woven length	0,82 m
Loom waste	0,65 m
Take-up and shrinkage	0,1 m
Testing	0,7 m
Total length	2,3 m

The Warp 12-ply Cotton Twine, tex 30 x 12
1 kg = approx. 2 560 m.

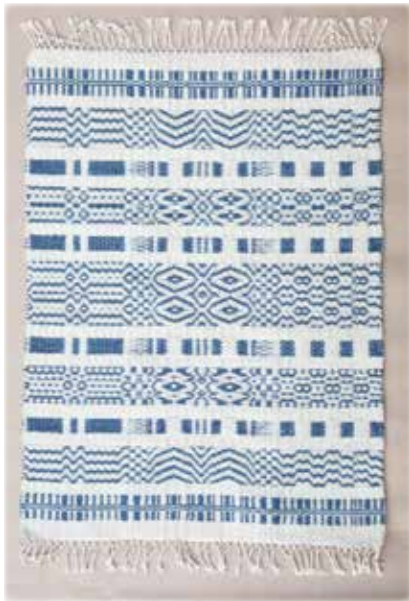
Warp width 65 cm
sett 3 ends/cm
number of the warp ends 195
+ 4 at the edges = 199
warp length 2,3 m
amount of warp yarn needed 673 g (= 232 g/m)

Reed 1 per dent in a 30-dent reed (metric)
Structure Modified Twill /
modified Crackle weave



*Traditional
patterns in two
colours*

Pattern G
 Pattern F
 Pattern E
 Pattern D
 Pattern C
 Pattern H
 Pattern B
 Pattern A



There is always a white border between the pattern stripes. Pattern H repeats four times.

WEAVING INSTRUCTIONS

The rug is mostly woven with three shuttles: two shuttles have white yarn, and one has blue. For the white stripes, three shuttles, each with white yarn are used. Two shuttles are used only for the rep-weave stripes at the ends of the rug: one shuttle has white, the other has blue yarn. Weave according to the instructions, continuing the throwing order in the repeats; white, white, blue, unless otherwise stated in the instruction. Leave 15 cm at the beginning and end for the fringe. At the beginning and at the end, throw a few throws with Cotton Twine. Weave according to the treadling instruction.

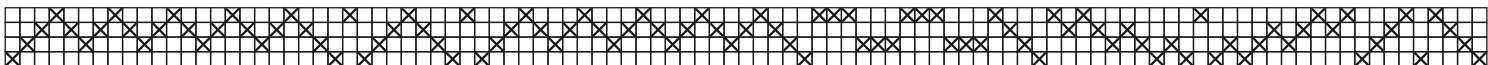
FINISHING

Tie the warp threads 2 + 2 with square knots. Divide the bundles in half and tie with the adjacent bundle with 2 + 2 square knots approx. 1 – 1.5 cm from the rug edge. Trim the fringe even. ●



Note

The rug is woven in two colours, yet there are three shuttles. In pattern stripes, white, white, and blue weft are alternately thrown.



left edge

The patterns are different on the reverse side of the rug. The picture on the left shows the upper side of the rug, and the one on the right shows the reverse side of the rug. The patterns are beautiful and clear on both sides of the rug.



FOLKLORE-rug TREADLING INSTRUCTIONS

Read the treadling instructions from bottom to top, from left to right.

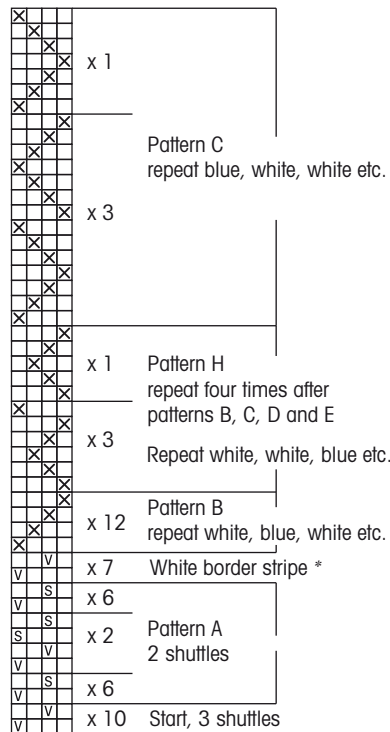
Weaving order

- Start
- A
- white border stripe
- B
- white border stripe
- H
- white border stripe
- C
- white border stripe
- H
- white border stripe
- D
- white border stripe
- H
- white border stripe
- E
- white border stripe
- H
- white border stripe
- F
- white border stripe
- G
- Finish

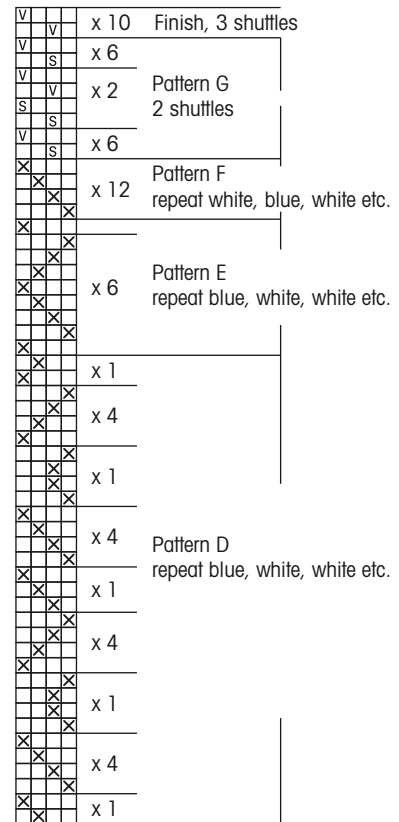
v = white
s = blue

× = Repeat three throws: blue, white, white, etc. N.B. the pattern does not always start with blue, look at the order of the shuttles from the treadling instructions.

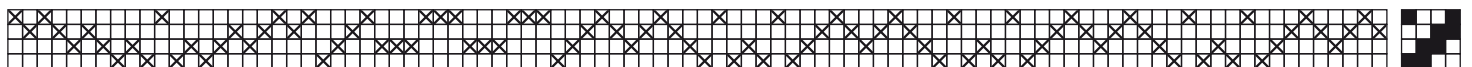
White border stripes: Start from the side where the edge warp end is down with treadle 1 or 3 depending on which best fits the pattern stripes.



** White border stripe repeats after each pattern stripe except the last one (G)*



FOLKLORE-rug THREADING AND TIE-UP



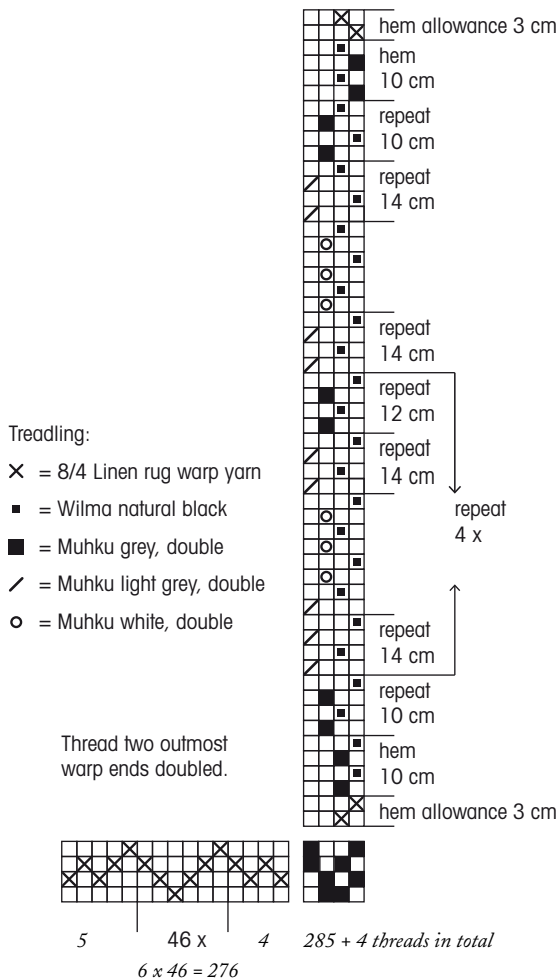
right edge



A wool rug
Finished size 90 x 218 cm

Trails 3794

The Warp 8/4 Linen rug warp, tex 210x4, black (Linvarp 8/4) 1 kg = approx. 1200 m, Garnhuset i Kinna
Warp width 96,3 cm
 the sett 3 ends/cm
 number of warp ends 285 + 4
 amount of warp yarn needed 255 g /1 m
Reed 1 end per dent in a 30-dent reed (metric)
Structure Overshot



WEAVING INSTRUCTIONS

Start and finish the rug by weaving a 3 cm inside allowance for the hem with a linen yarn. Weave a 10 cm hem by alternating one throw of Wilma Wool Yarn and one throw of double Muhku Thick Wool Yarn. Weave the rug according to the treadling instructions using the Wilma Thick wool yarn for the plain weave weft and the double Muhku wool yarn for the pattern weft. The sett by 5 cm is 8 picks Wilma Wool Yarn + 8 picks double Muhku Thick wool yarn. The woven length of the rug is 2,26 m + borders.

AMOUNT OF WEFT YARN NEEDED

Wilma Wool Yarn, tex n. 3300, 1 kg = approx. 300 m, Lankava (052) natural black 1,1 kg

Muhku Thick Wool Yarn, tex 850x3, 1 kg = approx. 390 m, Lankava
 (16) Light grey 800 g
 (3) Grey 570 g
 (17) White 30 g

FINISHING

Tie the warp threads using tight square knots. Shorten the threads and sew the hem by hand using a strong thread. Sew the ends of the hem as well. ●



*Weave with
wool yarn*



DESIGN OF PATTERN **Kati Peltonen** WEAVER **Kati Peltonen**

Wool rug with Snowflower threading
 Finished size 104 x 202 cm

Fall Flower 3795



A good idea The different pattern in the middle of the rug is the same as on the ends of the rug, but it is woven higher by repeating the same pattern pick several times. Try this idea on other overshot rugs too!

The Warp 8/4 Linen rug warp, tex 210x4, black (Linvarp 8/4) 1 kg = approx. 1200 m, Garnhuset i Kinna

Warp width 114,8 cm
 the sett 2,5 ends/cm
 number of warp ends 287 + 4
 amount of warp yarn needed 245 g / 1 m

Reed 1 per dent in a 25-dent reed (metric)

Structure Overshot

AMOUNT OF WEFT YARN NEEDED

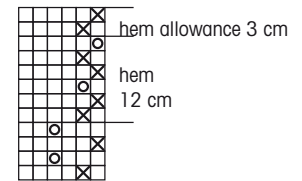
Muhku Thick Wool Yarn, 1 kg = approx. 390 m, Lankava 11 orange 2,96 kg
 8/4 Linen rug warp, 100 % linen, tex 210x4, 1 kg = approx. 1 200 m (Linvarp 8/4), Garnhuset i Kinna black 490 g

WEAVING INSTRUCTIONS

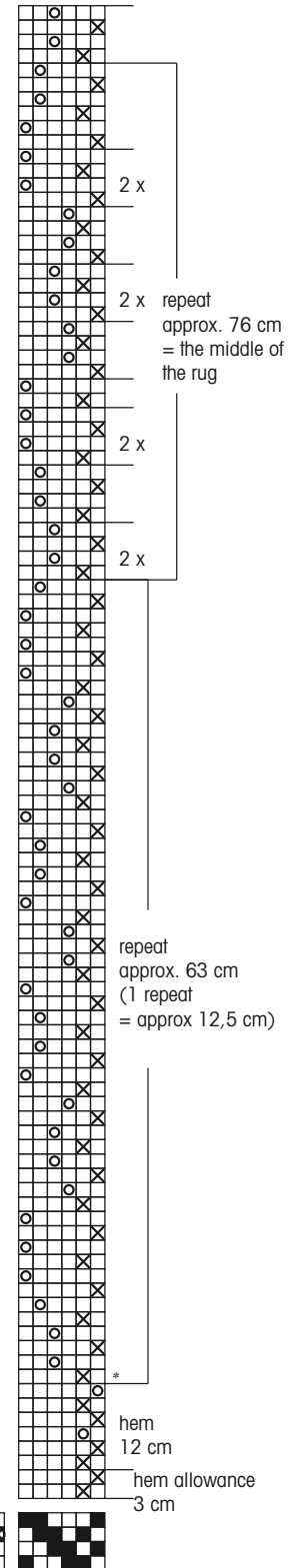
At the beginning and end, weave a 3 cm hem allowance with 8/4 Linen rug yarn and 12 cm hem by alternating 2 picks of Muhku wool yarn doubled and 1 pick of 8/4 Linen warp. Weave the rug according to the treadling instructions with double Muhku Thick Wool yarn for the pattern weft and 8/4 Linen rug warp for plain weave weft. The woven length of the rug is 2.32 m, includes the hems.

FINISHING

Tie the warp threads using tight square knots. Shorten the threads and sew the hem by hand using a strong thread. You can use both sides of the rug as the right side. ●



Repeat approx. 63 cm as at the beginning.

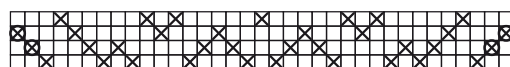


Treadling:

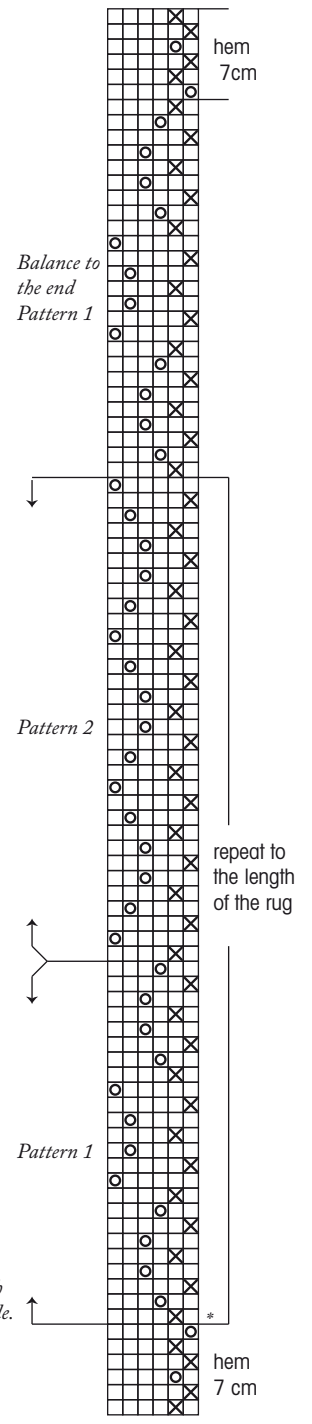
- X = Linen rug warp yarn, black
- O = Muhku wool yarn double

* Start the pattern with left plain weave treadle.

Thread two outmost warp ends doubled.

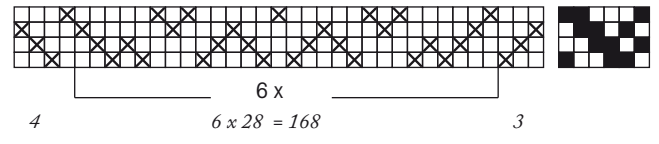


4 (+2) 10 x 28 = 280 3 (+2)



Treadling:
 X = Mini Tube yarn, grey
 o = T-shirt yarn, white

** Star the pattern with left plain weave treadle.*



DESIGN OF PATTERN Marjatta Hirvi WEAVER Kirsi Reilin

A narrow rug with Snowflower threading
 Finished size 65 x 156 cm

Apple blossom 3796

The Warp	Cotton Twine Ne12/12, tex 50x12, 1 kg = approx. 1500 m or 18-ply Cotton Twine, tex 30x18, 1 kg = approx. 1680 m
Warp	width 70 cm the sett 2,5 ends/cm number of warp ends 175 + 4 amount of warp yarn needed 116 g /1 m
Reed	1 per dent in a 25-dent reed (metric)
Structure	Overshot

AMOUNT OF WEFT YARN NEEDED

T-shirt yarn (Cotton Tricot), soft quality, Lankava
 natural white 1,6 kg
 Mini Tube Yarn, 1 kg = approx. 355 m, Lankava
 grey 0,63 kg

WEAVING INSTRUCTIONS

Start and finish the rug by weaving a 7 cm border. Weave the rug according to the treadling instructions the Mini Tube Yarn as the plain weave weft and the T-shirt yarn as the pattern weft. Shoot alternately 1 throw of natural white T-shirt yarn and 1 throw of gray Mini Tube Yarn. The woven length is 179 cm, including borders.

FINISHING

Tie the warp threads with tight square knots. Shorten the threads to approx. 3 cm in length. Sew the borders with 6-ply Cotton Twine or a similar strong thread. The height of the finished border is 4 cm. ●





DESIGN OF PATTERN Marjatta Hirvi WEAVER Kirsi Vakkari

Paper yarn table runners

Finished size 12,5 x 78 cm / 61 cm

Papyrus 3797

PLAY WITH LOOPS

The weft of rep-weave table runners can also be made of paper thread. Thin Paper Yarn behaves almost like ordinary yarn. It settles in the shed evenly and bends well at the edges. We wove two narrow table runners, in one of which we made loops at the edges. Weave a long looped edge runner and use it as a decoration in the center of the table.

The Warp Eko Mercerised Cotton 8/2, tex 76x2,
1 kg = approx. 6 800 m, Garnhuset i Kinna

Warp width 13 cm
the sett 16 ends/cm
number of warp ends 208
length 2,35 m

Reed 4 per dent in a 40-dent reed (metric)

Structure Warp-faced rep

INSTRUCTIONS FOR WINDING THE WARP

Wind two warp threads at a time in your hand

20 threads yellow + light green

8 " unbleached

24 " light burgundy + light brown

16 " yellow + light green

8 " unbleached

56 " light green + yellow = The middle

Wind the other edge of the warp as a mirror image.

208 threads in total ▶

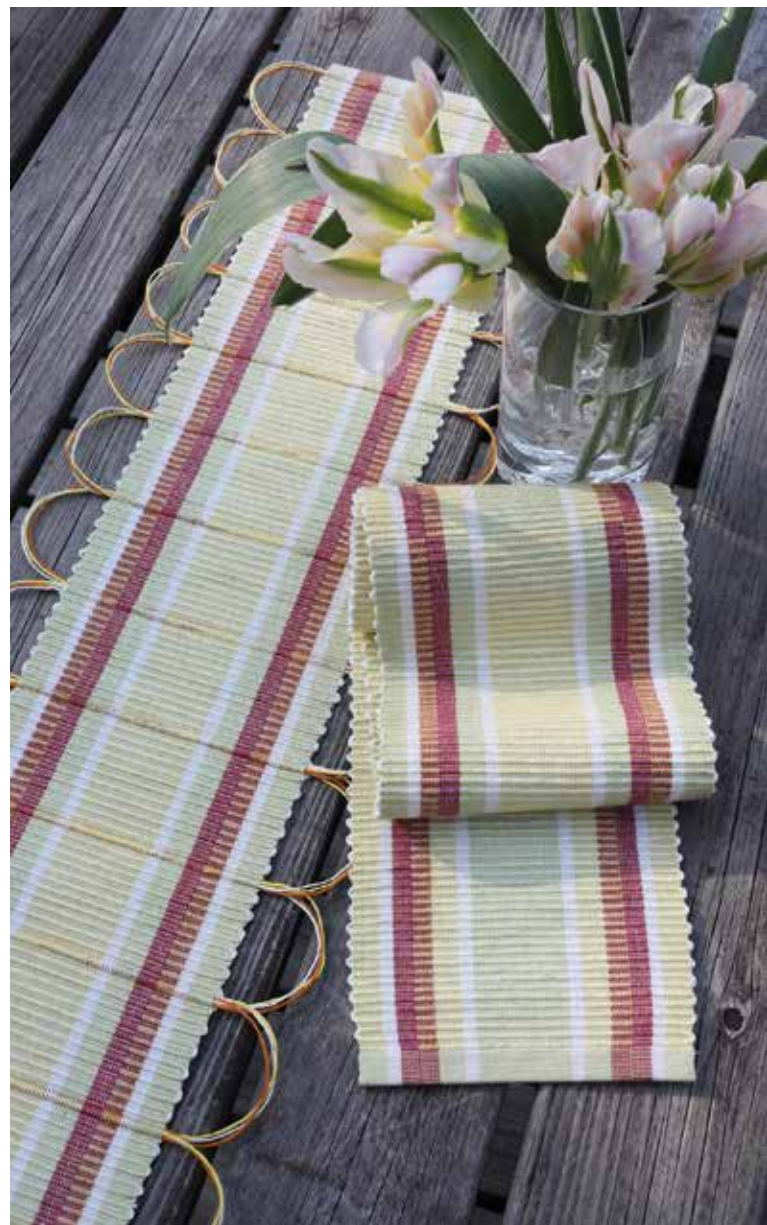
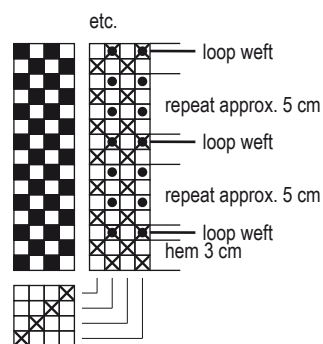
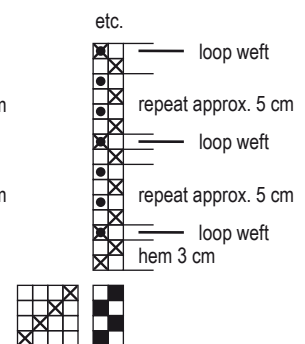


TABLE LOOMS



FLOOR LOOMS



× = Cotton yarn ● = Thin Paper yarn, doubled ⊗ = Thin paper yarn tripled, the loop weft



AMOUNT OF WARP YARN NEEDED

Eko Mercerised Cotton 8/2, tex 76x2,
 1 kg = approx. 6 800 m, Garnhuset i Kinna
 816 yellow 22 g
 869 light green 22 g
 unbleached 11 g
 813 light burgundy red 8 g
 819 light brown 7 g

Paper yarn table runner

Finished size 12,5 x 78 cm

AMOUNT OF WEFT YARN NEEDED

Thin Paper Yarn, doubled, tex 625, Nm 1,65,
 1 kg = approx. 1800 m, Filona
 white 31 g
 Cotton Yarn 16/2, tex 38x2, 1 kg = approx. 13 000 m
 unbleached 5 g

WEAVING INSTRUCTIONS

For the hems, weave 3 cm with cotton yarn. Weave the table runner by alternately throwing double white paper yarn weft and unbleached cotton thread. Beat in the paper yarn wefts firmly. Thin out the paper yarn ends. The woven length is 80 cm + hems.

You will immediately notice the loops on the edges are made of paper yarn, but the thicker weft of the table runner is also paper yarn doubled! A thin weft is cotton yarn.

Loop edged table runner

Finished size 12,5 x 61 cm

AMOUNT OF WEFT YARN NEEDED

Thin Paper Yarn, doubled, tex 625, Nm 1,65,
 1 kg = approx. 1800 m, Filona
 white 24 g
 Eko Mercerised Cotton 8/2, tex 76x2, 1 kg = approx. 6 800 m
 unbleached 9 g
 + for loops:
 Thin Paper Yarn, doubled, tex 625, Nm 1,65,
 1 kg = n. 1800 m, Filona
 white + yellow + orange approx. 6 meters of each colour.

Beat firmly! First, beat the weft into an open shed, then press the next shed open and hit the weft a second time on the edge of the fabric. See the weaving instruction on the next page.

FINISHING

Finish by sewing the ends with 3-step zigzag. Sew the hems by hand. Press the fabric. Wash in lukewarm water by hand. Do not twist the fabric. Lay flat to dry. ●



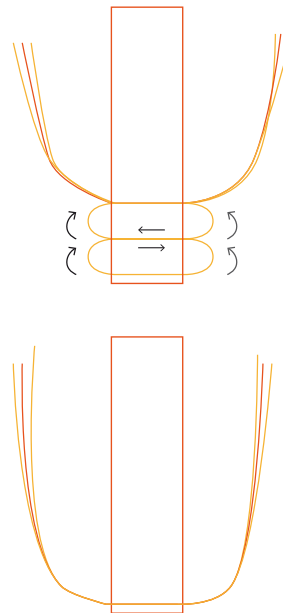


The looped edge runner is woven with three different wefts. A thin cotton weft and a thicker paper thread weft are thrown alternately, as in a regular rep weave. In addition to them, a paper weft forming links is thrown at equal distances to the edges.

Thin out the paper yarn ends

Weave a loop edged runner

1. Start and finish the runner by weaving a 3 cm hem with just mercerized cotton yarn.
2. Start the work with a thin paper yarn tripled, which will become loops to the edge. Take pieces of paper yarns 3-4 m long and place them in the shed so that the center of the yarns is in the middle of the shed and the ends are left over the edges.
3. Continue weaving by alternately throwing a double white paper thread and a cotton thread 11 x = approx. 5 cm.
4. At the edges, take the ends of a triple paper yarn weft and arrange them in the shed so that they are in a row, do not twist around each other. First, put the threads from one edge and leave a loop about 3 cm high on the edge. Do the same for the threads of the other edge.



Tip Use an empty yarn cone to measure the right size of the loops.



You can use the help of measuring the size of the loop, for example, an empty yarn cone. When continuing the paper wefts, unscrew the end of the paper yarn and thin out.

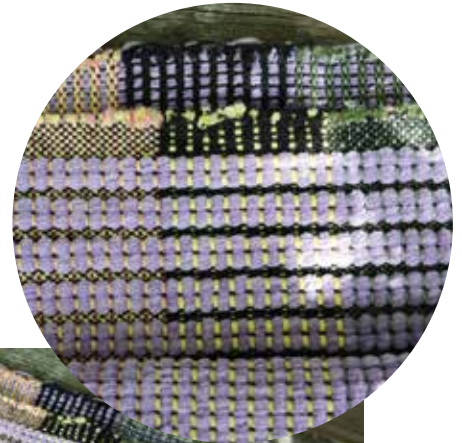
The woven length is 62 cm + hems.

Sample-stories under the rowan trees

Marjatta Hirvi

Mallikerta and The Weaver's Pick has moved out of Elimäki at the end of June. The new office is in Kouvola, but I can move there not until the late autumn, so the goods are now temporarily in storage and at home. Among other things, I have many boxes of sampler and structure patches! I pulled out a few boxes and opened them in the backyard. For each sample, I recalled the story of the sample and the pattern, who weaved it and when.

In the samples and experiments at the beginning of the warp, we looked for suitable colors and treadlings, tried wefts of different strengths and different densities. Sometimes we also changed the sett of the warp by slaying the warp again into another reed. The experiment pieces and samples still show traces of changes and unselected options. What has been thought out and tried in them, and what solution has been arrived at. That's what makes them so interesting. ▶



Crystal table cloth, 2006, Kati Peltonen.



Adalmina and Rosalina towels 2014, Sari Salonen.

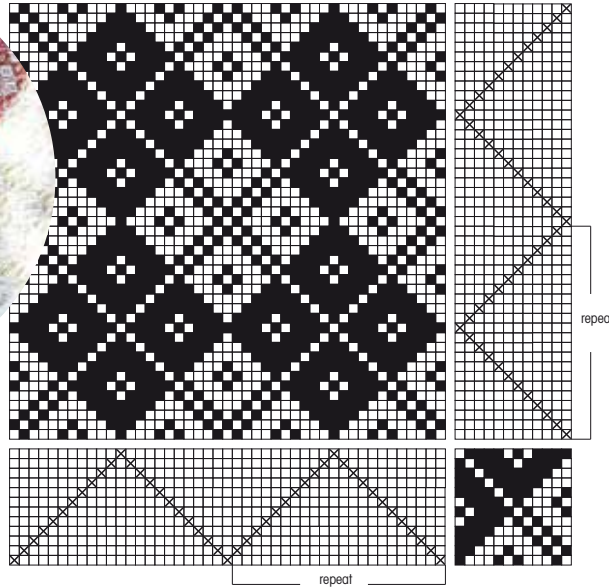


Samba velvet fabric, 2002, Kirsi Vakkari ja Kati Peltonen

CRYSTAL 3176
Mallikerta 4/2006

The Warp Cotton yarn 16/2,
1 kg = 13 640 m
The sett 12 ends/cm. Reed 1 per
dent in a 120-dent reed (metric).
The Weft Line Linen 16/2,
1 kg = approx. 4 900 m.

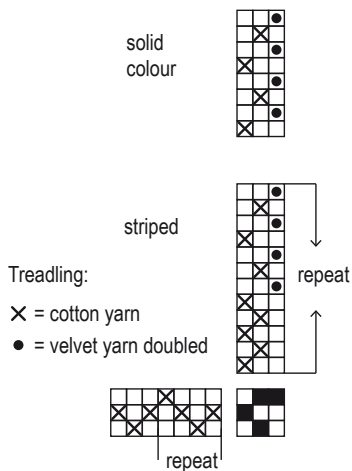
In this waffle weave, the long warp and weft floats are cut shorter by tying, which makes the fabric even and smooth. Usually, waffle fabrics have a checkered surface that draws into hollows. Tying is done by adding a contrary interlacing point to a long yarn float, to the center of the squares in this pattern.



Dark burgundy was chosen as the color of the weft, which brought out the checkered pattern well. The warp is slayed 1 end per dent in a 120-dent reed (metric) to keep the pattern regular and even.

SAMBA 2973
Mallikerta 1/2002

The Warp Cotton Warp Yarn,
1 kg = 4 500 m (12/4 Bordslöparvarp)..
The sett 5 ends/cm, Reed 1 per dent in a
50 dent reed (metric). The Weft 2.0 Velvet
Yarn, 1 kg = approx. 1 840 m and Cotton
Warp Yarn. Both yarns are from Garnhuset
i Kinna.



The sample warp was divided into different colour sections, and a double thread was also tested on the turning point of the threading. Black and yellow were chosen as the warp colours for the clothing fabric, and the fabrics were woven with yellow, dark red and plum red velvet weft yarns. The background weft was black.

With this weave, there will be no shortage of pattern motifs!

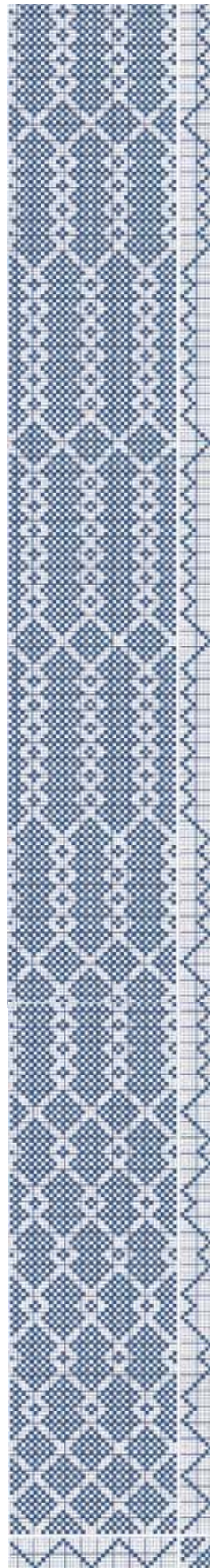
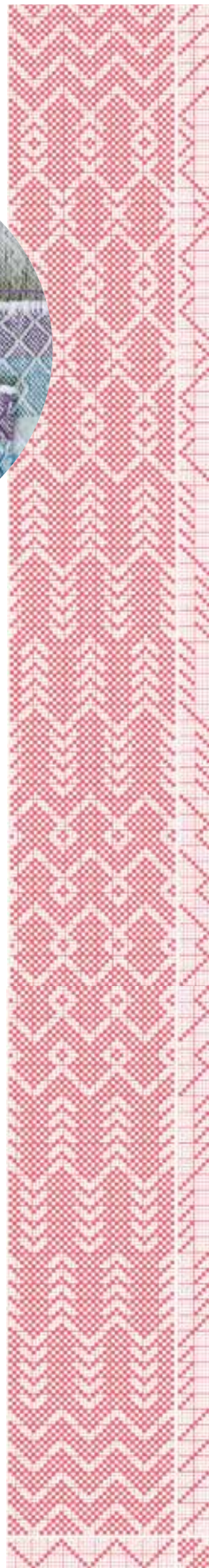


ADALMINA AND ROSALINA 3487
Mallikerta 3/2014

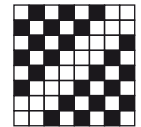
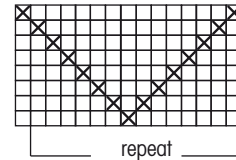
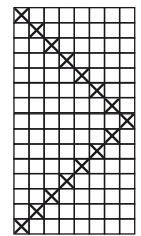
The Warp 22/2 Cottolin (22/2 Bomull Lin) 1 kg = 6 400 m. The sett 2 per dent in a 50-dent reed (metric). The Weft Line Linen 16/1, 1 kg = approx. 11 200 m.

In addition to unbleached linen yarn, towels were woven also with a cotton yarn and various colours. Beautiful and versatile pattern. You can also wind the warp of 8/2 Cotton. The sett will be the same 10 end/cm. ▶

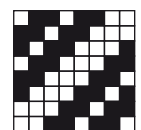
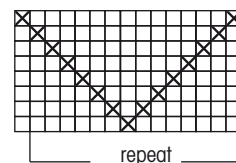
Check Flower hand towels 3489



Adalmina and Rosalina 3487



Tip Re-tie the treadles, and you'll get new patterns again. Check Flower was woven with this tie-up, picture on the left.



SAMPLES AND PATTERNS THROUGH THE YEARS

The white checkered Maple leaf curtain was a big hit in the early 2000s. The structure is the same Lace weave as in the Grid window valance pattern of this magazine, but it is constructed a little differently. In the fabrics, the difference can be seen in the corners of the checks, which are attached to each other in the Grid window fabric, but a little apart in Maple leaf. Maple leaf motifs are printed on the finished fabric after weaving.

The white Lace dream curtain fabric has tabby structure between the lace weave checks. The surface is grainy and the patterns change shape depending on where the light comes from. The fine curtain fabric is woven from mercerized cotton yarn.

Home kitchen curtain fabric includes Varpa-Looms' Effect yarn, which is still available in Sweden in various colors (Garnhuset i Kinna). The yarn is the same one that was used in the late 1990s in the much-woven Dallas curtains. Small towels have also been woven from the same threads and with the same structure. Very beautiful and lovable fabric. See the pictures on the next page. ▶

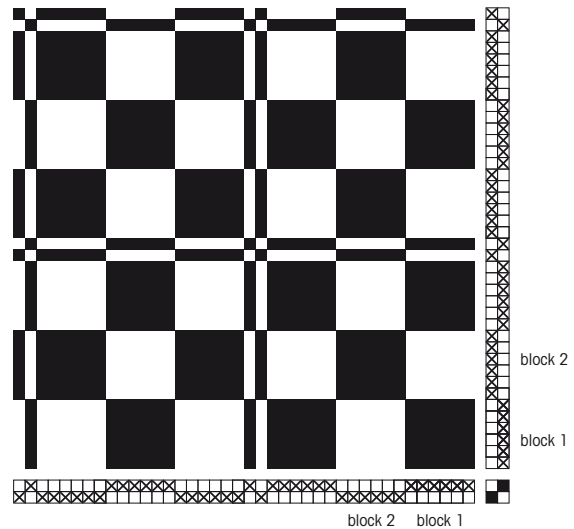


Lace dream curtain, 2015, Marjatta Hirvi.
The draft is on the next page.



Maple leaf curtain, 2004, Kirsi Vakkari.

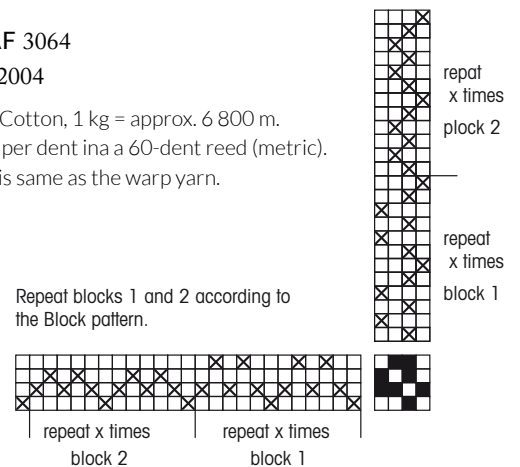
BLOCK PATTERN Vaahteranlehti / Maple leaf



MAPLE LEAF 3064
Mallikerta 2/2004

The Warp 8/2 Cotton, 1 kg = approx. 6 800 m.
The sett 1 end per dent in a 60-dent reed (metric).
The weft yarn is same as the warp yarn.

Repeat blocks 1 and 2 according to the Block pattern.

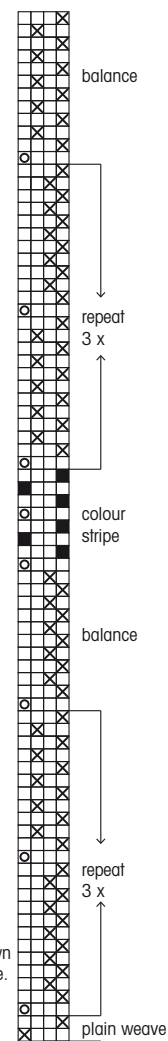




In addition to cottolin, linen thread has also been tried for the weft in the sample of the curtain fabric, the pieces in the picture at the top right. There are always two patches from the same pattern, one of which is washed. A dense sample is made for towel fabric. Home towels have nearly similar threading, but in the reed 2 cottolin yarns are slayed into the same dent, 1 effect yarn alone in a dent, and an empty dent is left on both sides of every other effect thread.



Home kitchen curtain fabric, 2009,
Seija Jauho-Rämä.

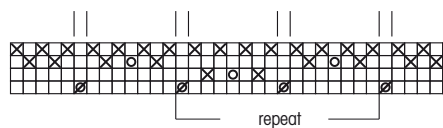


Home kitchen curtain 3294

HOME KITCHEN 3294
Mallikerta 3/2009

The Warp Cottolin,
1 kg = approx. 6 400 m and
Effect yarn,
1 kg = approx. 3 000 m.
The reed 1 per dent in a 60-
dent reed (metric). There are
empty dents in reed, see the
threading instructions on the
right. The weft yarns are same
as the warp yarns.

- × = Cottolin
- o = Effect yarn
- ∅ = Effect yarn in the reed in its own dent, an empty dent on both side.

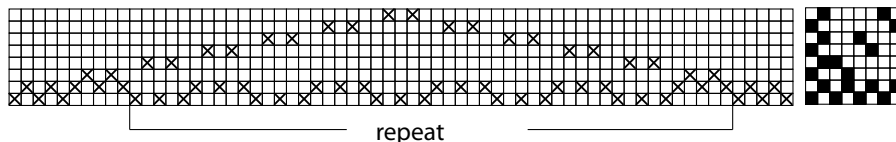
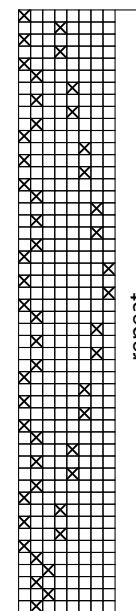


Home hand towels 3296



LACE DREAM 3543
Mallikerta 4/2015

The Warp 8/2 Mercerised Cotton,
1 kg = approx. 6 800 m.
The sett 1 per dent in a 70-dent
reed (metric) The weft yarn is same
as the warp yarn. ●



NEW RUG RAG PATTERN BOOK!
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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.



In the next issue..

We return once again to traditional rug patterns. We saved Ants' Trail, Return and Pikes Jaw among other traditional patterns.

The winter issue 4/2022 is out in November

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DO YOU NOTICE SOMETHING FAMILIAR IN THE WOOL RUG

Love Path, Church Arch, Sugar Cube and other rug patterns woven decades ago were not forgotten, and the weavers are again eagerly beating these patterns on new rugs. Niina Kuosmanen designed and weaved all three of these traditional patterns and many new ones into one lovely wool rug

