

## Scared of Mohair? Don't Be!

Take this challenge (and the free yarn) and commit to weaving something out of mohair for the 2021-2022 WGGB Challenge. Mohair is courtesy of the Helen Patton estate.

Here is some inspiration from **Robyn Spady** on using mohair:

“I've been working on documenting the fabrics used in couture tweed clothing ... which means I've looked at literally thousands of Chanel jackets. One of the couture collectors that allowed me into her collection has provided me with great insight. A few years ago, I was studying the fabrics, yarns, and trim on a Chanel jacket and asked her ‘What do you think is a critical fiber to include in a couture tweed fabric?’ and without hesitation she said ‘Mohair!’

“When I use mohair as part of a design I usually limit it to weft since mohair can be a little temperamental sliding up-and-down past other yarns in shed changes. I showed the Lesage sample weaver video

(<https://vimeo.com/134056632>) during the program "Great Weave Structures for Color and Texture using Novelty Yarns" . . . imagine an occasional strand of mohair inserted at weft like every 1/4" to 1/2". Mohair adds loft and texture to the fabric. Plus, since it's on the 'sticky' side, it helps stabilize the fabric since the texture almost acts like tentacles and grabs on to everything nearby.”



Here are some tips and suggestions from **Jane Stafford** on [weaving with a mohair warp](#):

- Don't sett your mohair too closely - 6 epi is good.
- Beat on an open shed to get the best selvedge control:
  - Throw your shuttle.
  - Place your weft - leave your beater against the fell.
  - Change your shed (change treadles).
  - Bring beater back to the castle.
- Wind your bobbins tightly - hold down the fuzz as you wind.
- Mohair fulls beautifully - you can also use a nylon hairbrush to raise the nap more.

Jane Stafford has some [videos](#) on working with mohair, though you will need an account.

Here are some suggestions from **Evelyn Oldrod**. [Evelyn](#) has woven hundreds of mohair throws!

- To make the most of a scant amount of mohair, put a dummy warp on your loom first and then tie on the mohair warp threads - this will reduce waste.
- While beaming the mohair, to prevent all the hairs sticking together, treadle a plain weave to raise every other thread, weight your treadles to keep threads spread apart, then proceed with beaming.

- Use plain weave at 6 epi (seems to be a pattern here).
- Use a direct tie-up - attach each treadle to a different harness. When weaving, do the following to keep your warp threads from sticking together:
  - Raise harness 1. Hold it.
  - Raise harness 3. Now you're holding both 1 and 3.
  - Throw your shuttle and press the weft against the selvedge (don't beat hard) - aim for 6 ppi to give you a balanced weave. Now you're ready to switch sheds.
  - Raise harness 2. Hold it.
  - Raise harness 4 so you're holding 2 and 4.
  - Throw the shuttle and press the weft into place. And so on.

You can also mix mohair in the warp with other non-sticky warp yarns (smooth yarns, ribbons), keeping the mohair yarn widely separated.

Finally, here are some patterns from Handwoven magazine that have used mohair. (If you subscribe, you get free online access to all issues):

Here is a [PDF from Handwoven](https://www.interweave.com/wp-content/uploads/Scarves_2013.pdf) (https://www.interweave.com/wp-content/uploads/Scarves\_2013.pdf) - the first pattern in this document uses mohair weft with a sock yarn warp.

Selander, Malin. Warm and Fuzzy: Freeform Pattern for Scarves. **JF07**:36-38.

O'Hara, Sheila. A Lacy Huck Scarf in Cotton and Mohair Bouclé. **JF05**:44-46

Fry, Laura. Loop-de-Loop Scarves in Brushed Bouclé. **ND05**:40-43

Sheret, Pat. "Keep it Simple: Wool and Mohair Throw." **ND85**: p. 59.

Homme, Audrey. "Wind-and-Weather Mohair Coat." **JF95**: pp. 39-45.

Meadow, Debra. "Wool and Mohair Jacket." **JF90**: pp. 46-47, 80.

Editor. "Removing Tangles in Mohair Warps." **JF95**: p. 35.