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*mallikerta*

# *The Weaver's Pick*

*A magazine full of ideas for weavers* ~~~~~ SUMMER 2 | 2021

TRY A TECHNIQUE

*Step-by-step instructions  
for weaving a finnweave*

**24**

NEW IDEAS FOR RUGS

*Clasped weft and  
Croched frindges*

**12**





# ***mallikerta***

*A magazine full of ideas for weavers*

*In this issue*

***Weave a clothing fabric on a table loom***

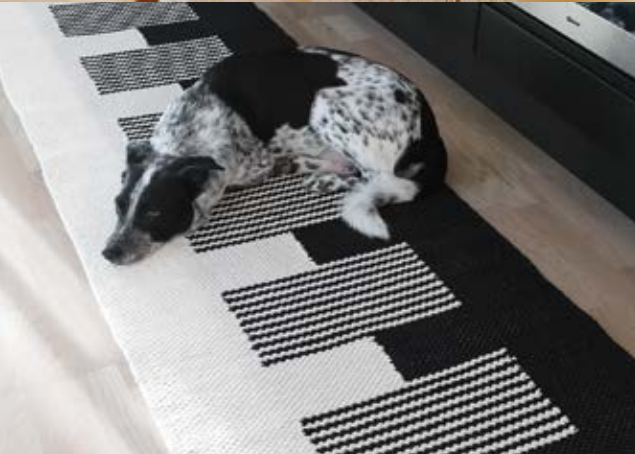
**8** ”

*Wind a cotton warp and weave a shimmering cloth fabric for a top or a blouse with a table loom.*



**4**

***We finished the white cotton blanket by embroidering with simple motifs***



***Crocheted Lace Border on rugs***

” **20**

*Try lace border technique on rugs with a structure of west-faced rib weave, twill weave and summer and winter.*



***Easy clasped weft patterns for rugs***

**12**

SUMMER  
2/2021

### BLANKETS

**HEY AND THE MOON** 3752 4  
White cotton blanket

### CLOTHING

**SUMMER TOP** 3753 8  
Clothing fabric on table loom

### TEXTILES FOR HOME

**CLASPED RUG** 3754 14

Black and white clasped weft rug

**MORNING SUN** 3755 16

Clasped weft landscape on the rug

**LACE FRINGE** 3756 18

A weft-faced rib rug with crocheted fringe

**FLOWER FINNWEAVE** 3757 22

A flower pattern for finnweave

**PATTERN PARTY** 3758 30

Lily and Manor House poppana runners, Hemp placemats and Chalice linen runner and placemats

### ADDITIONAL

**CLASPED WEFT** 12

How to weave clasped weft rugs

**CROCHETED LACE BORDER RUG** 20

Step-by-step instructions for crocheted lace border

**FINNWEAVE** 24

This is how you weave finnweave!

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## *The Great Finnweave*

Finnweave intrigues those who have never tried to weave it. Weavers know the technique, but they usually need to recall for a moment before starting to weave it again after a break. We wove a Flower Finnweave with a strong yarn and took a photo of each step for this magazine. Learn the technique or recall your old memories with these instructions. We also made a Finnweave video to YouTube, go to see it!

FINNWEAVE is an ancient technique, which has been used in the Nordic countries since the 13th century and in Finland since the 15th century. The weaving of finnweave was forgotten for a while. In the 19th century, it found its way back to the looms, fortunately. Old patterns are often well thought and carefully experimented with. Take influences from them to your designs, especially if you like regular and geometrical patterns. The technique is also adaptable to more freestyle weaving, where the patterns are picked only by following a sketch without counting any threads. There are usually only two colours in a Finnweave textile, but there could be more. If you choose the weft colours slightly different to warp colours, you'll have more hues in your textile. Striped or checkered fabric layer gives more possibilities in visual designing.

What would be a Weaver's Pick magazine without RUG PATTERNS? In this issue, we are weaving large patterns to rugs as well, but in an easier way: with a clasped weft technique. The technique is well known especially from the Saori weaving, and it is often called with that name. The patterns are formed from two different coloured wefts in the same shed. The clasped weft technique can be used in rug weaving, as well as in many other kinds of fabrics.

Siiri made beautiful patterns for POPPANA weavers. Poppana is a ready-made 1 cm wide cotton strip that is popular weaving material in Finland. Besides poppana, you can use almost whatever weft for this warp. Weave beautiful and durable placemats and runners with hemp yarn or strong linen. The warp is basic 6-ply cotton twine doubled.

Nice summer days for everyone! *Marjatta*





DESIGN OF PATTERN **Marjatta Hirvi** WEAVER **Kirsi Vakkari***Cotton blanket**Finished size 85 x 152 cm*

# Hay and the Moon

## 3752

The white cotton blanket is decorated with grey rib weave stripes and changing the direction of the twill lines in the ends of the fabric. At first, the blanket looked too simple and unclear by its structure. We fell in love with the blanket after a wet finish and tying the fringe. The fabric was comfortably soft, the sett was perfect, and the surface was beautiful. We finished the piece by embroidering the other end with simple motifs!

**The warp** Cotton Soft Novita, 010 natural white  
50 g = 120 m, 100 % cotton, Novita Ltd

**Warp** width 100 cm  
the sett 4 lankaa/cm  
number of warp ends 400  
length 2,3 m  
amount of yarn needed 375 g

**Reed** One per dent in a 40-dent reed (metric) = 40/1  
**Weave structure:** Weft faced twill and rib weave

### AMOUNT OF WEFT YARN NEEDED

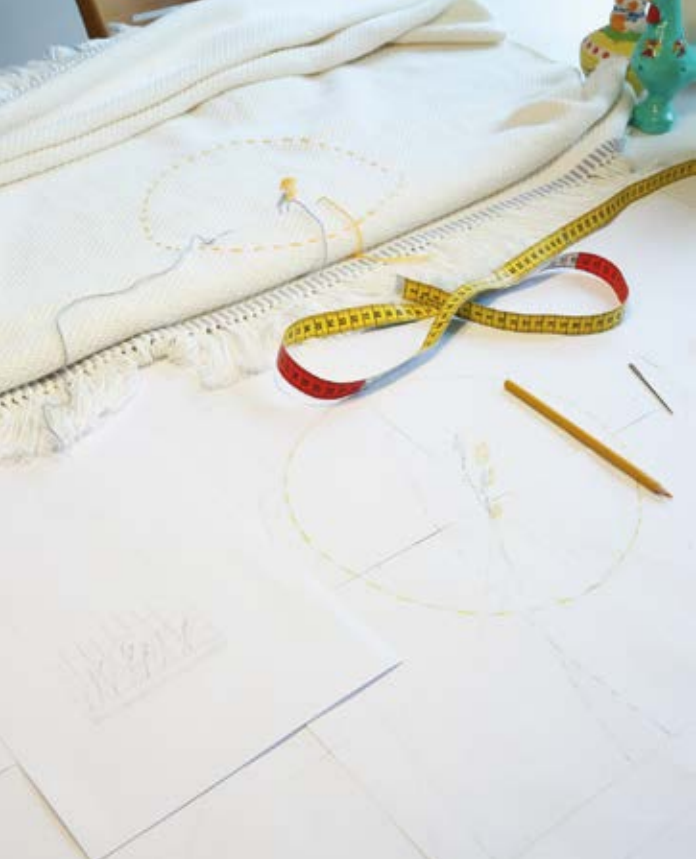
Cotton Soft Novita, 50 g = 120 m, 100 % cotton, Novita Oy  
010 natural white 312 g  
405 pearl (light grey)

### WEAVING INSTRUCTIONS

Leave 7 cm length for the fringe at the ends of the fabric (=short fringes). Weave rib weave with natural white and grey alternating at the beginning and the end of the fabric, 10 + 10 picks = 1,5 cm. Weave the blanket according to the treadling instructions with a natural white weft. The sett is 4,5 picks per cm in the twill weave, which is just slightly more than the warp sett. The woven length is 168 cm and the size of the cloth off the loom is 90 cm x 157 cm. After the wet finish, the size was 85 cm x 152 cm. The cotton cloth was quick to weave, but the loose sett caused the threads to move easily from their places. However, the small irregularities in the weaving smoothed out in the wet finishing. ▶





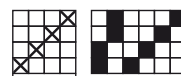
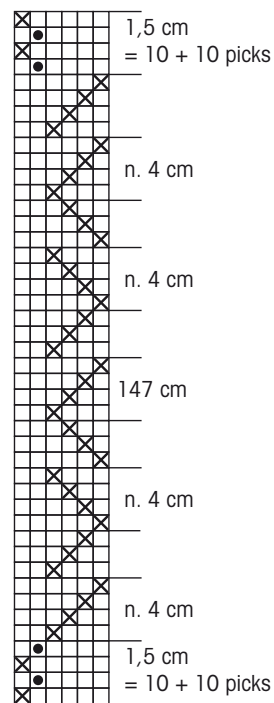


## FINISHING

Tie overhand knots with 4 ends. Soak the blanket in warm water with a drop of detergent. Rinse. Cut the fringe even.

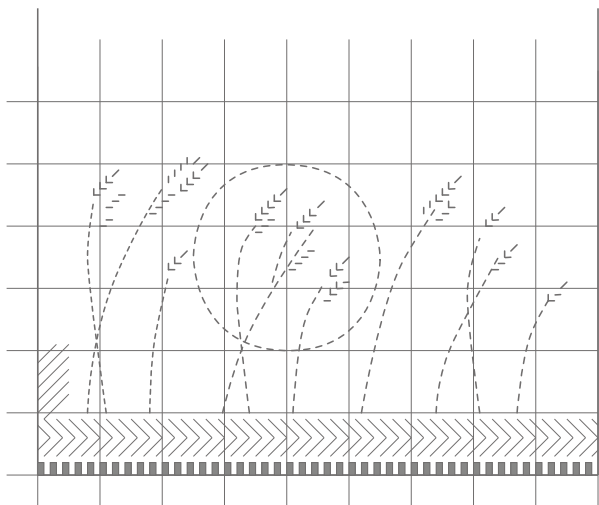
COTTON  
BLANKET

× = white  
• = grey



100 x

100 x 4 = 400 ends



## EMBROIDER

Draw a pattern and scale it to the correct size. It is easy to measure the correct places of each motif if you draw a grid with 10 x 10 cm squares on your sketch. Embroider the hays with a light grey and a yellow thread and the moon with a yellow thread. The stalks of hays start at the point where the twill line changes the direction for the last time before the middle part with a straight treadingling. The instructions for the embroidery are on the next page.

Try other stitches as well!



The sett is loose in the blanket. The sett is almost balanced with only slightly more picks per cm than ends per cm. The structure of the fabric seems a bit uneven on the loom, but after the wet finish, the fabric will even out and become denser.

## Instructions for the Embroidery

Embroider the weft-faced side of the blanket and end the threads on the backside. Both sides will become beautiful. Wet finish the fabric before the embroidery.

1. Embroider the lines with long running stitches on the right side of the fabric. The length of the stitch is over three picks and under three picks. The length of the stitch in the round moon pattern is over and under five threads.
2. End the thread on the backside under the running stitches.
3. Embroider the ears of the hays with satin stitches. The length of a horizontal stitch is over four ends and under three ends. The length of the stitch on the right side is, therefore, the same length as the float of a pick.
4. The next stitch always moves one pick and one end away from the previous stitch in the same way as the twill line runs.
5. The length of a vertical satin stitch is over three and under four ends.
6. The next stitch always moves one end and one pick away from the previous stitch in the same way as the twill line runs.
7. End the satin stitches on the backside by going around the same thread again and again. This produces a beautiful three-dimensional detail.
8. You can also end the threads by going under the satin stitches on the backside of the fabric.
9. End the threads under different coloured running stitches when possible.



1.



2.



3.



4.



5.



6.

The yarn used for the embroidery is the same yarn that was used for the blanket.

Cotton Soft Novita,  
50 g = 120 m, 100 % cotton  
269 sunflower (yellow)  
405 pearl (light grey)



7.



8.



9.





DESIGN OF PATTERN **Marjatta Hirvi** WEAVER **Kirsi Vakkari***Blouse fabric with a table loom*

## Summer top 3753

It is comfortable to weave light fabrics with a table loom during the hot days of summer. Wind a cotton warp and weave a shimmering cloth fabric for a top or a blouse with a table loom. Easy summer top has only one seam on the back. The beautiful selvedge hasn't been hidden under a seam or hem, instead, it is visible in the hem and top edge of the cloth.

The warp Cotton Yarn 8/2, natural white, tex 76x2,  
1 kg = 6 800 m

Warp width 46 cm  
the sett 8 ends/cm  
number of warp ends 368  
length 2,74 m  
amount of yarn needed 142 g

Reed 2 per dent in a 40-dent reed (metric) = 40/2  
Weave Structure: Crepe weave

### AMOUNT OF WEFT YARN NEEDED

Eko Mercerised Cotton 8/2, tex 76x2, 1 kg = 6 800 m,  
Garnhuset i Kinna  
863 beige 114 g

### WEAVING INSTRUCTIONS

The sett is 8 picks per cm. The woven length is 215 cm and the size off the loom 42,5 cm x 208 cm. The size is after wet finish 38 cm x 191 cm and after pressing 39 x 193 cm. There is enough fabric for size S – L.

**Tip** Mark the pattern repeat with a thread, so you can easily check where you are in the lift plan. Insert the thread under the warp after a repeat and rise on top of the fabric after the next repeat. The marking thread is still in the fabric in the picture on the right. ▶





1.



2.



3. a



3. b



4.

## Tips for Sewing

### *Sew first and then cut*

1. The edges of handwoven fabrics are finished before cutting them. First, use basting to mark the line where you're going to cut the fabric. Sew zigzag stitches to the edges with a sewing machine.

2. Cut the pieces apart along the basting stitches.

### *Iron*

3. Iron and fold the straps before sewing. Topstitch both sides of the straps.

4. Measure the correct length of the straps and sew by hand to the front and back panel. Attach the pair of straps to each other with few stitches to prevent them from falling from the shoulders.

5. Sew a narrow elastic band between the straps backside to tighten the upper edge. Stretch the band while sewing.



5.

Approx. 46 cm left  
for larger sizes.

Strap 4 pcs.  
4 cm x 45 cm (Size S)



Shirt piece  
102 cm (Size S)

*Size of the fabric 39 cm x 193 cm*

The width of the warp was 46 cm in the reed and 39 cm after the wet finish. Make the warp wider if you want the shirt to be longer. The fabric has been sewn into an S-sized top. There was 46 cm leftover fabric for larger sizes.



## FINISHING AND SEWING

Before sewing the fabric, shrink it by soaking it in water. Finish the edges with a 3-step zigzag always before the cutting! We sew the top S-sized. Adjust the measurements according to your size.

### Pieces

Shirt piece 39 cm x 102 cm, 1 pc.

Strap pieces 4 cm x 45 cm, 4 pcs.

The measurements include 1 cm seam allowances.

The length of the strap is 41 cm in the finished top.

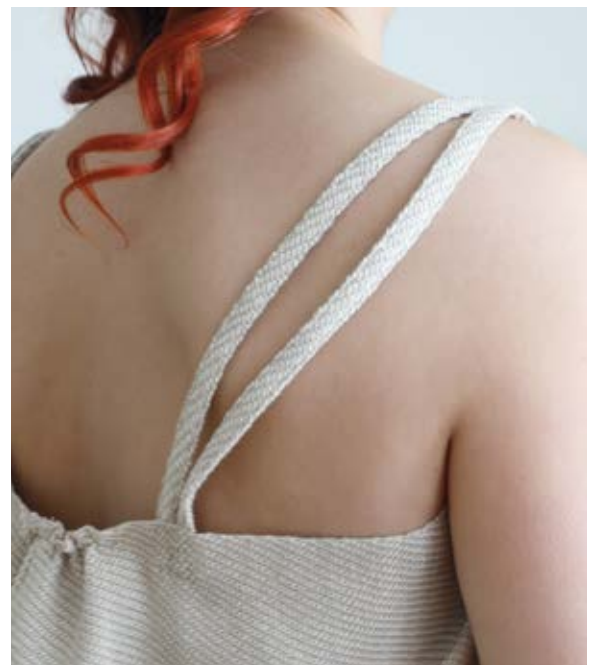
The body width in the finished top is 100 cm.

Sew the back seam of the shirt.

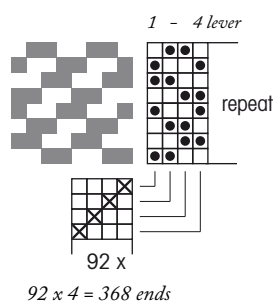
*Straps:* Iron the edges of the strap pieces to the middle. Fold once more. Attach by sewing and topstitch the other side as well. Sew by hand two straps next to each other to the front and backside of the shirt.

Sew elastic between the straps to the backside to tighten the edge a bit.

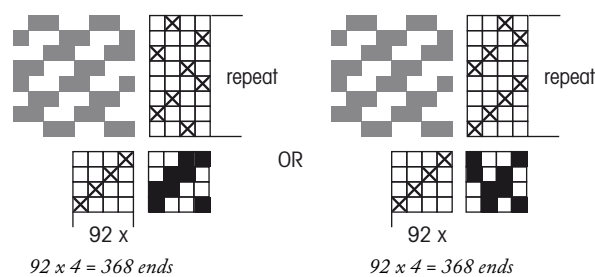
Attach the pair of straps to each other with a couple of stitches in 15 cm height from the front. In this way, the straps will stay better in their places. ●



### DRAFT FOR A TABLE LOOM



### DRAFT FOR A FLOOR LOOM (countermarch loom)



# Weave

## Clasped Weft

---

You can weave easily two-coloured regular or free patterns with the clasped weft technique. We used the technique for rugs, but it can be utilized in many kinds of fabrics.

In the clasped weft technique, two different coloured wefts are in the same shed. They interlock in the middle of the fabric and turn back to their sides. The pattern is formed by adjusting the meeting point of the wefts. The pattern can also be free, in which case the meeting point is not determined strictly, but instead, the wefts meet at random points.

The weave structure is usually plain weave. The weft is doubled in the shed, so the sett should be chosen accordingly. You can make variations to the basic technique. Besides plain weave, the structure can be some other simple weft-faced weave. The wefts can be different to each other and form a different kind of texture, as long as they are the same strength. The fabric can be multicoloured, and you can include solid-coloured areas that run from selvedge to selvedge.

The clasped weft technique is known especially from Saori weaving, where the enjoyment of a weaving process and expressing oneself are important goals. The easy technique is suitable for everyone. An individual end product is just a phase in a pleasant weaving journey. Let's remember this and leave space for creativity and enjoy the weaving process.



1.



2.



3.

### CLASPED WEFT

Weave with two different coloured wefts of the same strength.

1. Weave the first row with a black weft.
2. Go around a white weft in the edge with the black weft and throw the shuttle back to the same shed.
3. Drag the white weft to the shed by pulling the black weft. Pull as far as the locking point is in the desired spot. Beat the picks into place.

Continue weaving in the same way by clasping wefts. The instructions for the rug are in the next opening.







## RUG PATTERNS

Clasped weft patterns can be done in a regular plain weave rug warp. The weft is doubled in the shed, therefore the wefts must be thin. Weft-faced rib weave is a good choice for thicker weft materials.

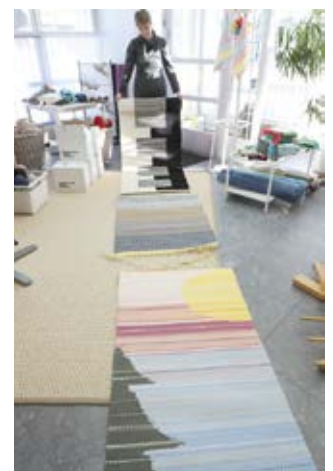
We wove the rugs in a 12-ply cotton twine warp with a weft-faced rib weave, where two adjacent warp ends are threaded

on the same shaft. The warp has been sleyed in a 25-dent reed. The wefts were tube yarn and tricot. You can also weave an ordinary rib weave rug in the same warp.

If you use rag weft, make sure it is strong enough to withstand pulling. Rag weft produces a beautiful surface that is especially suitable for random clasped weft patterns. It doesn't

matter if the weft snaps every now and then. You can easily overlap the tapered weft ends. Try it, and remember to be merciful to yourself. It's ok if the end product is not perfect and the selvages are not completely straight.

We wove in the same warp a black and white clasped weft rug, a regular rib weave rug and a landscape motif clasped weft rug.









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

Finished size 72 x 224 cm

# Clasped Rug 3754

The warp Liina Cotton Twine 12-ply, tex 30x12,  
1 kg = approx. 2560 m, Suomen Lanka/Lankava

**Warp** width 84,8 cm  
the sett 2,5 ends/cm  
number of warp ends 212 + 8 double ends = 220  
length 6,8 m  
amount of yarn needed 570 g

**Reed** 1 per dent in a 25-dent reed (metric) = 25/1  
**Weave Structure:** Rib weave, weft-faced

## AMOUNT OF WEFT YARN NEEDED

Eko Tube Yarn, Lankava  
natural white 1,75 kg  
black 1,48 kg  
+ 12-ply Cotton Twine 10 g

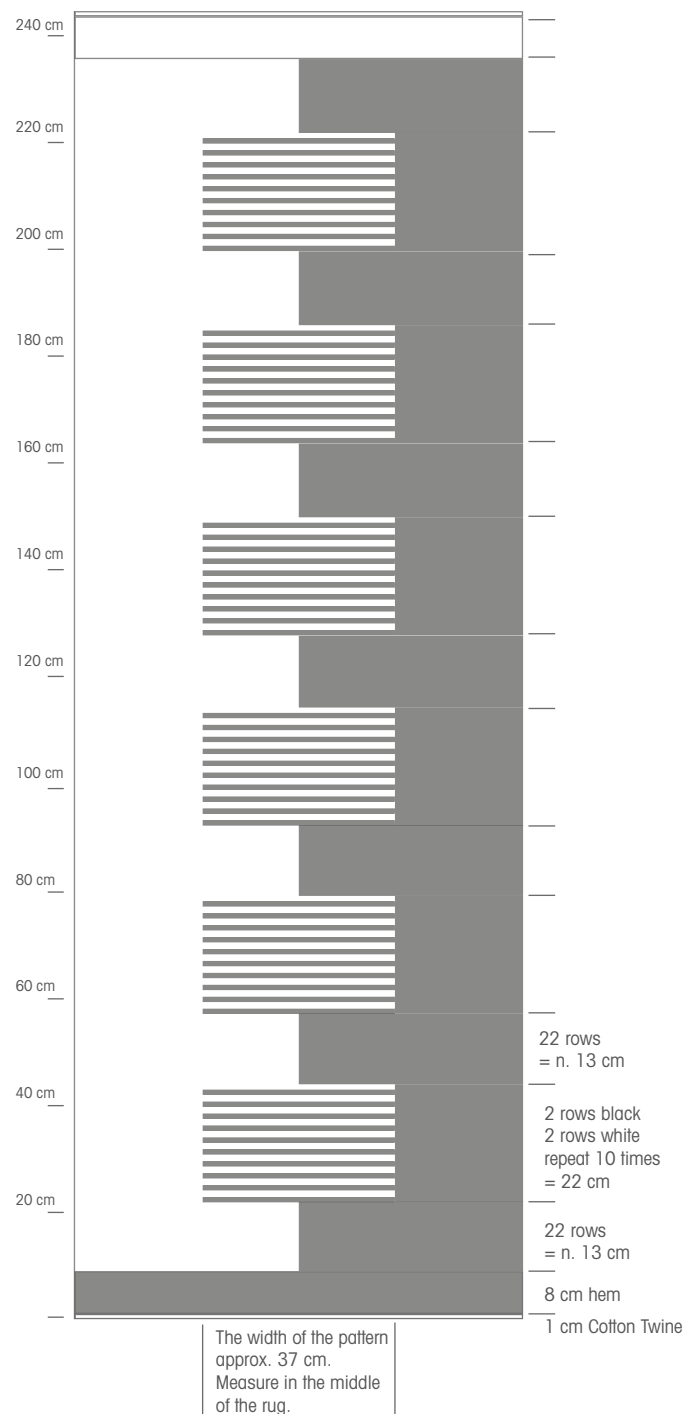
The tube yarn can be shrunk in a washing machine before weaving. Make additional tight ties for the weft skeins. Wash and spin the skeins in the washing machine. Make new loose ties and remove the tight ones. Lay to dry in an airy place.

## WEAVING INSTRUCTIONS

Leave approx. 7 cm length for the fringes. Weave the inner hem allowance for 1 cm with the cotton twine. Weave 8 cm with the black weft for the hem. Weave the rug with natural white and black weft using the clasped weft technique according to the sketch. See page 12 for the instructions for the clasped weft technique. The stripes are two rows (clasped weft) high in the two-coloured areas. Weave the upper hem with the natural white weft. The woven length was 225 cm + the hems 8 cm each.

## FINISHING

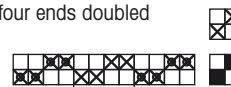
Tie the ends with tight square knots and shorten to approx. 3 cm length. Sew the hem by hand with 6-ply cotton twine so that the part woven with cotton twine will be the inner hem. ●



## WEAVING DRAFT

Threading:

✕ = thread the outside four ends doubled



4 51 x 4 = 204 4 212 + 8 double ends in the selvages = 220 ends in total













DESIGN OF PATTERN Marjatta Hirvi, Kirsi Vakkari WEAVER Kirsi Vakkari

Finished size 78 x 97 cm

## Lace Fringe 3756

The warp Liina Cotton Twine 12-ply, tex 30x12,  
1 kg = approx. 2560 m, Suomen Lanka/Lankava

Warp width 84,8 cm  
the sett 2,5 ends/cm  
number of warp ends 212 + 8 double ends = 220  
length 6,8 m  
amount of yarn needed 570 g

Reed 1 per dent in a 25-dent reed (metric) = 25/1  
Weave Structure: Rib weave, weft-faced

### AMOUNT OF WEFT YARN NEEDED

T-shirt Yarn, dyed (cotton tricot), Lankava  
02 grey 872 g

Lilli Tube Yarn, 1 kg = n. 220 m, Lankava  
25 dark grey 163 g  
4 light brown 145 g  
21 lion yellow 151 g  
2 natural white 174 g  
633 g in total

### WEAVING INSTRUCTIONS

Leave a 30 cm length of warp for the lace crochet for both ends of the rug. Weave 3 picks with cotton twine at the beginning and end of the fabric. Weave the rug alternating grey tricot and Lilli tube yarn. The stripes are formed from different coloured Lilli tube yarns. Begin and end the rug with the tricot yarn. The height of the colour stripes is 25 cm. In each stripe, the colours change position at 8 cm height. The colours are changed by throwing two picks in a row with the tube yarn. The colours are also changing the positions in the border of the stripes.

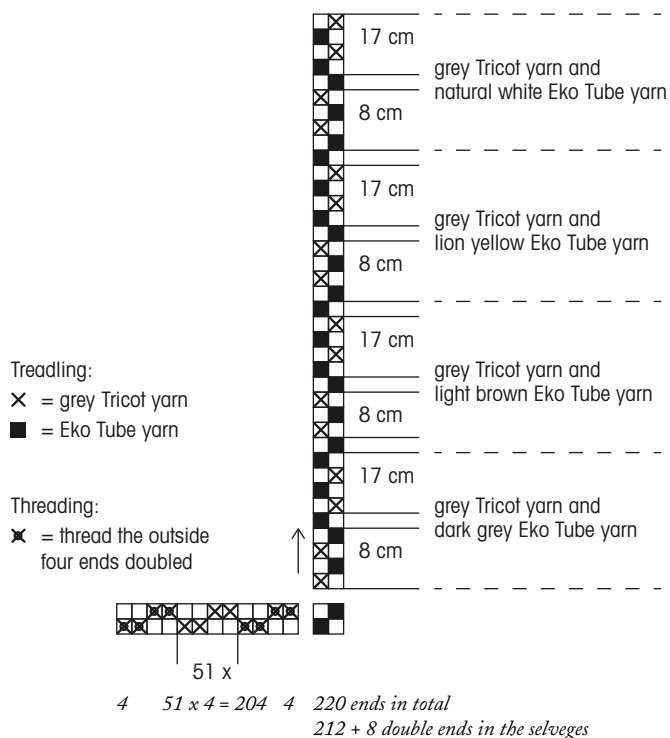
### FINISHING

Tie the fringe with square knots 2 + 2 ends together, except on both edges 4 + 2 ends together. Divide the ends into groups of 8 threads, except 10 at the edges. Crochet the lace border according to instructions on pages 20-21. ▶



### Crochet Fringes

In the Lace Fringe rib weave rug, the weft is always going over two ends and under two ends. The rug is woven by alternating two different coloured wefts. The ends of the crocheted arc-shaped fringes are tucked between the wefts vertically in the direction of the warp. See instructions in the next opening.





## Instructions for Crocheted Lace Border



1.



2.



3.



4.

The length of the fringes is 30 cm. The warp here was 12-ply cotton twine, and the sett was 2,5 ends/cm.

Size 3 mm crochet hook or according to your tension.

Tie square knots with 2 + 2 threads.

Divide the ends into groups of 8 threads.

- If your thread count can't be divided by 8, increase or decrease the number of threads in the group at the edges. In that case, place more or fewer threads inside the crocheted arcs in the outermost groups. Don't separate the same square knot threads from each other.

1. Make a slipknot with the 2 first ends at the edge. Try to get the slipknot as close to the rug as possible.
2. Skip the next 2 threads. Take the following 2 + 2 threads and turn them backwards in a curve beside the slipknot.
3. Turn the 2 threads left behind in a curve in the opposite direction. ▶



4. Make single crochet stitches around the arc with the 2 threads, so that all of the 6 threads remain inside the stitches. Make a total of 7 single stitches alternating the right and left side of the arc.
5. At this point, change your crochet threads to the 2 threads that were turned initially to the other side of the arc. Crochet another 6 single stitches with the new threads around the arc, until the total is 13 single stitches.
6. Fasten off by pulling the crochet threads through the last loop.
7. - 8. Tighten by pulling the 4 threads left in the beginning, until a half-circle is formed at the border of the rug.
9. End the threads by tucking them behind the wefts in the direction of the warp 2 threads at a time.

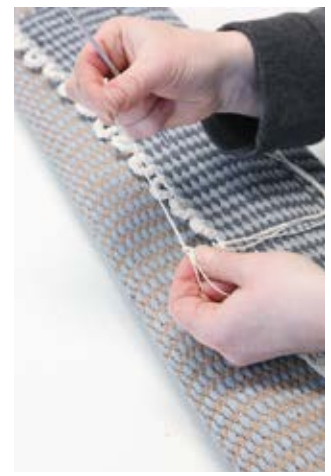
The warp ends are easy to tuck behind the weft floats and they will be hidden completely. Use a blunt needle. Don't split the weft with the needle. ●

***Lace border fringe can only be applied to rugs where the warp ends can be tucked behind the weft floats.***

Try lace border technique on rugs with a structure of weft-faced rib weave, twill weave and summer and winter. A regular plain weave rug is too tight to have the ends tucked inside the rug.



5.



6.



7.



8.



9.



The lace border has been crocheted to the Lace Fringe Rug. See the previous opening for the pattern.

Finished size 30 x 110 cm

# Flower Finnweave

## 3757

The warp Minimop Cotton Twine, 1  
kg = approx. 700 m, Lankava

Warp width 33,6 cm  
sett 2,5 + 2,5 ends/cm = 5 ends/cm  
number of warp ends 168  
length 3,34 m (1 finnweave + samples)

Reed 2 per dent in a 25-dent reed (metric) = 25/2  
Structure Doubleweave Pick-Up

### INSTRUCTIONS FOR WINDING THE WARP

Wind two warp ends at a time:

84 x a red and a natural white thread = 168 ends

Use a lot of warp beam sticks and wind the warp on the beam carefully.

### AMOUNT OF YARN NEEDED FOR THE WARP

Minimop Cotton Twine, 80 % recycled cotton 20 % polyester, 1 kg = approx. 700 m, diameter 2,5 mm, Lankava  
red 420 g and natural white 420 g

### AMOUNT OF WEFT YARN NEEDED

Minimop Cotton Twine, 80 % recycled cotton 20 % polyester, 1 kg = approx. 700 m, diameter 2,5 mm, Lankava  
red 170 g and natural white 170 g

### WEAVING INSTRUCTIONS

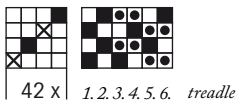
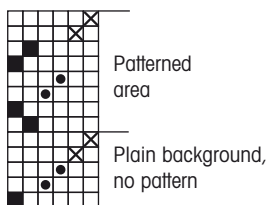
Weave a header at the beginning and end of the cloth. Use two scrap yarns for the wefts in the way that the layers of cloth will stay separated also in the corners of the cloth. This will make the finishing a lot easier. Weave according to the pick-up pattern. The pattern also includes the hem allowances. See pages 24-27 for the instructions of the pick-up double weave technique. The sett is the same for the warp and the weft. The woven length is 126 cm measured on the loom under tension. **Note!** The warp threads might get loose easily. Keep always at least one warp beam stick between the beam and the last layer or warp threads to avoid the threads from soaking in the warp beam and the outer warp threads from slipping over the edge. Weave a sample in the beginning to get some experience of the warp material and the weaving technique. *käyttättyy.*



### DOUBLEWEAVE PICK-UP - FINNWEAVE

The weave structure in the top and the bottom layer is plain weave

Warp ratio 1:1  
Weft ratio 2:2



Treadling:

- = pick-up stick
- = top layer
- × = bottom layer

Threading:

- = bottom layer (red)
- × = top layer (white)

Tie-up:

- = riser
- = sinker
- = neutral, untied



We designed a flower pattern for this finnweave article. We chose a thin mop yarn for the warp, which is unconventional in the finnweave tradition. Usually, finnweave is woven with wool, which is completely different to mop yarn by its characteristics. The thick cotton yarn was a challenging material. The warp threads loosened easily because the yarn is inelastic and soft. Otherwise, the warp is easy to weave because the total number of ends is small, so one row is picked up quickly. There's time left for learning the steps of the technique itself.

We started with a pattern that included large areas of background on the left side of the piece. The right side had more pick-up patterns. We noticed that the left side warp threads loosened quickly because the cloth became less dense in the areas with only background. We draw a new pattern with pick-up motifs evenly distributed throughout the entire piece. After that, the weaving went well. Small squares were added to tighten the structure in the background-dominating areas. Remember to place your motifs evenly to the whole width of the fabric.



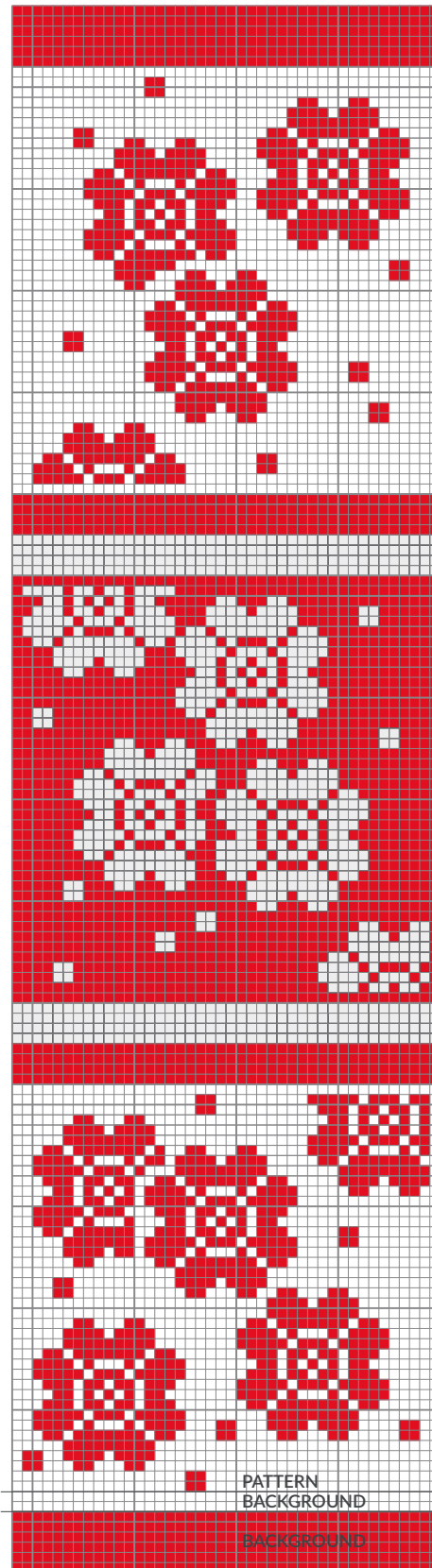
*Learn to Weave the Finnweave*

**Tip!** The pick-up sheds open better if the warp is not under maximum tension. Keep a warp beam stick under the last layer of warp threads in the beam during the weaving.

Weave the scrap yarn header also with two shuttles at the beginning and end of the cloth. This way, the fabric layers will stay separated all the way and the zigzag is easy to sew to the hem allowance.

**INSTRUCTIONS FOR THE FINISHING**

Sew a 3-step zigzag the hems and to the hem allowances to both layers individually. Turn the inner allowance of both layers inside. Sew the hem by hand with invisible ladder stitches. Fasten the selvages together with small stitches to obtain a neat and even edge. Press cautiously. Slip dowels to the hems and the tubes between the panels.



Start the pattern by pressing  
1. treadle and begin to pick-up

\*Pick-up stick while 1. treadle pressed

\* Pick-up stick while 2. treadle pressed (second from the left)



Finnweave is a double-layer fabric, where the top and the bottom layer are changing their positions during the pattern: the bottom layer rises and the top layer goes under the bottom layer at the same spot. Both sides of a finnweave fabric can be used as a face side.

## *Wonderful and Adorable Finnweave*

### **PATTERN**

Typically a finnweave is double-coloured. A solid-coloured pattern is picked up on top of a background with another colour. It is also possible to combine more different colours and materials to a finnweave fabric. The pattern of the finnweave is drawn to a graph paper and is followed by counting the threads. The pattern can also be drawn to a

transparent plastic that is attached on top of the fabric with pins.

### **STRUCTURE AND MATERIAL**

The structure is commonly plain weave in both layers. The warp yarn is usually the same in both layers, and usually also the weft. Besides the traditional wool, every other material can theoretically be used, as long as the durability of the yarn is sufficient. The finnweave

technique is wearing the warp yarns more than usual. The warp is dense, the pick-up is stretching and wearing the threads and the same spot is being worked on a lot. If the warp material is the same in both layers, the ratio of the warp ends is usually 1:1, which means that there is one warp end on the bottom layer corresponding to one warp end on the top layer. The ends are threaded alternating an end of a bottom and a top layer. When weaving, there's usually two picks woven consecutively to the top layer and two picks to the bottom layer, which means that the ratio of the wefts is 2:2. If you choose to use yarns that differ from strength, you can decide on the ratio according to the yarns. It can be for example 1:2 or 2:1.

### **WARP**

When calculating the sett, combine the ends of the bottom layer to the ends of the top layer. For example 4 ends/cm + 4 ends/cm = 8 ends/cm. In finnweave, where both layers are plain weave, and the warp ratio is 1:1, has a 4-shaft straight threading alternating a top and a bottom

layer end. A shaft contains only the same layer ends. The sett in a layer in a patterned double weave is determined usually slightly looser than the material would require as a single layer fabric. Pick-up patterns make the layers swap their places, which tightens the fabric. The sett of the warp and the weft needs to be the same so that the pattern will have the correct shape. Too many picks per cm will flatten the pattern, and too few will elongate the pattern disproportionately.

### **TIE-UP**

The tie-up is special in finnweave. Besides the risers and sinkers implicated by black and white squares, there are squares marked with a dot. In these spots, the treadle is left untied to the lamms, so there won't be any cords either.

### **WEAVING EQUIPMENT**

For the weaving, you need two pick-up sticks that need to be at least 20 cm longer than the width of the fabric. You will also need two shuttles: one for the top layer and one for the bottom layer.



THIS IS HOW YOU WEAVE FINNWEAVE ▶

### WEAVING PLAIN BACKGROUND (NO PATTERN)



1. Press down the 1. treadle. Attach the pick-up stick to the shed behind the beater. The top layer is white, and the bottom layer is red. \* The layers can also be woven in the opposite way if needed (red layer on top and white on bottom).

### DOUBLEWEAVE PICK-UP - FINNWEAVE

The weave structure in the top and the bottom layer is plain weave  
 Warp ratio 1:1  
 Weft ratio 2:2

Treadling:

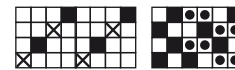
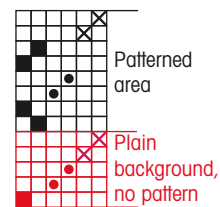
- = pick-up stick
- = top layer
- × = bottom layer

Threading:

- = bottom layer (red)
- × = top layer (white)

Tie-up:

- = riser
- = sinker
- = neutral, unfied



1. 2. 3. 4. 5. 6. treadle

\* If you want to weave the red layer on top, you just start by pressing the 2. treadle down and attach the stick to the shed. In this way, the red layer will rise on top, and the white layer will sink down. Weave a pick to the red shed with a red weft while pressing down the 5. and 6. treadle and a white weft with the 3. and 4. treadle.

Weave the white top layer picks:



2. Press the 3. treadle and weave a white pick to the top layer.



3. Press down the 4. treadle and weave another white pick to the top layer.

Weave the red bottom layer pics:



4. Press the 5. treadle and weave a red pick to the bottom layer.



5. Press down the 6. treadle and weave another red pick to the bottom layer.

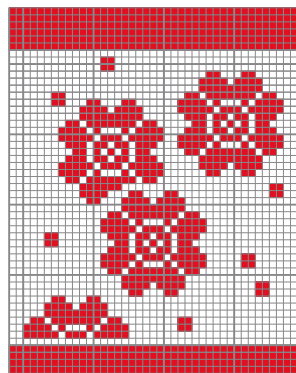
**WEAVING PATTERN**

**STEP ONE:**

*Pick-up the pattern, weave the picks of the background*



1. Press down the 2. treadle. Pick up the pattern from the raised ends on top of the pick-up stick by following the graph pattern (1 red square corresponds to 2 red ends). Release the treadle. \*The layers could be the opposite way if needed.



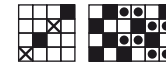
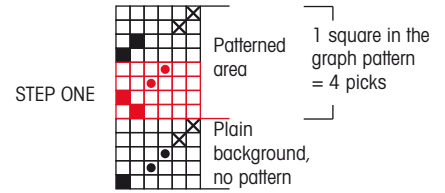
Red square = Pattern  
White square = Background

**GRAPH PATTERN**

1 square corresponds 2 + 2 ends and 2 + 2 picks = 1 unit. There is 42 units in the width of the fabric (168 ends : 4 = 42).

**DOUBLEWEAVE PICK-UP - FINNWEAVE**

- The weave structure in the top and the bottom layer is plain weave
- Warp ratio 1:1 (= alternating a top and a bottom layer end).
- Weft ratio 2:2 (= two picks woven consecutively to the top layer and two picks to the bottom layer).



1. 2. 3. 4. 5. 6. treadle

1 square in the graph pattern = 4 ends

- |                   |                        |                     |
|-------------------|------------------------|---------------------|
| <b>Treading:</b>  | <b>Threading:</b>      | <b>Tie-up:</b>      |
| ■ = pick-up stick | ■ = bottom layer (red) | ■ = riser           |
| ● = top layer     | × = top layer (white)  | □ = sinker          |
| × = bottom layer  |                        | ● = neutral, untied |



2. Transfer the pattern behind the beater by slipping another pick-up stick under the elevated threads behind the beater. Remove then the stick in front of the beater.



3. Press down the 1. treadle and attach a stick behind the beater in a shed formed under the intersection of the threads. Release the treadle and push the sticks near the shafts.

Weave the white picks of the background: ~~~~~



4. Press down the 3. treadle and weave a pick to the background



5. Press down the 4. treadle and weave another pick to the background. Leave the pick-up sticks in place for the next step.



THIS IS HOW YOU WEAVE FINNWEAVE ▶

**STEP TWO:**

*Pick up the background, weave the picks of the pattern*



6. Press down the 1. treadle and remove the lower pick-up stick. Keep on pressing the 1. treadle and pick up the background from the raised ends between the shafts and the stick. \*The layers could be the opposite way if needed.



7. Remove the stick closer to the reed.



8. Press the 2. treadle and attach the stick in a shed formed under the intersection of the threads. Release the treadle and push the sticks near the shafts.

Weave the red picks of the pattern: ~~~~~

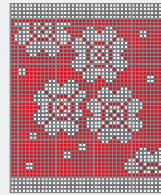


9. Press down the 5. treadle and weave a pick to the pattern.

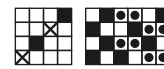
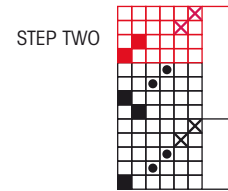


10. Press down the 6. treadle and weave another pick to the pattern.

- Remove the sticks and repeat steps one and two.



\* IF THE PATTERN IS WHITE AND THE BACKGROUND IS RED: Start step one by pressing down the 1. treadle, when the white ends are raising. Pick up the pattern from the white ends. In step two, press down the 2. treadle and pick up the background from the red ends. Don't pick up the first end on the right side of each pattern (see page 28).



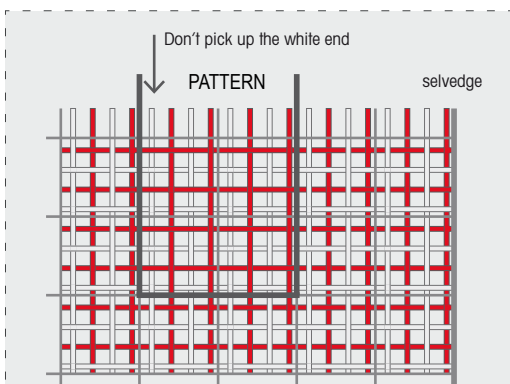
1. 2. 3. 4. 5. 6. treadle

Threading:  
 ■ = red  
 X = white

## MAKE PRECISE EDGES OF THE PATTERN IN FINNWEAVE

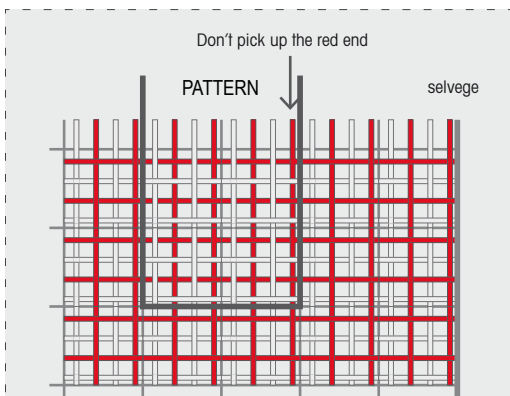
When you are doing the pick-up, you must pay attention to the edges of the patterns. When you are picking up the background (STEP TWO, p.27) don't pick up the first background end after the pattern = either the pair of the last pattern end, or the end before the pattern = the pair of the first pattern end. It depends on the order of the top and the bottom layer, which method is used.

The colour order in the warp from right to left is red, white, red, white, and so on. Each unit for pick-up or square in the graph pattern corresponds on a loom from right to left a red, a white, a red and a white end. These threads are supposed to be kept together. ●



One square in the graph pattern has 2 top layer ends and 2 bottom layer ends.

If the pattern is red and the background is white, don't pick up the first white background end after the red pattern. It belongs to the pattern.



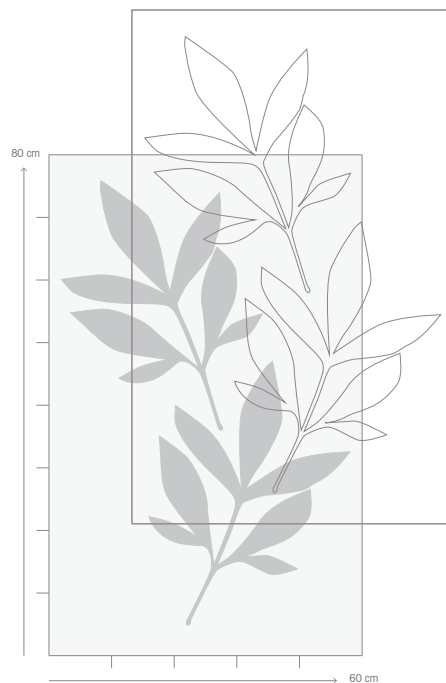
One square in the graph pattern has 2 top layer ends and 2 bottom layer ends.

If the pattern is white and the background is red, don't pick up the first red background end after the white pattern. It belongs to the pattern.

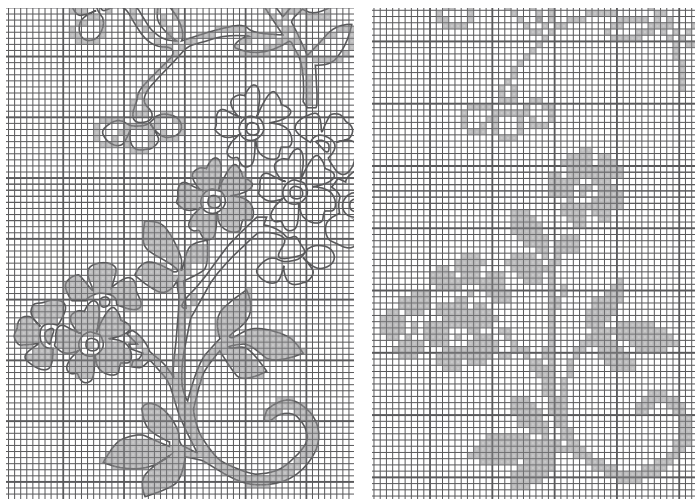
## How to come up with a design for a finnweave

### FREE MOTIFS

Design and sketch a motif and enlarge it to the correct size. Draw the outlines on a transparent plastic and attach it on top of the finnweave while weaving. Large and clear motifs are suitable for a free style pick-up method. This simple pattern was inspired by a dried peony leaf.



### DRAW THE PATTERN ON A GRAPH PAPER



Draw the motif on a graph paper and fill the squares inside the outlines of the motif. Light sketch style pattern is produced by filling only the squares under the outlines of the motif. Pick up a row at a time by counting the threads carefully. The thinner the yarn, the more precise and detailed the pattern can be. If the sett is  $4 + 4 = 8$  ends/cm and the width is 40 cm, the warp has 320 ends total. The size of the graph pattern is thereby  $320 : 4 = 80$  squares.

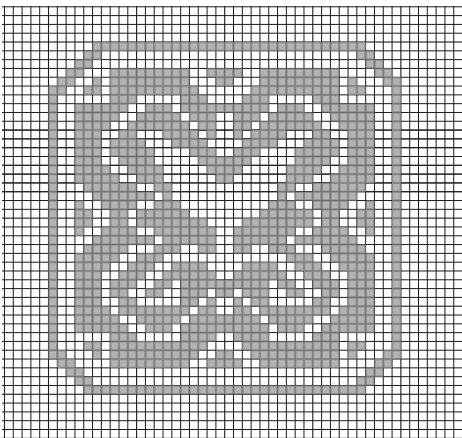
**TIPS** Symmetrical and repeating motifs are usually beautiful and clear in a finnweave. You can utilize cross-stitch patterns for finnweave, plus the patterns are already drawn to a graph paper. You can include a frame in the pattern, which makes the finnweave firm and ties the layers together.



## OLD FINNWEAVE TEXTILES

The collections of museums have finnweave textiles with wonderful patterns that you can get inspired from and find ideas for your own designs. The patterns and motifs for finnweave can be found in books and online. By glancing at them you can see the great possibilities it can offer. It's not a coincidence that the finnweave textiles have been originally woven from wool. The flexible and fluffy wool yarn crisscrosses from one layer to another, smoothly following the pick-up patterns.

The structure of the fabric becomes stable and the patterns clear. The beautiful surface is the cherry on top. Pick up the patterns carefully because the fuzzy wool threads get easily tangled and stuck together. There might be mistakes on the backside of the fabric that you won't notice while weaving. Too dense warp causes the ends to stick together and make the sheds unclear. Smooth and durable yarn is therefore the best choice for finnweave.



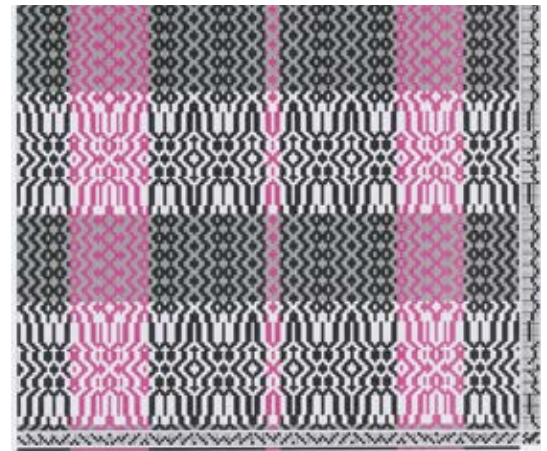
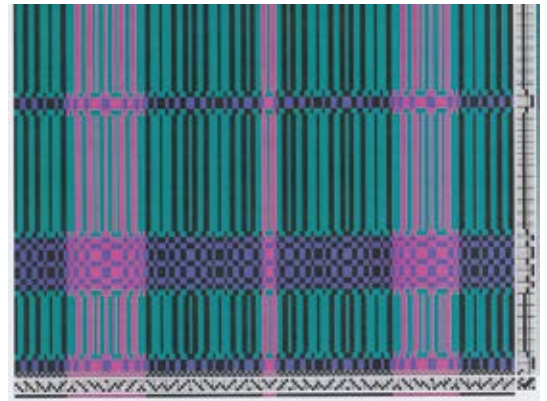
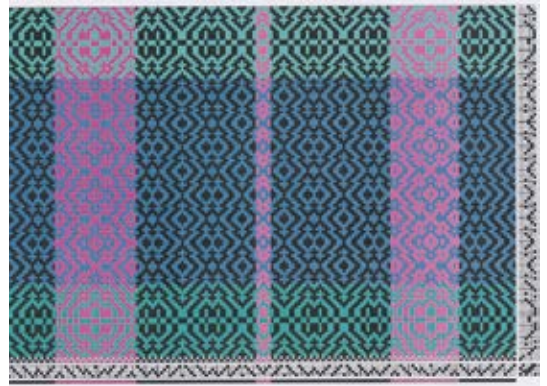
In the picture, the black and red finnweave from a flea market is woven from thin 2-ply wool yarn. The sett is 4,5 + 4,5 ends/cm in the finished product. Each 18 cm block has 40 pattern units. The width of the entire textile is 90 cm. The selvages are open. The fringes have been twisted separately to both layers. ●

In the old finnweave, the yarn is approximately the same strength as Ohut Pirkka wool yarn tex 125x2, 100 g = approx. 400 m, Taito Pirkanmaa Oy





*Weave with  
poppana, linen  
or hemp*





DESIGN OF PATTERN **Siiri Korhonen** WEAVER **Siiri Korhonen**

*Lily and Manor House poppana runners  
Hemp placemats  
Chalice linen runner and placemats*

# Pattern Party 3758



**The warp** 6-ply cotton twine, black and orchid, tex 30x6,  
1 kg = approx. 5300 m

**Warp** Width 35,8 cm  
Length 7,25 m  
Sett 10 ends/cm (or 5 double ends/cm)  
Total of 354 + 4 ends for floating selvages  
= 358 ends (177 doubled + 4 for selvages)

**Reed** 2 per dent in a 50-dent reed (metric) = 50/2

**Structure** Overshot

## INSTRUCTIONS FOR WINDING THE WARP

- 2 threads black, floating selvages
- 38 threads black
- 54 threads orchid
- 80 threads black
- 10 threads orchid
- 80 threads black
- 54 threads orchid
- 38 threads black
- 2 threads black, floating selvages
- 354 threads in total + 4 floating selvages = 358

### *The warp has doubled cotton twine ends*

Two ends have been threaded to their own heddles on the same shaft next to each other. You can also pull both threads through the same heddle, the effect is the same. The threads will rise and sink the same way.

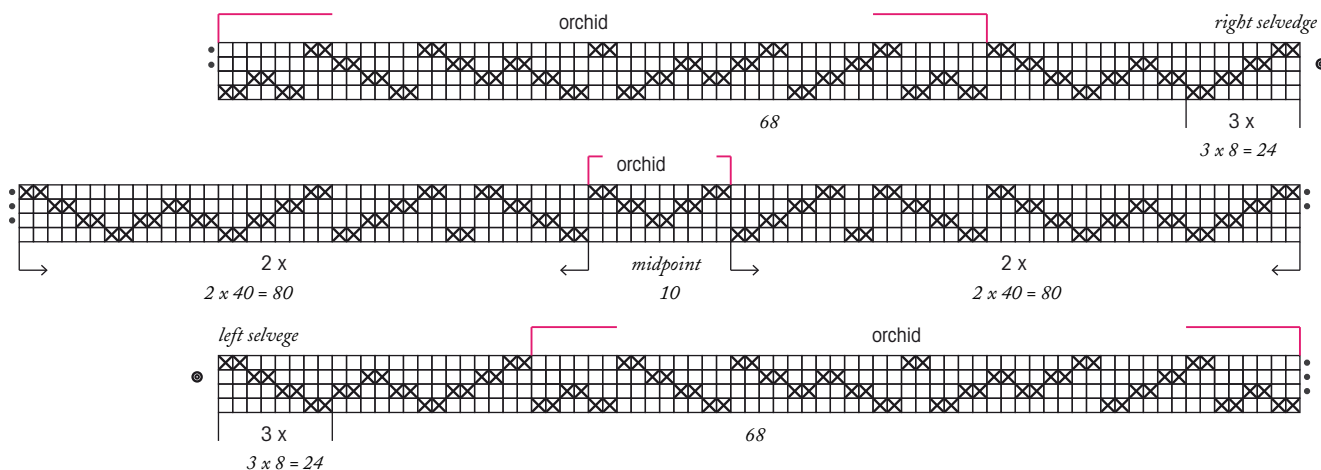
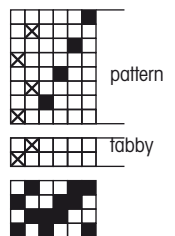


## AMOUNT OF YARN NEEDED FOR THE WARP

Liina Cotton twine, 6-ply, tex 30x6, 1 kg = approx. 5300 m,  
Suomen Lanka  
80 blak 331 g ja 65 orchid red 158 g ▶

Threading:

● = 2 ends not threaded through heddle







### **Poppana**

Poppana is a long bias-cut strip of cotton fabric. The width is approx. 1 cm. It is a popular weaving material in Finland and can be bought ready-made. You can also cut your own poppana from old sheets. See The Weaver's Pick 2/2019.

*Blue*

### **Manor House Poppana Runner**

Size finished 33,5 cm x 124 cm

#### **WEAVING INSTRUCTIONS**

- 2 cm with scrap weft (to be unravelled later)
- 1,5 cm inner hem allowance with doubled cotton twine
- 4 cm tabby for the hem with turquoise poppana
- 128 cm according to the treadling instructions (1 repeat = approx. 20,5 cm).
- Start and finish the pattern with a tabby pick pressing down the 1. treadle.
- Repeat 6 times + yet another turquoise stripe to balance.
- 4 cm hem as at the beginning
- 1,5 cm inner hem allowance as at the beginning
- 2 cm with scrap weft (to be unravelled later)

#### **MATERIALS FOR THE WEFT**

- Liina Cotton twine, 6-ply, 1 kg = approx. 5300 m
- 80 black 51 g (tabby weft in the dark pattern)
- 65 orchid 22 g (tabby weft in the turquoise stripe)
- Poppana, width 10 mm, Poppanavakka
- 6705 indigo blue 182 g (pattern weft in the dark pattern)
- 6701 turquoise 95 g (pattern weft in the turquoise stripe)

See page 35 for the hem sewing instructions. ▶



Pink

# Lily Poppana Runner

Size finished 33,5 cm x 116 cm

## WEAVING INSTRUCTIONS

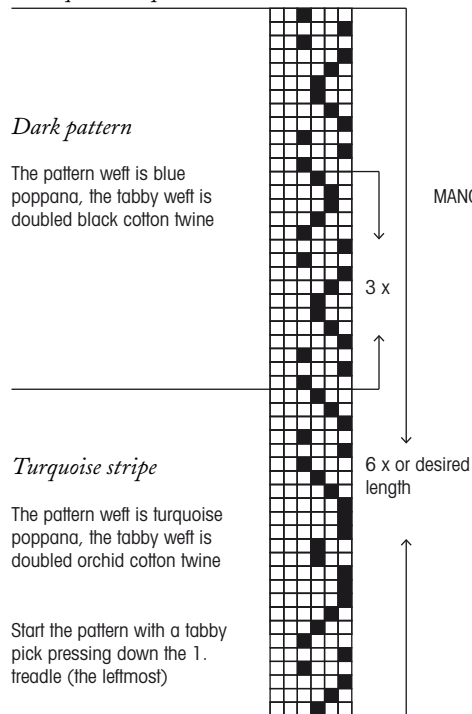
- 2 cm with scrap weft (to be unravelled later)
- 1,5 cm inner hem allowance with doubled blue cotton twine
- 4 cm tabby for the hem with dark blue poppana
- 120 cm according to the treading instructions (1 repeat = approx. 20,5 cm).
- Start and finish the pattern with a tabby pick pressing down the 2. treadle.
- Repeat 5 times + yet another pink pattern to balance.
- 4 cm hem as at the beginning
- 1,5 cm inner hem allowance as at the beginning
- 2 cm with scrap weft (to be unravelled later)

## WEFT MATERIALS

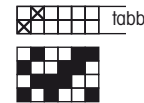
- Liina Cotton twine, 6-ply, 1 kg = approx. 5300 m
- 75 indigo blue 57 g (tabby weft)
- Poppana, width 10 mm, Poppanavakka
- 5701 fuchsia 174 g (pattern weft in the pink pattern)
- 2203 light grey 31 g (pattern weft in the light pattern stripe)
- 6704 dark blue 40 g (hems and the gaps between the pattern stripes)



+ Turquoise stripe at the end of the runner



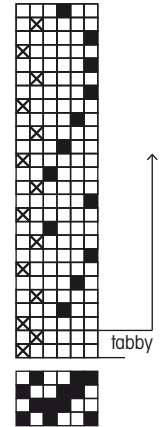
NOTE!  
The draft contains only the pattern picks. Weave a tabby pick between the pattern picks.



See page 31 for the threading draft.

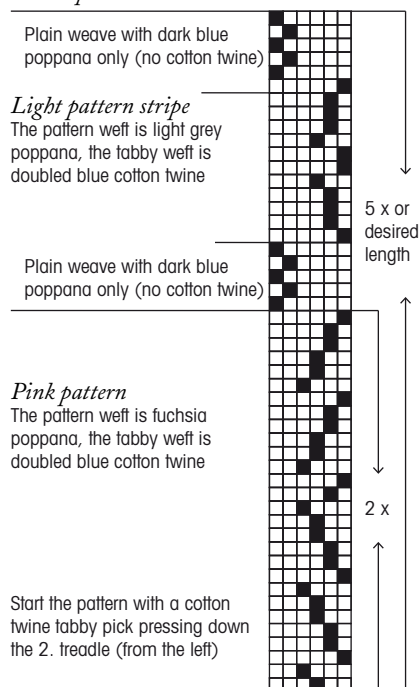
MANOR HOUSE RUNNER

Continue the treading the same way by using tabby after each pattern pick.

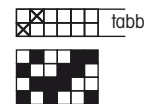


The beginning of the treading with tabby picks marked down.

+ Pink pattern at the end of the runner

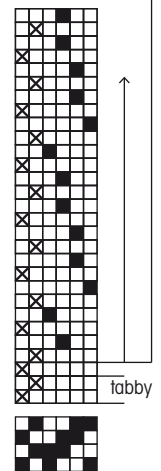


NOTE!  
The draft contains only the pattern picks. Weave a tabby pick between the pattern picks.



LILY POPPANA RUNNER

Continue the treading the same way by using tabby after each pattern pick.



The beginning of the treading with tabby picks marked down.





## ***Hemp Placemats***

Size finished 35 cm x 48 cm, 2 pcs

### **WEAVING INSTRUCTIONS**

2 cm ylijäämäkuteella (puretaan pois)

1,5 cm inner hem allowance with blue Java hemp

4 cm plain weave for the hem alternating turquoise Hampus and blue Java as weft

- Start and finish the hem with Hampus pressing down the 1. treadle (the leftmost)

- The plain weave hem becomes easily wider than the patterned area. Tighten the weft in the edge and exclude all the bubbling to prevent the hem from waving and widening. Weave the patterned area (approx. 49,5 cm) according to the treadling instructions.

- Start and finish the patterned area with a red Java tabby pick pressing down the 2. treadle.

- When you weave with the petroleum blue pattern weft, the tabby weft is red. When you weave with the turquoise pattern weft, the tabby weft is blue. ▶



- There is always a red tabby pick between the different coloured areas.

4 cm hem as at the beginning

1,5 cm inner hem allowance as at the beginning

2 cm with scrap weft (to be unravelled later)

**WEFT MATERIALS** for 2 placemats

Fibra Natura Java, 100 % hemp yarn, 50 g = approx. 100 m,  
Lankava

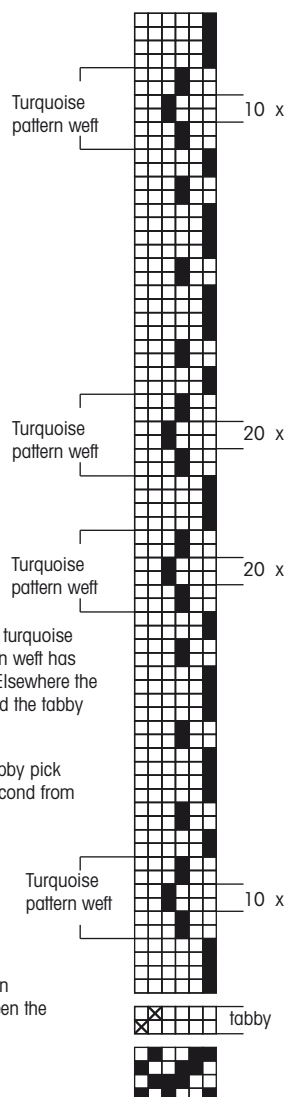
(07) blue 61 g – tabby weft in the turquoise area

(09) red 33 g – tabby weft in the red area

TeeTee Hampus, 100 % hemp yarn, 100 g = approx. 85 m,  
Tekstiliteollisuus

(10) turquoise 115 g – pattern weft in the turquoise area

(11) petroleum blue 39 g – pattern weft in the red area ▶



The tabby weft is blue during the turquoise pattern weft. The turquoise pattern weft has been marked down to the draft. Elsewhere the pattern weft is petroleum blue and the tabby weft is red.

Start the patterned area with a tabby pick pressing down the 2. treadle (second from the left).

**Note!**  
The draft contains only the pattern picks. Weave a tabby pick between the pattern picks.

See page 31 for the threading draft.

## Fray-proof Way to Finish the Raw Edges of a Cotton Twine Warp

Suitable to all Pattern Party patterns on pages 30-37

The ends have 2 cm scrap weft, 1,5 cm inner hem allowance and 4 cm woven length for the hem.

1. Sew a 3-step zigzag two times on top of the inner hem allowances with a sewing machine. Cut the pieces apart.
2. Turn the cloth over, facing the backside. Unravel half of the scrap yarn from the edge. Carefully pull the leftover scrap yarns 1 cm away from the inner hem allowance.
3. Fold the fringes on top of the inner hem allowance and attach them by sewing with a straight stitch. Be careful to not sew on top of the scrap yarn.
4. Unravel the leftover scrap yarn and shorten the fringes.
5. Sew the hems by hand using ladder stitches.

*Tip:* Use the loom waste as sewing thread.

The scrap weft in the ends of the cloths makes it easier to fold and sew the fringes to the hem allowance. If you did not weave scrap wefts at the ends of the cloth, you can still fold the fringes on top of the hem allowance and attach by sewing.



1.



2.



3.



4.



5.





## Chalice Placemats

Size finished 33,5 cm x 48 cm, 2 pcs

### WEAVING INSTRUCTIONS

2 cm with scrap weft (to be unravelled later)

1,5 cm inner hem allowance with black cotton twine

4 cm plain weave for the hem alternating black linen and black cotton twine as weft. Start and finish the hem with Veera linen pressing down the 1. treadle (the leftmost)

Weave 48 cm according to the treadling instructions.

Repeat x 4 but leave out the last dark stripe.

One repeat of the silver stripe is approx. 7,5 cm and dark stripe 5,5 cm.

There is always a black tabby pick between the silver and the dark stripe. The tabby weft is cotton twine.

At the end of the cloth, weave a 4 cm hem, 1,5 cm inner hem allowance and 2 cm with scrap weft as at the beginning.

### WEFT MATERIALS for 2 placemats

Liina Cotton twine, 6-ply, 1 kg = approx. 5300 m

(80) black 21 g ja (65) orchid 19 g (tabby weft)

Veera Linen Yarn, tex 240x4, 1 kg = n. 950 m,

Lappajärven Värjäämö

(16) silver 95 g and (11) black 76 g (pattern wefts)

## Chalice Runner

Size finished 33,5 cm x 77 cm

### WEAVING INSTRUCTIONS

2 cm with scrap weft (to be unravelled later)

1,5 cm inner hem allowance with orchid cotton twine

4 cm plain weave for the hem alternating silver linen and orchid cotton twine as weft. Start and finish the hem with Veera linen pressing down the 1. treadle.

Weave 80 cm according to the treadling instructions.

Repeat x 10 but leave out the last two pattern picks at the end of the cloth (1 repeat = approx. 8 cm). The tabby weft is orchid cotton twine. At the end of the cloth, weave a 4 cm hem, 1,5 cm inner hem allowance and 2 cm with scrap weft as at the beginning.

### AMOUNT OF WEFT YARN NEEDED

Liina Cotton twine, 6-ply, 1 kg = approx. 5300 m

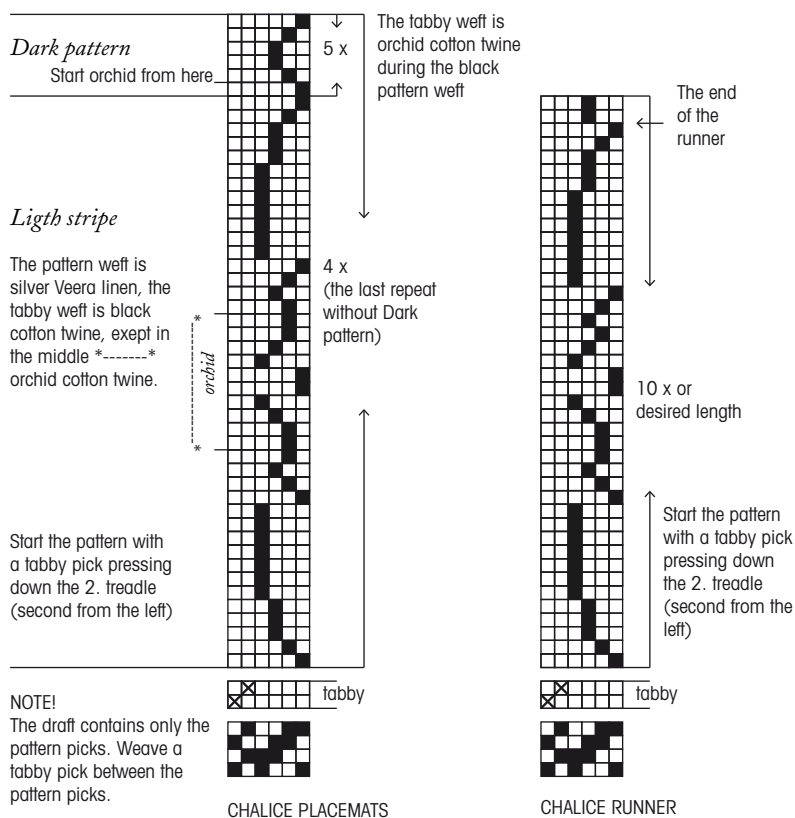
(65) orchid 30 g (tabby weft)

Veera Linen Yarn, tex 240x4, 1 kg = n. 950 m,

Lappajärven Värjäämö

(16) silver 132 g (pattern weft) ●

See page 35 for the instructions for sewing the hems.





### TRY OUT

If the materials have a tendency to draw in, you might not get realistic samples by weaving them at the very beginning of the warp. The ties around the apron bar are holding the cloth wide and the fabric cannot shrink to its eventual size. Therefore, leave a little gap, and weave your sample a little further from the beginning.

The same thing explains why the beginning of cloth might end up being wider or narrower than the rest of the cloth. Weave a 5-10 cm header at the beginning of the warp and start your actual fabric after that. Weave the header with the same or similar structure and weft as you are going to weave the actual piece with.

### YARNS

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### WATCH A NEW VIDEO ON OUR YOUTUBE CHANNEL

The step-by-step instructions for weaving a finnweave in this issue can now be watched in a video as well. You can see the exact pick-up technique from the video, so you will get good support for the instructions in the magazine! Turn on the subtitles from the settings.

*People of Weaver's Pick wish a happy summer to everyone. We are weaving new patterns in Elimäki even in summer. Contact us in advance and we will meet you!*

### Weaver's Library

#### 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







*In the next issue ...*

Exploring a new weave structure is always exciting! Combining plain and basketweave creates large patterns and fluffy surface.

***The autumn issue 3/2021 will be published in September.***

## ***www.mallikerta.fi***

On our website, you can order single issues or subscribe to the full volume of the Weaver's Pick magazine, or order back issues from previous years. If you wish, you can also order the guidebooks (in Finnish).

Please make sure to let us know your new address. You can contact us by sending an email, via the website or by using the form.

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*A magazine full of ideas  
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### CLOTHING FABRIC ON TABLE LOOM

Relax by weaving in the summer. A small table loom can be taken to a summer cottage or a comfortable place on a terrace. This way, you can enjoy the summer moments and weaving at the same time. Easy cotton fabric is a suitable project for the summer.

