MASTER WEAVER

Z - H A N D I C R A F T S * F U L F O R D * Q U E B E C * C A N A D A *

November, 1953 No.12

F R O M T H E E D I T O R

We just came back from a rather long tour in the United States (which explains why this issue is rather late), and we wish to thank all our friends in Detroit, Chicago, Milwaukee, Urbana, Des Moines, Lincoln, Salt-Lake-City, Santa Barbara, Los Angeles, Carmel, San Francisco, and Sacramento for their wonderful hospitality, help, and cooperation.

We send them as well as all our friends in other parts of the world the very best wishes for the coming Christmas.

CANNELÉ

In most weaving techniques the floats both of warp and weft lie reasonably straight and parallel to the direction of either warp or weft. Small distortions can be noticed in such weaves as overshot, M's-and-O's, spot lace, etc. For instance in overshot two floats skipping an even number of warp ends will not be parallel to each other, if separated by one tabby shot. This is because at one end they will come under the same float of warp, when at the other they will be under two separate floats (fig.1).

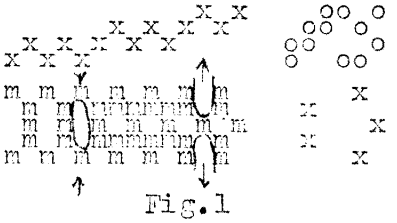

Fig.1

This effect is usually of no importance, and often not desirable. But it can be exagerated to the point when the floats form such a large angle with the direction in which they "should" go, that they produce series of elongated diamonds. The final effect is of pattern weft going not horizontally across the fabric but following a diagonal more or less steep.

We shall describe here a weave based on this principle. It has no name in handweaving, consequently we have adopted its French name: Cannelé - literally: ribbed, fluted. In industrial weaving it is done mostly with pattern floats in the warp, and belongs to the "distorted warp" family.

Fig.2 shows an example of a draft. The ends threaded on frames 1 and 4 form short floats in warp . Their role is to pull the pattern weft (treadle 3) alternately in two directions. The pattern weft on the draw down is straight, but actually it will always try to move toward the center of the warp floats (F) where it has more space than in the corners. The fabric will look more or less as in fig.3. The tie-up A is for sinking shed (counterbalanced looms) and B for rising shed. This is not important in most cases, but weaving Cannelé we rather like to see the pattern weft, which is all on one side.

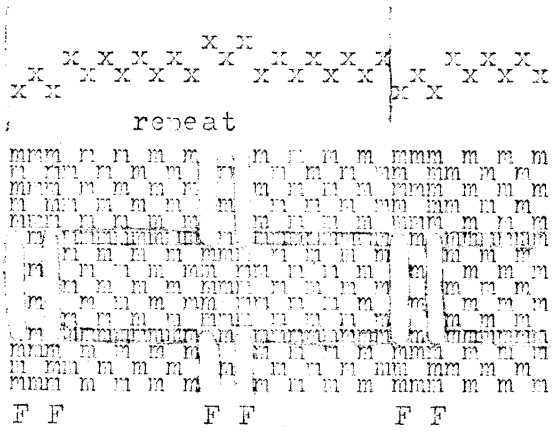

Fig.2

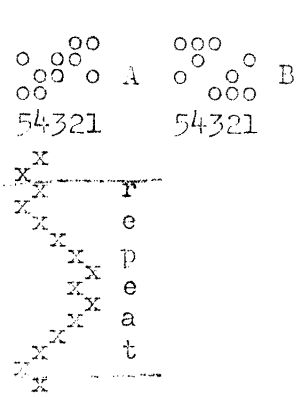

Fig.3

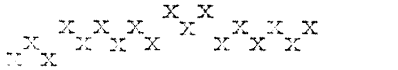

Fig.4

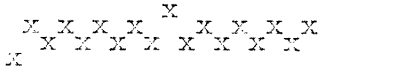

Fig.5

The length of floats in weft depends on the distance between the floats in warp (F). In our example this distance is of 8 ends. If shorter and comparatively steeper floats are wanted, the draft may look as in fig.4. Then instead of 2 we may have only one float in warp as in fig.5.

In treadling the number of times the treadles 5 and 4, and then 1 and 2 are used depends mostly on the kind of yarn we select for the pattern weft. The heavier this yarn, the longer should be the floats in warp (fig.3). A complete draft for a sample in Cannelé is shown in fig.6. The draft is unbalanced, otherwise the heavy pattern weft would pull out from under the floats in warp on one side of the fabric. In our case, should this happen, all we have to do is to change the direction in which we throw the shuttle. The tie-up and treadling is the same as in fig.2. The warp can be made of 10/2 cotton set at 24 ends per inch. The ground weft (used with treadles 1,2,4, and 5) may be the same as warp. For the pattern weft we can try candlewick, fine commercial chenille, silk cord, or even silk ribbon 1/8 to 3/16" wide. Bouclé gives rather poor results.

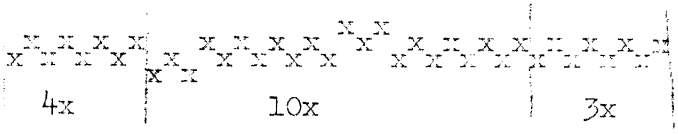

Fig.6.

There is nothing special about weaving cannelé. The beating should be rather hard. The pattern weft should be left in the shed quite free, without any tension, otherwise it will run much straighter than desirable.

****