

practical weaving suggestions

VOL. 2-67



PONCHOS

by
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Poncho, rebozo, huipil, ruana, serape, quesquimitl — call it what you will — they all spell comfort. They are all loose fitting garments that we have inherited from our South American and Mexican neighbors. An opening for the head is usually woven right into the fabric and to wear it, you slip your head through the opening and let it drape gracefully from the shoulders. There are no sleeves, no buttons, no belts.

The poncho is marvelously adaptable to our own North American climate. Just as the natives of Columbia who live in high, cold mountain altitudes choose a heavy wool for their ruanas on which they brush a nap, so we can vary the weight of the yarn to suit different purposes.

One can readily see a teen-age high school or college student dashing from class to class in a colorful poncho; in fact, he or she is more likely to throw a poncho over his head than to take the time to put on a coat. The more stylishly planned wardrobe would include a poncho to wear spring and fall over suits, slacks, and wool dresses. Lightweight, lofty, luxurious ponchos are glamorous throws for spring and summer dressy occasions. The beach towel poncho is perfect for slipping on over a wet suit after coming in from the ocean or pool.

This issue of PRACTICAL WEAVING SUGGESTIONS includes three styles of ponchos, each woven with a particular usage in mind, each woven on a different warp, each woven in a different way.

PONCHO No. 1

Shown on Cover

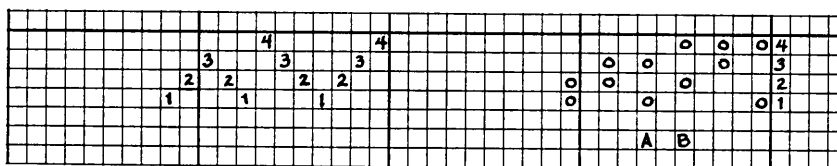
The first poncho is designed for warmth, for wearing right up to the coldest winter days over slacks, suits, and wool dresses. As mentioned earlier, the busy student will throw it on all winter long for dashing from class to class.

The poncho is made from a square of material; therefore it is important to warp your loom to its full width to achieve a poncho wide enough to do its job. 40" was the width I decided on, and after draw in and shrinkage, it came down to 38", which is perfect. The neck opening is cut on the diagonal of the square, and the poncho is worn with two points of the square at the front and back and the other two at the wrists. It may be worn as a V neck or as a boat neck style; both are attractive. It is planned in tans with accents of gold, black, brown, and orange. Substitute your own favorite colors.

WARP: The warp is **Lily Art. 120, Sport Yarn**, Tan 118. Seven skeins will make a 5 yard warp which will make 3 ponchos. Wind the yarn from the skeins into balls before warping. If you are an experienced weaver, try winding directly from the skein on a swift to the warping wheel.

REED: Use a 10 dent reed, and sley 1 per dent. At 40" wide, this will mean 400 ends.

WEFT: The weft is the new **Lily Art 402, Wintuk**, an orlon acrylic knitting yarn, available in 28 colors. This means that your poncho is hand washable. The yarn comes in absolutely fool proof pull-free skeins, like the True Tone, and winds easily on your bobbin. The light tan color called Buff, #91, is used for the majority of the poncho; 2 skeins will be required for each poncho. Also needed will be 1 skein of #2, Black, 1 skein of #124, Chocolate, 1 skein of #21, Burnt Orange, and 1 skein of #17, Gold. This will be enough for all three ponchos on this warp, but you will run out of the Gold and will have to interchange Chocolate or Burnt Orange for the Gold.



DRAFT

TIE UP

UNLESS OTHERWISE INDICATED, THE FOLLOWING DIRECTIONS ALL CALL FOR PLAIN WEAVE

WEAVING DIRECTIONS: Weave 5 inches with buff.

BORDER 1 { Weave 3 rows of black
Weave 2 rows of buff
Weave 3 rows of chocolate
Weave 2 rows of buff
Weave 3 rows of chocolate
Weave 2 rows of buff
Weave with gold as follows: Harnesses 1 & 2, 2 & 3, 3 & 4, 1 & 4, 3 & 4,
2 & 3, 3 & 4, 1 & 4, 3 & 4, 2 & 3, 1 & 2
1 & 4, 1 & 2, 2 & 3, 1 & 2, 1 & 4*
Weave 3 rows of burnt orange

Reverse from * to beginning of Border 1

Weave 12 rows of buff.

BORDER 2 { Weave 3 rows of chocolate
Weave 2 rows of buff
Weave with gold as follows: Harnesses 1 & 2, 2 & 3, 3 & 4, 2 & 3, 1 & 2,
1 & 4, 3 & 4, 2 & 3, 1 & 2, 2 & 3,
3 & 4, 1 & 4*
Weave 3 rows of burnt orange

Reverse from * to beginning of Border 2

Weave 12 rows of buff.

Repeat **BORDER 1** **

Weave 10" with buff for the center. Then reverse from ** to the very beginning, including the 5" with buff.

FINISHING: Following these directions will give you a square of fabric. On removal from the loom, machine stitch a small hem at each end of the poncho. To make the neck opening, find the true diagonal by stretching a string from one corner diagonally to the opposite corner. Find the center of the string and mark with chalk a line 5" each way from the center. This makes an opening 10" which is ample because it is cut on the diagonal and stretches. Reinforce before cutting with two rows of machine stitching 1/4" each side of the chalk line, then slash and hand hem as small a turn-under as you can manage.

TASSELS: Add tassels at each of the four corners. To make a tassel, wrap black Wintuk around a 6" rectangle of cardboard 10 times, leaving the cut thread you begin with and the thread you cut to finish at the lower end of the cardboard. With an extra 6" piece of yarn, tie a knot vertically under and around all the folded strands at the top of the cardboard. Knot securely and leave the ends hanging to attach with later. Cut all the strands at the lower end and remove from cardboard. Wrap a 4" piece of yarn two or three times horizontally around the tassel about 1" from the top, tie in a secure knot, and tuck the ends in. Make four tassels and attach.

ANOTHER PONCHO IDEA

On the same warp I made another poncho to the exact dimensions of the first, but allowing 6" at each end for fringe. This was woven entirely in stripes, varying in width from 1/4" to 1 1/8" in seven different colors of Wintuk. The fringe was tied in overhand knots, and on the other two sides I added fringe the same as the warp and attached at the same intervals as the warp fringe. The neck opening was made in a 10" diagonal slash, as in the first poncho.

PONCHO No. 2

This poncho is designed for glamour, for dressy occasions, as an evening wrap in spring and summer. Plan your own color selection to suit your wardrobe from the lovely soft range of colors of the new Lily Art. 404 True Tone, a synthetic acrylic mohair. To control the fluffiness and filamentous quality of the mohair, I warped with one strand of True Tone and two strands of Weaving Wool, Art. 110, each a slight variation of the pink family. Use of the three shades adds a subtle blend of color to the warp; it is there without being obvious.

The warp is only 16" wide. So many people ask what they can weave on their 20" looms, that I decided to plan this project specifically for them. Two strips of fabric are sewn together to the neck opening, joined together with the Ball Stitch in a hardly recognizable seam.

For two ponchos you will need:

WARP: Lily Art. 110 Weaving Wool, 2 tubes each, Rose Pink 46, Dusty Rose 49.
Lily Art. 404 True Tone, 3 skeins, Rose Flame 16.

WEFT: Lily Art. 404 True Tone, 4 skeins, Salmon Glow 41.

Warp with three threads, simultaneously, 2 of Weaving Wool and 1 of True Tone, for a total of 288 ends (16" wide).

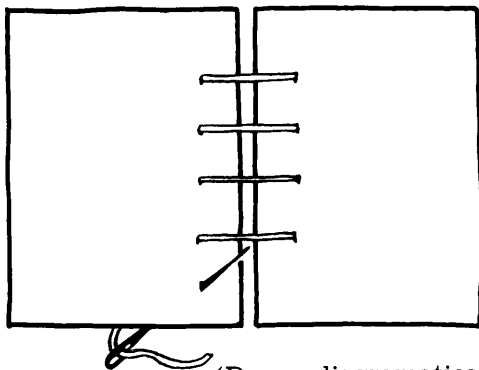
SLEY: In a 12 dent reed, sley 1 end of True Tone alone, then 2 threads of Weaving Wool together, and repeat. There will never be 2 ends of mohair adjacent, which will aid in the beaming procedure. I put on this warp from front to back, i.e., through the reed, through the heddles, and tied on in small groups to the warp apron. The separation of threads into the heddles seems to keep the fluffiness of the mohair from ensnaring the wool, and I had no problem. However, I do not recommend this as a beginner's project. A long warp of these yarns is to be avoided also. A warp 8½ yards will make 2 ponchos.

THREADING: Thread to twill, at random, i.e., try not to be methodical in picking up the Rose Pink, then the Dusty Rose in order. Thread just as you happen to pick up the thread. This gives a free randomness to the warp.

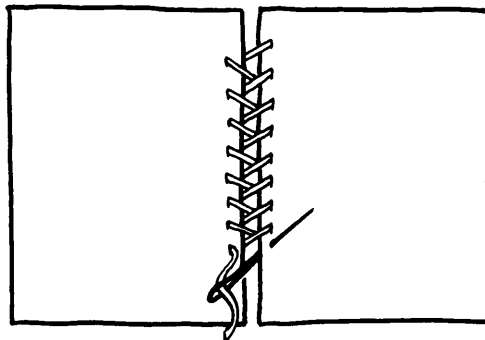
WEAVING: In weaving, try to use a direct tie up, that is, one harness to one pedal. Raise first one harness and then the other. You will find that jostling the harness as you raise it helps to separate the threads and make a clean shed. Pull the reed gently back and forth to aid in this step, too. These fibers do not require a hard beat, merely placing the weft in the shed with the reed before changing the shed for the next throw of the shuttle. Weave PLAIN. There is no need to employ a fancy treading. The yarns are beautiful and speak for themselves, if allowed. Use Salmon Glow for weft.

LENGTH: Weave two strips, each 60" long. Allow 6" at each end for fringe. Butt the two strips together in the middle without overlapping. Baste the two strips together with large, horizontal stitches, as shown. This will keep the edges from pulling unevenly.

BASTING



THE BALL STITCH



(Drawn diagrammatically—fabrics should actually touch)

JOINING: Use the Ball Stitch to sew the two strips together. It makes a perfectly flat seam without overlapping of thread or material. In the needle use the same thread as the weft, Salmon Glow; this will help to make an inconspicuous seam. Fasten the thread into the right side. Then:

1. Insert the needle diagonally under the left selvage, about 2 threads from the edge, and bring it out.
2. Then insert the needle under the right selvage, about 2 threads from the edge, and bring it out. This stitch should be staggered a little below its counterpart on the other side.

Repeat Steps 1 and 2. Take small stitches and space them evenly apart. Continue for 20", then fasten off the thread. Leave 12" open for the head, then resume joining the two panels with the Ball Stitch. Knot the fringe at the ends. You will notice that the opening is not symmetric. For some unexplained reason, the poncho hangs better if there is more opening in the front than in the back.

TO MAKE THE PONCHO ALL IN ONE PIECE:

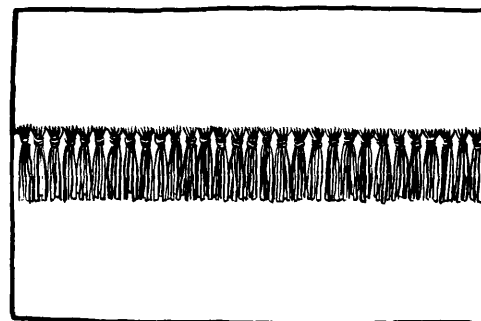
If you have a wide loom, you might prefer to make your warp 32" wide to avoid the seam. The amount of yarn used will be the same either way you choose to do it. Warp with three threads as above, for a total of 576 threads, 4½ yards long. There will be no seam to sew, but instead you will cut a neck opening 12" long, slightly off center as described in the paragraph above. The fringe allowance for the second poncho will come from the warp wastage.

A BED JACKET ON THE SAME WARP:

The softness and lushness of this fabric which appeals so much to the tactile senses, lends itself to other uses. One is for a bed jacket. Proceed as above, but weave each of the strips only 40" long, and join as above.

A PILLOW ON THE SAME WARP:

It's always a good idea to have a little warp left, if you can arrange it, on which to experiment with other ideas. I was glad I did, because by varying the weft, it is possible to change the entire appearance of the fabric. For a high fashion pillow, weave with Lily Art. 105, Novelty yarn, again in plain weave. Size 1, Orange, is great on this warp. You will need a piece of weaving 26" long, with at least 7", preferably 8", of fringe at each end. Make your pillow lining of unbleached muslin, or any inexpensive cotton, and fill with shredded foam or down, finished size 13" x 16". Fold over the woven fabric, right sides together, so that the fringe meets just above the middle of the pillow, in a horizontal plane, and pin or baste the sides together, then seam on the sewing machine without catching in the fringe. Turn to the outside, stuff with the filled lining, and finish by tying the fringe in overhand knots. Use about 4 threads from each end, and knot together securely for a decorative note.

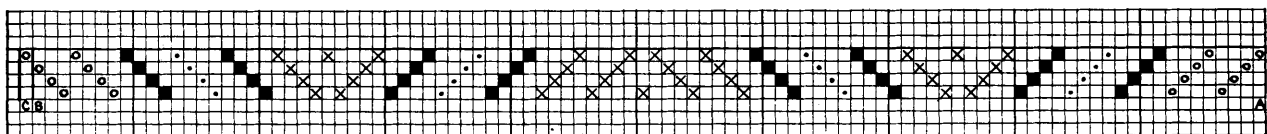


You will have many additional ideas of your own. Let your imagination go to work!

PONCHO No. 3

Emerging from the ocean waves or from the chilly depths of a swimming pool are perfect occasions for slipping into something absorbent and protective until the warmth of the sun dries one out. The third poncho is designed for the beach, is washable, practical and colorful.

It is warp patterned Rosepath, made of Lily Art. 105, Cotton Novelty Yarn, Size 1, and looks like a terry cloth beach towel. At eight ends per inch, only 197 threads are needed to make a 24" wide warp. Four colors are required for the warp, and using the chain method of warping is recommended. Since there are so many changes in color, the preparation of the warp may not go as fast as you are accustomed, but this is more than made up by the speed of the weaving, which requires only one shuttle. The opening for the head is woven right on the loom, and the only finishing needed is to tie the fringe.



For a better selvage, thread the first 4 threads on the right 4 2 3 1 instead of 4 3 2 1 and the last 4 on the left 1 3 2 4 instead of 1 2 3 4.

Warp A to B twice 98 x 2 = 196
Warp C once 1

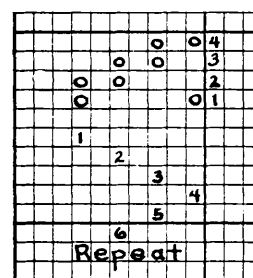
197 Total

WARP: Lily Art. 105, Novelty Yarn, Size 1

- = Jade 501
- o = Green 459
- = Skipper Blue 920
- x = Chartreuse 1462

WEFT: Lily Art. 105, Novelty Yarn, Size 1
Light Green 767

REED: 8 dent. Sley 1 per dent



TIE UP

TREADLING

WEAVING: Allow 6 or 7 inches for fringe before starting and again at the end. Weave with one shuttle, using the Light Green yarn, for 22 inches. Start the neck opening by adding another shuttle from the opposite side as the first one and weave to the middle (measure accurately) with **both** shuttles and bring them out of the shed, change the shed and enter each shuttle into its respective side and weave out to the selvage. Continue for 12", the length of the head opening, then drop one shuttle and weave with one all the way across for 20". The total length of this poncho is 54", plus fringe, about right for the average height. If you are tall, you may want it longer; if you are making it for a youngster, you will want it shorter. This is a matter of personal preference. Tie the fringe in overhand knots.

My daughter, Elise, suggested putting buttons at each side of the lower back and crocheting a loop at each side of the lower front so that the sides might be fastened together. You may like her idea.



PONCHO No. 2



PONCHO No. 3

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