

filzfun – The English Supplement

Issue #83, Summer 2024

SPECTRUM

2 6 Out of the Felt and Textile Scene

EXHIBITIONS

2 8 To Make Room for the Imagination

3 10 Sustainable Felted Footprint

4 13 From The Ground Up

6 22 Felt on the Move

WORKSHOPS AND MASTERCLASSES

4 16 A Frenzy of Colors

5 19 A Feltmaking Novice Caught Fire

6 20 Embroidered Felt

ARTISTS' PORTRAITS

7 28 Bodo Korsig: Felt Play with Light and Shadow

8 32 Natalie Martin: Brilliant Color Fireworks

9 40 GabyO: Immersing Yourself in Textures

10 44 Andrea Rullang: «Felt Knows no Limit of Ideas»

Dear Readers,

«What you would like to ignite in others has to burn within you». This famous quote of Augustinus Aurelius is still valid after almost 2000 years. The felt artists in our summer issue are paradigms for that, since without a great enthusiasm for feltmaking, the manifold works of art, exhibits, projects, instructions and courses would certainly not exist. The internationally renowned artist Bodo Korsig, whom we portray as of page 28, makes monumental installations that should make people think twice. A designer from Argentina, GabyO, creates effectful bowls, sculptures and clothing from fibers of her home country (Page 40). Our trip around the world takes us to Northern America next, to New York State where the Northeast Feltmakers' Guild has organized a beautiful exhibition with local materials (Page 12) Near the Austrian city Grau, a new felt hiking path will open in the fall. We talked to the manager Michi Kunzfeld and she told us how this exciting project came to pass as of page 19.

NOTE

For reasons of environment protection, we decided to no longer add the English translation of most articles as a printed supplement to the filzfun issues going abroad but to offer it as a PDF on our website. The new approach will enable you to find and read selected articles and print them out only when you want to keep them.

TUTORIALS

8 36 Sunny Felt Mirrors

11 48 Summery Lamp House

TECHNIQUE

12 52 Festive Carpets from Kyrgyzstan

PROJECTS

13 56 Fairy Tale School Cones

SHEEP & WOOL

13 58 In Harmony with Nature

FELTING HISTORY

14 62 Following Blueprinting

What an excess production amount of soles has to do with the subject felt you will learn on page 22. Why this years' Filzbegegnung (Felting Encounter) was a veritable frenzy of colors is explained on page 8. You will find valuable insights regarding «Felt Design Rooms» in two shows in the Textile Collection Max Berk in Heidelberg (Page 8). In this issue, we are pleased to further portray Natalie Martin and the colorful objects made by her (Page 32). One bewitching felt mirror you can make yourself, following her instructions (page 36). Andrea Rullang also allows for glimpses into her varied felt art. One of her magical lamps is a treat for your creative efforts on page 44. Fresh from a fairy tale seem also the cardboard cornets that first graders get on their first day of school, filled with sweets and small tokens, designed by Viktorija Bucelyte-Kacerauskeine. She adorns them with mermaids, unicorns, fairies and blossoming meadows (page 56) As of page 52, we shed light on the art of the Kyrgyz carpets for festive days and on page 62 we offer information on the traditional wooden models for blueprinting. Have ever so much fun reading and becoming inspired!

*Best regards
Your filzfun team*

Your direct contact to the editorial department
redaktion@filzfun.de

The autumn issue will be published on August 31st, 2024
Editorial deadline: June 3rd, 2024

Fake Food auf Stoff on Fabric

The show room for the exhibit «All You CanNOT Eat - Fake Food on Fabric» in the Textile Museum in St. Gallen is modelled after a restaurant, but all that is on offer there cannot be consumed. The tables of assorted guests are laid with food of all sorts brought across on fabric. Different eras, society, class systems and tastes run together and reflect onto each other. Human food intake is but a fleeting incident, people have to eat and drink before the products go to waste, mold and shrivel. In the act of eating, food and drink kind of step out of a social framework. In order to bring such a vanishing process to mind, the food items are depicted and so made permanent. The exhibit in the Textile Museum in St. Gallen, Switzerland, is open from April 12th to October 13th 2024.
textilmuseum.ch/eat/

«Summer Felt Dreams» at the Werenzia Farm

From July 26th to 28th 2024, the felting course «Sommerfilzträume» will be hosted by the felt artist Sabine Reichert-Kassube at the wildly romantic Werenziahof in Doberlug in Southern Brandenburg. In the midst of a beautiful landscape, in the company of chatting ducks and cats basking in the sun, a small group will be busy felting individual clothing. Dresses, vests, tunics, sweaters or skirts will be fashioned in different techniques, such as mosaics, lace felt or relief surfaces. The course can be prolonged for a day if interested parties want to make jackets. All meals are celebrated together and the accommodations can be reached on foot.
spitzenfilz.de

Textile Creations in Historic Atmosphere

On September 15th as of 10 o'clock the annual cloth market in Bramsche will delight the visitors again. With this market, the museum honors the textile history of Bramsche. In the special atmosphere of the former cloth factory, textile artists and workers present and sell their skillfully made goods. The range on offer comprises handmade fabrics, clothes, accessories and other textile creations.

tuchmachermuseum.de

Join-In for a Felt Art Hiking Path at Graz

The Felt Art Hiking Path near Graz will open in September with the motto «Filzen beWEGt (approx. Feltmaking moves)». Next to many felted objects, the organizers plan to decorate it with a long chain of small felted flags. These can be square, rectangular, round or triangular, their size of approx. 20 x 30 cm. They can be monochromatic or colorful, the more different the better. Those who want can write their first name and nationality on the back. The chain will be hung along the whole Graz hiking path as a symbol for tolerance. Regardless of who felted the little flags – neither nationality, religion, color of skin nor age should matter. The chain is considered further a statement for peace (see the report on page 22).

Please send your flag to the following address:

Verein INTERNATIONALER
FILZKUNST-WANDERWEG,
Hönigstal Schulstrasse 40, 8301 Kainbach
filzkunst-wanderweg.at

«Steinreich (Wealth of Stones)» in Wampendobl

«Stone Fascination» is the title of a course with felt artist Beate Bossert, which will take place from July 26th to 28th in the so-called Wampendobel Paradise in Eggham. Everybody knows

the fascination for stones and pebbles from childhood – they caress hands in trouser pockets, rows of them adorn window-sills and garden spaces. This astounding variety is translated into felt. There will be small ones, big ones, longish or oval, misshapen and of an astounding variety of color. Lines and other grains are worked in with wool or silk. Smaller decorative stones can be massively made out of wool, while the big stones on which you can sit are stuffed hard with spelts and so turn into wonderfully looking interior decorations.
wampendobl.de

To Make Room for the Imagination

On March 24th two shows opened in the Textile Collection Max Berk in Heidelberg, i.e. «Filz gestaltet Raum (Felt Makes Room for the Imagination)» as well as «Focus Felt» – a joint venture of the Filz-Netzwerk and the Textilsammlung Max Berk. The art objects made by 37 artists can be still seen until July 28th 2024

«The association's purpose is the advancement of feltmaking as a traditional handicraft» – so it reads in the statutes of the Filz-Netzwerk. Not only the management sometimes ask themselves what this is about and how such an end can be achieved. Soon it becomes clear that there are certain demands connected with it, which means that the organization should challenge their members again and again. An exhibit around a certain theme offers the best possibilities to lure the members out of their comfort zone and to present felt to a bigger audience.

∞ Two years ago, the choice fell on a motto that we had to deal with more than we liked during the lockdown, i.e. space. «Felt Makes Room for the Imagination» sounded slightly profane in the beginning, when you think of sitting cushions, carpets and curtains. But on second thought we found out how differently the term can be understood. Room is more than just a room. Room to move is to be free, a playground, space is infinite and rooms are constricting.

∞ A total of 40 objects made by 37 artists from six countries showed hand-

made felt in all possible varieties. This not only becomes obvious in the techniques and materials used, it is also a matter of the artists' different perspectives. Thus, the visitors were greeted with a motley mix of art objects that gave a lot of room to the spirit and the imagination.

☞ Since March 24th 2024 the show can be seen in the Textile Collection Max Berk in Heidelberg. Simultaneously, there is a second show called «Focus Felt». Both events last until July 28th 2024 and then will travel to The Netherlands. From September 29th to December 29th, they will be presented in the city of Horst.

☞ Already at the opening it became clear that there is a lot of public interest, judging from the many visitors. Many of the artists were present, too, and answered all kind of questions posed by the interested parties. The Filz-Netzwerk's organizing team was represented by Barbara Eichhorn who briefly introduced the motivations and theme and let the art works speak further for themselves.

☞ During the planning and set-up, the Filz-Netzwerk was greatly supported by the museum team. Our special thanks go to the manager, Dr. Kerstin Scherer, who initiated the framing program and helped in many ways to overcome all obstacles. The visitors can gather practical experiences in feltmaking as well. Tanja Kahl, an experienced feltmaker and instructor from the nearby Gornheim valley, a board member of the Filz-Netzwerk and also a participant of the exhibit will offer a small workshop for «Felt Designs Space» on June 8th. The best way to promote the art of felting is to start making it.

MARGIT RÖHM

Further Information

Both exhibits can be seen in the Textilsammlung Max Berk in Heidelberg until July 28th 2024.

Saturday, June 8th 2024, 9.30 – 5:30 p.m.: Workshop «Filz gestaltet Raum» with Tanja Kahl. In this course you are invited to either wet-felt a container for utensils, a felted vessel or a plant container following the participants ideas and color preferences under a skilled tutorship.

PAGES 10-12

Sustainable Felted Footprint

With the art project «Fußabdruck (Footprint)», the felt artist Irene Reinhardt organized two shows in which she turned an excess production of shoe soles into highly original felt art objects together with the Bamberg artists' group Form+Farbe. The artists involved would like to heighten the awareness for a more sustainable consumption of resources

In the two-part exhibit, the artists' group demonstrated their high-quality level and freedom of creativity in the shape of many diverse techniques, such as painting, art design, sculpturing and felt art when they dealt with the subject matter, waste production of shoe soles. The two shows will take place from June 9th to 30th 2014 in the Giechburg Kunstturm in Scheßlitz near Bamberg and during the Sustainability Days from June 20th to 22nd in the Cortendorf Kulturfabrik in Coburg. «If the excess production of shoe soles could speak, they would tell us about the footprints they leave», Irene Reinhardt, the felt artist from Coburg describes the «Footprint» art project.

☞ The reason for such a project came from the call of an entrepreneur from Hof, trying to find further processing for around a million of unused shoe soles. They are part of excess productions by big Germany shoe manufacturers which were stored in premises in Oberfranken. Burning them was an option, since the firm that used to retail the soles was about to shut down. The artists' group Form+Farbe rescued a thousand and soon interested artists joined in the project. They all share curiosity and the courage to use unconventional materials. Irene Reinhardt is herself an active member of Form+Farbe and also of the organization team of the Coburg Sustainability Days, due to her professional work at the Coburg University.

A Sustainable Consumption of Resources

«Quite often, the issue of sustainable use of resources is only gingerly addressed, since it always hints at a burden for future generations», Irene Reinhardt states. «Artists, however, don't need to feel the load. Where politics and science go too much into detail, artists may act freely without any rules or

regulations. Their work can be striking yet understandable, thereby delivering a valuable contribution, which hopefully will nudge a part of society towards more exercises in sustainability.» Irene Reinhardt has made seven felt art works for the «Footprint» exhibit, leaving the soles still visible, thus frankly addressing the spectators with the footprints they might leave and to heed the call for ecological awareness.

Art Object: Glueing for Climate

Each person leaves an oversized ecological footprint in his everyday life on our planet. Civil resistance is mounting to achieve a better climate protection. Wearing high-visibility vests, climate activists fight by glueing their hands and feet on the surplus soles. In that way they protest in an individual and lasting way; their group is widely known as the Klimakleber (Climate Gluers). Critique of society is presented in disproportionate exaggeration like a caricature. With puddles of glue as big as plates, the activists connect themselves to a symbolic, huge footprint, as big as a person, whereby the soles not used for further production stand for the overboarding consumerism of our saturated society.

Art Object: From Nostalgia to Sostalgia

On verdant meadows, nostalgic traces are represented by bushels of flowers, nurtured by water veins that crisscross the green. It soon loses its freshness and shine and the water veins stop abruptly. The desiccated soil tears up and symbolizes threatening droughts as a consequence of climate change. This heteronomous state is frightful. Sostalgia, a newly-coined term, defines the feelings of loss an individual experiences if his or her surroundings, their home is damaged or even completely destroyed. Like attentive owls, the soles closely watch their traces, they are both victims and perpetrators of climate change.

DIANA PYTER

Irene Reinhardt

After studying product design in Münster and Helsinki, Irene Reinhardt discovered felt during her designer jobs in the toy and upholstered furniture industry and eventually made it her core commitment. She began feltmaking, using the wool

of different sheep breeds and is still constantly on the look-out for new methods of using felt. Her art leads her to new aesthetics by combining felt with laser engravings, fish leather, leaf gold, photography, metal and other materials and techniques. As a free-lance felt artist and teacher at the Coburg Summer Academy, she has been passing on her great skill and enthusiasm for the felting craft for three decades now.

filzkünstlerin.de

Exhibit «Fußabdruck (Footprint)»

From June 9th to 30th 2024 in the Giechberg castle's Kunstturm near Scheßlitz

From June 20th to 22nd 2024 at the Sustainability Days in the Cortendorf Kulturfabrik in Coburg

PAGES 13-15

«From The Ground Up»

The Northeast Feltmakers Guild (NEFG) held a member' show in the Mountain Gallery in Glens Falls in State New York in November 2023 with the theme «From the Ground Up: Farm Fresh Felt». An impressive range of felt art was presented which brought to mind the advantages of local resources

The Northeast Feltmakers Guild is a nonprofit organization that wishes to inform both members and the general public about the art of felting and, of course, to kindle inspiration. The theme was open to all kinds of interpretations, but the feltmakers were asked to name where the wool originated and what various sheep breeds were used. Many travelled to farms and wool festivals to source their wool and support the local farmers. The exhibition included 44 pieces by 28 members of the Northeastern Feltmakers Guild. The exhibits ranged from beautiful to whimsical, from serious to pensive.

The Importance of Local Fiber

Dr. Lilly Marsh, a founding member of the Northeast Feltmakers Guild, shared a lecture on the importance of local fiber and farm support during the opening. She emphasized the fact that weather conditions and the environment influence

the health of the sheep and the quality of their fleeces. Some farms are starting fiber subscriptions and community-supported agriculture groups to help pay for hay and food up front. The guild's exhibit theme «From the Ground Up; Farm Fresh Felt» succeeds in bringing attention to local resources and to raise interesting in securing local sources for the felting production. Please find below some more detailed descriptions of chosen show pieces.

The Sheep Doris, a True Diva

During the pandemic, the artist Cindy Kennelly followed the postings of a certain Leicester Longwool sheep on Instagram. Doris brought joy to the long, dull days of 2020. The real Doris is described as a bit naughty and a bit of a diva. «I contacted the farm and asked whether I can render her in wool. Mrs. Hartman's Farmhouse greatly liked the idea and even sent me her wool for my Doris», Kenelly reports. «My own felted Doris is not so easy to groom. She uses curlers to keep her locks tidy and she always wears lipstick and pearls.» The sheep Doris is entirely needle-felted and has been a welcome guest at many different feltmakers' fairs and courses. «Wherever she goes, she causes people to smile, and through her it becomes clear how much we feltmakers value the farmers' work that provides us with wool for our art.»

The Wanderings of the Sheep

Each year, sheep flocks and shepherds undergo long journeys looking for better seasonal grazing grounds. They roam the earth, thereby improving the soil and they enrich human history by their presence. In honor of these long treks from winter fields to summer grasslands the artist Sibel Adeli made her object «Transhumance» with wool from 20 different sheep breeds in their natural colors.

Lava Flowing in Felt

Kerstin Katko used Finn wool grown at the Smiling Dog Farm not far from her home in New Jersey, along with silk, viscose and glass beads. She refers to her work «Lava Flow» as a literal interpretation of the theme, representing the ground that is formed as the lava cools down. Katko reports: «Geological formations are full of fascinating patterns and textures, like the colorful striations of canyon walls and smooth hollows of weathered sedimentary rock. And it is so exciting how the ground is formed by lava – the latter seems to be a living thing!»

Wildfires on Hawaii

The artist Robin Blakney-Carlson was influenced by the devastating wildfires in Lahaina on Maui, where her daughter lives. The latter lost everything. Robin says of her art object called «Grief»: «I was so moved by the news images of the charred skeletons of palm trees standing limp amidst the burned rubble in the aftermath of the Maui wildfire, stark symbols of horrific loss.» Robin used nuno felted Merino wool, cotton voile and silk organza embellished with painted silk organza and hand embroidery.

Inspiration Burkina Faso

Susan Getchell was inspired for her art piece «Tiébélé» by a village in Burkina Faso of the same name. Men and boys build homes from earth, wood and straw – everything procured locally. The women decorate the walls with geometric patterns by mixing dirt, chalk and manure which protect the homes from the weather. «I used wool from my own flock of Finnish Landrace sheep. It is processed by a mill that does not use carbonization to get rid of the vegetable matter. I decided to leave it in in order to make the surface resemble the walls of Tiébélé.»

JOY MULLER-MCCOOLA

Further Information

In the US state New York, the Northeast Feltmakers Guild hosts events and shows on a regular basis in order to raise interest and enthusiasm for felting craft. nefguild.org

PAGES 16-18

«A Frenzy of Colors»

From February 14th to 18th 2024, 72 participants met at the Wannsee in Berlin for the annual Felting Encounter, to talk shop, to felt together, to experiment and to learn something new

On the 14th of February 2014, the felting encounter dubbed «Im Rausch der Farben (A Frenzy of Colors)» took place in the beautifully situated surroundings of the Wannsee Youth Hostel in Berlin. This colorful motto united feltmakers from North and South and East and West who immersed themselves into the subject «colors» until departure on Sunday. It

was a wonderful exchange, we all felt together and talked shop a lot.

Connecting Members and Establishing Contact

These encounters form a central stature of the Filz-Netzwerk association. It has been connecting feltmakers all over Germany and beyond the language borders for a long time, and such encounters continue to be a much sought-after opportunity to get to know each other face to face, to establish and renew friendship or to network new contacts. The Wannsee area was chosen this year as a meeting place; it even lured some participants to swimming despite the rather cool temperatures.

Inspirations and Workshops

The encounter began with exuberant greetings all over the place and a merry dinner. After discussing the organizing issues, the opening went on relaxedly and open to new and old stories. On Thursday, we visited the Barberini museum in Potsdam, where famous impressionists were to admire plus landscapes by Edvard Munch. Totally taken with the wonderful paintings, the group travelled back to the youth hostel, where – next to lunch packs – impulse workshops awaited the participants.

∞ From W as in water color via T like threads, K as in carding or P of pointillism or S like silk there were hundreds of different possibilities to deal with the matter «color». In the evening, Birgit Blumrich, an Saxonian art teacher taught us the basics of the science of colors. Friday was wholly dedicated to convey all what we had learned and seen into feltmaking. Many participants free-felted in techniques suggested at the so-called impulse workshop. The organizing team had attached a lot of importance to a random mixing of the small student groups, so many new ideas for networking were encouraged. For one hour, the evening belonged to an equally vivid fairy tale and the pleasant voice of the storyteller Christiane Köhn.

General Annual Meeting of the Filz-Netzwerk

On Saturday the general annual meeting took place. In approx. 3 hours the agenda items, such as the annual report, the budget and elections were discussed. The positive feelings of the morning lasted into the afternoon. Some participants took the opportunity for an outing to the nearby villa of the painter Max

Liebermann or into Potsdam's Dutch quarters. Others continued to felt and to inspire and support each other.

Final Exhibit

In the meantime, the organizers' team prepared a small show with the felted objects made during these days. Many projects dealt with either surface design or pointillism learned in the impulse workshop. There even was a small concert. Seven musicians of the Academic Orchestra Berlin played the septet by Franz Berwald. Then all glasses were raised on a thoroughly great felters' meeting.

∞ What stays in the mind apart from the artfully created color experiences? Above all, the never-ceasing, lively discussions as well as the specialist exchange, the spontaneously founded Filz-Netzwerk choir, laughter and the precious time we all spent with each other. This is what makes a network. Listening, respect, exchange, patience and inspiration. Like always, there was no real farewell, since after the felting encounter is right before the next.

∞ All our heartfelt thanks go to the organizing team: Birgit Blumrich, Tanja Kahl, Ilka Lehmann, Petra Nasdal, Susanne Schächter-Heil, Heike Spiekermann and Meike Raßbach.

MARGIT RÖHM

For your appointment calendar

The next felting encounters will take place in Roggenburg in 2025 and in Chemnitz in 2026.
filznetzwerk.de

PAGE 19

A Feltmaking Novice Caught Fire

Andrea had never felted before. She tells us about her two-day basic course in nuno felting at the Wampendobl Paradise

Upon arrival at the idyllic Wampendobl Paradise in Lower Bavaria, I was cordially greeted by the course instructor and the felt artist Petra Hermann. We started with a guided tour of the generous exhibition space, which left me flabbergasted. One impressive piece of hand-felted clothing

or accessories chases the next – each of them unique. Bewitching delicate dresses and cloth in all imaginable colors, coats, vests, shoes, baskets, caps, hats and then some are presented. A sweater for working or a bridal gown – the felting heart knows no limits. I was allowed to try some garments on. Huddling comfortably in a soft felted cape is so fine, it becomes difficult to hang it upon its hanger again.

To Find Inspiration

Participants who are still unsure what they would like to felt can find many an inspiration there. As a novice to the craft, I settled upon a big, seamless bag, thin and light, so you hardly notice carrying it. The course started with a bit of material science and background knowledge. On a big shelf full of wool, I chose the wool I liked to work with. Then a test pattern was felted, the resist was cut and the silk, then the wool was laid out and the actual felting process took place. My instructor Petra helped me throughout the steps, showing a lot of patience and giving valuable and descriptive advice. What I liked best was that all my ideas and questions were met with the fullest attention. «No problem. Almost everything can be done», this I heard quite often from Petra during those two days.

Plunging into a Felt Oasis

I had but a vague notion of a seaside landscape, but Petra planned its implementation into a felted bag on the spot. And what can I say? It came out great. It is so much fun to learn to work out your ideas under professional tutelage and to rejoice in the result. The well-feeling at this felting paradise is overwhelming. I was wine and dined there, and both the show room and the felting workshop are tastefully, even luxuriously furnished. It is such a joy to work there! And Petra's expertise and the skills she has gathered in her exchange with internationally renowned felters, her experience and enthusiasm make the atmosphere even more perfect. I already look forward to my next course in the Wampendobl paradise.

ANDREA, AN ENTHUSIASTIC FELTER

Wampendobl Paradise

The Wampendobl Paradise, as it is called, is a lovingly designed felting and holiday oasis, offering many courses,

felting rooms for rent and not to forget «Inspiration», a special work room, where felting courses and workshops can be held. Please find further information and course schedules at: wampendobl.de

PAGES 20-21

Embroidered Felt

At the show «Bestickte Filze (Embroidered Felts)» in June 2023 in Kecskemét-Lakitelek (Hungary), 70 creatives showed felt embroideries they had made over the past two years. Mari Nagy and István Vidák reported on that event in the last issue. Below follows another instalment regarding embroidery techniques

When embroidering on felt you have to stick to some rules, e.g. the distance between the single stitches or the distance to the edges should be closely watched. Felt is a sponge-like material, and you have to reckon with pulling the thread tight, the felt shrivels and the embroidery row becomes shorter. Felt is much thicker than linen or cotton. Wool threads are most suitable for embroidering on felt, because they connect easily with the felt's woollen fibers.

Hussar Stitch

The Hussar's stitch is one of the most important stitches. We described it at length in our book «Bestickte Filztasche (Embroidered Felted Bag)» with many beautiful drawings. It is easy to learn and can be stitched in two different ways. On one hand, it strengthens the edges and stabilizes them. Since felt is often cut with scissors or with a knife, sturdy edges are called for. On the other hand, the stitch is used for graphic patterning. This type of stitch was often found in the villages of the Carpathian Mountains, in Moldavia or Asia Minor or Central Asia. With a yarn length of 1,2 m, you rest with 60 cm to work with after threading and doubling it. The pattern length may reach 6 to 8 centimetres. When threading anew, you can easily change the color of the yarn. In this way, nice color combinations can be achieved. It is a much-liked method, since it brings change and vivacity in the creative work. The Hussar stitch can also be made into a pattern of its very own.

Felted Bags

Artfully embroidered, felted bags were the main attraction of the show. We made a dark-brown felted plate in one piece and then it was cut into four square pieces measuring 45 x 45 cm. The inside of the envelope-shaped felted bag is lined with a similarly big piece of blue-dyed cotton fabric. Before, we had dyed the white cotton piece in the blueprint method (Indigo color bath with printing paste). The flattened-out, lined plate can be embroidered easily. The pattern was first sketched with crayons on a piece of drawing paper of the exact size. First, we embroidered the basic lines and later the details onto the felt piece. The bag was formed by folding the four corner to the inside. When the fourth tip remains open, the bag can be hung up.

A Review of Two Years Working Together

Embroidering is a quiet and thorough task that is good for both heart and soul. Working from stitch to stitch, you find peace in the ever-repeating movements of the needle. In Hungary, many folks still stitch a lot. There are many circles where the mostly female participants meet once a week. Also in our show, there were embroideries made by women from Kecskemé. Of course, it was important that we met every month and looked at each other's work. It was an incentive for all of us. Often there were problems we could discuss and finally solve together more easily. In the end, we managed to stage a show with intricately embroidered felted bags and leather vests.

MARI NAGY AND ISTVÁN VIDÁK

PAGES 22-25

Felt on the Move

In September, in Kainbach in Graz the International Felt Art Hiking Path with the theme «Filz beWEGt (Felt on the Move)» will open and stay in place over several years. Feltmaker Michi Kunzfeld reports on the planning and the current state of the project

After I had graduated from the Oberrot Felting School in 2014, I was thirsty for action and wanted to contribute in raising awareness for wool and felting.

I hosted training about wool, that it isn't necessarily just scratchy and itchy. Sometime later and much richer in experience, I decided in January 2022 to organize an international felt art hiking path in Austria. The idea isn't new. Isabella Sherabon had organized a similar project in Austria, which turned out beneficial for my own plans. Two years ago, I presented the concept to my home community. I had a lot of support from Monika Reindl, a sheep farmer who also felts.

The Planning Phase

There are some crucial items to be considered. In our village there already exists a hiking path which – upon previous agreement with the wood owners – could be turned into a felt art hiking path. The expenses involved were calculated and taken into consideration, from sign posts to a homepage and the benches for a picknick place. Luckily, we had an okay for a grant by the Tourism Association of the Graz region and a donation of the Sheep & Goat Breeders' Union. Moreover, we could forego the participation fee, since the cost envisaged is, for the greatest part covered by grants, donators and the village administration.

Flag Project

Being so close to Graz, we counted on visitors from many countries. Because the hiking path is an international venture, it is monitored and equipped bilingually. In addition, the visitors should have the chance to find wool and wool dealers suitable for their individual projects. Another goal is to bring people nearer to the felting craft. Therefore, we initiated the little flag project, a chain of small flags felted by people all over the world as a symbol for peace.

∞ We chose the motto for our felt art hiking path «Filzen beWEGt» on purpose, meaning to leave as much artistic free rein for designing the different stations. Each object should be personally planned and executed in a traditional manual felting technique. It doesn't have to be new, and it can be an already finished piece that is on the lookout for a proper staging. On our homepage we show each station together with a link to the respective artist, to enable the visitors to establish contact.

Designing the Hiking Path

Our hiking path runs in a circle and starts in the center of Kainbach. Then

it leads on a forest path and from there slowly downhill past a meadow in the direction of the wood. Then it turns, and the way back leads slightly uphill through the forest and briefly along a street. The highlight is an idyllic pavilion that was provided by the land owner.

Fairytales-Like and Historic

The felt objects sent in so far are colorful and differ greatly. One station deals with the subject «to be in the know», another with the ambitious idea «symbols of human history». We also have a station for active participation with the «Rapunzel» fairy tale, where our visitors can braid her long hair themselves. The objects stand, hang or lie in the open for a couple of years unprotected. It is obvious that they may rot or decompose over time or serve as habitats for small critters. Since this is undisputably the way of nature, we want to portray the decline in photographs.

A Call to all Felt Artists

Please send us small felted flags, since we want to draw attention to our craft with this project. Apart from individual efforts, the felt artist Ariane Mariane will organize an online «flag feltmaking» in June 2024. The participation is free of charge. Please send an application to hello@arianemariane.fr (see Spectrum).

MICHI KUNZFELD

Michi Kunzfeld

The felt designer Michi Kunzfeld describes felting as a feeling of arrival. The urge to experiment, the many ways felt can be combined with other materials and the many different techniques continue to fascinate her each day anew. In her courses she shares her wide range of knowledge and skills. At the same time, she wants to offer her clients a relaxed and peaceful couple of days. filz-kunst.at

Schedule Felt Art Hiking Path

Deadline for handing in photographs of the objects and texts 20.7.2024
Feedback until 30.07.2024
Delivery/Shipment until 15.08.2024
Opening: September 2024

Web: filzkunst-wanderweg.at
Email: office@filz-kunst.at

PAGES 28-31

Felt Play with Light and Shadow

The artist of international renown Bodo Korsig shows his three-dimensional felt objects in museums and exhibits all over the globe. With his opulent, monumental installations he wants to inspire the audience to meet their fears and to overcome them

Bodo Korsig was born in Zwickau in 1962 and studied stone restoration in Berlin. In 1995 he emigrated to the US. «The relaxed American way of live suited me immediately and the wealth of opportunities was exhilarating. All of a sudden, everything seemed possible», Korsig recalls the exciting times in the art scene in New York. In the past he had worked with an impressive range of artistic techniques and materials such as woodcuts, drawings, painting, sculpturing as well as photography and film. He often used unconventional tools like road rollers to print monumental wood cuts or made wooden images with a chainsaw. Different performances added to his artistic creations.

Sculptures Six Meters High

In 2015, Bodo Korsig first encountered feltmaking. «In a hardware store in Mallorca I found black felt fleece and immediately deliberated what I could do with it», the artist tells us. He was immediately taken by the huge dimensions he could realize with industrial felt. He made installations as high as six meters. «Industrial felt has an intense black that is reminding of steel from a distance. It allows for a focus on strong contrasts, manifold forms and dynamical structures, whereby the cut-outs always keep their inherent fabric-like lightness. The soft surface absorbs the light and stands out against the walls. When the objects are hung, they seem weightless and floating. According to the incidence of light, the freely positioned or are hung up objects in the exhibit space become part of a diffuse play of shadows. The biggest and only challenge with those felt art objects are statics.» These have to be calculated and worked out in previous sketches and drawings. Over the past years, he has made many walk-in installations with interactive video components that were and are still presented in shows and museums all

over the world, e.g. in New York, Berlin, Beijing and Milan.

A Work of Art is a Finding Process

Felt as artistic material seems perfect to Bodo Korsig. It is easy to shape his visions and themes with it, to translate them into felt, since it is light and floating. Once he has found his ideas for a show, he first sketches them on paper. Then he transposes the sketch onto the desired original size. «Then it comes to cutting. The transposition with felt is only a finding process with the material itself», says Korsig who lives and works in Trier now.

How Can I Trick the Brain?

Driven by questions concerning the structures of human ways of perception and behavior, the artist has been contemplating neuroscience and ethology. «I am fascinated by the chemical brain reactions and questions dealing with how to overcome fear or how the brain can be influenced by sheer force of will.» In his exhibits, for instance, he uses video installations for huge, interactive projections of spiders, so people can confront their arachnophobia. Manifest prejudices, he thinks, may be solved with his art installations and if not, people are nudged to think more about them. «I strive to give my audience positive feelings. I keep asking myself: How can I work in order to offer the spectators new perspectives and to broaden their way of thinking?», he muses. Like in virtual reality, the dynamic structures of his sculptural art works kind of react to the visitors' movements. In this way, the art object becomes alive and interacts with the person in question. Bodo Korsig likes to combine his image worlds with text fragments or video sequences to render the scenery even more graphic.

Poetic Images

Bodo Korsig's art works are poetic, provocative, enigmatic and serve as buzzword-like images about essential themes of the human existence. The abstract forms rely completely on the force of the graphic lines. They seem strange and familiar at the same time. Sometimes they were inspired and derived from medical depictions, but also from objects of everyday use. On first glance, the shapes are seductive, round and soft, but at a closer look they can turn into strange plant-like structures which exude a volatile, sometimes uncontrollable energy. Images that seem friendly and

only ornamental could make you think of schematic drawings of cell structures, bacteria chains or viral proliferations. There is no limit for the imagination and the various perspectives to be encountered in Bodo Korsig's art.

DIANA PYTER

Bodo Korsig

Since 1992, Bodo Korsig has shown his art in over 200 galleries and museums all over the world, amongst other countries in Germany, in the US and Japan. His next exhibitions are:

07. - 17.07.2024,
Pythongallery Zürich, Schweiz
26.10. - 23.12.2024,
Māksla XO Galerija Riga, Latvia
17.11.2024 - 09.02.2025
Museum Art.Plus, Donaueschingen

Web: korsig.com
Instagram: [bodokorsig](https://www.instagram.com/bodokorsig)

PAGES 32-35

Brilliant Color Fireworks

Natalie Martin from Kazakhstan greatly values the meditative and healing process of felting and would like to teach others. Her felted clothes and interior accessories invariably put you in a good mood

Natalie Martin was born in the city of Karaganda in Kazakhstan, where she lived for 54 years. Today, she lives in Vellmar in Germany together with her husband. She has two grown-up sons. Felted objects have always pleased her a lot. Six years ago, when she was still living in Kazakhstan, she tried felting for the first time. A friend invited her to a felting course where she made her first object. After the course ended, Natalie Martin perused a lot of relevant literature and tutorials and took part in other courses. She reports on this: «With each new project I gathered more experience and I tried out many different felting techniques.»

Kazakhstan, Her Home Country

Kazakhstan has a very rough climate which requires warm clothing. Felt is a

perfect insulator against the cold, and so she first specialized in caps, scarves and other accessories. She bought the material locally or ordered online materials in Kyrgyzstan, Germany and Italy. «For decoration purposes, I prefer viscose, natural silk, cotton and different yarns», so the artist. In Kazakhstan, she made many pairs of shoes for her family. «Felted shoes have healing qualities, and in the cold season they are especially comfy and keep your feet snuggly warm», the enthusiastic feltmaker describes her first items. She continues: «The felting process fascinated me more every day. I also improved on the quality of my work. In my home town I slowly gained a reputation and began to share my skills and knowledge with other dedicated felters. I was offered the opportunity to teach a felting course in one of the creative workshops in Karaganda.»

Next stop: Oberrot Felting School

In March 2021, Natalie Martin and her family finally moved to Germany, more precisely to Kassel. Online, she looked for a felting school and found the Wollknoll Felting School in the picturesque village of Oberrot in Baden-Württemberg. Her command of German at that time was not very good, but since she was an experienced felter she summoned her courage and started the training. From the first day on, she met with a lot of understanding and support by the instructors, the management and the other students. During the six training blocks many projects were finished and many felting techniques were taught and practiced. Also, the dyeing of wool, silk and fiber was well-grounded in the curriculum.

Her Great Passion: Felted-In Mirrors

New ideas come to Natalie Martin when she goes for walks, when she travels and when she talks with other people. She is much taken with nuno felting and she likes to try out different fabrics. She gushes:» When wool and fabric combine the result can be almost magical.« Sometimes, she adorns her felted objects with embroidery. At present, she specializes on making mirrors with felt decorations. «My mirrors enhance the living quarters and they make the rooms seem bigger and cozier. On sunny days they cause astounding mirroring effects and on cloudy days they light up a room», she describes. (See our instructions)

To Pass on Knowledge

«I not only rejoice in felting itself and the outcome, I also very much like to teach this craft to others. Each time it is a great joy to see people happy by having encouraged their creative talents», she says with a big smile. At home, she established her own little creative studio. «If you work in felt, you simultaneously feel like a sculptor, designer or artist. For me, this is a meditative, healing process.»

DIANA PYTER

Natalie Martin

The felt artist with Kazakh roots plans to start her own business and sale of her products. Interested parties can contact her on Instagram or via mail.

Instagram: [felt_my_love](https://www.instagram.com/felt_my_love)
Email: natamartynen@gmail.com

PAGES 36-39

Tutorial: Sunny Felt Mirrors

This unique felted mirror designed by Natalie Martin fills each room with its warmth and beauty

Materials

- ∞ Round mirror, diameter 20 cm
- ∞ A circle cut out from a laminate pad, diameter 28 cm
- ∞ Wool 18-21 Mikron, 30 grams (white, yellow and orange hues)
- ∞ Viscose fiber (different colors, see above)
- ∞ Soap, Water, a synthetic fabric net, a pair of scissors, towel, bubble foil

Instructions

The Felted String

1 First you have to make a string which serves as a strap or loop for hanging up the mirror. Lay out the wool diagonally in two layers in one direction, the layer length should be approx. 70 cm.

2 Twist the cord with your hands in one direction without using water. Only when the string is formed to your liking, moisten it with some soapy water.

3 Important: The cord should be felted to an extent of 20 to 30 %, since it is supposed to connect later with the wool around the mirror.

4 Determine the length of the straps in matching the cord and the mirror. Then put the work piece aside for the moment.

Making the Rays

5 For the rays, you have to make another cord of a length of 30 to 40 cm. This makes the workpiece sturdier. Use soapy water to felt the cord up to approx. 70 %.

6 The wet cord is cut into pieces about 5 to 6 cm length and they have to dry.

Preparation of the Background

7 Cut a circle with a diameter of 28 cm out of the laminate pad. This pad serves as a blocker for your mirror.

Making of the Backside

8 Put two layers of wool crosswise on the prepared laminate resist. You can use different colors in fragments. The wool should protrude about 2 cm over the resist's rim.

9 Moisten the workpiece with soapy water.

10 Cover everything with the net and rub gently.

Making of the Front

11 Turn the workpiece around and fold the edges.

12 Put out the wool in two layers, this time it shouldn't stick out over the resists' rim.

Decoration

13 Now you can start decorating with viscose.

14 Moisten everything with soapy water and rub it gently through

the net. Turn it around and bend the protruding wool over the edges.

Fastening the Cord to the Mirror

15 Then fasten the prepared cord with straps or loops at the backside of the workpiece.

16 Moisten the whole structure with soapy water and rub through the net.

Fastening of the Rays

17 Cut the dried-off rays approx. 2 cm away from the edge.

18 Lay out the rays to the side as shown on the photo.

19 One fluffy part is on one side and one on the other. Rub the connecting areas of both the rays and the circle on both sides of the workpiece gently through the net.

20 Once everything is sturdy and all parts are well connected roll up the whole work piece.

Felting the Mirror in

21 Once the wool has shrunk the stencil struggles against the form. Make a cut on the place shown along the cord and pull it out.

22 Put the mirror in instead.

23 Close the cut by sewing with orange or yellow cotton threads.

24 Felt everything flat until the wool firmly covers the mirror. **Important:** To maintain the shape, the cord must be felted by rolling it gingerly. By and by, the wool felts and finally firmly covers the mirror.

Finishing

25 Once the wool tightly covers the mirror, cut different forms out on the mirror's front.

26 Rinse the finished item thoroughly, press it into a towel,

form the cut-out shapes by hand and let the whole work piece dry.

INSTRUCTIONS: NATALIE MARTIN

PAGES 40-43

Immersing Yourself in Textures

Felted fashion and accessories are the great passion of the Argentinian designer GabyO. She loves to let the woolen fabrics speak for themselves and to achieve special effects by combining different kinds of fiber

The felt artist Gabriele Ovis, with her sonorous stage name GabyO, lives on her grandparents' old, small farm together with her youngest daughter, her husband and her three dogs in Buenos Aires. Her cozy studio is at the first floor. In this room with the many windows that overlook the garden and a skylight that shows the splendid colors of the sunset, she plans and makes her felted objects.

Her Own Fashion Label

GabyO set up a store in Buenos Aires as early as 2011, where she brought together a couple of independent designers who sold their fashion there under her curatorship. Around this time, she discovered feltmaking and immediately fell in love with this ancient and wonderful handicraft. GabyO tells us: «It's textures and all the paths that I could travel with it made my head explode with ideas and I felt the urgent need to investigate and delve into its world. In the beginning, GabyO approached the technique self-taught. Shortly afterwards, she decided to train professionally. She fondly remembers those days:»I began my first steps with Luciana Marrone, a wonderful teacher and textile researcher who allowed me to immerse myself in the world of natural dyes.» Then classes arrived with Micaela Losada, an eminence in felting in Argentina. With her hand, she explored the all the possible edges of felt. Over time, GabyO's pastime turned into a profession. The artist reports: «At the moment, I dedicate myself full time to my brand (gabyO arte textil.» In it, she designs clothing and accessories that are sold through her Instagram account and in different points of sale worldwide.

Mountain Wool

Often, Gabriela Ovis visits her eldest daughter, who lives in a beautiful little mountain town called San Martin de los Andes in Argentine Patagonia. From her travels through the mountains, she brings home a variety of Patagonian wools. Also, her mother, who often comes to see her in her studio, is made part of many projects, cutting out pre-felt, selecting wool scraps or preparing material for the workshops.

Bowls Housing Dreams

At present, GabyO prefers to work with the wet-felting technique and nuno felting. They allow her to achieve the special effects that most characterize her art. Those are based on the textures she generates from the combination of different fibers. Sometimes she likes to add embroidery to her felts, using ceramic beads or some metal, but in general she wants the fibers to be the most important protagonists. Some finishing details require needle-felting and she likes to use botanical print work and natural dyes for the textiles she makes. Felt has allowed GabyO to approach textile art both on a plane and at a sculptural level, because her bowls are always the basis for her projects, everything is born and nested there. «I say that they nest my dreams until they are ready to come to light, and from there they are transferred to a tapestry, an installation or to my line of textiles.»

~ For her work she mainly uses merino wool but also llama hair, mohair or Tussa silk fibers. GabyO, ever the enthusiast: «I really like working with fibers in their natural state, I am attracted by the purity of their textures and colors.» GabyO's works are generally divided into series, as for example the universe series, the mountain range series or the spiral series. The artist laughs: «Suddenly, at the least opportune moment, something acts as a trigger, maybe a flight over the Andes, and then my head flies, too. So, I always have a pencil and paper with me to be able to capture the idea. As soon as I have the opportunity I go into my atelier and start putting my hands to work. «In this way, her great variety of bowls, containers, sculptures and clothing are made.

LARA PYTER

GABYO

The designer and felt artist GabyO has presented her felted fashion already at several fashion shows and galleries in

Nordelta and Tigre, Buenos Aires. She teaches her felting technique in single and group workshops. Currently, she is working on her artist's book which will be published at the end of 2024. Currently, she hosts several, personal workshops for small groups in her atelier in Buenos Aires. For bigger groups she uses other suitable premises.

Instagram: *gabyoartetextil*
Email: *gabyodg@gmail.com*

PAGES 44-47

«Felt Knows no Limit of Ideas»

Sturdy baskets, delicate scarves and magical lamps – the felt artist Andrea Rullang lives and loves the variety felt offers. In her art work, she experiments with all kinds of different fibers

The 55 year-old Andrea Rullang lives in Saarloius in the Saarland, close to the French border. The mother of two sons discovered felting by chance. She accompanied a friend to a felting course as a stand-in, since not many people had subscribed. She tells us: «I had no idea what that felting was. But the transformation of a chaotic heap of fibers into an object gripped me immediately and has never let go until today.»

Felt's Variety

For eleven years now, Andrea Rullang has been fond of felting. She is especially taken by the variety and the fact that you are never settled in your ideas and work ways. Everything can be done – transparent, delicate structures to sturdy, firm sculptural work. In this way, the most diverse pieces of clothing, shoes, accessories, light objects, interior decoration and woolly friends for either the beginning or the end of life. The enthusiastic felter claims: «Where felt is concerned, the room for ideas is limitless – it is quiet and softly steals your heart.» Often she has been determined to concentrate on one technique only, but after a sturdy basket she feels ever so inclined to felt a filigree shawl and vice versa. «When feltmaking, I dive into a world that is my own to design. Wool is a holiday from every day's chores and helpful in any situation», she raves. She

feels that the best she has done along her felting path was the training at Wollknoll, the Oberrot Felting School. Choice friendships stem from there and many beautiful memories.

Delicate and Rough Fibers at Work

The artist's preferred technique is wet-felting – to connect wool fibers with the help of water and soap, to physically feel the process, to accompany or to influence it or to leave everything as it is; acceptance is the issue – there is no end to enticing challenges. Also concerning the materials used, the felt artist is keen on variety. She loves the tender merino wool from Chubut as well as the coarse locks of the Karakul sheep. It amounts to an art herself to know by instinct which fibers prove suitable for a project. «If this interplay is successful, you'll get the finest results.» Andrea Rullang rarely felts with acid colors. She is lucky indeed: Her best friend is a greatly talented dyer and open to all her wishes and demands.

Magical Lamps and Star Bowls

Andrea Rullang's felting art has no core area, which made it difficult to find a theme for her final presentation at the felting school. The deadline was dangerously near and still she hadn't been able to settle on one. «I then thought about the magical lamps that my clients like a lot on fairs and I decided on the subject «light worlds». To add natural elements to a pre-determined lamp shape was the perfect choice to show what I had learned during the training.» Her second preference are star bowls which she makes in all shapes and sizes, suitable for a certain season or a special event. She finds inspiration literally everywhere she goes and stands. There is always a question in the back in her head: «How could I felt that?» Andrea Rullang laughs: «I like to make plans, and then I ditch them during the felting process and make something else altogether.» The special effects she achieves are done in intricate felting techniques, e.g. working in pre-felts, silk or other fabrics – with the roofs of her little lamp housings or with the star bowls she can run riot as she pleases.

Exhibits, Courses, Books

The artist has furnished a small felting room in her small house in Saarlouis in the meantime. Together with her best friend and felt path companion Isabell Klösel, they plan on opening a feltmaking oasis in more spacious premises, where they can show and sell objects and give

courses. «In the future I would like to continue to live in the variety of my art, I want to visit other artists and learn from them, and last but not least I wish for many more encounters with other feltmaking enthusiasts.»

LARA PYTER

Andrea Rullang

She shows and offers her great range of felted objects on her homepage, Instagram or Facebook. She is open for personal wishes and requests.

Email: herzgefилztes@gmail.com

Instagram: [@herzgefилztes](https://www.instagram.com/herzgefилztes)

Telefon: 0174/622 56 91

Web: herzgefилztes.jimdo.de

PAGES 48-51

Tutorial: Summery Lamp House

This bewitching little felt housing for a lamp renders every summer night even more promising

Materials

- ☞ A table lamp from the Swedish furniture store
- ☞ Sound insulation foil for the resist
- ☞ Bubble foil as working pad, 2 pieces about 50 cm x 60 cm
- ☞ A garbage bag for cutting apart
- ☞ Wool:
 - Approx 15 g fine roving in white
 - A small amount of roving in different shades of green
 - 30 g red wool in fleece
 - Approx 50 cm red pre-felt (needle felt)
 - Approx 20 cm green pre-felt (needle felt)
- ☞ Colored felt waste
- ☞ Beads for decorating
- ☞ Ball sprinkler, soap, nylon gauze, a towel for fulling

Instructions

Resists

1 First make two resists. The resists for the little housing should be 25 cm wide and 40 cm long. The resist for the roof should have a side length of

44 cm with a 40° angle -the ends each side should be connected with a slight curving.

The House

2 Put the resist for the house onto the working mat (bubble foil) and layer it thinly with one layer of white roving horizontally. Mark the upper and lower 2 cm of the resist with roving in order to strengthen the later openings.

3 Put the roving out once more, this time vertically. When laying out the wool let it stick out over the edge 1 to 2 cm.

4 Rub some soap on the layered surface and moisten the workpiece with the ball sprinkler.

5 Rub it gently with the gauze, put the gauze away and

6 turn the workpiece over.

7 The protruding fibers are now folded over. Repeat the steps 2 to 5, then also fold the sticking out fibers back.

8 Cut a door from the green-pre-felt, width 6 cm and height 9 cm and seven windows with a diameter of 6 cm.

9 Distribute the door and the window on the already layered surface. The middle of the door and the windows should be at a distance of about 6.5 cm away from the long side.

10 Then distribute thin green wool strands between the windows in meandering forms and also lay out a little «grass» below with the green wool.

11 After this step, the work piece should again be felted with gauze, a small amount of water and soap. Then turn it around and repeat the steps 9 and 10 on the other side.

12 Now cover the entire workpiece with the second piece of bubble foil and start to roll it with caution. I recommend 30 times each from each side and in every direction.

13 As soon as the resist struggles against the rubbing and rolling

14 take it out.

15 Knead and full the house sheath until it has shrunk to a width of 19 cm and to a height of 21 cm.

16 Now rinse it carefully and pull it over the lamp to dry.

The Roof

17 Layer the roof resist with 15 g of red fleece, let it protrude over the edge about 1 to 2 cm and leave the lower 2 cm free as you did before.

18 Add water and soap, cover the workpiece with gauze and felt it on.

19 Turn the piece over and fold the protruding fibers over the edge.

20 Repeat the steps 17 and 18 and try to fold only a few fibers over the edge.

21 Cut ribbons out of the red pre-felt and the garbage bag of a width of approx. 10 cm. Distribute the five garbage bag ribbons evenly on one side of the roof.

22 In between the garbage fold ribbons lay the pre-felt ribbons and felt them on lightly with water and soap. The ribbons should be hanging as long as possible over the resist.

23 Cover everything with gauze and felt it on thoroughly.

24 Turn everything over and start to lay on the garbage bag ribbons and the felted ribbons from below. There is no problem if you eventually divide since the pre-felt connects very good. Attention: The foil should prevent that the pre-felts meet from up and down.

25 Felt everything on with water and soap, cover it with the working foil and full it (also her 30 times from each side and direction).

26 Check every now and then whether the pre-felt ribbons lay free below.

27 Remove the resist and the foil once everything is well felted.

28 Continue to full, throw and roll until the roof fits the lamp (lower width approx. 20 cm).

29 Draw the shingles with tailor's chalk and cut them out.

30 Rinse everything and let it dry on the lamp.

Finishing and Decoration

31 Cut the door and the windows open.

32 Cut colorful felt pieces from waste material in flower form and add them, if desired, in a washing net at the next washing cycle.

33 The lamp sheath and the roof can be decorated with the flowers and beads and pulled over the lamp again.

INSTRUCTIONS: ANDREA RULLANG

PAGES 52-55

Festive Carpets from Kyrgyzstan

The Dutch felt artist Annemie Koenen has a great know-how concerning Asian felting techniques. She has travelled to Kyrgyzstan seven times already, to where she organizes group trips with courses held by local felters. She passes on said techniques in her own studio and in places and workshops all over the world

In 2003, I translated Mari Nagy's and István Vidák little book «Filzen mit Kindern (Felting with Children)» from German into Dutch. During each telephone conversation, István said at least once: «Kyrgyzia is waiting for you.» This set me in the right mood and kindled my passion for Shyrdaks – so-called Sunday Carpets from Kyrgyzstan, as the country is now called. «Stan» means country and the people there are glad to be independent again. I myself experience Kyrgyzstan as a pure, nature-inclined country, with very hospitable people.

History of the Shyrdaks

I've seen Shyrdaks that were up to 40 years old. They are protected against

moths and rot through a regular turning over and hanging them in the glaring sun, which kills parasites and their eggs. (Photo 3) In the Bozui (Yurt) the Ala-kijzs, the so-called village carpets are put onto the floor as a first layer and the Shyrdaks are put on top. With the Ala-kijzs, the motifs are put on with wool after woolen layers applied before. The Ala-kijzs is the only carpet in Asia where the motifs are placed onto the wool and not the other way around. Like in Mongolia, the word yurt refers to jourt, the place where the Bozui is. The Bozui is a round Nomads' tent and means literally womb, where a baby grows (bozui-pregnant in connection with people) These carpets are found in the houses as well. Before entering either the yurt or the house, the guests remove their shoes, so that the quality of the carpets doesn't suffer.

The Shyrdak as a Wedding Present

Shyrdaks are rather big and originally, they were always made in pairs. Each Shyrdak has a twin, so to speak. These are hardly ever found in the same place, since the second Shyrdak serves mostly as a wedding present for daughter who moves to her husband's family after the wedding. Shyrdaks are always made by several people, often by the family members or the neighbors. Then they are exhibited and photographed together with the people who had made them.

Sitting Cushion

The special technique is not only used for carpets, but also in the Bozui for edges below the roof battens and for bags to hold bread. You meet those motifs often in town and village streets. With Europe in mind, the art of the Shyrdak is also applied now for making sitting cushions. The craft is passed onto the younger generation more easily this way. In my three-day courses I show how these cushions are made, promoting communal work and efforts, and often here also a copy of the original is made.

Instructions

If you want to make a sitting cushion in the Shyrdak style, please proceed as follows:

- Choose two or three colors for the upper felt part which should measure 40 cm x 40 cm. The lower felt piece is 1 cm bigger on all four sides, to leave

enough room for a later quilting. Draw the desired motif onto the felt with chalk or soap. In Kyrgyzstan, often a so-called «mother felt» is used. It is a felt piece where the motif is drawn on thickly with chalk. If the mother felt with the chalky motifs is pressed upon the new felt piece the motifs are printed on and then enhanced.

- The motifs are underlined thickly with chalk and printed. On the new piece, they should be drawn once more by enhancing the chalky lines.
- The upper felt pieces are fastened together and then they are cut with a straight knife vertically.
- Mark the different parts so they can be fitted exactly together as opposites. During the courses, the puzzle parts are fasted at the backside with stitches. This is not done in Kyrgyzstan, there the parts are directly connected by putting spun cords in a Z- or S-turn opposite each other and sewed along the cutting lines.
- Make the string with a cord machine or work with the Tsjirasi stitch, probably still familiar from the embroidered felt bags.
- The lower felt part is fasted under each upper one and then quilted together. Then the lower part can be cut in shape and the cords can be applied.

ANNEMIE KOENEN

Annemie Koenen

The Dutch felt artist offers many different felting-themed courses in her own studio «Mother Earth» in Sittard near Maastricht. She is an internationally renowned instructor. Please find more about courses offered on her homepage.

Web: annemiekoenen.com/de/
Facebook: [annemie.koenen](https://www.facebook.com/annemie.koenen)
Instagram: [annemiekoenen](https://www.instagram.com/annemiekoenen)

Fairy Tale School Cones

Mermaids, Unicorns, fairies or meadows dotted with flowers – the felt artist Viktorija Bucelyte-Kacerauskeine makes many children and their parents happy with her individually designed school cones, a German custom for first graders on their first day in school; the cone being filled with sweets and little school items

Viktorija Bucelyte-Kacerauskeine is a mother of three and comes from Lithuania. Now she lives in the country of castles and hills, in the Gleiberger Land near Gießen. Here is also her little atelier-shop, where all felters are welcome. Almost 18 years ago, after her children were born, she found feltmaking, which greatly changed her life. She tells us about this time: «Thanks to feltmaking I was able to travel the whole world, I even went to Japan and the polar region». Creativity and a desire for self-expression intertwined with the prescribed daily chores. Feltmaking, first a mere hobby, turned into her favorite occupation. There was an increasing demand for natural, handmade products, and so her little enterprise came to pass with the main purpose to make original, unique products for an exclusive clientele and, just as important, to economize on natural and human resources.

The Birth of the School Cone Project

Viktorija Bucelyte-Kacerauskeine most beloved techniques are wet- and nuno felting. She also likes to embroider felt, especially felted shoes, what used to be her mainstay of sales before. Slowly, she started to make other items such as hats. When her daughter first went to school, she discovered the world of German school cones. She wasn't sure whether this custom was just popular or a long tradition. She succeeded anyway. «I believe mine were unique in that they were made of hitherto unfamiliar materials, for instance playful, light organza combined with cuddly, warm felt», the feltmaker explains.

Beads, Glitter and More

When making school cones, she employs a wide range of techniques, such as sewing, bead, hand or machine embroidery or needle-felting. This is a most creative work and each order results in a distinctive, unique object. The

artist says: «For me, it is most simple to design for girls, it frees me to use a lot of colors, beads and glitter. I feel like I were in a fairy tale world in the company of mermaids, unicorns, fairies and blossoming meadows.»

∞ The basic material for a cone consists of four layers of crosswise-laid extra fine Merino wool, wet-felted. She uses viscose to achieve shine and interesting effects. To make the cone itself around two hours are required, but the design and the decor need at least one or two days. The making of the flowers and the figures asks for a lot of patience. For each fall season, the artist makes about 30 school cones plus processing other orders. Viktorija Bucelyte-Kacerauskeine's original school cones were even presented by Etsy in their season magazine. The artist remembers one special occasion: «Once, I had to work on my most complex and most expensive cone. It was so much fun to make it, but too late in time I noticed that the mail wouldn't deliver it on time for the child's first day in school. So, I ended up driving to Cologne myself to hand it over in the nick of time.»

LARA PYTER

PAGES 58-61

In Harmony with Nature

The windmill farm Neyer in Tecklenburg-Ledde is a genuine family venture, dedicated to the sustainable producing of food and animal welfare of their sheep, cows and chicken. A wool manufacture processes the wool gain into wool for handicrafts, healing and feltmaking purposes; are kinds all sold at a store on the farm premises

The husbandry is done by the couple Jörg and Ines Neyer, their sons Daniel and Jannik as well as grandma Edith. The live and work together on the windmill farm that has been in their possession for many generations. It is located at a sunny, southern hill of the windmill mountain high above the peaceful little village Ledde in the Tecklenburg Land in North Rhine Westphalia. «In our farm you'll find ewes and their lambs, mother cows with calves and a great number of cull hens and roosters in mobile chicken

coops», says the owner Jörg Neyer. There are also generous meadows with fruit trees, a tipi to spend the night oecumenic masses held in the sheep pen, and a farm store.

A Flock with 170 Ewes

In 1996, Jörg Neyer took over from his parents and changed it continually into a Bioland health food farm. «Without passion and a great love for my profession as a farmer I couldn't manage such a workload», Jörg Neyer reports. Needless to say, he is a full-blooded farmer. The farm with its magnificent view over the valley and the village is the beautiful home for a flock. They started breeding with 25 Black headed Sheep, today they have about 400 animals, a mix of Blue Head, Texel and Suffolk sheep. The many advantages each breed offers can be thus combined. The sheep are very robust and are rather frugal in their needs.

A Lot of Room for the Lambs' Frolicking

The sheep can graze on 30 hectares of bio-certified land and their winter food is also procured there. During the coldest part of winter and the lambing season, the sheep are kept in a pen that was newly built in 2015. «This pen is much more animal-friendly than the law for biological sheep keeping prescribes. It is wide and very big, there are many feeding areas so that the animals don't need to fight over food», the farmer reports. There is also a lot of room for the lambs for frolicking and playing. There is an outdoor area where the sheep can bask in the sun or stand in the rain – sheep don't mind to be rained upon and thus cleaned. Once the lambs are two months old, they go to the grazing meadows together with the ewes. «With so much fresh air and room to move about their growth and well-being is strongly enhanced», states the farmer. They feed exclusively on what they graze plus on hay and grass silage fodder gathered from the land.

Healing and Handicraft Wool in the Farm Shop

«Naturally, we process the nearly 600 kg of wool we get from once a year's shearing. Our sheep's wool is very sturdy and well-structured», Jörg Neyer reports. «In the wool manufacture Filges in Wallenhorst our wool is made into Bioland-certified produce, such as healing wool, fairy tale and handicraft

wool and felting wool, which you can buy at the windmill farm store, amongst other things». Ideas for presents abound, for example instructions to felt flowers, friendship bracelets or a felt ball set with accessories are on offer.

Holy Mass in the Sheep Pen

Once a year, an oecumenical mass is celebrated in the sheep pen for children up to six years. The theme is always a shepherd, looking for a lost sheep. A black toy sheep is hidden in the pen and the children look for it together with the Neyer family. «This year we were 135 people, children and their parents!» For nursery and kindergarten groups, the farmer organizes sheep pen sightseeing and the students from the Waldorf School hold their farming practice there. «We are most happy to pass on our passion and a true estimation for all that», Jörg Neyer reports, once more stating that this heavy workload comes at a cost and requires a lot of stamina. «You better not start to count the working hours you invest in the farm», he advises. Often, he has to look after the lambs late in the evening or has to raise himself from sleep when the ewes lamb.

Hand in Hand with Nature

Jörg Neyer is especially proud of the rolling meadows with fruit trees and the hedges which offer protection and habitat for many rare birds and small animals. «Next to sustainable farm animal keeping, we are equally concerned with helping to preserve the variety of species and the protection of the soil and groundwater. The sheep grazing on the meadows is very important, so the trees are protected from voles and bear rich fruit. «Everything here goes hand in hand

and the way we farm creates harmony between agriculture and nature», Neyer concludes.

LARA PYTER

Further Information

Please read more about the windmill farm in Tecklenburg-Ledde under windmuehlen-hof.de

PAGES 62-63

Following Blueprinting

The feltmakers Mari Nagy und István Vidák discovered in India the craft of blueprinting with traditional wooden models and find surprising relations between feltmaking and blueprinting

We are always up for surprises. This also happened during our last trip to India in January 2024. We hadn't dreamed of making a connection between feltmaking and blueprinting. These two technical areas seemed always working at a distance and that they might have something in common was unknown.

Form Carvers in Rajasthan

In the south-eastern part of India, in Rajasthan the indigo-based multicolor-print is still a familiar craft. In order to print the pattern on the raw material, i.e. cotton, silk or wool fabrics, wooden models are used. The printing blocks are usually carved by the fabric pattern masters themselves in the rainy season.

This time of the year doesn't lend itself to printing, dyeing and drying of the fabrics. Today these wooden printing blocks are made in some villages by designated families. The orders are placed by sending drawings made by the dyer and then transposed.

Wooden Models from Jaipur

In Bagru, a small village famous for its printings we found a wooden block into which small plates of felt were inserted. All raw materials are procured from the city of Tonk. It is unknown since when this technique was used, records exist from 80 to 100 years ago. The felt bought in Tonk was 5 to 8 mm thick and of middle hardness. It was soaked in a solution of Arabic gum. Small holes were drilled into the printing blocks and «felt eyes» were inserted. In other versions, the small felt plates are integrated in random spots in the printing block.

Better Printing Results

If big patterned areas were to be printed, the result was improved by the inserted felt pieces. The stamp so yields more liquid at printing. Two of such examples, we found in the city of Sanganer, 30 km away from Jaipur (Image 4). We asked why printing blocks with felt inserts are no longer manufactured. The answer was that fashion has changed and big-patterned, printed fabrics are no longer in demand. Most of the carvers are now old or stopped carving the blocks. In Jaipur, so we heard, is only one master left who knows how to make them. During our next study trip, we plan to visit him and to buy one or two old style printing blocks.

MARI NAGY AND ISTVÁN VIDÁK

This is a supplement of the magazine
»filzfun« Issue #83 - Summer 2024
ISSN 2199-7314 · ZKZ 77098

publisher: mk Medienmanufaktur GmbH
Döllgaststraße 5 · 86199 Augsburg, Germany
verlag@filzfun.de · register court Augsburg
HRB 18720 · USt-IdNr. DE813278048

Translations:
Christina Hirson

»filzfun« comes up 4 times a year
For information about each issue, subscription
and more, check www.filzfun.de/en.
The website is in English too!

Distribution Switzerland
Wollkarderei Ursula Jaton · Degenmattstr. 68
CH-4421 St. Pantaleon · Suisse
Tel. (0041) 619131333
www.atelier-pecora.ch · atelier-pecora@gmx.ch

Your direct contact to the editorial department:
redaktion@filzfun.de;
The autumn issue will be published on August 31st, 2024
Editorial deadline: June 3rd, 2024