

Winter 2018

mallikerta

The Weaver's Pick

Digital magazine

4/2018

A magazine full of ideas for weavers

A photograph of a white woven textile, a white candle in a glass holder, and a small potted plant on a wooden surface. The textile is a light-colored, textured fabric with a visible weave pattern, folded into a thick stack. The candle is a simple, round, white pillar candle with a small wick, sitting in a clear glass holder. The potted plant is a small, green, succulent-like plant in a dark, rustic-style pot. The background is a dark, weathered wooden surface.



Strong linen warp, only a few shafts, and quickly ready. You still have time to weave table runners for the festive season for your own table or as a gift.

P. 6

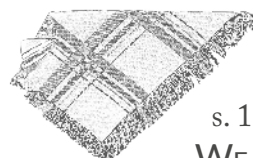
AN OLD OVERSHOT PATTERN
TENNESSEE FLOWER SUITABLE FOR
TABLECLOTHS AND TABLETS. P. 30.



The tablet is stored in a tube case for protection.

p. 16 3675 TABLET CASE

What on earth?



s. 19

WEAVE A TRIANGLE

This fun two-person woven triangle scarf is easy and quick to weave

p. 22 3676 TRIANGLE SCARF

p. 24 **CARD, SPIN, AND WEAVE**

p. 27 3677 **TAIKA-POTRAIT**

Make your own yarn from scratch and weave into a tapestry. A potrait of Taika the dog was completed in a weaving frame.

p. 30 3678 **TENNESSEE FLOWER**

Only four shafts and six treadles, but plenty of patterns to choose from. This old and beautiful overshot pattern has been adapted to modern threads. Weave a table runner, table mats or adapt into a large cloth.



Tablet travels stylishly and securely in a tube case.

The structure is a weft-faced rep, where you can weave in small leftover wool yarns.

P. 16

P. 12

Weave a rug as an interior ornament. A white linen-woven rug sparkles silver in dim light. The weft is a glittery paper cord.

Note:

The Finnish-language magazine issue 4/2018 has been translated into English and released in digital format in September 2023. This issue of the magazine is not available in print in English.

mallikerta

A magazine full of ideas for weavers

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4/2018 WINTER

Editorial

SOMETHING NEW AND INSPIRING

The quiet gray season of winter is approaching. We spend time in the rain and darkness and walk slushy roads. With luck, we get a little white snow that brightens the landscape. In all this darkness, there is also a lot of good, as we are forced to stop and look for pleasant things close to us.

Handicraft enthusiasts know that as the dark evenings of autumn arrive, yarn shelves and craft departments in stores start to look enticing. In our minds, we are already sitting on a warm couch knitting socks or sitting at the loom bench arranging rug stripes while the wind whispers outside the window. You don't have to go far, as happiness can be found in domestic chores.

The popularity of handicrafts and crafting has been rising year by year. Currently, almost everyone is knitting fancier and fancier socks or stranded knitting, making elf doors, or building decorative illuminated canvases. The internet age has increased the popularity of handicrafts and brought a

faster pace to it. New ideas and patterns are instantly visible and admired by all, and they are immediately embraced.

Weaving has its own life, largely due to the large number of tools and space it requires.

The initial excitement can fade when faced with the task of assembling the loom, creating the warp, and only then realizing the desired pattern.

There are new enthusiastic weavers, but what would be the spark that would ignite the interest of a larger audience.

Mallikerta has taken small steps towards crafts close to weaving. We tried dyeing, which we became so passionate about that the dye pots were hot through the dark nights of autumn.

In this issue, we implemented the yarn project A - Z, where we carded and spun yarns, which we then used for picture weaving. I believe that by searching and doing so, we will find new

ideas for weaving and crafting, and thereby inspiring patterns for weavers and all craft enthusiasts.

The implementation of new and interesting pattern projects continues all the time, and there are also plans to renew the magazine.

The final crucial decisions will be made at the end of the year, so I dare not promise for sure what all the nice things are coming. As the spring sun shines, we will know more.

Marjatta Hirvi



Try making yarn! Fluffy and beautiful wool batts have been carded at the mill. The fibers are rolled for spinning in the same direction. You can also get started with hand carders and a drop spindle."

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Let the Yarns speak

When you have yarns in your hands that make you sigh with delight, let them bask in the admiring glances of a finished woven fabric as well.

Strong, interestingly textured, or smooth shiny yarns are at their best when they don't have to compete for attention with complex weave patterns.

A strong plied linen yarn has a different feel and structure than regular yarn. The yarn is so thick that it creates interesting and unique patterns in simple weaves.

In these festive table runners, we used only plain weave and twill. Large numbers of shafts are not needed; four shafts and a simple treadling are enough.

The white linen fabric is woven with only a thin paper cord as the weft, except for the edges, which are linen. The fabric has a hint of sparkle because, in addition to the regular white paper cord, every third weft thread is a silver-white glittery paper cord.

The warp sett is 7 threads per centimeter, and initially, we used a 70-dent reed (metric) with one thread per dent. The threads felt slightly tight in the reed, so we switched to a 35-dent reed with two threads per dent. The surface structure of the weave would be most beautiful when there is only one thread per dent in the reed, but in a sparse reed, weaving works better.

THE RUNNERS ARE NARROW TO FIT NICELY IN THE CENTER OF A FESTIVE TABLE. THERE IS STILL PLENTY OF SPACE FOR PLATES ON NARROWER TABLES. THE CALM COLOR SCHEME LEAVES ROOM FOR OTHER ELEMENTS OF THE TABLE SETTING.





A tablecloth woven from linen is supple but not loose. The cloth stays straight on the table, and its textured surface pattern changes depending on the angle of view.

WEAVE AS A GIFT

A SUBDUED AND STYLISH TABLE RUNNER SUITS MANY INTERIOR STYLES AND TASTES, MAKING IT A GREAT GIFT IDEA. IT'S QUICK TO WEAVE, SO YOU STILL HAVE TIME BEFORE CHRISTMAS.



PAPER YARN AND JUST THE RIGHT AMOUNT OF SPARKLE

Linen and paper yarn make a great pair. In a checked panama weave, the linen warp follows the path of the sturdy paper weft over and under. The tablecloth gleams beautifully in the dim candlelight because every third weft is silver-sparkling.

THE FABRIC IS ALSO SUITABLE FOR WIDER TABLECLOTHS AND PLACEMATS!





367I LINEN-SPARKLE

Sparkle-TABLE RUNNERS

THE WARP Linen 16/4, tex 104x4, bleached
100 % linen, 1 kg = approx. 2400 m

WARP width 21,6 cm
the sett 7 ends/cm
number of warp ends 151
length 3,8 m (2 runners)
amount of warp yarn needed 225 g
(= 60 g/1 meter)

REED 2 per dent in a 35 dent reed (metric)= 35/2
STRUCTURE Panama

Floating selvages: Remove from the heddle the outermost thread at the edges. Throw the shuttle always over the edge thread stays level and take it out from under, so the edge threads binds.

SILVER-GRAY LINEN RUNNER

Finished size 20 x 112 cm

WEAVING INSTRUCTIONS

Weave 4 cm of plain weave with light gray linen yarn for the hems. Weave the cloth according to the treadling instructions with white and light gray linen yarn.

Two grey wefts go into the same shed. Throw each weft separately and beat it into the cloth's edge before the next weft. Floating edges: Throw the weft over the edge hread on level, and take it out from under the thread on the other end of the loom.

The weft sett is 8 picks per centimeter. Wefts settle more evenly when you let the shed close before beating, that is weave with a closed shed.

The woven length is 110 cm + hems.

WEFT YARN NEEDED FOR 1 tablerunner

Linen 16/4, tex 104x4, 1 kg = n. 2400 m

17 light grey 66 g
bleached 20 g

FINISHING AND CARE

Sew a 3-step zigzag at the ends of the cloth before cutting it apart. Sew the hems with invisible slip stitches. Press through a damp cloth.

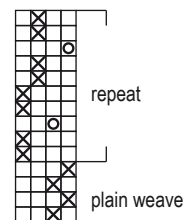
First wash by hand at 40-60°C. Dry flat or as straight as possible. Press while the cloth is still damp.

After a couple of hand washes, the cloth can also be machine washed with a gentle spin cycle.



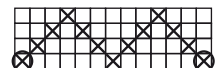
Treadling:

⊗ = grey linen yarn
○ = white linen yarn



Threading:

⊗ = take the outermost thread out of the heddle



6 l. 144 l. 1 l.



3672 PAPER-SPARKLE

Sparkle-TABLE RUNNERS

THE WARP Linen 16/4, tex 104x4, bleached
100 % linen, 1 kg = approx. 2400 m

WARP

- width 21,6 cm
- the sett 7 ends/cm
- number of warp ends 151
- length 3,8 m (2 runners)
- amount of warp yarn needed 225 g
(= 60 g/1 meter)

REED 2 per dent in a 35 dent reed = 35/2 (metric)
STRUCTURE Panama

Floating selvages: Remove from the heddle the outermost thread at the edges. Throw the shuttle always over the edge thread stays level and take it out from under, so the edge threads binds.

PAPER-SPARKLE TABLE RUNNER

Finished size 21,5 x 149 cm

WEAVING INSTRUCTIONS

Weave 4 cm of plain weave for the hem using bleached 16/4 linen yarn, the same as in the warp.

The table runner is woven solely with paper yarn. The weft yarn is thrown into the same shed three times consecutively. The middle of the three throws is white-silver glittery paper yarn, while the others are white paper yarn.

Throw the weft over the edge thread on level and take it out from under the thread on the other end of the loom with each throw, ensuring that the wefts always bind at the edge. Each weft is thrown separately and beaten into the cloth's edge before the next weft.

The weft sett is approximately 5 picks/cm. Wefts settle more evenly when you let the shed close before beating, that is weave with a closed shed.

The woven length is 150 cm + hems.

WEFT YARN NEEDED for 1 runner

Linen 16/4, tex 104x4
bleached 4 g (= hems)
Paper-yarn 1,65, tex 625, 100 g = n. 180 m
white 64 g
white-silver 36 g

FINISHING

Stitch a 3-step zigzag at the ends of the pieces before cutting them apart. Sew the hems by hand using invisible slip stitches. Press through a damp cloth. Remove stains while they are fresh. Hand wash at 30°C, do not fold."



The shimmering white table runner is woven with thin paper yarn. The yarn is woven with a short rug shuttle. At the edges, the paper yarn bends moderately well, and slight irregularities only emphasize the character of the material.

If the paper is moistened before weaving to improve its flexibility, the reed must be made of stainless material. Regular reeds can rust from even slight moisture.

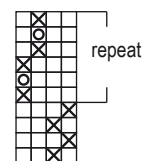


Treading:

⊗ = white paper yarn
○ = white-silver paper yarn

Threading:

⊗ = take the outmost thread out of the heddle



6 l. 144 l. 1 l.

Floral leaf motifs flow gracefully along the edges of the square mat, and the surface shimmers in a silvery hue. The small square mat is a beautiful ornament for your interior!

Leaf garland from CORNER TO CORNER

Weave flowers, leaves, and stars all in the same rug. As your gaze follows the pattern on the mat, you'll first notice the stars, and in the next moment, the petals. The design is specially created for square mats, but it can just as well be woven into longer mats on the same warp.

The white square rug is made of white linen cord and white paper yarn accented with fluffy silver glitter. There's just the right amount of shimmer, not too much, and it shines best in dim lighting. Weave the mat to bring Christmas light to your home!

THE LEAFY RUGS structure is an overshot weave, woven with thicker pattern weft and thin background weft in between. We used tricot yarn (t-shirt yarn) as the pattern weft in the red and blue rugs.

For the background weft, it's best to use softer materials like chenille yarn, thin tube yarn and similar options. They bend nicely into the pattern's intricate designs.

In the long blue rug, we used jute twine as the background weft, which, being a stiffer yarn, made the surface slightly raised in some areas. With use and washing, the mat will settle.

The mat feels wonderfully soft and light!

Experiment with different materials, enjoy the patterns, and explore all the possibilities. *Note that the pattern has 8 warp ends long weft floats*, so the warp density should be kept at 3 threads per centimeter. The longest weft floats are then 2.7 cm. If the warp density would be 2 ends/cm, the longest floats would be then 4 cm, which is too much.





LIGHT RUGS

The Leafy rugs are woven with an background weft, which lightens the weight of the mats. The warp sett is 3 threads per centimeter, and the warp also forms a pattern on the surface of the mat. The polyester warp thread used in these mats worked well. If you want to switch from synthetic to natural material, the closest equivalent is a 12-strand cotton twine, 1 kg = approx. 2 560 m.

The woven hems provide clear boundaries for the patterns. Leave enough fringe to tie the warp threads and sew the hem practically without any extra allowance. Leave only a couple of weft throws as the allowance.

The warp threads should be cut a couple of centimeters before sewing to avoid rounding the hem. The warp threads must be tied with secure knots; otherwise, the ends of the mats may come apart during use. Tie the threads with a weaver's knot, 1 + 1 thread together, to keep the edge flat.

The woven hem can easily become narrower or wider than the rest of the rug. The white rug's pattern weft is double, and the hem was woven with a single thread. In the red rug, there are two throws of thin tube yarn and one of tricot yarn in hem. For the blue rug's hem, we recommend alternating between jute and tricot throws, or two throws of tricot and one jute. Jute, being a stiffer material, widens the hem if there is more of it.

The best moments of weaving come when the project is completed. After planning, numerous experiments, and decisions, the mats are ready, and we get to see what we've accomplished. Mats look very different on the loom during the weaving process than when they're finished on the floor, so the excitement remains until this moment.





3673

LEAFY

Patterns:
Marjatta Hirvi



WARP YARN

Polyester warp yarn, gray,
1 kg = approx. 3000 m, tex 110x3
/ or 12-ply Cotton Twine, 1 kg = 2 560 m

WARP - width 83 cm
- the sett 3 ends/cm
- number of warp ends 249+4
- length 7 m
- amount of warp yarn needed
590 g = n. 84 g/metre

REED - 3 per dent in a 30-dent reed

STRUCTURE Overshot

Floating selvages: Remove from the heddle the outermost thread at the edges. Throw the shuttle always over the edge thread stays leven and take it out from under, so the edge threads binds.

WHITE LEAFY-RUG

Finished size 83 x 96 cm

WEAVING INSTRUCTIONS

Toss a few throws of warp thread, or some similar thread, at the beginning and end of the rug to support the ends of the rug.

Weave 7 cm of plain weave for the *hem* with a white Linen Cord. Weave the *rug* according to the treading instructions: white silver Sparkly fluffy paper yarn as the background weft and double white Linen Cord as pattern weft. Woven length is 100 cm + hems á 7 cm.

AMOUNT OF WEFT YARN NEEDED

Linen Cord, tex 1250x2, 1 kg = n. 410 m
bleached 870 g
Sparkly and fluffy paper yarn 0,80
tex 1250, 200 g = n. 175 m
white-silver 230 g

RED LEAFY-RUG

Finished size 75 x 95 cm

WEAVING INSTRUCTIONS

Toss a few throws of warp thread, or similar thread, at the beginning and end of the rug to support the ends of the rug.

Weave 7 cm of plain weft for the *hem* by alternately throwing 2 throws of black Mini Tube yarn weft and 1 throw of red Cotton Tricot weft.

Weave the *rug* according to the treading instructions with black Mini Tube yarn weft as background weft and red Cotton tricot weft as pattern weft.

Woven length of the rug is 103 cm + hems á 7 cm.

AMOUNT OF WEFT YARN NEEDED

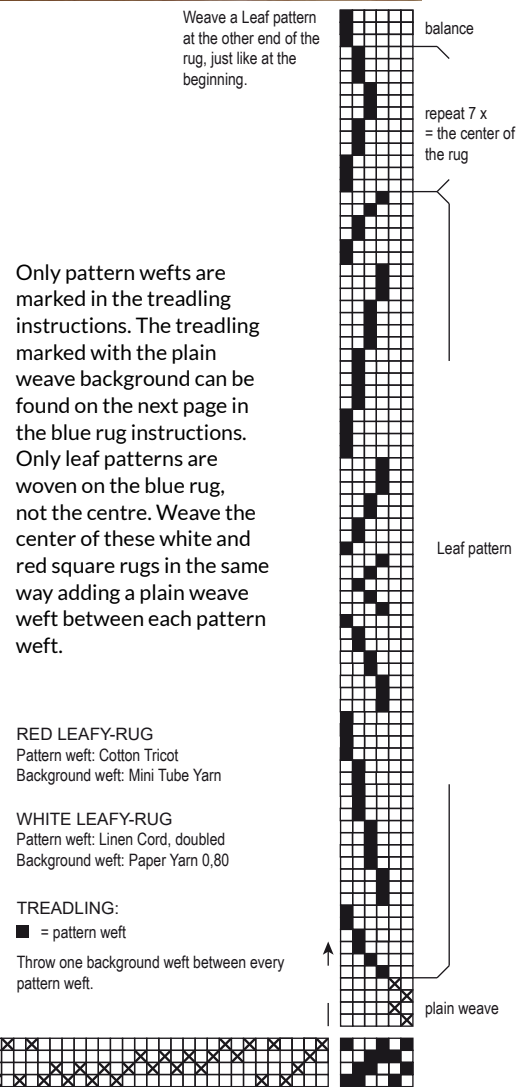
Cotton tricot (= T-shirt yarn)
red 780 g
Mini Tube yarn, 1 kg = n. 355 m
black 315 g

FINISHING

Tie the warp threads with tight reef knots. Shorten the fringe to approx. 3 cm in length. Sew the hem by hand with warp thread or other strong thread, e.g. 6-ply Cotton Twine.

The height of the hem is about 3 cm. Leave only a couple of weft throws inside the hem, so the hem will not become thick.

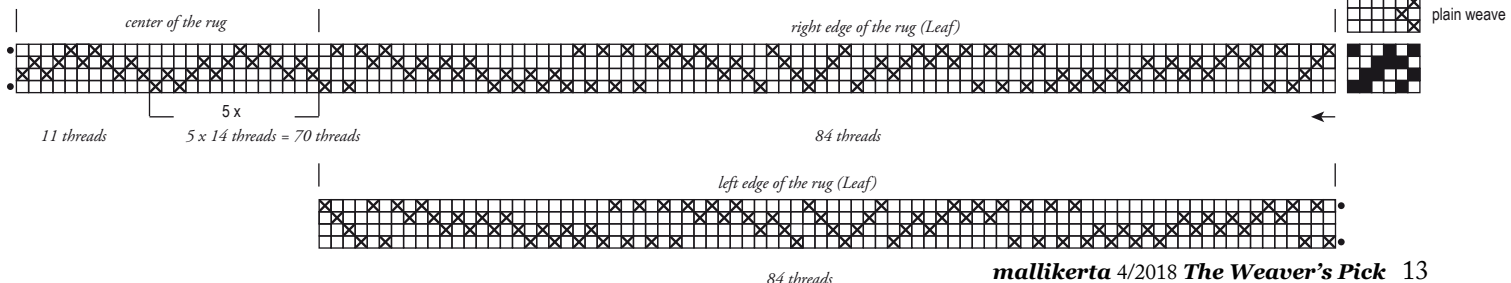
Press the rug through a damp cloth.



RED LEAFY-RUG
Pattern weft: Cotton Tricot
Background weft: Mini Tube Yarn

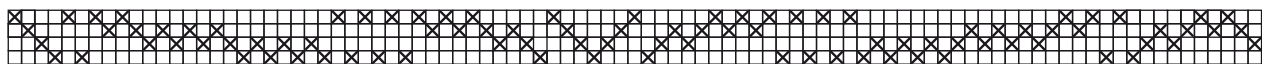
WHITE LEAFY-RUG
Pattern weft: Linen Cord, doubled
Background weft: Paper Yarn 0,80

TREADING:
■ = pattern weft
Throw one background weft between every pattern weft.





| *left edge of the rug (Leaf)* |



3674 LEAFY EDGE

BLUE LEAFY EDGE-RUG

Finished size 78 x 182 cm

WARP YARN

Polyester warp yarn, dark gray, 1 kg = approx. 3000 m
/ or 12-ply Cotton Twine, 1 kg = approx. 2 560 m

WARP - width 83 cm
- the sett 3 ends/cm
- number of warp ends 249+4
- length 7 m
- amount of warp yarn needed 590 g = 84 g/m

REED - 3 per dent in a 30-dent reed

STRUCTURE Overshot

Floating selvages: Remove from the heddle the outermost thread at the edges. Throw the shuttle always over the edge thread stays even and take it out from under, so the edge threads binds.

WEAVING INSTRUCTIONS

Toss a few throws of warp thread, or some similar thread, at the beginning and end of the rug to support the ends of the rug.

Weave 7 cm of plain weave for the hem with a blue Cotton tricot and black jute cord, or 2 throws of tricot and 1 throw of jute cord alternatively, if you want to weave with three shuttle.

Weave the rug according to the treadling instructions with black Jute cord as the background weft and blue Cotton tricot as pattern weft.

The woven length is 205 cm + hems á 7 cm.

AMOUNT OF WEFT YARN NEEDED for 1 rug

Cotton Tricot (=T-shirt yarn)

jeans blue 1,28 kg

Jute Cord, tex 280x8, 1 kg = approx. 450 m

black 0,78 kg

FINISHING

Tie the warp threads with tight reef knots. Shorten the fringe to approx. 3 cm in length. Sew the hem by hand with warp thread or other strong thread, e.g. 6-ply Cotton Twine. The height of the hem is about 3 cm. Leave only a couple of weft throws inside the hem, so the hem will not become thick.

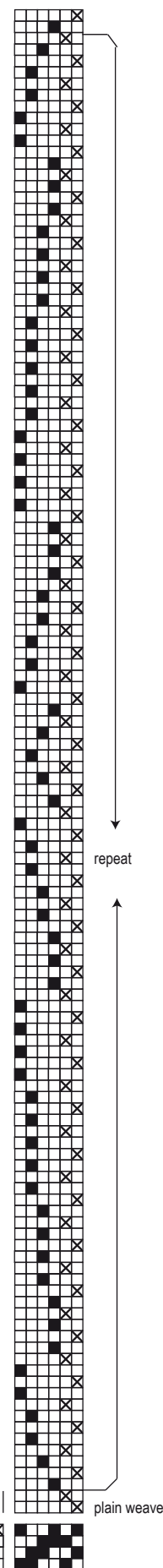
Press the rug through a damp cloth.



In these Leafy patterns, the warp also creates a design, and it remains clearly visible on the surface of the rug. The rug is woven tightly. The jute cord gives the rug a slightly wavy texture with the soft Polyester warp. Cotton Twine is solid warp yarn, making an even and flat surface.

Suitable pattern and background weft threads can be determined through experimentation. The background weft should be considerably thinner than the pattern weft to achieve the correct size and appearance of the pattern.

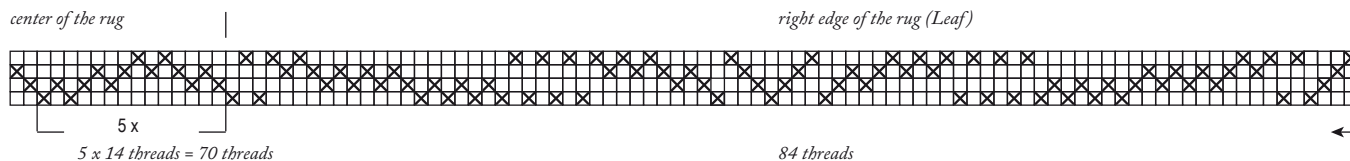
Keep in mind when designing the rug that with these weft materials (Cotton Tricot, Tube yarn), the rug shrunk significantly in length and width. After washing, the width of the rug is approximately 75 cm.

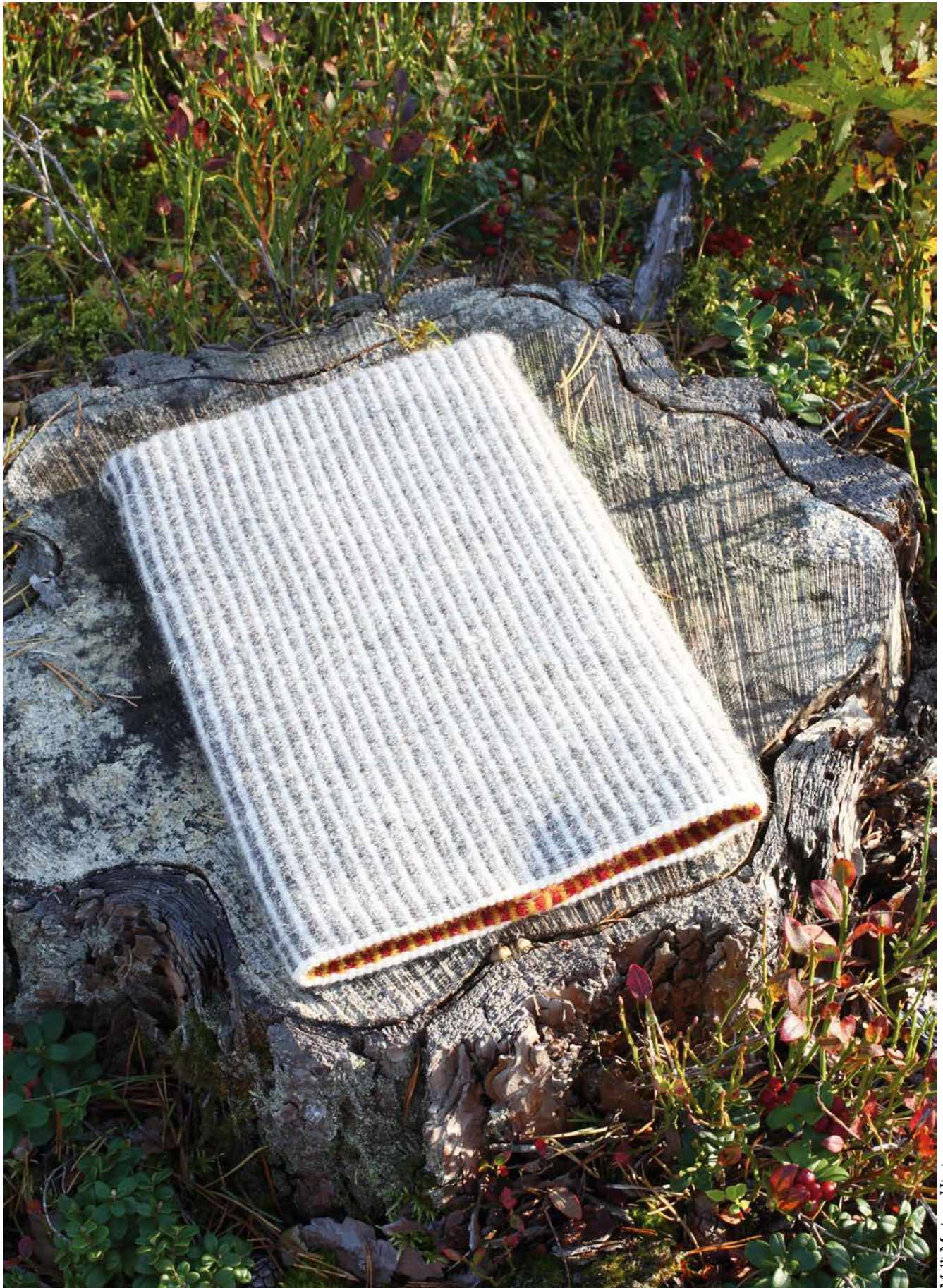


The repeatable pattern unit is one leaflet motif. The motif is at its most beautiful when it is square-shaped.

TREADLING:

■ = pattern weft, heavy
x = background weft, thin





Malli: Marjatta Hirvi
Kutoja: Kirsi Relin

3675

TABLET CASE

Finished size 20 x 30 cm

Suitable for tablets measuring 16 x 26 cm and 18 x 25 cm.

THE WARP 12-ply Cotton Twine
unbleached, 1 kg = 2560 m

WARP

- width 23 cm
- the sett 10 ends/cm
- number of ends 230
- length 2,2 m (2 cases)
- amount of warp yarn needed 210 g (= 95 g/m)

REED 2 per dent in a 50-dent reed
STRUCTURE Tube

WEAVING INSTRUCTIONS

Leave a fringe allowance of approx. 5 cm on each end.

Start by weaving 1 cm with double-stranded natural white cotton yarn.

Weave 32 cm alternately with 2 throws of gray and two of light wool yarn. At the selvages the plain weave doesn't continue in right order, but the edges will be neat, strong, and suitable for this use. This end of the tube will be the outside of the case.

Make 12 throws with double-stranded natural white cotton yarn (3 x through the treadles). This is the part that folds over to form the opening of the case.

Weave 30 cm with different colors to create stripes. These stripes are 6 cm high and are woven with two colors to create stripes, just like the gray end. Refer to the picture on page 18. This end of the tube will be folded as the lining of the case, so it will be shorter than the top part. Finish by weaving 1 cm with double-stranded natural white cotton yarn.

WEFT YARN NEEDED for 1 case

Cotton yarn 8/2, tex 74x2,
1 kg = approx. 6500 m, doubled
natural white 6 g

Carded wool yarn, 100 g = approx. 150 m
dark gray 40 g
light gray 38 g

Carded wool yarn, 100 g = approx. 150 m
different colours 70 g

FINISHING

Tie the warp threads with tight reef knots, 1 + 1.

Fold the warp threads over the cotton inner lining and sew them down with a straight stitch. Cut the threads short. Do the same for both ends of the piece.

The instructions continue on the next page.



THIS PATTERN ALLOWS YOU TO WEAVE AWAY THE SMALL LEFTOVER WOOL YARN SKEINS FROM OTHER PROJECTS.

You can also weave the case using materials other than wool. We tried using rag strips and thin tube yarn, which resulted in a good but too stiff fabric. These tube fabrics could be used in as-is.

The case is woven as a tubular piece to fit the size of the tablet. The tube is woven twice as long as the finished height of the case, and one end of the tube is threaded into the other end. The opening point is in the center of the tube.

The treadling is a regular straight treadling. By alternating two different colours with two throws each consecutively, longitudinal stripes are created in the fabric.

Treadling:

× = colour 1

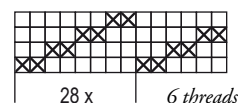
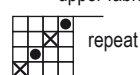
■ = colour 2



Treadling:

× = lower fabric

● = upper fabric



28 x 8 = 224 threads



The tablet case fabric is woven as a tubular piece, alternating the weft in the lower and upper fabric layers. Color stripes are created by using different-colored weft threads in pairs. This results in sharp edges, and you can use the fabric with either the sharp edges facing up or by turning the inner side of the tube to the outside. The edges will have a nice rounded appearance.

THE FABRIC IS WOVEN AS A TUBULAR PIECE, MAKING THE CASE EXTRA STURDY AS ONE END OF THE TUBE IS TURNED INSIDE THE OTHER. In the middle of the tube, a stripe is woven using a thinner weft. This allows the fabric to fold more easily at that point, and the stripe also adds a decorative touch.

Weave the remaining end of the tube 2 cm longer than the inner lining end. Ideally, the inner lining end should be narrower than the top side. So, choose your materials in such a way that the inner lining end does not become wider than the top side.



A magnetic snap fastener conveniently closes the opening. Use a snap fastener design that attaches by pressing the clasps through the fabric. Sewing-on type snap fasteners may not stay securely on wool fabric.

Continuing from the previous page.

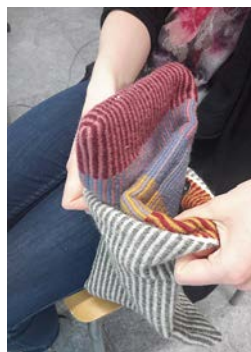
FINISHING THE CASE

We chose the inside of the tube to be the right side of the case. Steam the tube and stretch the end remaining outside as wide as possible. Sew the gray end close at the edge of the wool yarn section with the right sides facing each other.

Turn the right side out. Insert one end of the tube (lining) into the other side and mark the positions of the snap fastener pieces on the inside of the lining. In this case, the snap fastener is 0.5 cm from the edge of the opening.

Thread the lining out from the inside of the top side and press the snap fastener pieces into the marked spots on the inside lining.

Turn the work with the inside facing up



again and sew the open end of the lining close, leaving a generous turning gap in the middle.

Thread the work through the turning gap. The right side is now on. Sew the turning gap closed by hand. Turn the lining inside the top side.



SLIP THE TABLET INTO THE CASE AND TAKE IT WITH YOU ON THE GO



WHAT ON EARTH



The warp thread is broken, but the weaver can't help but laugh. No worries, that's how it should be when weaving a triangular shawl.

A triangular shawl is also a FRIENDSHIP SHAWL. Invite a friend over for a fun weaving day. While weaving the shawl, you can catch up on the latest news and share updates. Weaving a fun and fast triangular shawl with two weavers is easy. Instructions can be found on the next page

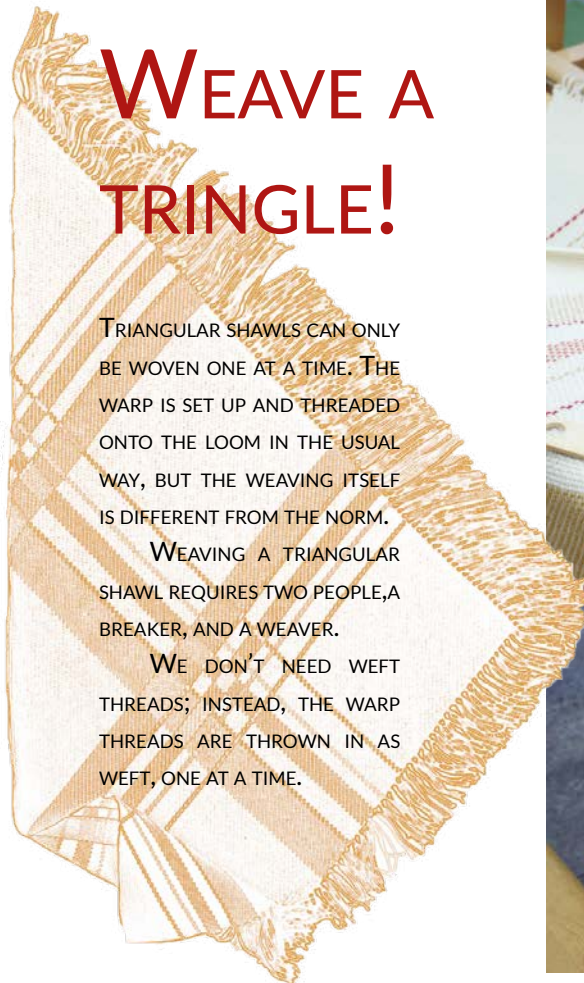
WEAVING A FUN AND FAST TRIANGULAR SHAWL WITH TWO WEAVERS IS EASY. INSTRUCTIONS CAN BE FOUND ON THE NEXT PAGE.

WEAVE A TRINGLE!

TRIANGULAR SHAWLS CAN ONLY BE WOVEN ONE AT A TIME. THE WARP IS SET UP AND THREADED ONTO THE LOOM IN THE USUAL WAY, BUT THE WEAVING ITSELF IS DIFFERENT FROM THE NORM.

WEAVING A TRIANGULAR SHAWL REQUIRES TWO PEOPLE, A BREAKER, AND A WEAVER.

WE DON'T NEED WEFT THREADS; INSTEAD, THE WARP THREADS ARE THROWN IN AS WEFT, ONE AT A TIME.





TWO-WEAVER TRIANGEL SHAWL

WARP

The length of the triangular shawl's warp is the same as the warp width + starting knots, loom waste, and a small allowance. For a warp made of wool yarn, the suitable length is the warp width + 80 cm on (Finnish) floor looms.

WEAVE STRUCTURE

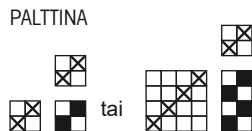
Simple weave structures work best, such as plain weave and twill. The shawl's shape and the direction of the threads add interest to the fabric. Striping accentuates the triangular shape.

A beautiful square pattern forms in the corner of the shawl when the warp features a symmetrical striping.



The triangular shawl drapes beautifully over the shoulders. Fringes come from the starting knots and one edge of the warp, where the cut warp threads' ends remain.

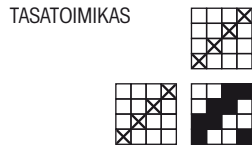
Textured specialty yarns and multi-colored yarns work well in the triangular shawl as accents or on their own. For such cases, plain weave is sufficient.



When woven in balanced batavia twill, the striping is of equal thickness in both the warp and weft directions.



In weft-dominant twill weave, weft stripes are stronger than warp stripes.



TIP!

In a short warp, threads can easily slip out of place at the end of the warp when setting up the warp and making starting knots. You can tie another stick over the end stick to keep the threads in place or even use painter's tape over the threads while setting up the warp. Remove the tape gently when done.



WEAVING A TRIANGLE SHAWL

WEAVING INSTRUCTIONS

Set up the warp in the usual manner. From the starting knots, one set of fringes will be on one edge of the shawl, while the other fringes will be woven into the other edge. Avoid using too much warp length for the starting knots (approx. 15 cm is sufficient for fringes) to ensure that the warp doesn't run out towards the end of the weaving.

Two people are needed for weaving. One sits at the loom on the bench, while the other person is behind the loom.

The Progress of the weaving

1. The person behind the loom cuts the warp threads at the end of the warp and hands the first thread to the weaver. The other ends of the cut warp threads remain in the helper's hand.

2. The weaver pulls the handed thread out of the heddles and the reed, threads it through the shuttle, and throws it into the shed. The edge is tightened in the usual manner, not too tight but without leaving a loose loop on the edge.

It is helpful for the helper to keep the next cut thread at the right tension in their hand so the weaver can maintain an even edge. The end of the thread thrown into the shed is left hanging freely over the other edge to form fringes.

3. The helper hands over the next thread. The weaver pulls the thread through the heddles and the reed, threads it through the shuttle, and throws it into the next shed.

Continue weaving by cutting and weaving in the same manner. Threads are cut and woven in the order of the threading. The fringes left on the edge are lightly tied together occasionally to ensure a uniform and secure edge. The work narrows diagonally towards one edge.

Weave the warp threads into the work until the last warp thread, at which point the work is complete.

Note:

Measure the weft density accurately. If you weave too loosely, the length of the

work will increase, and the warp may run out prematurely.

The weft density should be the same as the warp density. Measure the alignment of stripes when weaving at the beginning to check if warp and weft stripes are the same length when measured from the edge to the center, ensuring a square corner. If the corner is tall, meaning there is more length than width, increase the weft density.

In the case that the warp falls short, don't worry. Weave the end tightly or leave the corner unfinished.

You can add something fun to the unfinished corner, like crocheting a flower ornament or making a large tassel.



1. The helper cuts the warp thread.



2. The weaver uses the warp thread as weft.



Tie the fringes left on the edge into small bundles with an easily removable knot. This keeps the edge secure during weaving.



3676 TRIANGLE SHAWL

Finished size 90 x 90 cm x 135 cm

THE WARP Esito Worsted Blanket Yarn, tex 143x3
1 kg = n. 2300 m

WARP - width 99,75 cm
- the sett 4 ends/cm
- number of warp ends 399
- length 1,8 m, on shawl

REED 1 per denti in a 40-dent reed

STRUCTURE 3-shaft twill

NOTE: No separate weft thread is needed; the warp threads are thrown in as weft! Weft: 4 threads/cm.

INSTRUCTIONS FOR WINDING THE WARP

87 threads white
2 " punainen
12 " red
2 " yellow
6 " white
9 " orange
9 " white
2 " red
18 " yellow
105 " white = *Centre*

Wind the other side as a mirror image.
399 threads in total

AMOUNT OF WARP YARN NEEDED

Esito Worsted Blanket Yarn, Lankava
7000 white 248 g
7030 yellow 27 g
7027 orange 13 g
7022 red 4 g *In total 292 g*

WEAVING INSTRUCTIONS

Set up the warp in the usual manner. From the starting knots, one set of fringes will be on one edge of the shawl, while the other fringes will be woven into the other edge. Two people are needed for weaving. One sits at the loom bench as the weaver, while the other person is behind the loom. The person behind the loom cuts the warp threads at the warp end, and the weaver pulls the end of the thread to the front of the reed and throws it into the shed. For detailed weaving instructions, refer to pages 20-21.

The weft sett is the same as the warp sett, which is 4 threads/cm. If you weave with fewer threads, you might run out of warp!

FINISHING

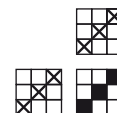
Tie the warp threads with a square knot. Each knot should include 4 threads. Even out the fringes to the same length.



WEAVE STRUCTURE

The weave structure for the shawl is a three-shaft twill. Plain weave or balanced twill can also be used.

In principle, any weave structure can be used, but consider how the edge will form and whether the weave structure enhances the shawl's unique shape or distracts from it.



For more weaving instructions for the triangular shawl, refer to the previous spread.

Roves, Maidens and Flyers

We began our exploration of making yarn with raw sheep's wool. From wool fibers, we created roves and batts using hand carders and a carding mill. The work was delightful, and the materials were a sight to behold. Curly wool fibers and fluffy wool batts are natural art, and we couldn't resist touching them.

After carding, we faced a real challenge as we encountered spinning wheels and spindles. The terms like "maiden" and "flyer" were still unfamiliar to us, but with Maarit Wind's guidance, we got the spinning wheels working and produced yarn. As dog owners, we brought dog hair to the spinning, which we blended with sheep's wool. Very long dog hair can be spun into yarn on its own.

You can purchase wool directly from producers in its untreated or variously processed forms. You can also buy fibers in suitable forms for spinning.

In "combed tops," the fibers are combed in the same direction, while in "carding batts," some fibers have different directions, and the surface is fuzzier.

In addition to natural colors, fibers are available in all the colors of the rainbow, either as singles or blends, with or without effects.



Kirsi Reilin brought her dog Taika's hair into the experiment. There was enough material—a few sacks! Dog hair yarn is soft, warm, and durable, making it suitable for mittens and accessories. We used the yarn in a frame loom-woven tapestry.

Wool fibers and dog hair are fed into the carding mill. Carding can also be done by hand using hand carders, but the mill makes it faster.



The Fascinating Journey of Yarn

CARD, SPIN AND WEAVE

Marjatta Hirvi

There are endless varieties of yarn available in different materials, thicknesses, and colours, but the best yarn is the one you make from scratch. We tried carding and spinning, and it resulted in self-made yarn and a newfound passion. We highly recommend giving it a try.

You don't have to embark on the spinning journey alone, as there are popular spinning courses offered in many places. You don't need to produce enough yarn for a wool sweater right away; even small amounts can bring joy. We wove our own hand-spun yarn into a tapestry, combining it with store-bought yarn.



Spun yarn is formed by twisting fibers into a strand. First, the fibers must be in a suitable condition for spinning, which is achieved through carding.

CARDING

The idea behind carding is to align the fibers for spinning. Wool fibers and animal hairs are commonly carded using hand carders or, for a faster process, a carding mill.

HAND CARDING

Place one carder's handle on your left palm with the spikes pointing upwards, and the handle pointing to the left, away from you.

Take the second carder in your right hand with the spikes pointing downwards, and the handle under your palm, pointing to the right. The carders are now facing each other, with the handles in opposite directions.

Support the left-hand carder against your knees, and the right-hand carder performs the carding motion. Place a layer of fibers evenly on the left-hand carder.

Position the wool fibers upright, all in the same direction, with the base of the fibers at the back of the carders, near the handle. Ensure that the fibers do not extend beyond the back edge. Do not overload with fibers; the carder's base should be visible.



Start carding by lightly drawing the right-hand carder from the lower edge of the left-hand carder, moving upwards along the full length of the carder. Continue until the carders separate. There's no need to press down on the carders; move them gently, just as if you were combing hair delicately. Make straight strokes and use the entire carder's area.

After a few strokes, the fibers are on both carders. Place the back edge of the left-hand carder against the front edge of the right-hand carder (handles pointing in the same direction) and draw it over. The fibers are now entirely on the left carder, and you can continue carding.

The wool is adequately carded when the fibers are straightforward. Remove the wool from the carder in the same way as when transferring it from one carder to another, but do it gently to avoid damaging the fibers.

Drop the wool batt onto the back of the other carder and roll it into a roving on the back of that carder. The roving holds the wool fibers in the right condition for spinning.

CARDING MILL

Large quantities of fibers can be carded quickly and efficiently using a carding mill. The mill is attached to a table, and the carding drums are set in motion by turning a crank.

Wool is spread evenly on the feeding platform. Turn the crank clockwise and feed the wool to the smaller drum. Continue to feed wool across the entire width until there is an even layer around the larger drum.

Leave the large drum in a position where the metal seam is visible at the top. Detach the wool batt by pushing the metal rod along the seam while lifting the wool upwards. Remove the batt by turning the crank counterclockwise.

If the batt turns out uneven, it can be carded again by tearing it into smaller pieces before carding. A uniform wool batt is ready for spinning.

Wool carded with hand carders is rolled into a "roving" placing the fibers in the right condition for spinning.

SPINNING YARN

SPINNING WITH A SPINDLE

Attach the starting thread to the spindle by wrapping it around the shaft a few times and then around the hook at the end of the shaft. Leave about 15 cm of the starting thread above the spindle. Guide the fiber ribbon around your left wrist to keep it away from the spinning spindle.

Overlap the fibers and the starting thread. Hold the starting thread and fiber with your left hand using your thumb and forefinger. Rotate the spindle clockwise with your right hand, causing the fiber to twist around the starting thread.

With your right hand, grasp the fiber and starting thread from the front of your left hand and allow your left hand to slide a few inches up the fibers, thinning the fiber ribbon. Release your grip with your right hand, allowing the twist to transfer to the stretched fiber.

Use your right hand's thumb and forefinger to grasp the fiber from beneath your left hand. Slide your left hand upward along the fiber, thinning it further, and maintain a grip with your thumb and forefinger. Release your grip with your right hand, allowing the twist to transfer to the stretched fiber. Repeat these actions, and you'll create a single-strand yarn. Do not let the twist reach the fiber; keep your left hand holding the fibers



and preventing the twist from passing.

Once you have started to form the yarn, remove the yarn from the hook of the spindle and wind it evenly around the spindle shaft, close to the whorl.

Wind the finished yarn onto a spindle and let it rest for a couple of days to allow the twist to even out.

SPINNING WITH A WHEEL

Fiber is spun into a thread on a spinning wheel in the same way as with a spindle. Grip with the spinning hand, stretch with the fiber hand, grip with the fiber hand, and release with the spinning hand, allowing the twist to transfer to the stretched ribbon.

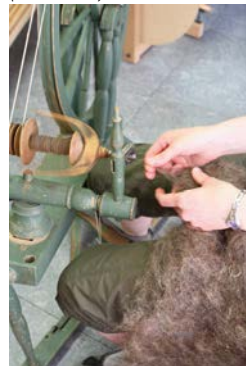
This technique is called the short draft. In the long draft technique, the twist is allowed to enter the stretching fiber.

PLYING

Single-strand yarns are plied together, meaning they are twisted together. Strands spun clockwise are plied counterclockwise and vice versa. Spinning can be done with a wheel or a spindle.

Place the yarn bobbins on a holder or in a box that allows them to unwind easily. Tie the ends of the strands to the starting thread and hold all strands gently. When plying, use one hand to keep the strands separate and slightly taut.

Spinning clockwise (Z-twist)



Plying counterclockwise (S-twist)



Winding the finished yarn into a skein can be done using a skein winder or even around the back of a chair. Tie the ends of the yarn around the skein, making a small knot. Tie an additional securing thread to ensure the skein remains intact.

Wash or soak the finished yarn skein in lukewarm water. You can use wool detergent if necessary. Stretch the skein by tapping it between your hands and hang it up to dry. If the skein is still twisty, attach a weight to the bottom of the skein.

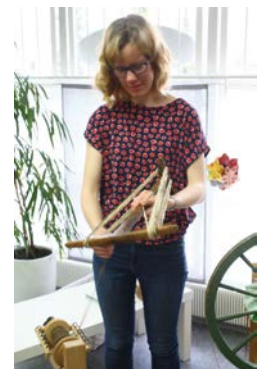


Kirsi Reilin's own spindle is a traditional horizontal spindle.



Maarit Windt spins with another common spindle model, a vertical spindle.

And now it's time to start weaving!





Kirsi used the yarns she spun in a tapestry. The yarns include Taika dog's hair!



3677

TAIKA-POTRAIT

Size of the weave 33 x 44 cm
Size of the tapestry 38 x 46 cm

WARP Linen 8/2, (8/2 Linvarp)

1 kg = n. 2400 m, tex 210x2

- Amount of warp yarn needed 55 g
- Warp width warp in frame 35 cm

WEFT

- Approximately 5 g of linen yarn at the beginning and end.

- Various thicknesses of wool yarn, a total of 140 g:

Self-spun dog hair yarn, brown approx. 45 g and light approx. 15 g, carded wool yarn, dark brown approx. 15 g, light brown approx. 10 g, and light gray approx. 20 g. Natural white woolen yarn approx. 30 g. In addition to the dog's tongue, terracotta red wool yarn, which was dyed with mushroom dye.

WEAVING INSTRUCTIONS

Set up the warp on the frame according to the instructions on the following page or according to the instructions of the weaving frame you are using. Draw the pattern in 1/1 scale on paper. Use a grid as a guide; draw as many squares on top of the image as on the pattern, and enlarge the image square by square onto the pattern.

The instructions continue on the next page.



The image of Taika the dog on the weaving was printed, and a weaving pattern was drawn from it.

1. Draw a grid over the printed image.
2. Draw the same number of squares on the pattern paper that is the size of the weaving work. Determine where there are strong lines and differences in darkness in the drawing, and outline areas from them. Draw outlines for the areas. It is easier to delineate areas if the image is printed in black and white.
3. Reinforce the outlines of the areas in dark lines so that the pattern is visible under the warp threads.

The weaving will be narrower than the warp, so leave "narrowing allowance" on the edges of the pattern. Do not place important eye-guiding elements right at the edge; for example, the dog's snout should be kept further away from the edge so that the dog does not appear to be escaping from the image.



WEAVING INSTRUCTIONS FOR A FRAME LOOM



Wind the warp around the frame.



Pick every other thread onto the stick.



1. Form the shed with the stick.



2. Form the second shed with auxiliary heddles or by picking.

B. CREATING THE SHED

Thread a weaving stick or a shaft under every other thread across the entire width of the warp. This threading is only done with the threads on top of the frame; top layer.

Tip: Place cardboard over the threads underneath the frame so that they do not interfere with the view.

Picture 1. By turning the stick, the first plain weave shed is formed.

Picture 2. The second plain weave shed can be picked separately each time, or for this purpose, auxiliary heddles can be tied, which, when lifted, create the shed.

Auxiliary heddles are tied under the stick,

A. WARPING

Measure the starting point for warping so that the work will be centered on the frame. Tie the end of the thread with a detachable knot to the bottom of the frame.

Wind the warp around the frame by taking the thread over the upper crossbar behind the frame, then under the lower crossbar to the front of the frame, and so on. Also, tie the end of the warp thread with a detachable knot to the bottom of the frame. The adjustable crossbar of the frame should be in a position where it can be later moved to loosen the warp.

In this work, a single strong linen thread is placed between the wires at the top and bottom of the frame. This results in a sett of approximately 2.5 threads per centimeter. In some frame models, the threads are placed in slots.

C. WEAVING

Use a weaving fork to help press the weft threads tightly against the fabric. A heavy, old-fashioned dining fork can also be helpful if an official weaving fork is not available.

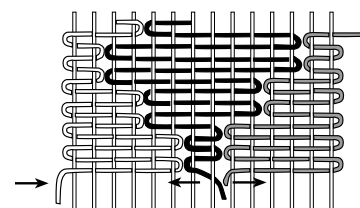
Start the work with a few throws of the warp thread. Place the design behind the warp threads. Thread the weft threads section by section row by row.

Each pattern section has its own weft. Leave the ends of the threads on the wrong side and finish them later. We used different thicknesses of weft threads doubled. Make the weft threads equally strong with each other so that all parts of the fabric progress at the same rate.

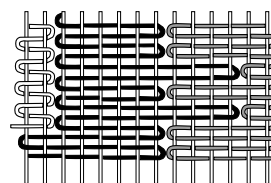
When the work has progressed to the point where the shed no longer opens normally, move the work behind the frame. Loosen the warp by adjusting the crossbar with screws and nuts. Open the starting and ending knots of the warp. Remove the bottom wire and the rod inside it (if your frame has them).

With a firm grip on the work with both hands, pull it down behind the frame. Move the work in small increments and as evenly as possible from all points at the same time. Once the work is moved, tighten the crossbar as much as necessary for a good weaving tension.

Techniques used in this weave:



The adjacent weft threads have opposite directions. The wefts are not twisted around each other where they meet.



The boundary of the right-sided section has been blended. On the left, there's a vertical boundary with an opening. Weave short vertical openings to prevent the openings from spreading and interfering with your weaving.



We weave the Magic Tapestry on a weaving frame where the woven fabric can be rotated behind the frame. In frames where the warp is created only on the front of the frame and there is no adjustment space, estimate the height of the work that will fit in advance. Follow the instructions for the frame model you are using!

Picture weaving can also be done on regular looms!



A weaving fork is used to evenly secure the weft threads to the fabric. The light background part is woven with natural white roving yarn and light gray carded yarn. Various yarns were blended in the dog, mostly using double strands. Make sure the weft threads are roughly the same thickness so the work remains even.

Make sure that the work remains the correct width until the end.

Finish weaving with a few weft throws. Cut the warp threads, leaving about 10 cm for tying knots.

Tie the warp threads with lark's head knots using auxiliary yarn, following the illustrated instructions below. Finish the ends of the weft threads on the wrong side of the work and trim them. Press the fabric through a damp cloth to make it as flat as possible.

We sewed the work onto linen fabric, which we attached to a painting base. Also, sew the work to the fabric in the middle with a few stitches.

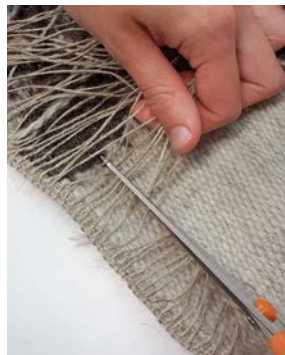
TIP!

The picture weave had narrowed towards the end, so we performed a little trick.

We attached the work to linen fabric and needle-felted hand-spun wool yarn in waves around the edges, the same yarn used in the work. We added width to the narrow top edge during needle felting.

After needle felting, we attached the linen fabric to the painting base from behind using a stapler.

Place the work on the table with the wrong side up and place a supplemental thread (the same as the warp thread) over the edge. Twist the warp threads one by one around the supplemental thread from the same side. The ends of the threads will be on top of the fabric. Sew the ends of the threads lightly to the back of the work and trim them.





3678 TENNESSEE FLOWER

OVERSHOT PATTERN

THE WARP Cotton 16/2, 1 kg = approx. 13 600 m
unbleached, tex 36x2

WARP - width 31,31 cm
- the sett 16 ends/cm
- number of warp ends 501
- length 10 m
- amount of warp yarn needed 360 g
= 36 g/ 1 m

REED 2 per dent in a 80-dent reed (metric) = 80/2

STRUCTURE Overshot

UNBLEACHED LINEN

Finished size 30,5 x 87 cm

Weave a 3.5 cm with unbleached cotton yarn 16/2 for the hem. Weave the linen according to the treadling instructions with unbleached cotton yarn as the background weft and Linen 8/1 as the pattern weft.

Woven length: 91 cm + hems 7 cm = 98 cm.

Pattern repeat height is approximately 9.5 cm.

The density of the weft is 8.5 pattern weft + background threads/1 cm.

YARN REQUIREMENTS FOR 1 linen

Cotton 16/2, 1 kg = approx. 13 600 m, tex 36x2
unbleached 19 g

Linen 8/1, 1 kg = approx. 5 120 m, tex 206,
unbleached 46 g

BLACK LINEN

Finished size 30 x 74 cm

Weave a 3.5 cm with unbleached cotton yarn 16/2 for the hem. Weave the linen according to the treadling instructions with unbleached cotton yarn as the background weft and Linen 16/2 as the pattern weft.

Woven length: 77 cm + hems = 84 cm.

YARN REQUIREMENTS FOR 1 linen

Cotton 16/2, 1 kg = approx. 13 600 m, tex 36x2
unbleached 17 g

Linen 16/2, 1 kg = approx. 4 900 m, tex 103x2
black 40 g

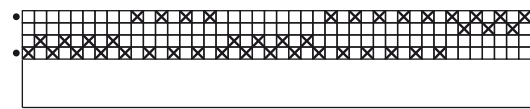
FINISHING

Sew 3-step zigzag stitches at the ends of the linen.
Hand-sew the hems, leaving the hem on the wrong side.
Hand wash at 40°C, lightly press while damp.

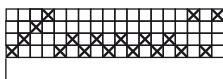


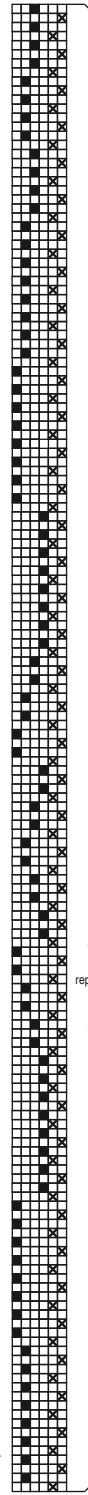
We adapted an old checkered floral pattern to be suitable for modern yarns in use. The pattern is known as the Tennessee Flower, and it has been woven, as its name suggests, on the American continent. Patterns traveled from one continent to another, so the origin of the pattern could also be elsewhere.

THE WEAVE DRAFT IS ON THE
FOLLOWING PAGE.



501 threads in total

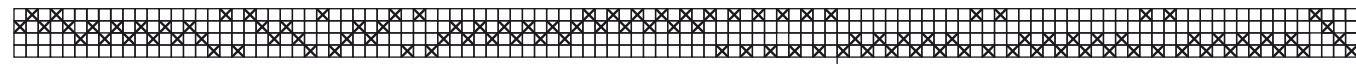
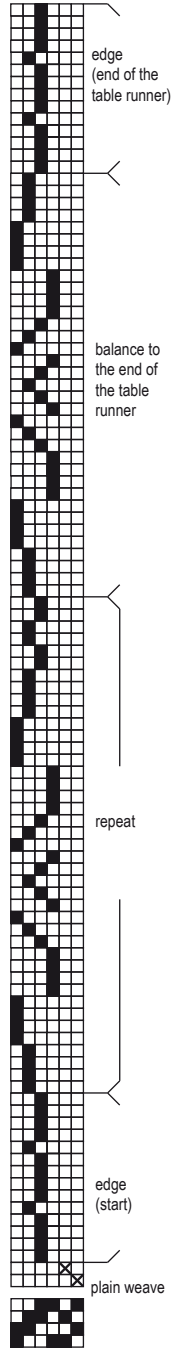




Repeat marked with plain weave.

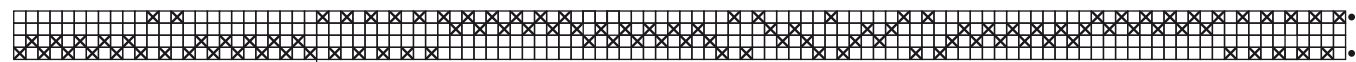
TREADLING:
 ■ = pattern weft
 x = background weft

TREADLING:
 ■ = 2 pattern picks
 Throw one background weft between every pattern weft.



3x
 3 x 110 threads = 330 threads

right edge 43 threads



left edge 43 threads

balacne 85 threads

Prices are from 2018!

TILAAJAPALVELU

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Sähköposti toimitus@mallikerta.fi
www.mallikerta.fi

Postiosoite: Mallikerta-lehti,
Vanhamaantie 3-5 A6,
47200 ELIMÄKI
Julkaisija: Mallikerta MH

TILAUSHINNAT

Vuosikerta 2019:

Kestotilaus 35,90 e/4 nroa,
määräaikainen 37,80 e/4 nroa.
Eurooppa 2019 44,70 e/4 nroa.
Muu maailma 49,80 e/4 nroa.

Vuosikerta sisältää 4 numeroa.
Laskutusjakso on vuosikerta.
Kestotilaus jatkuu automaattisesti
seuraavana vuonna.



1/2016 7,50 e



2/2016 7,50 e



3/2016 7,50 e



4/2016 7,50 e

Vuosikerta
1 - 4/2016
25,50 e



1/2017 8,00 e



2/2017 8,00 e



3/2017 8,00 e



4/2017 8,00 e

Vuosikerta
1 - 4/2017
28,90 e



1/2018 9,00 e



2/2018 9,00 e



3/2018 9,00 e



4/2018 9,00 e

Vuosikerta
1 - 4/2018
35,10 e

Tilaa irtonumeroita yksittäin tai vuosikerroittain. Soita, tilaa sähköpostitse
tai nettisivujen www.mallikerta.fi kautta.

Muista ilmoittaa *osoitteenmuutos suoraan*
meille toimitukseen!

Emme saa sitä muuta kautta.

mallikerta

-lehti

Ideota ja malleja kankaankudontaan ja ihaniin käsitöihin

PALVELUKORTTI

Tilaa mallikerta-lehden itselleni lahjaksi

Vuosikerta 2019 (1-4/2019) kestitilaus 35,90 e

Vuosikerta 2019 (1-4/2019) määräaikainen 37,80 e

+ numero 4/2018 kaupan päälle.

Peruutan tilauksen maksetun jakson loppuun

Osoitteenmuutos alkaen ___/___2018

Tilaaaja / Uusi osoite

Nimi

Lähiosoite

Postinumero ja -toimipaikka

Puhelin

Sähköposti

mallikerta



mallikerta

-lehti

Vanhamaantie 3 - 5 A6
47200 ELIMÄKI

Kirjeposti-
maksu

Lahjatilauksen saaja / Vanha osoite

Nimi

Lähiosoite

Postinumero ja -toimipaikka

KORJAUS

Mallikerta 3/2018, s 5. Harnesketonyöripuiden artikkelissa nime-
tyn Haminan ammattiopiston oi-
keä nimi on Ekami.



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Mallikerta-lehden sivuilla

www.mallikerta.fi

Voit

- tilata lehden

- tehdä osoitteenmuutoksen

Tilata

Kankaanrakentajan oppaan,
Kankaanrakentajan
sidosopin ja
Kankaankutojan Mattokirjan.

Tilata Mallikerta-lehden
irtonumeroita ja vuosikertoja
aikaisemmilta vuosilta.

Katso sivuilta mitä mielen-
kiintoista on uusimmassa
Mallikerran numerossa!

Tilaa Mallikerta
2019

Tilaa Mallikertalehden vuosikerta 2019, saat numeron 4/2018 kaupan päälle.

Joulualennus - 10%
oppaista ja mattokirjasta.

Tarjous voimassa 20.12.2018 saakka.

Join the diverse and rewarding world of weaving and crafts! In the Mallikerta magazine, which is published four times a year, you'll find lovely weaving patterns and new ideas for weavers.



WEAVER'S BOOKS



15,80 e

KANKAANRAKENTAJAN OPAS

(The Weaver's Guide) is a well-loved and widely used textbook for practical weaving tasks. The guide clearly explains warping, setting up the warp on the loom, tying the treadles, and provides tips for weaving itself. 52 pages. In Finnish!

A fundamental guide beside the weaving loom!



18,90 e

KANKAANRAKENTAJAN SIDOSOPPI

(The Weaver's Pattern Theory) contains basic information about fabric structure and all the most common patterns woven on looms. For beginners, there are very clear drawings of treadle tie-ups for plain weave and twill. 68 pages. In Finnish!

A weaver's essential companion!



24,80 e

KANKAANKUTOJAN MATTOKIRJA

(The Weaver's Rug Book) The most beautiful rug patterns from Mallikerta magazine are now compiled in one cover. Included are the most popular patterns from over the years and the best weave structures suitable for rugs. 128 pages. In Finnish!

A close-up photograph of a white and black woven rug with a leaf garland on top. The rug features a repeating geometric pattern of small squares and diamonds. The leaf garland consists of green pine needles and brown pine cones. The rug is laid on a dark wooden surface.

3673

LEAFY

P. 10.

On the surface of the leaf garland rug, silver stars twinkle. The rug is woven with linen cord and sparkly paper cord.