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*mallikerta*

# *The Weaver's Pick*

*A magazine full of ideas for weavers* ~~~~~ AUTUMN 3 | 2019

THIS AUTUMN TECHNIQUE:

*Warp painted  
landscapes*

**6**

TABLE LOOM

*Weaving with  
small loom*

**26**



## ***The Weaver's Pick***

*A magazine full of ideas for weavers*

*In this issue*

***Paint landscapes on  
the curtain warp with  
spraying***

**6**

***A large scarf woven in  
fine line linen***

**12**

**”**

*This fine material needs  
just the lightly woven  
tabby to come out  
beautifully.”*

***The triple color  
warp for rugs***

**”**

**24**

*A table loom is great for someone  
wishing to weave small pieces  
using various tie-ups.”*

***Weave with  
small loom***

**26**

AUTUMN 3/2019

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PRINTING HOUSE Painotalo Plus Digital

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.

38th volume 2019  
ISSN 0782-1530



## *Smaller is not less*

We took out the small table loom and guess what happened. I found my old love for weaving, once again. We wound two warps on the table loom, and when I started weaving, I remembered what I had particularly fallen in love with in the table loom – the ease of using and switching the type of weave. I used to create transparent fabrics, and a small loom is handy for making precise twill patterns on a plain weave base. That was thirty years ago, but you can always find something new when you weave – or something beautiful you had forgotten about.

We are used to weaving with a countermarch loom that requires us to tie up heddle shafts for going up and down. The heddle shafts in a table loom only go up when we turn the lever. This makes it easier to understand the weave. When treadling, we no longer need to think about which heddle shafts are used to form the shed, but as we lift each heddle shaft we will definitely learn each different shed.

For this issue, we created illustrated instructions for using a table loom and some quick-to-make patterns for you to try. Have a go and fall in love with the small loom!

DYEING has become more and more popular, and many weavers are now busy with colour pots and paint brushes. This time, I used a spray bottle rather than a paint brush to create large ombre surfaces quickly. We dyed and wove a curtain fabric using a wavy design that combines patterns and colours with background light. We sprayed the patterns on the surface of the warp in front of the reed and behind the heddle shafts at the same time. The curtain also has a chequered weave pattern, with warp- and weft-faced squares that break and soften the surfaces of the painted patterns. Use landscape curtains instead of landscape wallpaper in your interiors! Choose patterns that create shapes on the horizon, such as a forest, clouds, or the skyline of a city.

*Marjatta*



DESIGN OF PATTERNS Marjatta Hirvi WEAVER Kirsi Vakkari

Finished size 65 x 295 cm  
(wider 72 x 295 cm)

## The linen blouse fabric 3693

The warp Line Linen 33/2 tex 47x2 bleached, 1 kg = 10000 m  
 Warp width 72 cm (80 cm)  
 density 7 threads/cm  
 number of warp ends 504 (560)  
 length 4,2 m  
 amount of yarn needed 200 g = 48 g / 1 m  
 (220 g = 52 g / 1 m)  
 Reed 70/1  
 Weave Crepe weave  
 The weft Line Linen 16/2, tex 103x2 (1 kg = 4900 m)  
 unbleached 345 g = 100 g / 1 m  
 (390 g = 115 g / 1 m)

### WEAVING INSTRUCTIONS

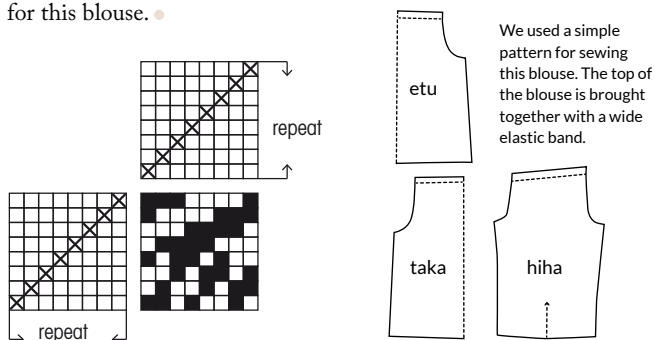
Bring the threads on the edges down so that they are level. Thread count is 7 threads/cm. The woven length of the fabric is 340 cm. Woven fabric 70 x 340 cm (78 x 330 cm). Fabric after washing 65 x 295 cm (73 x 295 cm).

### FINISHING

Sew Zigzag stitches at the ends of the fabric. Shrink the fabric in lukewarm water, use a washing detergent. Lay the fabric flat to dry. Iron the fabric before it is completely dry.

### SEWING A BLOUSE

Select a design and calculate the width and length of the fabric you will need. The fabric will shrink from the width and the woven length by approx. 10 %. Make the warp wider and quite a bit longer to allow for any mistakes and other surprises. For this blouse, we cut out a front piece, a back piece and two sleeve pieces in a row. For size 36, we needed 63 cm x 280 cm of fabric. The height of the blouse is 62 cm. Self-woven fabrics fray easily. Therefore, you should make seam allowances wider than normal. We used 1.7 cm for this blouse. ●



The warp is a thin white plied linen yarn and the weft is an unbleached, plied linen yarn that is twice as thick as the warp.

The woven fabric will only be ready after finishing. The fabric on the left has been shrunk in water and the fabric on the right has not been shrunk, image below.



Fabrics woven loosely on a loom fray easily. Before cutting, tidy up the edges of the fabric.

Choose a blouse pattern without very small parts. The pieces should also be as straight as possible.



DESIGN OF PATTERNS Marjatta Hirvi WEAVER Kirsi Reilin

*The wavy designed curtains*

## Landscapes painted on the warp

### COVER AND SPRAY

In this curtain fabric, the patterns were sprayed on the surface of the warp threads using a regular spray bottle!

We cut out the wave patterns from kraft paper, and these were placed on top of the warp threads before spraying. The patterns remain in the colour of the warp and the colour goes on the background. You can use liquid textile dyes that are set by ironing. The tools are simple and easy to find, so do not hesitate to have a go.

Painting the warp is quick and easy. You can paint the warp in one go from the breast beam to the back beam. The heddle shafts and the reed remain in the middle, but this is accounted for in the design of the patterns. After painting, let the dye dry and weave the dyed part in the usual way.

The technique is easy, but planning the design and layout as well as spraying the dye require artistic courage. Design and draw patterns with clearly identifiable shapes and inherent flat backgrounds, such as the sky or the sea. In addition to wavy patterns, similar scenic themes include buildings of different sizes and their silhouettes, trees and a forest skyline, fells and mountains.

The spray from the spray bottle must be absolutely even and long. Short sprays will not create an ombré look and any extra drops will be clearly visible in the fabric.

Select the strength of the colour to suit your theme. Try the colours on natural white cotton fabric before dyeing.

The warp is a thin off-white cotton yarn, and the weft is a light grey cotton yarn. In addition to the colour patterns, the fabric has a chequered weave pattern. The loosely woven fabric comes down beautifully and the chequered pattern is only just visible in the background.

You can also weave the curtain on the warp without the painted patterns. In that case, you should use a darker weft, in order to make the chequered patterns more visible. ▶



### CHECKS AND WAVES

In addition to free wavy patterns, the fabric has precise chequered patterns. The warp- and weft-faced checks created with drill weave form a beautiful surface and provide a good background for printed patterns



*Finished size 2 kpl á 120 x 235 cm*

## *Landscape curtains* 3694

The warp Cotton Yarn 16/2, unbleached, tex 38x2  
(1 kg = 13000 m)

Warp width 132,8 cm  
density 10 threads/cm  
number of warp ends 1328  
length 6,2 m  
amount of yarn needed 600 g

Reed 50/2

Weave Summer and winter weave

The weft Cotton Yarn 16/2, tex 38x2  
(1 kg = n. 13000 m)  
ligh grey 340 g

### WEAVING INSTRUCTIONS

Start by weaving 10 cm for the hem. Weave the curtain fabric according to the treadling instructions using light grey cotton yarn. Finish the curtain with 6 cm of a border for the top of the curtain. Thread count is 7 threads/cm. Make sure your weaving is not too tight!

Before weaving, dye the patterns into the warp threads in front of the reed and behind the heddle shafts at the same time. The dyeing instructions are at the end of these instructions. After dyeing, let the colour dry and then weave the dyed section. Then dye the new patterns in the same way.

In this loom (the Finlandia loom), the length of the sections dyed in one go was approx. 115 cm. We left a 15 cm section undyed between the dyed sections. After doing the dyeing twice, we had 237 cm of woven fabric.

We made the curtain fabric 254 cm long. The woven length of the curtain is 270 cm with the hem and border. Weave the second curtain in the same manner, starting with 10 cm for the hem.

Make sure your weave density is unchanging in order to produce an even-height weave pattern. Measure the height of the patterns and the dyeing sections when weaving the first curtain, and make a drawing of them on paper. This will make it easier to match the patterns and dyed sections in the second curtain.



Sekoita kerralla tarpeeksi väriliientä, koska samanlaisen värin sekoittaminen uudelleen on vaikeaa!

### *Add some colour!*

We used an Emo spray emulsion that contains a fixative. We added colour pigments to it and tested it on off-white cotton fabric.

We divided the dye liquid into two parts and added more colour to one dye in order to create two different tones. We put the dye liquids into spray bottles that produce an especially even and fine spray.

In total, we made about one litre of the dye liquid, of which approx. 3 dl was left. You can also use ready-made liquid textile dyes designed for cotton. If using ready-made dyes, follow the instructions on the bottle.





*Spray the patterns  
on the surface of  
the warp*

The patterns were made using a spray bottle to spray the dyeing liquid on the warp threads with the help of stencils. The dye was fixed by ironing the finished woven fabric twice with care. You can find the dyeing instructions on the next page.

Sew a straight seam on the ends of the curtains before cutting them apart. Shrink the fabrics by wetting them. Immerse the fabrics in lukewarm water with a little colour washing detergent. Gently move the fabrics in the water. Rinse and gently squeeze out the water. Hang to dry in an airy place. Lay the fabrics as straight as possible on a washing line or a clothes airer. Move the fabrics from time to time in order to avoid any folds.

Size of the curtains after taking them off the loom and before washing:

Curtain 1 129 x 260 cm

Curtain 2 129 cm x 278 cm (woven until the end of the warp)

Size of the curtains after washing:

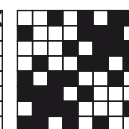
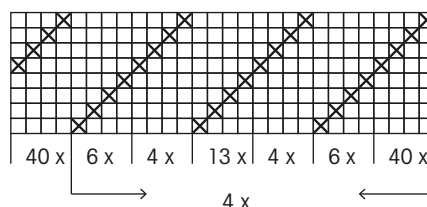
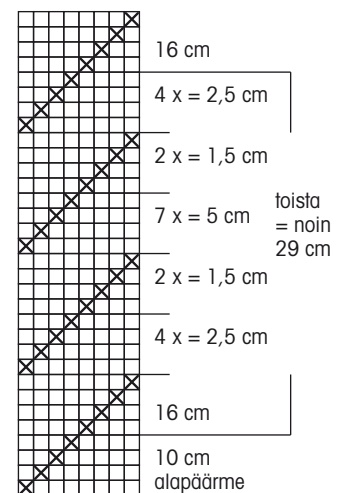
Curtain 1 120 x 244 cm

Curtain 2 120 x 260 cm (16 cm to be cut off)

Finished curtains after sewing:

1 120 x 235 cm

2 120 x 235 cm ▶



## Creating a pattern on the warp thread by spraying

Roll the warp on the fabric beam so that the edge of the woven fabric is on top of the breast beam.

Protect the loom with plastic: Cut a piece of plastic that is at least as wide as the loom and about one metre long. Attach the plastic to the heddle shaft or another long rod on the long side. Make another plastic cover attached to a rod in the same way.

Place one rod in front of the beater over the warp threads and slide the second rod underneath the warp threads. Push the rods together and secure the ends tightly with rubber bands. Make sure that the warp threads are evenly and tightly between the rods. Lift the upper plastic cover over the castle and fasten with tape. Pull the lower plastic cover between the warp threads and the breast/back beam. Cut another piece of plastic to protect the woven section of the fabric on top of the breast beam. When dyeing behind the heddle shafts, protect the loom with plastic in a similar manner.

1. Protect the loom in from the front of the reed with plastic.
2. Dye the warp in front of the reed. Place the stencils on top of the warp threads. The patterns may overlap a little and go over the edge of the warp in places. Apply an even spray of dye around the stencils. Carefully move the stencil/stencils to another place on the warp and spray the dye. Carefully remove the stencils from the warp and place them on top of some paper on the floor. Wipe the excess dye off the stencils, let them dry and place under a weight to flatten the stencils.
3. Remove and wipe the protective plastic in front of the reed and attach the plastic to the back of the heddle shafts. Dye the warp threads between the heddle shafts and the back beam in the same manner using the stencils.

Dye the patterns into the warp threads in front of the reed and behind the heddle shafts at the same time.



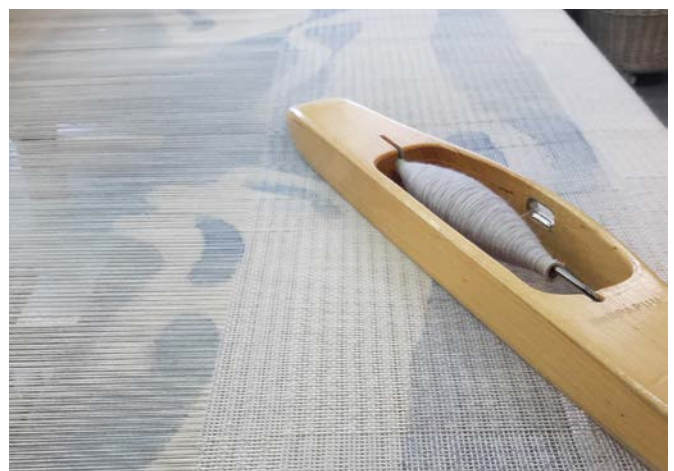
1.

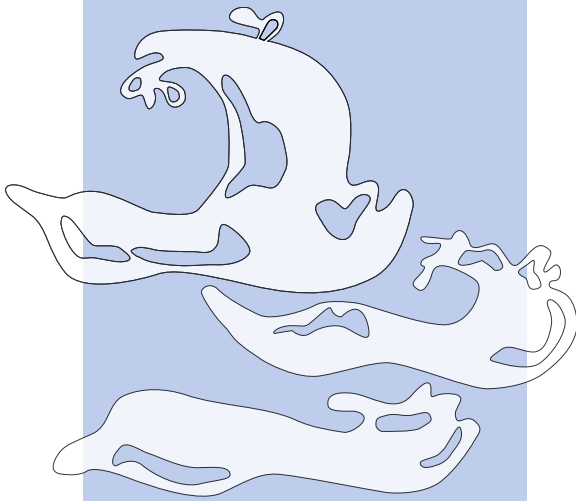


2.



3.





Aaltokuvioiden kolme perusmallia, joista piirrettiin vielä toiset hieman erilaiset kappaleet tuomaan vaihtelua. Kuviomallien leveys on noin 55 cm.

## STENCILS FOR THE PATTERNS

Design the pattern and sketch it on paper in more or less actual size. Work on the outline until you are happy with the pattern. Confirm the outline of the final pattern.

Cut the pattern out, place it on top of kraft paper or cardboard, and draw the outline on it. Cut the pattern out of kraft paper and use it as a stencil when dyeing. Make a second stencil with the same pattern with a slightly different shape.

We used six different stencils for the curtain fabric; two low, two middle-height, and two high wavy patterns. We used two same-size stencils for each dye section placed on the surface freely.



The kraft paper worked well in dyeing. After dyeing, place the stencil under a weight in order to flatten it.

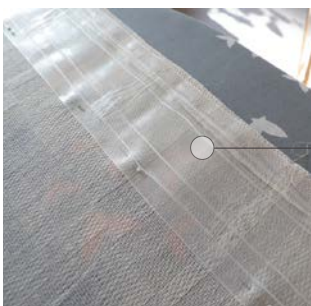


## SEWING THE CURTAINS

Lay the curtains on a table side by side and place the fabrics so that the height of the woven patterns and dyed patterns are at matching heights on both curtains. If you need to cut out extra fabric at the top, do it at this point. Sew straight seam on the edge of the cutting point before cutting.

Borders at the top: Fold back and iron approx. 2 cm from the top of the curtain fabric. Attach a wide heading tape with pins to the folded edge, approx. 0.5 cm from the top of the curtain. Tack the tape on at the top. Sew the top edge of the tape onto the fabric by hand, make sure that your stitches pierce both fabrics. Use small stitches that are parallel to the warp and leave a long space between stitches. Sew the tape on at the bottom.

Hem at the bottom: Hang the curtains side by side on a curtain rail, measure and mark the hem at the bottom. Cut off any excess fabric and remember to sew a straight seam on the edge before cutting. Fold approx. 2 cm for the seam allowance and press. Fold the hem and press. Sew the hem by hand with overcast stitches. The height of the finished hem is 4.5 cm.



Cut the top of the curtain straight and remove any loose threads. You will be able to see the loose threads against the light when the curtains are hanging in a window.





DESIGN OF PATTERNS **Marjatta Hirvi** WEAVER **Kirsi Reilin**

*A large linen scarf*  
*Finished size 78 x 207 cm*

## The Cloud scarf 3695

### SHEER LINEN

Light and airy are not the first images that come to mind when you think about hard and rough linen. However, this scarf is floaty and light as a cloud, and made entirely with linen yarn.

The warp and weft are single-ply linen yarn 16/1. In addition, the warp also has single-thread stripes made with linen yarn 16/2 that is twice as thick. The wide yellow, orange, and beige stripes were arranged in a regular order on the edges of the warp, but the thin single-thread stripes in the middle were placed randomly.

A loose plain weave is the perfect weave for this fine fabric. ▶

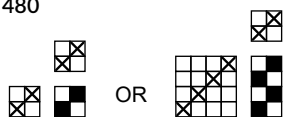
The warp Line Linen 16/1, tex 103 (1 kg = 10000 m),  
 1/1-bleach and dyed  
 and in stripes Line Linen 16/2, tex 103x2  
 (1 kg = 4900 m),  
 1/1-bleach and dyed

Warp width 80 cm  
 density 6 threads/cm  
 number of warp ends 480  
 length 2,8 m

Reed 60/1

Weave Plain weave

The weft Line Linen 16/1, 1/1-bleach





## INSTRUCTIONS FOR WINDING THE WARP

15 threads	white Line Linen 16/1	} 2 x
1 thread	white Line Linen 16/2	
16 "	white Line Linen 16/1	} 2 x
7 "	beige (67) Line Linen 16/1	
1 "	beige (67) Line Linen 16/2	} 2 x
8 "	beige Line Linen 16/1	
12 "	white Line Linen 16/1	} 2 x
7 "	yellow (18) Line Linen 16/1	
1 "	yellow (32) Line Linen 16/2	} 2 x
8 "	yellow Line Linen 16/1	
12 "	white Line Linen 16/1	} 2 x
7 "	orange (19) Line Linen 16/1	
1 "	beige (67) Line Linen 16/2	} 2 x
8 "	orange Line Linen 16/1	

### *The middle section*

There is 192 threads in the middle.

30 threads	white Line Linen 16/1
1 "	white Line Linen 16/2
12 "	white Line Linen 16/1
1 "	yellow Line Linen 16/2
24 "	white Line Linen 16/1
1 "	white Line Linen 16/2
34 "	white Line Linen 16/1
1 "	beige Line Linen 16/2
14 "	white Line Linen 16/1
1 "	yellow Line Linen 16/2
20 "	white Line Linen 16/1
1 "	white Line Linen 16/2
12 "	white Line Linen 16/1
1 "	white Line Linen 16/2
14 "	white Line Linen 16/1
1 "	beige Line Linen 16/2
24 "	white Line Linen 16/1

Wind the other edge as reversed (start with 8 threads orange Line Linen 16/1, 1 thread beige (67) Line Linen 16/2 ...)  
**480 threads in total**

### AMOUNT OF WARP YARN NEEDED

Line Linen 16/1, tex 103 (1 kg = 10000 m), Garnhuset i Kinna  
 1/1-bleached 80 g  
 67 beige 12 g  
 18 yellow 12 g  
 19 orange 12 g

Line Linen 16/2, tex 103x2 (1 kg = 4900 m), Garnhuset i Kinna  
 1/1-bleached 4 g  
 32 yellow 4 g  
 67 beige 5 g

The thin single-ply linen yarn snaps easily, so you should be careful when constructing the warp. The warp must run straight without rubbing against the reed or the heddle.

Take your time when weaving and enjoy every moment.



### **Tip!**

Clean the fluff away using a vacuum cleaner so that it does not distract you! Linen yarn sheds fluff that gathers on the reed and the heddle shafts. Fluff makes the fabric look shabby and may cause rubbing that can snap the yarn.



## AMOUNT OF WEFT YARN NEEDED for 1 scarf

Line Linen 16/1, tex 103 (1 kg = 10000 m)  
1/1-bleached 80 g

## WEAVING INSTRUCTIONS

Weave the scarf using the Line Linen 16/1. The density of the weft is only 5,5 – 6 threads/cm! The woven length is 217 cm.

## FINISHING

Finish the scarf by sewing 3-step zigzag stitches on the ends.  
Sew the borders approx. 1,5 cm by hand with Line Linen 16/1 or similar thin linen thread.

Wash by hand in temperature 40 – 60°C. The linen cloth is softer after washing. Press the scarf while it is still slightly damp. If you want a rough and irregular surface, twist the fabric after washing and let dry with the wrinkles. ●





*Firm small rag rugs weaved in three coloured warp  
Finished width approx. 60 cm.*

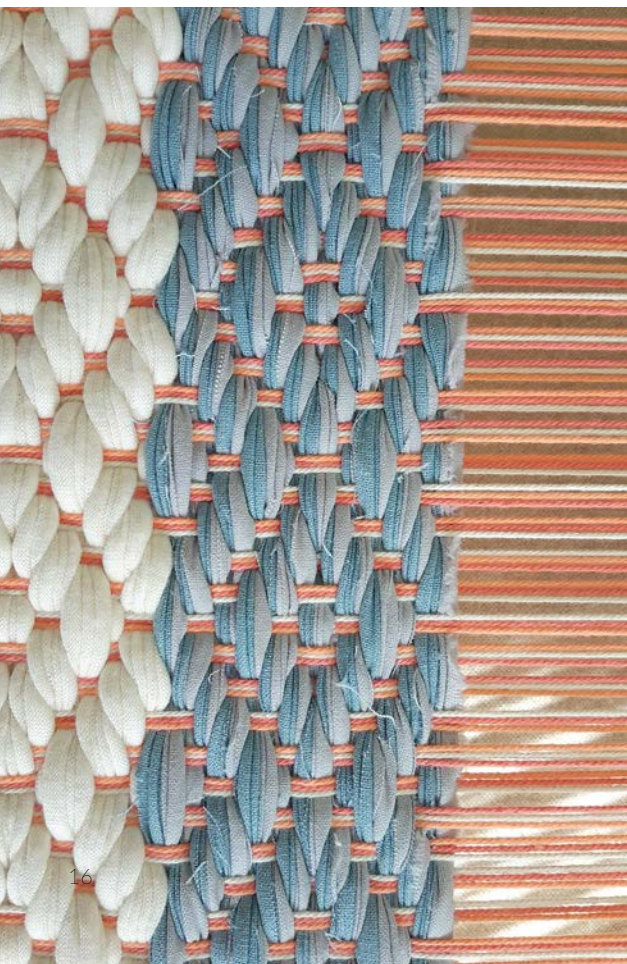
## *Triple Colour rag rugs 3696*

The warp 18-ply Cotton twine, tex 30x18 (1 kg = 1680 m)  
Warp width 66,6 cm  
density 5 threads/cm  
number of warp ends 333 + 6 (double 3 edge threads)  
length 3,8 m (2 mattoa)

Reed 50/1

Weave Twill

The weft Tricot yarn (= T-Shirt Yarn), use two as one



### INSTRUCTIONS FOR WINDING THE WARP

Warp three threads together:

1 unbleached + 1 dark orange + 1 light orange 113 x  
= 339 threads (includes 6 edge threads).

### AMOUNT OF WARP YARN NEEDED

18-ply Cotton twine, tex 30x18 (1 kg = 1680 m)

unbleached 240 g

dark orange 240 g

light orange 240 g

### INSTRUCTIONS FOR THREADING

Follow the threading draft and thread three threads side by side on same shaft. Keep the colour order in same through the hole threading: unbleached, dark orange, light orange etc.

Thread double the first, third and fourth warp threads at edges.  
*Floating selvages:* Take the outer threads out of the heddle eye, or drop the heddle on the edge off the sprit on both sides. Shoot the shuttle through the shed over the level thread on the edge and bring it out of the shed underneath the thread on the edge to bind the edges neatly.





*Highlight the warp colours at the finishing*

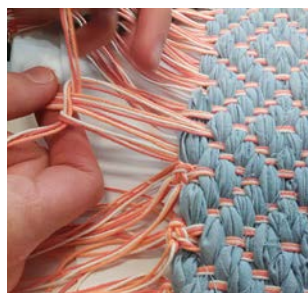
### FINISHING EDGES IN EASY AND BRIGHT WAY

Weave a colourful rug end with the same cotton twine as the warp. This can be done with this extra thick and high dense warp. Normally rug warp has not this close sett, and then at least one thicker weft is needed to prevent the draw-in.



### FINISH OFF WITH MACRAME FRINGE!

The square knot familiar with macramé fits perfectly in rag rug fringes, for knots stays flat, and most of all, they look great. See the instructions from page 25. This Triple rag rug has 12 threads in one Square Knot.



*The tricot rag rug, size 61 x 124 cm + fringes*

## Light Triple Colour rag rug

### WEAVING INSTRUCTIONS

Leave 10 cm of the warp at each end of the rug for the fringes.  
 The border: At the beginning weave 1,5 cm with the light orange 18-ply cotton twine alone according the treadling instructions. After that weave 3 cm light orange and dark orange 18-ply cotton twine threads in the same shed.

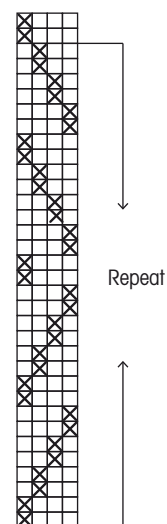
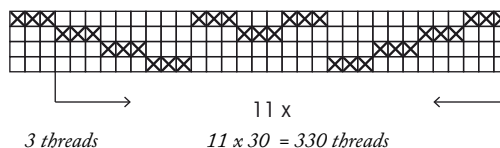
Weave the rug according the treadling order with two tricot yarn in the same shed. Pass the shuttle with white tricot yarn throught the shed and beat it into the fabric. Pass the shuttle with light grey tricot yarn through the same shed and beat in.

Finish the rug by weaving a border in the same way as in the beginning. ▶

### LIGHT TRIPLE COLOR RAGRUG

Treadling:  
 1 off-white and 1 light grey (greyish beige) in the same shed.

Threading:  
 3 different color threads side by side on the same saft. Keep the same colour order through the warp: Off-white, dark orange, light orange.





### AMOUNT OF WEFT YARN NEEDED FOR THE LIGHT RUG

Tricot weft (T-Shirt Yarn)

off-white 980 g

light grey (greyish beige), thin quality 700 g

1680 g in total

*For the edges* 18-ply cotton twine, tex 30x18 (1 kg = 1680 m)

light orange 40 g

dark orange 25 g

### FINISHING

Tie the warp threads using overhand knots. Cut the fringe to an even length.

*Rag rug, size 62 x 115 + fringes*

## Grey-blue Triple Color rag rug

### WEAVING INSTRUCTIONS

Leave around 15 cm for the fringe on both ends. Weave the rug with two cotton strips together as one. Choose the weft colours of similar shades and fade out the colour transition. The colours alternates randomly. Weave the colours at both ends in similar shades. The woven length of the rug is 124 cm.

### AMOUNT OF WEFT YARN NEEDED

Cotton strips in grey-blue shades 1370 g

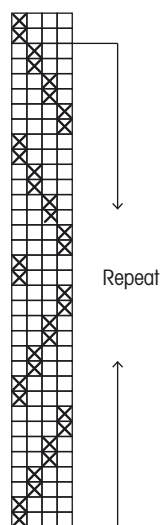
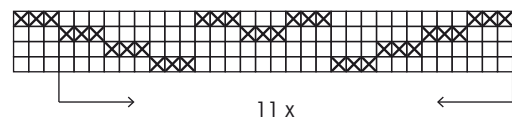
### FINISHING

Tie the warp threads using the square knots. There is 3 threads in one knot: 3 threads on the left edge, 6 in the middle and 3 on the right edge. Make the second row with 6 and 6 threads adjacent knots from first row. Make the third row in same way. Cut the fringe to an even length.

TRIPLE COLOR Grey-blue Rag rug

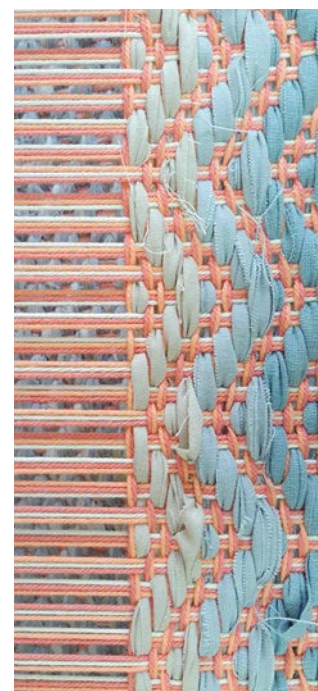
Treading:  
2 cotton strips together as one

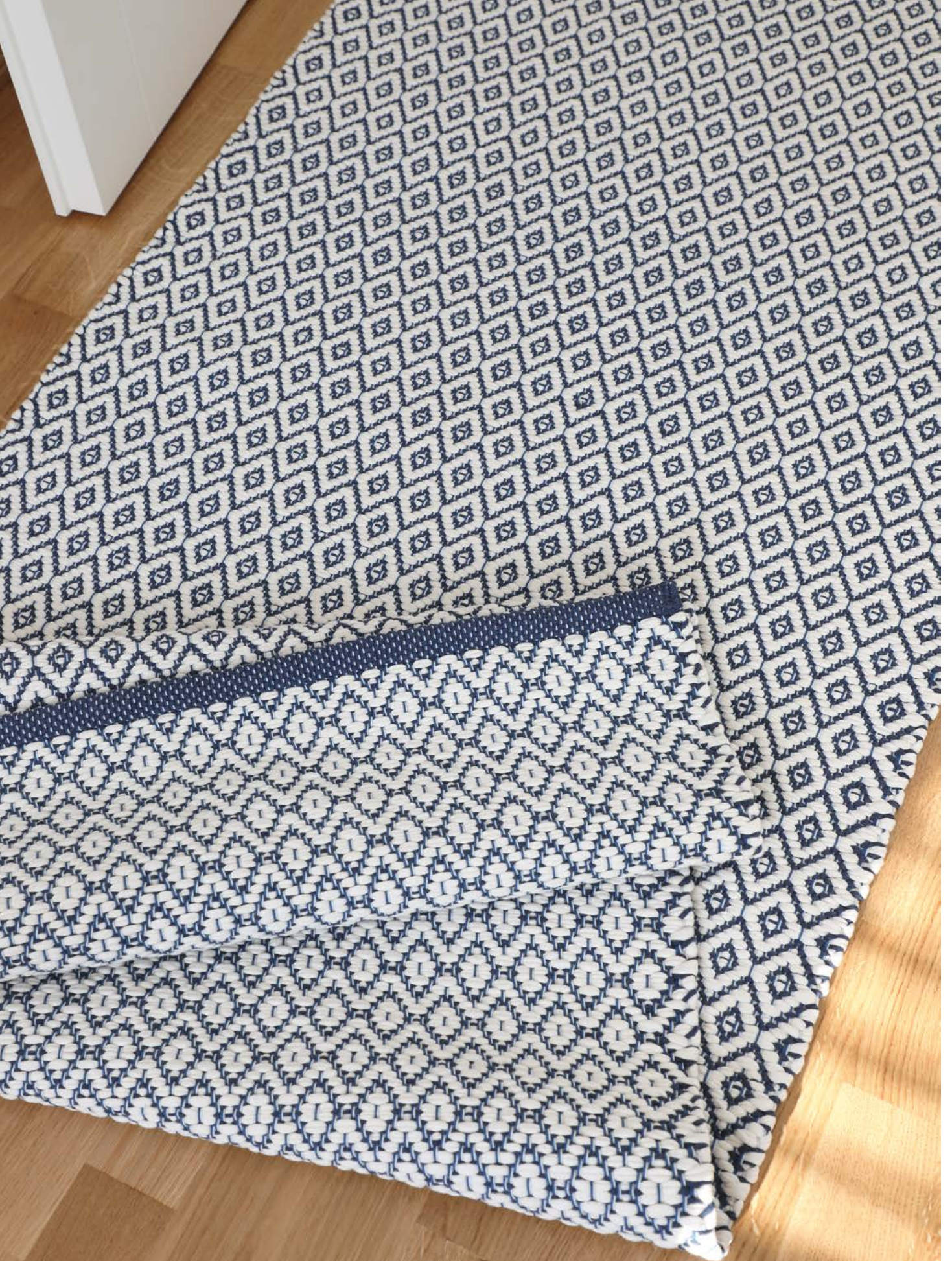
Threading:  
3 different colour threads side by side on the same shaft. Keep the same colour order through the warp: Off-white, dark orange, light orange.



### Tip!

Add treadles for plain weave along with twill. Shoot one plain weave weft between each patterned (twill) weft. At the picture on the right plain weave weft is 18-ply cotton twine doubled. The pattern weft can be single or doubled. Woven with this combination of twill and plain weave the rug is lighter.





DESIGN OF PATTERNS **Marjatta Hirvi** WEAVER **Kirsi Reilin**

*A tricot rug in two colour warp*  
*Finished size 70 x 207 cm*

## Two Colour rug 3697

The warp 18-ply Cotton twine, tex 30x18 (1 kg = 1680 m)  
 Warp width 80,4 cm  
 density 5 lankaa/cm (2,5 kaksinkert.lankaa/cm)  
 number of warp ends 402 + 4  
 length 5,8 m (2 mattoa)

Reed 50/1  
 Weave Point twill  
 The weft Cotton tricot (T-shirt Yarn) and thin mop yarn

### INSTRUCTIONS FOR WINDING THE WARP

1 thread indigo blue }  
 1 thread light grey } 203 x  
 406 threads in total (includes 4 double edge threads)

### AMOUNT OF WARP YARN NEEDED

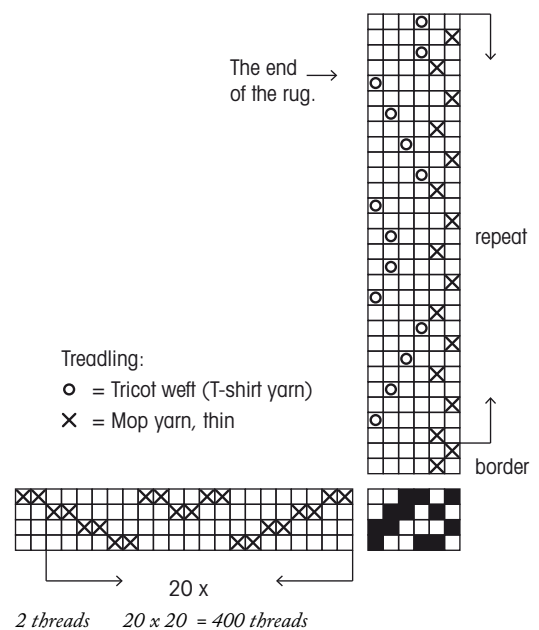
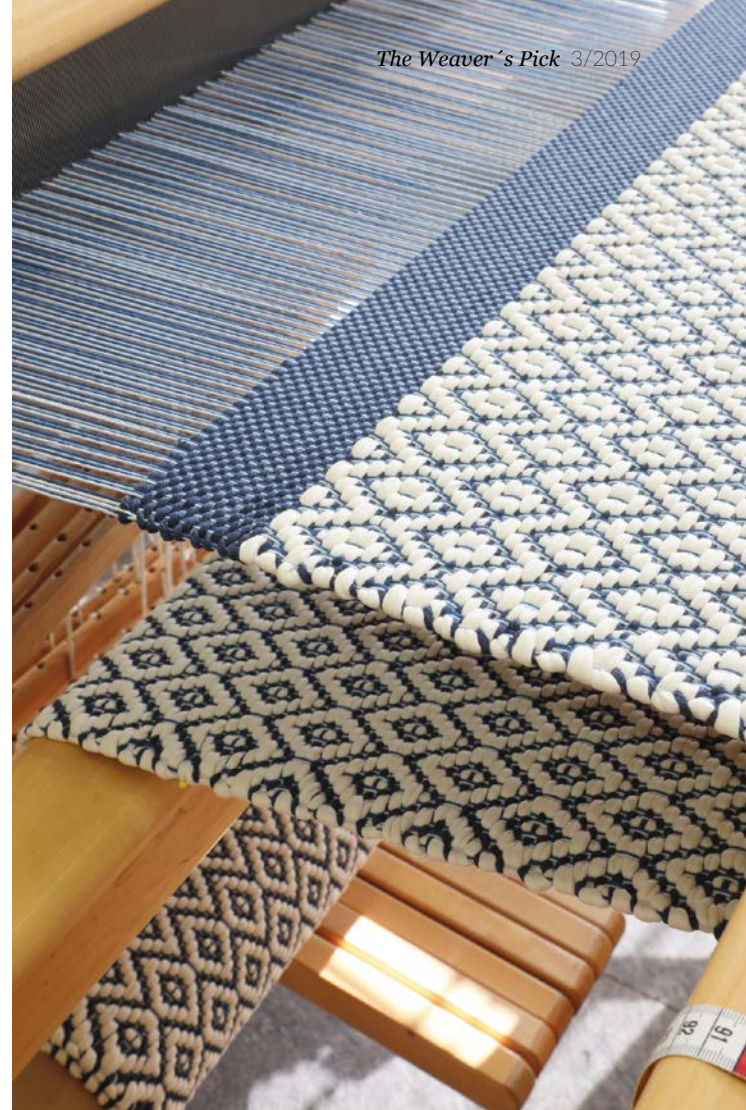
18-ply cotton twine, tex 30x18 (1 kg = 1680 m)  
 indigo blue 700 g  
 light grey 700 g  
 1400 g in total

### INSTRUCTIONS FOR THREADING

Thread by alternating the indigo blue and the light grey thread.  
 Double 2 edge threads on both sides. Floating selvages: Take the outer threads out of the heddle eye or drop the heddle on the edge off the sprit on both sides. Shoot the shuttle through the shed over the level thread on the edge and bring it out of the shed underneath the thread on the edge to bind the edges neatly.

### WEAVING INSTRUCTIONS

Leave around 6 cm for the finishing on both ends of the rug. Start the work by weaving 6 cm plain weave border with a blue mop yarn. Weave the rug according to the treadling order using the soft off-white T-shirt yarn as pattern weft and the blue mop yarn as a plain weave weft. ▶



At the end finish the work before three last pattern wefts (marked on the treadling order) to have similar pattern at both ends.

Finish the rug by weaving a border in the same way as at the beginning. The woven length of the rug is 220 cm + borders á 6 cm.

#### AMOUNT OF WEFT YARN NEEDED

Tricot weft (T-shirt yarn)

off-white 1,8 kg

Thin mop yarn Minimop, 1 kg = n. 700 m

jeans blue 550 g

#### FINISHING

Tie the warp threads with tight weaver's knot. Secure the ends by sewing 3-step zigzag stitches. Sew the border by hand with a strong thread. Pick up with the needle alternately from the side of the rug and the side of the border. Sew also the open end of the border. Press the rug through a damp cloth.

Wash in plenty of water according to the washing instructions for the yarns you used. Dry the rug in an airy place. ●



Thick warp threads goes inside the border, so they must be cutted as short as possible. Therefore knot the warp threads tightly, and after that also secure the end with 3-step zigzag.



*Take jeans  
and cut  
them as a  
weft for two  
colour warp*





*Rag rug weaved in a two colour warp*  
*Finished size 74 x 172 cm*

## A Blue Jean rug 3698

### INSTRUCTIONS FOR WINDING THE WARP

1 thread indigo blue } 203 x  
 1 thread light grey }  
 406 threads in total (includes 4 double edge threads)

### AMOUNT OF WARP YARN NEEDED

18-ply cotton twine, tex 30x18 (1 kg = 1680 m)  
 indigo blue 700 g  
 light grey 700 g  
 1400 g in total

### INSTRUCTIONS FOR THREADING

Thread by alternating the indigo blue and the light grey thread. Double 2 edge threads on both sides. Floating selvages: Take the outer threads out of the heddle eye or drop the heddle on the edge off the sprit on both sides. Shoot the shuttle through the shed over the level thread on the edge and bring it out of the shed underneath the thread on the edge to bind the edges neatly.

### WEAVING INSTRUCTIONS

Leave around 17 cm of the warp at each end of the rug for the fringe. Start and end the rug by weaving two shots plain weave to support the ends of the rug. Use 18-ply cotton twine doubled. Weave the rug using the denim strips as pattern weft and the 18-ply cotton twine in double as plain weave weft. Colours of the cotton twine are same as in warp. The woven length of the rug is 190 cm.

### AMOUNT OF WARP YARN NEEDED

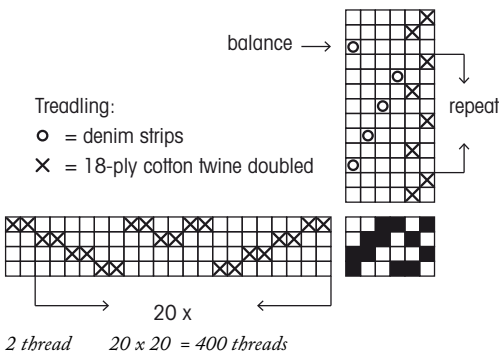
blue denim strips 1,54 kg (approx. 10 jeans)  
 18-ply cotton twine, tex 30x18 (1 kg = 1680 m)  
 indigo blue 160 g  
 light grey 160 g

### FINISHING

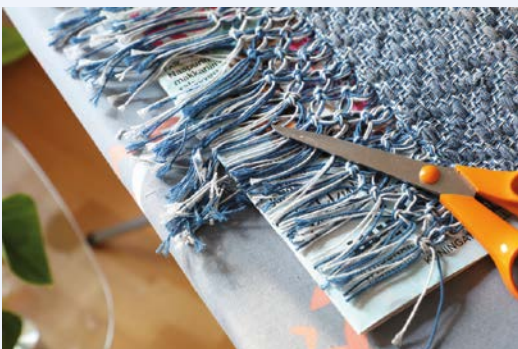
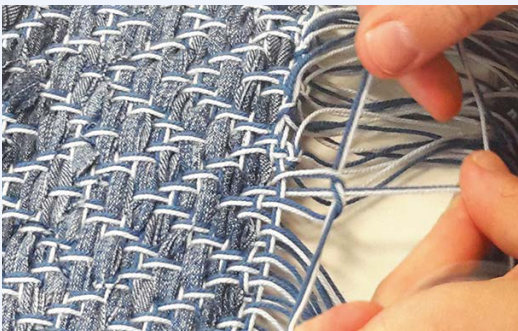
Tie the warp threads with square knots. Make the first row close to the end of the rug with 6 threads in one knot. Leave space approx. 1,5 cm and make second row by joining two adjacent knots into one knot = 12 threads. Make third and fourth row by taking in one knot the half of adjacent knots. Cut the fringe to an even length. ●

The warp 18-ply Cotton twine, tex 30x18 (1 kg = 1680 m)  
 Warp width 80,4 cm  
 density 5 lankaa/cm (2,5 kaksinkert.lankaa/cm)  
 number of warp ends 402 + 4  
 length 5,8 m (2 rugs)

Reed 50/1  
 Weave Point twill







## *Make the macramé fringes*

1. Divide the threads in three bundles. Take the left side bundle and move it to the right over the middle bundle and under the right side bundle. (Here is 2 threads in one bundle, but it can be 2 - 6 depending on the quality and density of the warp.)
2. Take the right side bundle and move it to the left under the middle bundle and bring up under the left side bundle. Tighten at right level. - Take the left side bundle and move it to the right under the middle bundle and over right side bundle. Pull the bundles to tighten, keep the middle bundle straight.
3. Next rows: Take half of the threads of adjacent knots and joint them in one knot.

### *Tip!*

Cutting fringes is easy, if you place the magazine under the rug and fringes. Cut the fringes along the back of the magazine.



*Weaving  
with small  
loom*



*Small and handy, if you love tie-ups*

## *Table loom*

You can produce the same types of weave with a small table loom as with a larger loom. However, compared with a regular counter-march loom, table looms have one great advantage. To change the tie-up, there is no need to re-tie the treadles, all you need to do is lift the heddle shafts to fit the desired tie-up. This means that you can, for example, follow a four-harness warp-faced twill with a weft-faced twill in the same piece of work. To do this on a regular counter-march loom, you would need to tie up eight treadles.

There are several ways to warp a table loom, depending on the type of the loom and the available equipment. When using a raddle, warping is done in the same way as on a larger loom. Start by beaming the warp, then thread the heddle and dent the reed. You can also construct the warp in reverse order, start by denting the reed, then threading the heddle and finish by beaming the warp. We used both methods and created illustrated, step-by-step instructions for both.

More and more weavers have a small table loom. They do not take up much space and it is easy to move them out of sight when not in use. A table loom is great for someone wishing to weave small pieces using various tie-ups.



You open the shed by lifting the sticks. You can take your time weaving and the work does not require a lot of strength. A small table loom is handy for creating small works as well as for experimenting with materials and tie-ups. The warp does not need to be very long, and warping is quick.

## Dressing the table loom

### MAKING THE WARP

The warp can be wound round the legs of chair turned upside down, if the warping mill or warping fraim is not available.

Make the cross at each warp end.

Adjust the length and width of the warp suitable for the loom you use. If you're a beginner, wind a short and narrow warp using a strong thread.

### SETTING THE WARP ON THE LOOM

1. Divide the heddles by pushing them back from the centre of the shafts. Take the end of the warp through the centre of the shafts and slide a stick through the loop end. Tie the stick to the apron stick/warp beam rod. Make sure that the stick is fastened parallel to the apron stick/warp beam.
2. Spread the warp in the raddle, placing the warp in the middle. Here we have the raddle placed on the beater and the beater is supported to the vertical position with a tricot yarn. The raddle can also hang from the castle frame. After spreading the warp, wind a string or rubber bands around each tooth across the width of the raddle to prevent the warp threads from jumping off.
3. It took two people to wound the warp on the loom. One holds the warp under tension, and one turns the back roller. Place warp rods or corrugated cardboard between layers of the warp.
4. Tie a warp stick or a shaft to the back beam of the loom. Insert the cross sticks into the cross and tie them together at the ends, leaving approximately two finger widths between them. ▶

### NB

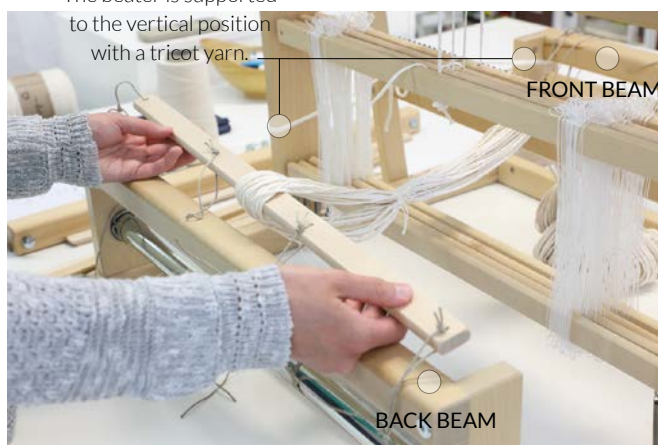
If you don't have a raddle, you can beam the warp backwards. See page 32 for more information of this technique.

In this raddle the teeth are spaced 1 cm apart, when in one dent is placed warp ends equal to the 1 cm of the warp sett. Place the whole cross groups into the dents between teeth of raddle. A split group will snag during rolling on.

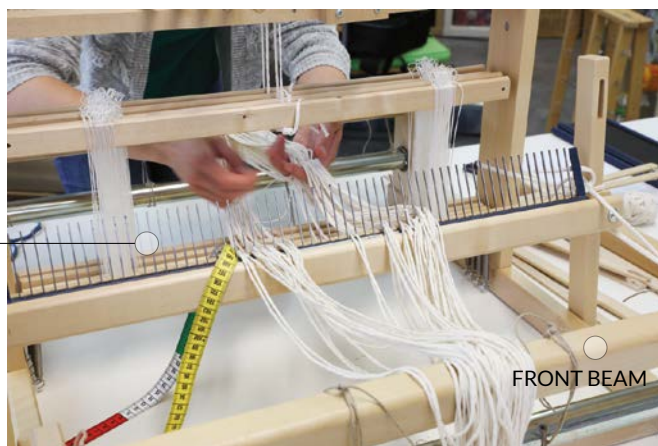
Place enough warp rods between layers of warp.

1.

The beater is supported to the vertical position with a tricot yarn.



2.



3.



4.



5. Pass the cross-sticks through the shafts to the back and hang the cross stick further from you in the castle frame in a height where you can see the cross when threading (see the picture 6).

Cut open the end loop.

### THREADING AND SLEYING

6. These looms seen in the picture have a central lifting tie. We calculated the number of heddles we use and divided them at the centre of the shafts into two equal groups. The threading can be done without untying central lifting ties. Thread the warp ends through the heddles on the shafts according to the threading draft.

7. Hung the reed in the front of the shafts in a horizontal position below the heddle eyes. Measure the centre of the reed and from there, a half of the warp width to the right. This is the starting point for the threading. Draw the warp ends through the dents in the reed with a reed hook.



5.



6.



7.



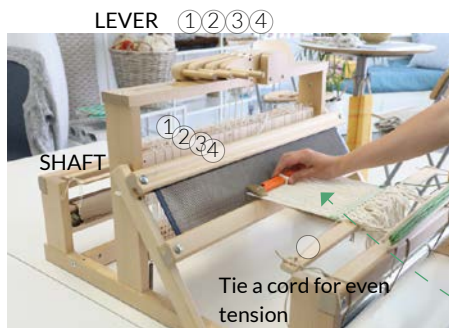
8.



### TIE-ON

8. Untie the cross sticks from the castle frame. Firstly, tie a group of warp threads in the outside edges for balance. Start the tying from the centre alternating which side you're preparing. Take approximately 2 cm of warp ends. Divide the threads placing half over and half under the rod and tie with a half knot, and finish with a slipped overhand knot. Untie the warp ends in the edges and tie them as well with the width of 1+1 cm.

Tie a cord from one end of the rod and thread over the raised and under the lowered threads. Tighten and tie to the other end of the rod so that the threads are in the same level and even tension.



Measure the right width of the stretcher in front of the reed

**Tips!** Check that the warp pass without hindrance from the warp beam through the heddles and the reed to the breast beam. The reed stands in right position where threads pass through it straight, so the place is not necessary in the middle of the beater.

- Place enough warp rods and corrugated cardboard between the layers of the warp. Slippery cardboard or thin paper doesn't support the warp.
- During the weaving keep a shaft or warp stick pushed at the point where the warp ends leaves the warp beam. It ensures a smooth even warp tension.

## Weaving with a table loom

Start with a few shots of extra weft. Take a stretcher and measure it to the right width: place the stretcher in front of the reed with spikes upwards. If you have measured the width correctly, the threads in the edges will be right outside the spikes of the stretcher.



1.

Wind the weft on a stick shuttle, rug shuttle or wind it on a bobbin for boat shuttle depending on the type of the thread.

The table loom has a rising shed. In the loom the shaft rises as you turn the lever on top of the castle frame. Some looms may also have the levers in one row in the front of the castle frame, and by pressing the levers the shaft rises. Lift the shaft according to the technique of the loom you are using.



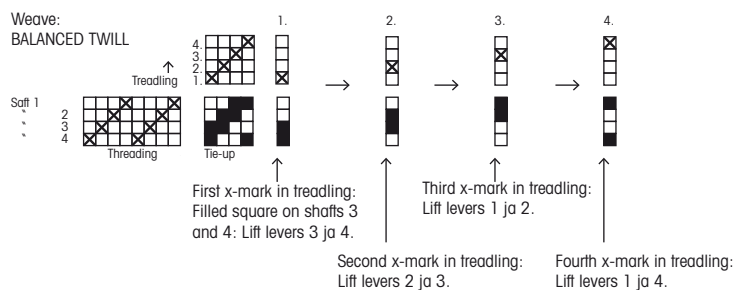
2.

### READING THE WEAVING DRAFT

In the weaving draft the shaft 1 (the furthest in the back) is lever 1, shaft 2 is lever 2, shaft 3 is lever 3 and shaft 4 is lever 4. When there is a x-mark on treadle 1 in the treadling draft, the tie-up under it points which shafts must be lifted. The filled square in the tie-up indicates that shaft is lifted from the levers.



3.

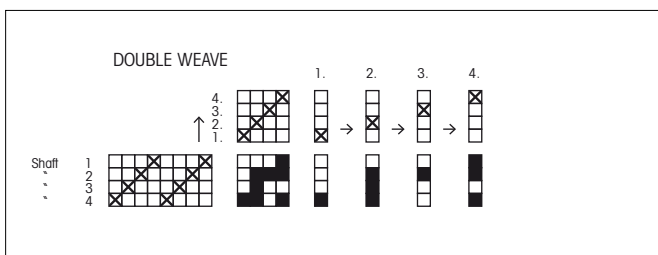
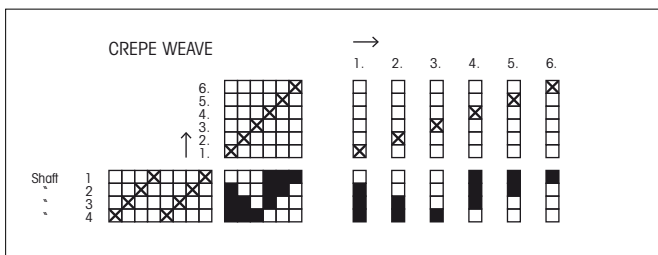
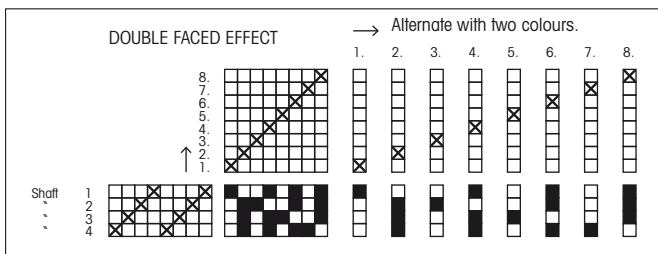
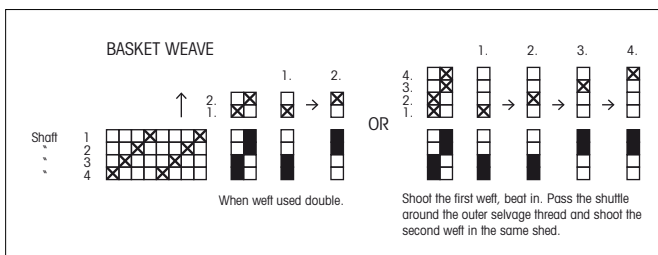
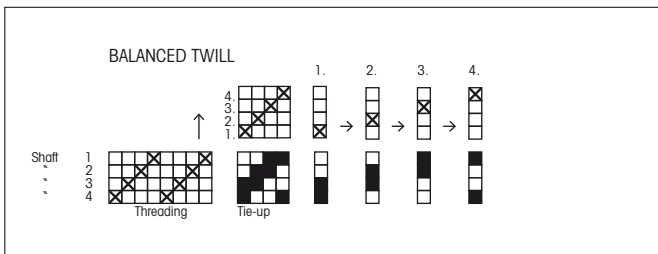
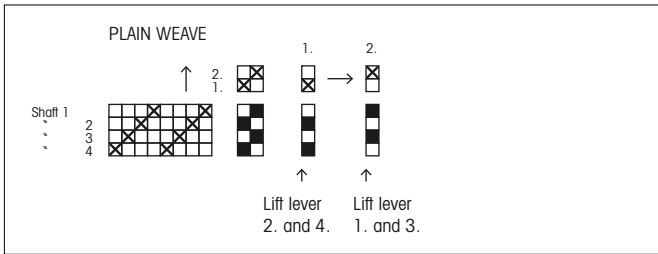


4.

1. Follow the treadling and lift the shafts that are marked in the tie-up by turning the levers to the right.
2. Shoot the weft through the shed.
3. Lower the shafts back to the normal level by turning the levers to the left.
4. Beat the weft in. Continue weaving according to the treadling with the same principle. ●

# Weaves for four-shaft table looms

## Straight threading



**BALANCED TWILL**  
Weft: Thin mop yarn, green.

Weave a 5 cm plain weave for the borders. Weave 21 cm balanced twill for the pot pad. Pick in the edge warp end with the shuttle when not interlacing.



**BASKET WEAVE**

Weft: Thin mop yarn, yellow and green.

Weave a 3 cm plain weave inside allowance at the both ends. Weave 21 cm basket weave with yellow and 21 cm with green. Turn the yellow and green fabric against each other and sew in.



**DOUBLE FACED EFFECT**

Weft: Thin mop yarn, yellow and beige. Off-white border.

Weave a 5 cm plain weave for the borders. Weave by alternating with the yellow and beige thin mop yarn.



**CREPE WEAVE**

Weft: Thin mop yarn, beige.



**DOUBLE WEAVE**

Weft: T-shirt Yarn yellow.

Leave 5 cm for the fringes on both ends. Weave 3 cm the waste material on both ends.



Finished size is approximately 19 x 20 cm

## A warp for hot pads 3699

The Warp Thin mop yarn Mini mop. 1 kg = n. 700 m, thickness ca. 2,5 mm

Warp width 21,3 cm  
density 3 lankaa/cm  
number of the warp ends 64  
length 1,8 m  
amount of warp yarn needed 174 g

Reed 30/1

Weave Four-saft weaves for table looms, straight threading.

### AMOUNT OF WEFT YARN NEEDED

Thin mop yarn Minimop approx. 30 g / 1 hot pad. The plaited surface hot pad: the pick weft Lilli tube yarn approx. 40 g.

### HANGING TABS

Make a firm hangin tabs with the square knots. Take six cords of mop yarn and keep two in the middle as filler cords and two cord on both sides as working cords. Use same colours as in the hot pad. ●



## A plaited surface hot pad

Weave with the mop yarn 5 cm for the borer. Use for the soumak inlay round tube yarn or T-shirt yarn. Start the soumak inlay with inserting the weft end approx. 4 cm in the plain weave shed.

1. Soumak from right edge to left edge: Lift the lever 4 and every fourth warp end rises. Insert the soumak weft from left to right under every rising end.

Shoot two plain weave weft.

2. Soumak from left edge to right edge: Lift the lever 4 and every fourth warp end rises. Insert the soumak weft from right to left under every rising end.

Shoot two plain weave weft and continue from step 1.

To join the fresh inley weft : Insert the weft end approx. 3 cm in the plain weave shed. End the inlay weft with the same way.





1. ***Dressing the table loom backwards***



**SETTING THE WARP ON THE LOOM**

There is no need for a raddle,

A cross is required only at one end of the warp. Lift the shafts on top of the castle frame.

2. 1. Insert the cross sticks into the cross and tie them together at the ends, leaving approximately two finger widths between them. Tie cross sticks loosely to the front bar according to the picture.

The warp chain is now laid in front of the loom. If the threads are slippery, make sure that they stay in place for example by tying yarn around the warp.

Place the reed in the center of the beater. Attach the beater securely to the sidebars.

2. 2. Place yourself behind the loom. Measure the center of the reed and half of the warp width to the right. This is the starting point of slewing. Take the threads in order from the cross and draw through the dents with a reed hook.

3. 3. Lower the shafts and thread the warp ends according to the threading draft.

Notice, that you need to read the threading draft upside down to get the pattern right as you're placed behind the loom. The pattern will look correct with the straight threading even though the draft wouldn't be upside down. If there are inconsistencies in the threading, there will be issues in the pattern.

4. 4. These looms seen in the picture have a central lifting tie. We calculated the number of heddles we use and divided them at the centre of the shafts into two equal groups. In this way the threading can be done without untying central lifting ties.

4. 4. Tie the warp ends to the back beam rod while making sure that the warp tension is even. If the warp is short you can straighten the whole length in front of the loom. If the warp is longer you can open the warp chain only partially.





5.

Fasten the warp end or warp chain to a heavy object, here we have used large yarn cones. When two people are dressing the loom, one ties the warp ends and the other holds the warp end.

NB! It is important that the threads should not slide out of the warp end loop, and in the longer warp the threads should not slide out of the chain.

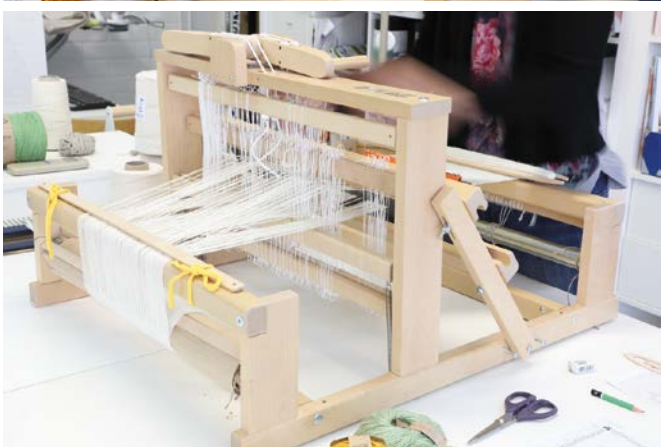
Tie the threads to the warp beam rod with two simple overhand knots (or make overhand knots in the ends of the threads, and pull a cord alternating through the knot and around the warp beam rod). Tie the knots as evenly as possible but don't pull the threads too tight. Slight differences will even out when the warp is wound on the beam.



6.

5. Remove the cross sticks before the warp is wound on the beam. In this case there were two people winding the warp on the loom. The other person held on to the warp end and the other wound it on the beam. Hold the warp tightly from one place to prevent it from sliding through your hands.

Place corrugated cardboard and warp rods between the warp and the beam. This will make the warp stay even while weaving. Place cardboard in the beginning on top of the knots and the ends of the threads to prevent them from pressing on the next layers.



7.

Wind the warp on the beam until the end of the warp meets the front beam.

6. Place a cloth beam rod in the warp end loop. If the warp is even, you can attach the cloth beam rod to the apron rod. If the warp threads are uneven, cut them from the warp end and tie the warp ends as usual (see page 28).

7. Have fun while weaving! ●

It is possible to tie a similar new warp in front of the reed if you want to continue a previous warp. Wind the new warp on the beam through the reed and the heddles. We decided to continue a mop yarn warp made for a pot pads by tying a new warp on it. The knots go through the reed by pulling one thread at a time. In the picture another warp is already woven and cut. You can see the place of the knots on the warp beam.



Move the warp by loosening the warp beam and tightening the cloth beam. Make sure that the stretcher doesn't hit the beater or the front beam while moving and weaving. If it is possible in your loom to move the beater, you can do this after moving the warp towards yourself. As you weave on, move the beater backwards.



Finished size 25 x 27 cm

# Dishcloths 3700

The Warp Hemp Yarn Nm2, tex 500, white  
 1 kg = n. 2000 m.  
 Warp width 25,7 cm  
 density 4 lankaa/cm  
 number of warp ends 103  
 length 1,8 m  
 amount of warp yarn needed 95 g

Reed 40/1

Weave Huckaback

The amount of weft needed for one dishcloth  
 Hemp yarn Nm 2, tex 500, white  
 1 kg = n. 2000 m  
 Approx. 15 g

## WEAVING INSTRUCTIONS

Start and finish the work by weaving a 4 cm border with plain weave. Weave dishcloths in square formula. Patterned bands are weaved a 5 cm distance from both ends.

### Weaving instructions for a table loom

1 = lever 1 (the furthest shaft in the back) 2 = lever 2 (the second shaft in the back), 3 = lever 3 (the third shaft in the back) and 4 = lever 4 (the nearest shaft in the front)

#### Border:

2 ja 4  
 1 ja 3  
 Repeat to the desired length.

#### Background:

2 ja 4  
 1 ja 3  
 1, 2 ja 4  
 1 ja 3  
 1, 2 ja 4  
 1 ja 3  
 Repeat the background to the desired length.

#### Stripe:

2 ja 4 (pohjan täydennys)  
 1 ja 3  
 1 ja 2  
 1 ja 3  
 1 ja 2  
 1 ja 3  
 3 ja 4  
 1 ja 3  
 1 ja 2  
 1 ja 3  
 1 ja 2  
 1 ja 3

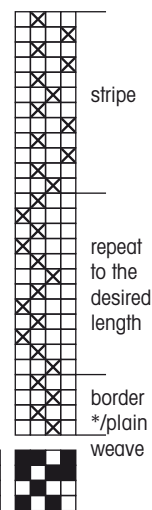
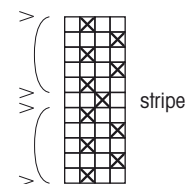


Weave stripes in line with the stripes in the weft in tight blocks. Beat the first weft of the block of five in the stripe lightly into the shed. Shoot five wefts to make a tighter block, leave a space, then shoot the middle weft, leave a space and shoot five wefts to make a tight block. Start the bottom with a light beating of the beater.

### STRIPES

⤷ Beat in tighter.

∨ Leave a space between threads.

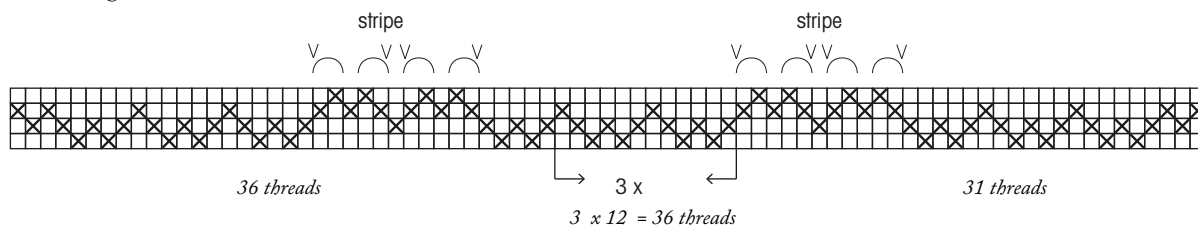


### SLEIYING THE REED

⤷ = sley in groups in the same dent

∨ = empty dent

- You can also sley 1 thread in 1 dent as usually. This enables the plain weave without empty spaces \*





## *Give old transparent linen fabrics a colour bath!*

Many of us have old, skilfully woven and transparent linen fabrics in our cupboards and storage rooms. Take the fabrics out and design a new look for them. We'll show you how with one of our old designs from years ago.



*Use clothes pegs for patterns*



In addition to a new colour, the fabric was given a lighter shape. We sewed gathering threads by hand at the top and bottom of the fabric to give the fabric a sail-like shape.



## *Ombré-dyeing old transparent linen fabrics*

# *Blue Sky*

### **MATERIALS**

for giving transparent linen fabrics a colour bath

>> A liquid textile dye and fixative suitable for hand dyeing in a saucepan. We used the Blue Emo textile dye and fixative as well as salt.

- >> A large steel or enamel saucepan
- >> Wooden clothes pegs
- >> Scales and a thermometer.

### **WHAT TO DO**

1. Weigh the transparent linen fabric to find out how much dye and fixative you will need.
2. Wash the fabric carefully using washing detergent or washing soda. Rinse well.
3. Spread the fabric on a baking sheet paper or other water-resistant surface. Fold the fabric in accordion pleats and attach heat-resistant clothes pegs on the folds at desired points. The spots under the clothes pegs will not be dyed. You can also fold the fabric in another manner: for example, diagonally.
4. Measure the dyeing agents and prepare the dye liquid according to the instructions on the box of the product you are using. Heat the liquid.
5. Immerse the entire fabric in the hot dye liquid and immediately lift some fabric out at one end. This end will almost retain its original colour.
6. Gradually lift the fabric out of the dye liquid while the liquid boils. The colour will become more intense toward the end. In all, our fabric was immersed in the 60 - 80°C dye liquid for around 40 minutes.
7. Rinse the fabric and remove the clothes pegs. Boil the fabric in clean water for 10 minutes or follow the instructions for fixative you are using.
8. Iron the fabric while it is still slightly damp. Sew gathering threads to the top and bottom casings. Tighten the fabric to desired width and thread rods in both casings. ●



## 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. For beginners, it also includes clear drawings on how to tie up treadles for creating plain weave and basic twill. 68 pages. Price €18.90

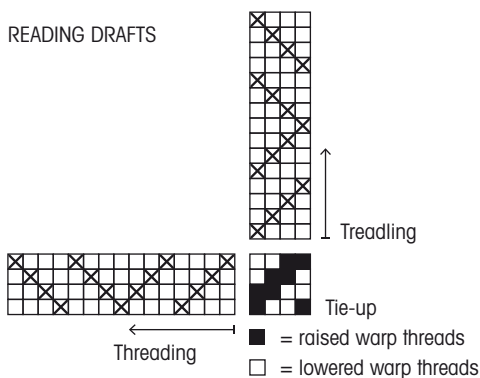


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### LINEN 16/1 LINEN 16/2 LINEN 33/2 ...

You can order all Linen Yarns used in magazine through The Weaver's Pick. We order the yarns from Garnhuset i Kinna in Sweden. The delivery time is approx. 2 weeks in Finland. We also wind the warp for you!



*In the next  
issue..*

We prepared to the coming winter with warm wool. All beautiful plant dyed wool yarns we had are wound in a warp for a soft blanket. The other blanket is woven in a cotton warp and weaved with a wool roving!

## *The winter issue 4/2019 is out on November*

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

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### WIND A COLOURFUL WARP FOR RUGS

Add colours to your rag rug warp and be surprised. Thread by alternating the indigo blue and the light grey threads and weave plain weave background with same colours.