

filzfun – The English Supplement

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Dear Readers,

Spring is when your soul starts thinking in colors again – and in our springy issue there are indeed many bright and colorful objects to admire. The felt artist Marjolein Dallinga from Canada has triumphed in making fantastic costumes for the world-famous Cirque du Soleil. You get her detailed portrait on pages 42 to 45. The felt artist Heike Reul's passion is the combination of art and fashion. She makes unique dresses and presents them in fashion shows (as of page 30) Tone-Kristin Lone is inspired by the bewitching landscape of her Norwegian home country and makes her wool paintings in the most beautiful natural hues (pages 46 to 49) Lydia Schade-Fox wants to invite others to the world of feltmaking and hosts felting courses and tutorials on social media. From the pages 34 to 37 you can read more about that. Colors are also omnipresent on the international felt art hiking path in Kainbach near Graz. Well over 300 little flags from all over the world adorn this Austrian project (pages 8 to 11). Spring also calls to be included in the seasonal projects. In that sense, we present a colorful Easter nest by Waltraud

Treutler (as of page 38). Another instruction deals with the making of a cuddly Koala bear (as of page 50).

«Rainbow Wool» sets a strong sign for more acceptance and equal opportunities. This brand of wool is produced at Michael Stücker's sheep farm. The shepherd has given a home to gay sheep and original statement pieces are made out of their wool. What that all has to do with Bill Kaulitz, the singer of Tokio Hotel, you will learn as of page 58.

Further, we are pleased to inform you on extraordinary exhibitions, for instance one of Bodo Korsig (as of page 14) or about the cunning mixture of wool and clay (as of page 20). Moreover, we have researched into the blue printing craft and have followed the tradition of Persian felt carpets.

We wish you a great spring season and lots of fun reading the new issue!

Your filzfun team

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.

Your direct contact to the editorial department:

redaktion@filzfun.de

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Editorial deadline: March 10th, 2025

Soul Jewelry Telling Stories

After a longer absence, Anja Atzert has returned to Hohebuch. From April 4th to 6th 2025 you will have the opportunity to felt unique bracelets and amulets together with her – each donned with your favorite motif. The latter is first designed in relief technique on a piece of pre-felt and then needled onto a background. The background can be highlighted with silk, other pieces of fabric, wool curls and similar materials. By means of the resist technique, you can either enhance your motif or add to it. If desired, the finished piece can be dyed completely or just in parts, which makes for riveting gradients and shades. In the next step, the motif will be decorated with embroideries, whereby the background comes again into view. Maybe it will profit from decorative embroidery as well. An additional highlight could be a hand-welded copper latch. The amulets are being framed by copper, similar to precious stones, and can be worn on a leather band or a felted cord. So wearable art is made that tell your personal stories and are laden with a special meaning.
hohebuch.de

Tausendschön: Art, Curios and More

To taste culinary specialties on a Sunday, to stroll around an art fair at your leisure and to buy unique handicraft – on March 23rd 2025 the art fair Tausendschön invites for shopping and looking around at the Großmarkt in Bremen. There are hand-made soap, flower arrangements, wood art, ceramics and vases, individual fashion and jewelry. More than 150 artisans show and offer their sustainable products at the premises of the Big Market in two market halls. The entrance fee is 3 Euros. Following the motto «Kunst, Kurioses und mehr (Art, Curios and More)», the public will find creative and extravagant singular art objects; they can even watch some artists demonstrating their respective craft. There will also be numerous pop-up eating places caring for your culinary wants.
marktwelt-bremen.de

Felted Surface Design

The participants in Claudia Blickling's surface design course will embark on a journey through the fascinating world of feltmaking at the Kornrade farm premises in Hetzdorf near Freiberg. From September 5th to 7th 2025, you will be taught various surface design techniques, like for instance the positive/negative, mosaic, relief and reserve techniques. All these methods allow for the making of tapestries, cushions, small carpets and runners with singular structures. Upon request, you can try out several techniques on small surfaces which will be sewn together later on. For further decorations, sheep wool curls or pieces of silk fabric can be felted in as well. Other fibers, such as sisal, hemp or linseed are at your disposal as well.
hof-kornrade.de

Konnichiwa! Hello Japan!

Konnichiwa! Hello Japan! Clotilde Lafont König has been fascinated by the politeness, respectfulness and ancient history of Japan – in a nutshell, her culture. In Kyoto, the cultural heart of Japan, she learned many different traditional techniques which she incorporates in her artwork. Her textile objects, inspired by Japan, are the main attraction of an exhibition in the Tuchmacher Museum Bramsche from March 26th to June 15th 2025, but there are also photographs and images on show to bring this wondrous country nearer to the interested public. Clotilde Lafont-König, who was born in Paris, lives and works as a freelance artist in Bonn. She learned her artistic trade at major art universities in Brussels, Geneva and Braunschweig. Her objects are internationally renowned and were part of shows in Sapporo, Osaka and Kyoto.
tuchmachermuseum.de

Felting at Wampendobl: Jewelry with Beate Bossert

On May 1st and 2nd 2025, there will be a course in the Wampendobl Paradise, where precious combinations are felted from delicate wool, such as bracelets, brooches, necklaces or wall hangings. Jewelry and small accessories obtain a special and individual note by unique surface structures. You can experiment on a small scale with 3-D techniques, like lamellas, blocks, cutouts, lappets, gaps, fabrics and reserve techniques to enhance your surface design skills. The results are dreamlike, extravagant or simple, finespun ensembles. Silk fabrics provide an extra sheen, as do silk sheets or glass nuggets. The felted jewelry can be further decorated with beads and embroideries. Hand-dyed embroidery yarns or gold and silver yarns emphasize the aspect of luxury.
wampendobl.de

Hiking Meets Felt Art

The International Felt Art Hiking Path opened in Kainbach near Graz on September 21st 2014 in beautiful fall weather. The renowned felt artist Ariane Mariane came from Paris. Local felt artists organized a small arts and crafts market

Matthias Hitl, the mayor of Kainbach, opened the felt art hiking path. He had been most supportive during the planning and organizing of the project. Apart from that, a representative of the Chamber of Commerce was present as well, Rupert Hofer, the Guild Master of the Arts and Crafts Department. The felt artist Ariane Mariane was also a guest in Kainbach. The German felt artist, who is living in Paris right now is working as an International IFA (International Feltmakers Association) Officer.

Hidden Treasures

On opening day, two accompanied hikes along the felt art hiking path were offered. Many visitors heeded the call. Although there are signs informing on each station, there are hidden treasures

that only a keen eye can see. Music and food specialties added to the bright and merry mood.

More than 300 Small Flags from Countries all Over the World

The colorful mixture of art objects and flag chains make the felt art hiking path very attractive. The little flags serve as peace symbols. They touched the visitors and gave the forest a special communal energy. «I always feel well when I walk through our felt wood and other people seem to feel that way, too, so I'm told», says the project organizer Michaela Kunzfeld. «I often meet visitors who have hiked there two or three times already. They keep telling me that they always find something new.» There are over 300 flags from countries all over the globe adorning the path – e.g. from Germany, Austria, Switzerland, The Netherlands, Finland, Lithuania and the United States. New flags keep coming in still. «Of course, we like getting them and adding them to the chain», Kunzfeld says.

Sheep Wool in Focus

«This felt art hiking path should broaden people's horizon with information concerning sheep wool and the felting process and create awareness of the subject as a renewable primary product», so the organizer Michaela Kunzfeld. Feltmaking is one of the most ancient crafts on earth and has therapeutical effects. «There are scientific examinations that feltmaking is important for fine motor skills. And last but not least it is a miracle of nature, providing far better characteristics than most high-tech clothing. It is exactly that we want to familiarize the visitors with.»

A Felt and Wool Feast

The felt art hiking path should become a tourist attraction and a cherished place of excursions. The path along the 25 different stations under the motto «Filz beWEGt (Felt Moves)» is near Graz, the capital of the Steiermark. The hiking path was designed by international artists and represents a contribution to a gentle eco-tourism. For 2026, a «felt and wool fest» is planned within the frame of an arts and crafts market at a beautiful old farm alongside the hiking path. A great opportunity to combine hiking and textile art.

∞ The hiking path will remain for the next couple of years. «Some stations will have to be substituted, because we also document the natural decay. The colors will certainly fade and the birds will

supply their nests with wool threads», Michaela Kunzfeld is pleased to describe the successful outdoor art exhibition.

DIANA PYTER

Further Information

The Felt Art Hiking Path near Graz can be visited in every season and will be open for some years.

filzkunst-wanderweg.at

PAGES 12-13

A Tapestry as a Contemporary Witness

During the 9th European Quilt Triennial, 45 contemporary quilt and textile art objects made by artists from eleven nations are on show. The felt artist Margit Heilmann applied for participation with one of her tapestries in the summer of 2024 and was chosen. Here she tells us how her art object was made

The exhibit takes place within the scope of the 9th European Quilt Triennial. As of February 9th 2025, you will get a chance to see that creativity, artistic inspiration and contemporary statements are not limited to painting, sculpting, graphic art or photography.

∞ The high-quality show pieces were chosen by an international jury of five from more than 130 objects. Among others, a wall hanging made by the felt artist Margit Heilmann was chosen. Two big chests with original documents from an estate dating from 1904 to approx. 1943 were the starting points for her tapestry called «Time Frame». The idea was to preserve the old, hand-written letters, postcards and photographs and to partially hide them under tulle. Not an easy challenge for a wet felter. The result was a Nuno felt carpet made of several layers of Odenwald sheep wool measuring 157 x 100 cm. «The surface was made with cotton gauze that I had used previously during plant dyeing, so certain color traces were visible. By means of the reserve technique, six big «windows» were felted in which then were strengthened and fixed by hand-sewn seams.»

A Glimpse into the Past

These felted openings give a brief glimpse into our past, which seems so

remote and is yet all too near. Writing on paper then was the only general method of communication between families and friends. The documents and letters in their pin-sharp handwriting, composed by a betrothed couple in 1904 plus other written documents from World War II were designed as collages and sewn on felted backgrounds. The six collages were mounted into the six windows and partially covered with tulle. Red lines done in Sashiko embroidery connect the openings in order to support the notion that everything is connected.

∞ The exhibit in the Textile Museum Heidelberg (Berk Collection) comprises 45 show pieces by eleven artists from different European countries. It is open until the beginning of May 25th. The show will later travel to Switzerland to the Textile Museum St. Gallen and the Kreis Museum Zons/Dormagen and presumably to Finland as well.

MARGIT HEILMANN

Margit Heilmann

12 years ago, Margit Heilmann taught herself feltmaking. After taking part in many internationally hosted workshops and courses, she now focuses on textile art. Feltmaking will always remain her number one medium.

@faser.gut

Infos about the show: museum-heidelberg.de

PAGES 14-15

Eyes on the Lookout for Faces

«Break the limits» was the enigmatic title of Bodo Korsig's exhibition that was on show until March 9th 2025 in the Museum Art.Plus in Donaueschingen. The artist presented different objects from his rich oeuvre, amongst them big-size felt, wood- and paper cutouts

Korsig's interest in human behavior and perception led to an intensive engagement with neuroscience and behavioral science. In his objects, he often deals with existential conditions like fear, violence and death, transforming those issues in poetic, provocative, mysterious or buzzword images. «With each of my objects, I create

not only a physical space but also an emotional dialogue. They challenge the viewer to rethink their own existence and to engage in the complex interactions between people, space and technology», the artist Bodo Korsig explains. The result is an impressive area of conflict between the vulnerable beauty of felt and the urgent matters of our time, inviting the viewer to get immersed in the connecting forces of his or her own reality. His goal is to guide people out of their safe spaces and perceptions, where they may be protected, but also bored from time to time. He wants to grip his audience on an emotional basis, to broaden their horizon in terms of watching and feeling. This is what most artists aspire to: «I want to shape and change people's perception.» It matters little to him whether the reactions are positive or negative. He wants to provoke in the proper sense of the word, i.e. challenge, calling forth: Irritations and feelings of resistance confirm Korsig's goals as well.

☞ The exhibit in Donaueschingen occupies several rooms in which the artist presents a choice of his works from different creative periods. It starts in an exhibition space where two big black wall objects are presented. There are nets in organic forms with many appendages which are cut out from black felt, one is a circle, the other a triangle standing on its tip. In preparation, these are sketched in their original size on paper and then transformed into the respective materials. With felt objects, this is a lot of work, since all the connections and cut-outs still have to ensure the object's stability. These large-size objects are not only an artistic, but also an architectural tour de force.

☞ There is scientific proof that the human perception is always on the lookout for figures and faces. Indeed, the structures of Korsig's objects are often remindful of bizarre shapes or fantastic animals. You may detect a person walking, a long-nosed young woman's profile, a spidery creature or a beady-eyed crocodile. He creates his objects as abstract, autonomous structures that can be interpreted in all kinds of directions. The eye and imagination of the viewer may roam freely in Korsig's objects, aptly titled «Unknown pleasure», «Zerspringen des Zustandes (Bursting apart)» or «Das lüsterne Hirn (A Lusting Brain)».

☞ Bodo Korsig often works together with other artists from different fields, such as dancing, poetry or literature. Such a co-operation can be found in his object

«Magnolia». Here Korsig accompanies a poem by the Chinese writer Zao Zhang which is written in a flow of organic forms on a kind of folding screen. The public can stroll from room to room and be taken by an impressive, strong and black language of shapes and forms, echoing the almost fierce title. It is odd: despite the strong forces emanating from this exhibition, it gives a sense of great, poetic peace and quiet. Bodo Korsig makes us halt in our movements. His nets span spaces where we can liberate ourselves from our limited perceptions, our habits, all networks and traps that engulf our digital present. Break the limit!

DIANA PYTER

Bodo Korsig

Since 1992, Bodo Korsig has shown his art in over 200 galleries and museums all over the world and has received many awards. His objects are on permanent show in more than 50 national and international museums, among them the National Gallery of Art in Washington D.C., the Brooklyn Museum of Art in New York, the Czech Museum of Fine Arts in Prague and the Museum Pfalzgalerie in Kaiserslautern.

korsig.com
@bodokorsig
museum-art-plus.com

PAGES 16-17

«Loved to Death»

In 2014, the Textile Art Section of the Fine Arts Guild Austria organized a memorable serial presentation called «Totgeliebt (Loved to Death)». In three different shows, the artists deal with the devastating subject of femicides

The Austrian Fine Arts Guild was founded in 1912 with the goal to strengthen the rights of artists, to improve their working and production conditions and to lend them a voice regarding culture politics. In three exhibits that took place in different parts in Austria, 70 artists from Austria, the US, South Korea, The Netherlands, Great Britain, Croatia, Mexico and Italy took part.

☞ The first exhibit was organized in the Galerie im Turn in Baden, Austria in co-

operation with the Kunstaspekt Society in May 2024. The focus was on textile art that mirrors the broad range of this field. In October, the second exhibit followed, this time in Vienna and in co-operation with ega: frauen im Zentrum (Women at the center). Next to textile art painting, installations, felted and knitted objects as well as videos and photographs were presented; ample proof of a contemporary art scene. The third and presumably last show of the series found its home in the Kunst- und Kulturzentrum Semmelweislinik in Vienna in November. The focus was again on textile art, showing the variety and wealth of textile art objects in an international context.

Art of a Strong Expressive Power

The many visitors witnessed the artists' skillful dealings with textile materials and their creative transformation. They were equally impressed by the intensity and power of «Totgeliebt». It is a powerful title that mirrors the complexity and contradictions in the relationship of love and violence. It hints at the gruesome reality of femicide – the killing of women or girls as the most extreme form of male violence. Femicides are not merely murders but an expression of deeply rooted societal drawbacks where the female sex is concerned.

☞ The art works shown recurred to socio-politically relevant texts from literature, other media or interviews. These writings about femicides and violence against women and girls were presented together with the artistic conjecture. All these works, as different as they were, had touching common features and opened out into a many-voiced dialogue with one another and the respective writings. The combination allowed for a new, unusual perspective on the subjects femicide and violence and the public discourse thereof. The objects made room for dialogue, reflexion and exchange. They served not only as an instrument of accusation against inequality, but formed a bridge between people of various backgrounds that share collective experiences. Textile art has a language of its own, it is both emotional and sensual and can really touch people, can make them think – often in a way that surpasses rational arguments. So, the exhibits contributed to an increased awareness of this urgent problem and maybe even to a deeper, more sustained change in society.

SAWATOU MOURATIDOU

Stitching Against Femicide

Within the scope of the serial exhibits, the project «Threads of Change: Stitching Against Femicide» was started. It is a cloth, embroidered by many women with colorful flowers and blossoms. It is meant as a strong sign of solidarity between women and symbolizes resistance against violence. The cloth was raffled off among the donors during the last show's finissage in the Semmeweisklinik on November 24th 2024. 1220 € were donated to the Autonomous Womens' Shelters in Vienna. Further information under: sawatou.com

PAGES 18-19

A Sea of Corals and Spaces

In the Dutch Museum de Kantfabriek in Horst two shows opened in September 2024: «Korallen (Corals)» und «Vilt Veelzijdig – Filz gestaltet Raum (Felt Designs Space)». Until the end of December, the many unique felt objects including a huge felted coral reef were greeted by an enthusiastic audience

After a hearty welcome, strong coffee and the first occasion to talk with other guests, the show was opened by the museum's chair Jos Schatorje on a bright sunny day. He reported on the museum's history and the co-operation with regional, sustainable project groups. Margit Röhm, the chair of the German Filznetzwerk first introduced the society and the exhibition's theme and then the present exhibitors. Next came Marije Kooij, the chair of the Viltkontakgroep (VKG) Netherlands, who informed the audience about the coral project.

A Huge Coral Reef Made by 300 Feltmakers

The show «Corals» was initiated by the Dutch Felters' Association and shows a communal project made by 300 felters. During the pandemic, each felted a piece that later was incorporated into a big one. This is both symbol and proof that the association manages to remain in contact with its members even when sessions and meetings are no longer possible. The third person to speak was Dorien van den Beukel, management board member of the «Pleed» foundation. She advocates that the wool of Dutch

sheep is not thrown away but made into valuable products.

Travelling Show «Filz gestaltet Raum (Felt Designs Space)»

«Vilt Veelzijdig» is a travelling show organized by the German-speaking Felt Network called «Filz gestaltet Raum» that was shown in the Textile Collection Max Berk in Heidelberg in the summer of 2024. The exhibit presented unique felt objects made by 36 artists from six different countries, showing an impressive range of subjects, techniques and interpretations. Yellow and red walls, pedestals and matching lighting enhance the effect in an appealing way.

The Museum de Kantfabriek

The small Dutch Museum de Kantfabriek is part of the premises of a former lace bobbin manufacturing plant that was in operation until 2006. The museum shows the machines and has people work on them. The bobbin machines can still be used. The museum also shows the history of the textile trade in the Horst region, organizes changing shows and offers courses for people interested in textiles and those who would like to be one of them.

CAROLA HEUSER

Further Information

You can find a video of the shows at: filznetzwerk.de/online-presentation-filzkunstausstellung/
The museum is open from Tuesday to Sunday from 1 p.m. to 5 p.m.

Further information regarding the museum please find at: museumdekantfabriek.nl

PAGES 20-23

Wir WOLLEN TON (We Want Wool and Clay)

The fifth Craft-Art-Fusion Show of the Wollmodus Association showed many varied and imaginative objects that dealt with an artistic merging of both wool and clay

The Galerie am Park in Vienna became again the hotspot of the international

textile art scene from October 8th to 18th 2024. Many artists from Austria and other European countries heeded the Wollmodus call to mix sheep wool with the equally archaic material clay. A competent jury chose 12 objects for the two weeks show in Vienna, where many of the artists were also present. More than half of the exhibitors live rather far away from Vienna but made the long journey from Germany, Finland, Switzerland and Spain. The artists' great personal commitment and the desire for personal contact and exchange became manifest again.

Varied Arts and Crafts

Except for an artists' duo who played with the double meaning of the German word «Ton», also meaning sound in a musical combination with wool, all other works dealt with clay as a ceramic mass and showed unbelievable imagination and versatility. As we have already heard during previous exhibitions, also here some participants told us that the Wollmodus tender offers are a welcome opportunity to get to know a new material to work with. This aspect offered welcome challenges here, too, amongst others when baking the clay in the oven or merging wool and the ceramic outcome.

Light and Airy vs. Hard and Breakable

As to content, many similarities can be found in the different objects that mirror our realities in life and visions of the future. Some artists see the symbolism involved regarding the two different working materials (light, soft and fluffy versus hard, precise, breakable) and translate it into the hope of lesser crises and a better future of humankind. Also, the circle of becoming and dying, the steady flow of the past toward the future, our all being connected with one another and nature are ever-upcoming subjects and themes. Of course there are warnings, too: we all sit in the same boat when it comes to our many earthly problems, even if some barely managed to save their last shirt while others still go around in velvet and silk. In the past years the projects dealt with wool and wood, paper, metal and plastics. With Wir WOLLEN TON the fifth cycle of the Craft-Art-Fusion challenge closes with a literally earthy key tone.

THE CRAFT-ART-FUSION-TEAM

Craft-Art-Fusion-Project

The three organizers will be taking on other challenges in the future, so this will have been the last Craft-Art-Fusion under their tutelage. Interested parties who would like to continue the project should feel free to announce it per mail. You can receive catalogues of all five exhibits against a donation of 10 €.

Contact and further information:
wollkunst@wollmodus.at

PAGES 24-25

Felt Magic and Magic Felt

Once a year, the Filznetzwerk Association organizes the so-called Filzkolleg, which will take place this year in the felto-Filzwelt Soltau from June 23rd to 28th 2025. It will be a week full of nice meetings, encounters and shop talks around exciting course offers. And also, full of opportunities to strengthen your basic knowledge, to experiment – and to learn about other handicraft techniques beyond your own nose

The program for the 2025 Filzkolleg is especially beautiful and varied. The underlying motto is «magic» – and is feltmaking not magical when loose fibers change into a sturdy fabric like being touched by a magic wand? Felt offers always new and challenging ways to further develop your skills and to design different items in different ways. During the scheduled program, you will meet fairytale characters and fantastic creatures, small treasure chests for memories and secrets, magical techniques and century-old traditions – all in all a perfectly bewitching event.

19 Different Courses

Nine experienced hosts offer a total of 19 courses, lasting from one to three days, which allows for a lot of artistic combinations. With Beate Bossert, you can lose yourself in the world of dwarves, witches and trolls – by dry-felting with the needle first, then followed by wet-felting and last but not least by finishing with a needle and thread. Irina Kalaschnikow introduces you to «paint» pictures with viscose and wool – even if you have never painted before. Inspired by the charm of pointillism are the felted paintings made by Heike Spiekermann.

She holds another course for containers, special ones, i.e. for memories, and urns. Anja Atzert makes small secret amulets or medicine sachets. Her second course offer renders everything rose-colored – a wealth of tiny, delicate blossoms.

Surface Experiments

Birgit Samson experiments with complex shapes and resists consisting of several parts. Additionally, she would like to introduce you to the Shibori dyeing technique. Annemie Koenen works with many shades of acid dyes – used in sculptures made in the structural design technique. Kerstin Scherr encourages surface experiments in Nuno felt and shows how to make dashing felted clothing out of it. Annemie Koenen teaches you how to decorate felted objects with exquisite embroidery. Helene Weinold invites you to join her in magically turning buttons into jewelry in the wonderful art of making lace work buttons.

☞ Birgit Blumrich concentrates on the processing of wool to yarns from simple to artful – quite originally so, i.e. with a hand spindle or with a spinning wheel. She also offers insights on animal-based intervention, using the example of her own experience with alpacas. Their wool will be processed in the course of the teachings. We bet there are all kinds of interesting subjects for each participant of this year's Filzkolleg.

ANNEMIE KOENEN

Further Information

and application forms for the Filzkolleg in the felto – Filzwelt in Soltau at:
filznetzwerk.de/filzkolleg-des-filznetzwerk-e-v/

PAGES 26-27

Rose-Colored Felting

For the second time last year, enthusiastic feltmakers met at the occasion of the 9th OWL Regional Meeting in Karin Twelkemeier's Filzgewerke Studio in Versmold. The project was a felted rose, following instructions by Irene Reinhardt that were published in the filzfun 4/2024

After a long, hearty breakfast, a brunch almost, the experiment called

«3-D Felt Rose» finally started. Thanks to a highly motivated husband of one participant, the necessary resists were already implemented and met with great gratitude. After studying the instructions thoroughly, the resists were covered in delicate roving, laid out and felted.

☞ As of the mounting of the different layers, some group members chose to go ahead freestyle while others stuck to the letter of the tutorial. It was riveting – we could hardly believe that these triangular build-ups would finally morph into a rose. To cut the stencils open was quite demanding. But in the end, we held the most beautiful roses in our hands – also the free interpretations turned out quite well and could hardly be distinguished from the others. Our resumé: the tutorial leaves a lot of room for personal creativity. The petals can be formed individually, varied in shape and arranged as to one's liking.

☞ The result is a quite unique felted rose. The process allows for a lot of artistic and crafty freedom and pardons small mistakes easily. It doesn't take up much time. After four hours, all roses were ready and we were really happy. On the first glance, the tutorial comes across a bit complicated, due to the many different resists and layering techniques, but it should be worth your while to try it. Slightly misplaced stencils don't really change the outcome. The day went by far too quickly. The next OWL meeting is scheduled for the spring of 2025, the exact date will be communicated on time. These regional meetings are a wonderful opportunity to meet other feltmakers from the region, to talk shop, to laugh and to simply have a great time together. The Filznetzwerk supports these regional meetings with a contribution to eventual rent costs for a suitable room.

KARIN TWELKEMEIER AND DORIS NIESTROJ

Further Information

If you want to learn more about the regional meetings, please contact us at:
vorstand@filznetzwerk.de or
filznetzwerk.de

Imaginative Silk Dresses

A fusion of art and fashion is the passion of the artist Heike Reul. In her studio in Düren, she makes silk dresses after her own patterns. The occasional finishing is done in Nuno technique. She presents her creations on a regular basis in her studio and during exhibitions

«Fashion is there to answer one of the most difficult human needs – the wish to make yourself into a true work of art. It is not only a means of finding our identity, you can evade it, too», Heike Reul describes her great passion for art and fashion. For more than 40 years now, she works in the realms of color, shape and materials, design and mise en scène with regard to her dresses. No one is like the other, all patterns are made by Reul herself. She uses mainly silk fabrics within a range from silk gauze to Jaipur Bourette which she later paints on – always keeping the original pattern in mind. The French painter and sculptor Maruen is an enthusiastic follower: «Heike Reul's dresses are a veritable image of the zest of life. The different models share great taste and extravagance. The interplay of materials, patterns, colors and the paintings all enhance their beauty. Reul's creations enter into a dialogue with the person wearing them, a dialogue that never goes unnoticed by a viewer. These creations open the door to imagination, they allow for a glimpse into the artist's creative mind and how her or his ideas take shape. The transparency, the simple pattern lines, the draperies and the contrasts offered by structured, felted and flowing shining surfaces are so very attractive.»

Felting In Silk Fabrics

The fashion designer has been Nuno-felting since 2002, when she used to teach textile design and silk painting at the universities of Cologne and Munster. One smart student painted elfin lingerie as an exam project and wanted to felt it. «This aroused my curiosity concerning Nuno felting, which I hadn't tried before. I watched a demonstration of the technique in the Smend Gallery in Cologne», Heike Reul remembers. One thing led to another and since then this technique is a fixture in her work, i.e. she partially felts her painted silk fabrics. The new structures enhance the surfaces and set new highlights.

«My art is my vocation, my lifeblood, it permeates my whole life. Living and working are one», the artist says. Nuno felting has added greatly to her way of working and made it more exciting. She mainly uses black Merino (yarn or fleece), since the coloring of her garments or accessories follows painting effects. «By a conscientious and intense perception of my surroundings inner images well up; shapes, colors and structures which I sketch first. Then I make the pattern which is transposed onto the fabrics. The painting is done on a big frame. After the silk has been fixed, parts of the respective fabric are felted through, either by hand or with a sander when the silk is really thick. Washing machine and dryer also come into play.»

A Fashion Show as a Total Work of Art

«A material that I invented myself is the polyamid fleece which is felted through and crushed. Bizarre collars and exciting fabrics are made of it. Some edges are flame-scarfed. The more extravagant creations are exhibited on a regular basis. As an exhibition space she has remodeled a hayloft», Reul informs us. As per the Düren DN News: «Light and flowing colors, mixed with music and movements which are remindful of ritual temple dances make a total work of art out of Heike Reul's fashion show. The dresses often find their way into the «Cirque Bouffon», a marvellously poetic circus from Cologne, as costumes.»

An Image of a Dress

An entirely new challenge for the textile artist was the experiment »Ein Bild von einem Kleid (An Image of a dress)«:»Here I sewed dresses after acrylic paintings that I had made before. It was quite demanding to transpose the structures and effects of the painted canvas onto silk. Also here, nuno felting helped a great deal», Heike Reul tells us. A choice of her objects was on show in the Museum for Applied Arts in Cologne during the Manufactum Fair 2019.

DIANA PYTER

Heike Reul

Her dresses and objects can be viewed and bought at the occasion of a visit at her studio and in various exhibitions. She works on order for desired sizes. Please find more information and exhibition dates at her website kunstgewand.de

Bewitching Felted Figurines

Lydia Schade-Fox loves and lives her vocation as a feltmaker. The 50-year-old from Saxonia charms her clientele with her fairy-like figurines and wants to kindle enthusiasm for the rich world of felting. She shares her passion on Instagram

Everything started with the pandemic. Lydia Schade-Fox bought a couple of felting needles in 2020 and felted her first fairy. «At last, I had found the time to try out my hand at new things. I found it thrilling from the start that beautiful figures come out of so scant a material», the expert tells us. «Needle-felting for me is pure meditation and wool always keeps me grounded in nature.» Today the trained porcelain painter and mother of three is a full-time felter. She sells courses and DIY boxes with felting material and instructions to encourage others to take up the craft.

Felting in Her Own Studio

Her felted objects are made in her beautiful studio that looks like a winter garden. Her husband has added the workshop to their own house. «It is full of light and I have a nice view of the garden. It is cozily furnished and our children and animals often join me on the big couch», she says. «I cannot imagine a life without art work. I have a basic need for making beautiful things. I am an artist through and through and I never want to be again without felting and painting», she is convinced.

Hand-Dyed Wool

For her bewitching creatures Lydia Schade-Fox likes to use hand-dyed wool which makes her objects even more unique. She dyes herself when she cannot find the right colors in the store. She really loves fiber mixings, e.g. bamboo or silk. «I often buy a big number of wool curls and dye them in matching colors – sometimes with acid but also with natural dyes, such as avocado or onion peels», Schade-Fox explains. She loves to felt small figurines for seasons' tables or allegoric figures for special times of the year, like shamans or druids. The figurines are often embroidered with beads or sequins. Often, the felt is combined with

other natural materials, like things she finds in nature.

Inspired by Nature

The 50 year-old artist lives in a former village school building in Zeschnig in the middle of the Elb Sandstone Mountains, surrounded by woods and pastures. She loves to be out in the open, hikes and climbs a lot or rides her own horse. She is also very fond of her flower garden. «The seasonal festivities fascinate me next to books, paintings and the Celtic culture», she reports. «Often, I have only the haziest idea what art work to do next, but the rest comes during the process. The figure comes to life depending on the choice of wool and fibers and other materials.» Typical are her mastery of detail, her tidy handiwork and the special expression and vivacity of her figures.

Kindle Interest for Feltmaking

Lydia Schade-Fox mostly sells her objects directly via Instagram and offers online courses as well. Each month she compiles DIY boxes to make the beginning easier for lay felters. Three or four times a year, she hosts felting courses in Dresden. «I try to live my life with great awareness and in unison with my surroundings. I want to enrich the lives of others. I try to consciously steer clear of people who don't do me any good. I take most things in stride and I am a great optimist. Right now, I put my energy into the book I am writing and to the publication of which I look forward.»

DIANA PYTER

Lydia Schade-Fox

The passionate felt artist presents her work, felting tutorials and her won DIY boxes on Instagram.
[@lydia.schade-fox](#)

PAGES 38-41

Tutorial: Colorful Easter Nest

Funny Bunny is a funny Easter nest that pleases adults and kids alike. It is especially decorative when several of them are felted in different sizes and colors

Material

- ↪ 25 g mountain sheep or Merino wool fleece in white
- ↪ 25 g mountain sheep and merino wool in fleece in different colors
- ↪ Small amounts of mountain sheep or merino wool fleece in black, rose-color and yellow
- ↪ Small piece of white wool felt approx. 4x4 cm
- ↪ Some wool curls for the tail
- ↪ Bubble or sound insulation foil for the resist
- ↪ Felting utensils for wet-felting: skid-proof mat, gauze or bubble foil, soap, terry cloth towel, a dishrag or a sushi-mat
- ↪ Balloon
- ↪ Middle-sized felting needle
- ↪ Ball sprinkler
- ↪ Rolling core
- ↪ Fulling pin
- ↪ A pair of very sharp small scissors

Preparation

Cover the working place with a skid-proof mat and a piece of gauze. (Whoever prefers bubble foil to turn the workpiece around and felt should feel free to use it) Cut out a stencil from sound insulation- or bubble foil with a diameter of 25 cm (approx. the size of an ordinary plate) and put it onto the gauze.

Instructions

1 Layer the upper side of the stencil with about half of the white fleece wool evenly. The fibers should stick out of the resist's edge at approx. 1-2 cm.

2 Cover the workpiece with a second piece of gauze. Sprinkle hot, soapy water from a ball sprinkler onto it in a circular movement, starting from the middle. Press the air out of the wool carefully with your hands.

3 Turn the complete «sandwich» (consisting of the two pieces of gauze and the wooly resist) around in a single movement. It helps to hold the

resist tight with your fingers during the turnover so nothing shifts.

4 Remove the gauze off the side which now lies open with care and fold the protruding wool tightly around the resist's edges and smooth it, so there will not be any ungainly bulges once the piece has been felted.

5 Layer the stencil's back evenly with the remaining white fleece wool. Since the wool from the front part has already been folded over, you don't need to let fibers protrude on the other side, thus avoiding an edge thicker than the rest of the surface. Only on parts that seem to be layered too thinly let some fibers stick out over the edge.

6 Cover the workpiece again with gauze, moisten it with hot soapy water in a circular movement and press the air out. Then turn the work piece over, peel off the gauze and fold the protruding fibers, if any, close around the edge and smooth them down.

7 After the first layer with white fleece wool has been wound around the resist, make the second layer with 25 g of colored fleece wool. Repeat steps 1 to 6. When finished, check whether the layered wool feels evenly thick. Thinner areas can be evened out with small amounts of colored fleece wool.

8 Dab the cooled-off surplus water off with the terrycloth towel. Check with your fingertips whether the layers are still close to the resist's edge and moisten the workpiece anew with hot soapy water from the ball sprinkler.

9 Felt on both sides carefully for a couple of minutes. The hand should move in a circle from the edge to the middle to avoid that some still loose wool fibers slip off the resist's edges.

10 After the surface has been well felted on and no more loose fibers can be pulled up with your fingertips, start fulling. For that, put the workpiece onto the sushi mat, the dishrag or the piece of bubble foil in such a way that first the lower end can be wound to form a rolling core and then the rest. Roll the complete work piece up and roll it around under light pressure 20 times. Then open the roll, turn the work piece around at a 90° angle and roll it again 20 times until all four sides have

been fulling once and the felt hardens. Then turn it around and full it without the rolling core in all four directions, as described above.

11 Make sure there are no bulges at the edges. Work the edges with your fingers to make for a smooth surface. Throw the work piece and knead it to strengthen the felt further.

12 Pull the felt piece apart and fold it together so that the initial edge lies vertically in the middle of the working place. By then, the felting process has made the piece look like a small basket. Full it in all four directions with a rolling core.

13 Pull the work piece apart after the fulling and put it onto the fulling help in its original form. (In comparison with a stencil of the same size shows that it has shrunken considerably by now)

14 Repeat the fulling process again in all four directions.

15 Now the little basket is felted to such an extent that the surface can be worked on with a fulling pin. The surface will become firmer and more even, bulges vanish. You can also treat the former edge of the resist's edge so it can't be seen any further later.

16 By throwing the workpiece with caution, always turning it around on the working mat is further formed until it has the right consistency and sturdiness.

17 In the end the workpiece should have turned into a firm felted ball with marked shrinkage.

18 Mark the cutting edge for the ears with pins, alongside of which an oval flap (like a tongue) is cut into the ball's front side with a very sharp small pair of scissors. This opening is for the ears.

19 Cut a straight line in the tongue's middle from above until to where it starts. Round the edges on the upper inner edge afterwards. Now you have two rabbit's ears.

20 Rinse the finished workpiece well until the water is clear. In the last rinse a shot of vinegar can be added to neutralize the last soap buds.

21 After rinsing, press out the water well. Roll the little basket into a terrycloth in order to get as much fluid out as possible. Then pull it into shape and smoothen the surface once more with the fulling pin.

22 For drying, I recommend to blow a balloon into the hollow of the little basket so it gets nicely shaped and doesn't wrinkle during drying. The ears will keep their bounce since the dry felt keeps the form it has been given before it was dry.

23 After the bunny basket is finally dry you can needle on a face with a small amount of rosy and black felting wool according to your fancy. You are best served with a felting needle of middle strength.

24 From a small bushel of white curls make a bunny tail, which is also felted on with the needle. You can also use white felting wool fleece. **25:** Cut a circle of a diameter of 3 cm out of the small wool felt piece and cut it out to become a flower. Fix this with a small amount of yellow fleece wool in the flower's middle with the felting needle below the ears. **26:** Our colorful «Funny Bunny» basket is ready. Not only kids will love it.

INSTRUCTIONS: WALTRAUD TREUTLER

Waltraud Treutler

For 10 years now, Waltraud Treutler has been a passionate felter. She cherishes the soft, colored wool fibers and the innumerable possibilities to make delicate felt for clothing, see-through lighting items, sturdy raw wool projects and so much more. One of her specialties are felted furs made from local raw wool. She loves to teach this ancient handicraft to small groups in her cozy felting workshop in Stammham on the Inn and she offers VHS courses. She regularly shares her new projects on Instagram. [@waldis_faserhimmel](#) [#waldis_faserhimmel](#)

PAGES 42-45

Inspired by Shapes and Structures

Drawing, painting, embroidery, sewing – the 63-year-old felt artist Marjolein Dallinga from Canada loves to have her working techniques communicate with each other, together with all the chaos and surprises involved in wet-felting. She hosts courses all over the world and her costumes are one of the major attractions of the famous Cirque du Soleil

Marjolein Dallinga was born in The Netherlands. «As a child I just loved to build huts and rooms for my dolls and I sewed their clothes myself. I also decorated my room and even my bikes!», the artist tells us. Her parents finally sent her to a handicraft school when she was still very young. «I liked to go there and I keep vivid memories of the place. The schooling itself I found hard. I was a dreamer and loved only animals, art and music», she remembers. When the time came to take up studies, all she wanted to do was art, and consequently she studied Fine Arts.

Children's Toys

In 1989 she moved to Canada. «The immigration was a lonely, difficult matter. I expressed my feelings by making artful books and paper mâché jewelry. My paintings and drawings were rather dramatic and intimate and I loved balancing them with crafted items for which I used paper mâché, textiles and all kinds of fibers», Marjolein Dallinga tells us. «When I had my children, my work ways changed and I began making wool toys, but also accessories like scarves, hats and carpets. Over time, I discovered more and more possibilities to use this magical material. I love it and the physical aspect when felt is made by one's own hands.» She first came into contact with felting during a demonstration at a farm during the harvest festival. By chance she was asked to teach felting, which then was quite uncommon and unfamiliar to most people yet. She found great joy in teaching, and it lasts to this day.

Costumes for the Cirque du Soleil

Through her workshops, she came into contact with the famous Cirque du Soleil, much to her surprise. «I had never before designed costumes, but I liked

it immediately and felt great in those surroundings. To work for the Cirque du Soleil has stimulated my creativity and my artistic expression. To see my costumes worn by the circus artists was very inspiring and brought my expertise to another level», she reports on this exciting jobs. The circus work and other important projects heightened the attention she was getting in the textile art world. She began to teach international groups. «Slowly, my work changed from making costumes to creating rather big and voluminous sculptural pieces. I felt I was going from Applied Arts to the Fine Arts again. I received a couple of stipends that enabled me to study feltmaking further and to make projects involving this medium.»

Her Own Studio

For five years now, Marjolein Dallinga has been living with her husband and her dog Leo on the premises of a further dairy farm that had partially burned down before. The remaining buildings stood empty for many years. «We have built a new house here and a spacious studio next to it. I work there every day and I can teach there or invite guests for workshops», Dallinga says. The farm was originally built by first settlers from Ireland. The family in question had cleared several acres of land and had lived there for two generations. «To have my own studio is a big blessing and a dream come true. I have made a room just for myself alone. The solitary feeling and the peaceful atmosphere are a true bounty for which I am endlessly grateful», the felt artist says. She also loves to teach in her studio. «Since the pandemic, when the world stood still for a while, I thought back to my old work – my paintings, drawings, embroideries. In the last years, I have combined my felted sculptures with paintings and started embroidering my felted objects», she describes. «I am very happy that painting has come back into my life. I am always searching for new ways to experiment, to create, to combine.»

Everything is Possible

Her studio «bloomfelt» is a colorful and generously spaced place in Gore in the province Quebec, about an hour away from Montreal, surrounded by meadows and woods. «I really can't tell why I make something, but I always know I really want to make it. In art, I am free – everything is possible. I can be open,

thin-skinned, yielding, always close to joy. Creating with wool gave me a lot and it brought me to astounding places and marvelous people».

She works with all kinds of materials because experiments are dear to her heart. She dyes her fabrics with natural or chemical dyes. «All my objects are a combination of something of the plant world, mixed with something of the animal world, including our human bodies. I really don't know why this is so, I try to understand the pull I feel, the urge», the artist says merrily. «I am a bit chaotic when I work and I like to mix projects. I always work on more than one, but I never do much planning beforehand, the process itself though is thoroughly planned.»

LARA PYTER

Marjolein Dallinga

The professional fiber artist has shown her objects in many shows and exhibits throughout the world. She teaches internationally and hosts workshops in her studio in Canada.

Bloomfelt.com

Marjolein@bloomfelt.com

@bl00mfelt or @bloom.felt

PAGES 46–49

Norwegian Felt Paintings

The wool and felt artist Tone-Kristin Lone lives on Askøy, an island outside the city of Bergen at the western coast of Norway. She is greatly inspired by the breathtaking landscapes of her home land. With the help of photographs, she felts detailed, true-to-life wool paintings

Tone-Kristin Lone's house is near a forest, where she likes to walk around in order to find new sources of inspiration. The feltmaker is married and has two grown-up children who moved away last year. This means a lot of spare time for feltmaking! Tone-Kristin tells us: «My whole life I have been interested in art and painting. I tried out oil on canvas, acrylic, water color and pencil drawings. Four years ago, I first saw a wool painting in a gallery and I thought this was the greatest thing: how the fibers merged and

created other effects I had not known so far. I was taken immediately and wanted to try my hand in that technique, too. So I set out and bought all necessary utensils and went to work.»

«Assisted by YouTube tutorials and after many self-taught experiments she broadened her knowledge and skills and is now an enthusiastic felt painter. With great enthusiasm, she explains: «I just love the process. You start out with several lumps of colored wool and then, after many different layers, the result becomes visible. To make a wool painting takes a lot of time, it is a very slow process. To find the matching, correct hues and nuances may take days and sometimes even weeks.» Again and again the wool has to be needled to make the fibers follow and properly express her ideas. «It is almost a kind of meditation experience, and I put that to good use. It rests my brains after my demanding work with refugees.»

Sources of Inspiration: Mountains, Forests and Beaches

During her many hikes or outings to the mountains, the woods or the beaches she finds her inspiration. Nature is crucial to her art. «I am almost overwhelmed by my surroundings, by all those delicate details nature offers in abundance. I often take photographs when I am out there. If someone accompanies me and has a fast pace in mind, I am definitely the wrong companion. I take my time to find expressive motifs», she laughs. The landscapes she creates are highly structured and convey a haptic sense. By making these pictures, all precious memories of her travels linger on. The feltmaker employs two different techniques, i.e. wet felting and dry felting. With the first-mentioned, she puts out several layers of wool as a basic background and then she starts to lay out the special motifs in the desired colors. She then adds water and soap and starts wet-felting. Once the workpiece is dry, she needles on the details. This part of the process may take hours, and she only stops when she is 100 % satisfied with the depicted scenery. When dry-felting, Tone-Kristin uses a pre-felted cloth as a working mat. She proceeds: «I put the wool there, layer for layer, hour for hour. Both techniques are demanding and time-consuming, but satisfying at the same time. I like the way the fibers enhance the details and make for different effects altogether, when compared with a real painting. I

mainly use dyed, carded Norwegian wool that I buy online.»

Social Media Networking

Her other passion is networking with other feltmakers on social media. «The worldwide felters' community is ever so positive and I feel nurtured by it. A couple of years ago, I decided to start my own small creative business and I sell my art now all over the globe in my web shop and also during local fairs», the feltmaker says. She also shows her work in co-exhibitions with other local artists. «I am truly thankful that feltmaking has brought me that far. Who would have believed that a glimpse of a felted painting would lead me on my path four years ago, a path that still fills me with joy and wonder?»

LARA PYTER

Tone-Kristin Lone

Norway's landscapes – especially those around her home town Bergen – serve as inspiration for her great [@toneloneart](https://www.etsy.com/shop/ToneLoneWoolpainting)
<https://www.etsy.com/shop/ToneLoneWoolpainting>
Gallery: Galleri Skjold

PAGES 50-55

Tutorial: A Cuddly Koala Bear

Not only children will love this sweet little bear. In a step-for-step tutorial, Elisabeth Hartkopf shows how to felt the 24-cm-high funny fellow

Material

- ≈ Approx. 110 g polyester wadding material
- ≈ 3 gr. New Zealand Merino fleece tinged with grey
- ≈ 3 g Austral Merino roving light grey, fine
- ≈ 20 g New Zealand fleece tinged with grey
- ≈ 20 g Austral Merino roving tinged with grey, extra fine
- ≈ 2 black glass eyes (diameter 8 to 10 mm) with wire loops
- ≈ A piece of black leather
- ≈ 2 small buttons
- ≈ Felt needle of middle strength

Felting Tools

- ≈ Paper Pattern (Download)
- ≈ Sound insulation foil approx. 35 cm x 50 cm
- ≈ Embroidery needle with a sharp point
- ≈ Sewing needle
- ≈ Long «doll» needle (approx. 10 cm)
- ≈ Twine, grey or black
- ≈ Embroidery yarn, black and white
- ≈ Sewing yarn, grey
- ≈ 2 pieces of bubble foil (approx. 60 x 70 cm)
- ≈ Isolation tube (diameter approx. 5 cm)
- ≈ Scrim, approx. 60 cm x 60 cm
- ≈ Olive oil soap
- ≈ Scissors
- ≈ Towel
- ≈ Sponge
- ≈ Microwave oven (optional)
- ≈ A pair of scales (with 1/10 g scale)
- ≈ Optional: a small pair of pliers or a chopstick
- ≈ Pins (2 should have black heads)
- ≈ 1 leather needle

Making of the Resist

This Koala consists of 8 hollow, wet-felted felts. You can download the resist patterns here (QR-Code), together with a table where the exact wool requirements are listed. Cut the paper stencils out, put them onto the thin sound insulation foil and cut them out of the foil. Head and body one time each and hind legs 2 times each.

Size: approx. 24 cm

Weight: approx. 160 g

www.elisabeth-hartkopf.de



Instructions

- 1 Distribute the eight foil resists in a certain distance from each other on the bubble foil.
- 2 Lay out grey Merino fleece on all resists so you can't see them shining through anymore. The fibers should stick out over the edge. Cover the breast area with light-grey fleece. The respective precise weights for the single layers per each part please find on the download list mentioned-above. The wool should be laid out thinly, almost opaque.

3 Cover all parts with the scrim, wet them with luke-warm soapy water and press the air out with care. Remove the scrim and turn the whole workpiece around with the help of a second piece of bubble foil. Remove the upper scrim with care and fold the protruding fibers densely around the resists' edges. Smooth them down, so there will be no ugly bulges during felting later on.

4 Pull the resist apart a bit on all narrow inner curves and cut the wool in with the scissors, fold the fibers over and, if necessary, lay a few additional wool fibers over the edges so there won't be any holes later on.

5 Cover all resists again with the grey Merino wool, opaque again, but this time not quite to the edge, and the breast area and the middle of the ears with light-grey roving. Proceed as described above. Then cover the remaining surfaces densely with grey roving, crosswise and again with fibers sticking out over the edge. Proceed as described above.

6 Layer the breast areas and the middle of the ears with light-grey roving and the remaining surfaces with grey roving, again crosswise and opaque and stop narrowly before the edge. Proceed as described above.

7 Before you start fulling, check whether all surfaces are evenly covered and all narrow notches are separated from one another, especially at the arms and legs.

8 Soak the surplus soapy water up with a cloth or sponge. Cover the hollow felts with the second piece of bubble foil. The bubbles should point downward. Sprinkle some soapy water onto the foil. Rub the hollow felts below the foil first well from this side, then from the other, with small, gentle movements of your hands. Remove the bubble foil.

9 With the insulation tube as a core, roll the bubble foil with the hollow felts up into a towel. Roll the workpiece around with light pressure back and forth for about 30 seconds. Open up the roll, check on the hollow felts and smooth them down, press the wool against the resists' edges and pull the narrower parts cautiously apart. Repeat this three times and change the direction every time. Turn the parts around and roll them again in all four directions with increasing pressure for 30 seconds.

10 Rub each single hollow felt between your two hands. Smooth the wool against the resists' edges, pull the narrow parts slightly apart so that they don't felt together. Stack all hollow felts in a plastic bowl and heat them up in the microwave oven. (approx. 1 min at 600 Watt) Optional: Pour hot water over the stack. Put the hollow felts back onto the bubble foil and roll them without a core 20 times with increasing pressure in all four directions. Turn the felted pieces over from time to time.

11 Rub each hollow felt between the palms of your hands, pull the edges apart and smooth them to avoid bulges. Heat the hollow felts up in the microwave oven once more or pour hot water over them. Then throw them onto the bubble foil, knead with your hands, smooth and rub them, pull the edges apart and work them as before. Roll again if needed.

12 Once the hollow felts have shrunk sufficiently, the resists should be pulled out through a small cut. The pattern shows the position of the cuts. With the arms and legs, cut each once on the right and once on the left.

13 Soak all parts in hot water and knead them with your hands. The outer edge should be worked carefully to get a perfectly rounded shape. Rinse the 8 hollow felts well in lukewarm water and put a shot of vinegar in the last rinse. Press the fluid out and roll the parts in a dry towel.

14 When the felted pieces are still moist, stuff each part through the opening cut with wadding material. This works fine with a clamp or with a small pair of pliers or a chopstick.
~ Distribute the wadding evenly, but not too tight, so that the parts retain their shape. The hind legs should be formed flat. The ears are not padded at all, but the head should be stuffed very sturdily.

15 Sew all openings shut with «mattress stitch» (Matratzenstich) and grey sewing yarn.

16 Put all the felted body parts on a towel to dry.

17 The Koala has 2 thumbs and three fingers on his hands and 2 big and three other toes on his feet. Sew the

upper and lower felt together with twine and an embroidery needle (see sketch on the pattern). All sculpturing seams are drawn on the paper resist in small dotted lines. Embroider the claws with 2 or 3 longer stitches across the tips of the thumbs and fingers.

18 Sew the hind legs with grey sewing yarn to the right and left side onto the lower body. The approximate seam line is drawn onto the paper pattern. Tightly needle the body and the thighs together twice in a circular movement.

19 The hind leg is sewn onto the body as shown. Here you see it from the side.

20 Position the arms right and left at the upper part of the body. The buttons find their place on top of the upper arms.

21 Put the doll needle with a double twine thread (rather long) first left into the body in the direction of the right arm. Then stitch through the right arm and one buttonhole. Come back with the needle through another button hole. Then through the right upper arm and the body in the direction of the left arm. Back through the left arm and one button hole. Through another button hole and back to the left arm. Pull the thread's end tight so that the arms sit firmly and cannot be easily moved.

22 Repeat this step once more. Tie the twine's beginning and end into a solid knot. Pull the threads through the body and cut them off.

23 The head, as mentioned already, should be wadded well. Position the head onto the body and fix it with pins, if necessary. Now put pins with a black head where the eyes should be.

24 Cut the nose out of the black leather piece and pin it onto the head, likewise the ears. Look at your Koala from all sides and change the parts' positions if necessary to get the typical face and silhouette.

25 Take the head in your hand. To fasten the eyes you need a double twine thread which you put through the wire loop so you get four parts of the same thread.

26 Press the loop together with the pliers to form a tip. Thread the twine's four parts into the doll needle and put it in at one of the black pin heads in the direction of the lower part of the back of the head. Pull the needle out at the same place. Repeat that for the second eye. This time, pull the needle out slightly next to it.

27 Pull the 4 and 4 thread parts so tight that the tip of the wire loop presses into the felt and two symmetrical eye hollows are formed. Knot the threads well at the back of the head. Put the doll needle into the head pointing to the neck, pull it out again and cut the threads off.

28 Now sew the nose on with a leather needle and black twine. Embroider a point below the nose, with satin stitch and white embroidery yarn.

29 Sew the ears on with matching yarn with hidden stitches. Press the ears a bit at their basis to make for an inner curve.

30 At the end, sew the head onto the body. The approximate seam line is drawn on the paper pattern. Sew the head on well with many hidden stitches so that it doesn't wobble.

31 Here is the finished Koala seen from the front.

32 The Koala seen from the side.

33 All is left from me is to wish you a lot of fun in making a nice Koala!

INSTRUCTIONS: ELISABETH HARTKOPF

Elisabeth Hartkopf

For many years, the trained educator has been interested in the colors, forms and structures of textile materials and the pertaining techniques. She began with the designing and making of clothes and silk painting. Then she worked with clay and the world of ceramics. In 2003, Elisabeth Hartkopf discovered felt and its great variability of structure, form and color design. To immerse herself deeper into the material, she trained as a felting designer in Oberrot and now passes on her skills and expertise to interested parties.

elisabeth@hartkopf.biz

elisabeth-hartkopf.de

The Blue-Dyeing and Printing Craft

Felting as an art form becomes more and more up to date, since there is a constant development in surface design possibilities. In other words: Felting is something highly individual and personal and requires a never-tiring commitment. Our incentive lies in enriching one's own familiar patterning methods with new ones. Consequently, we have tried to connect to different things: the blue-dyeing and printing craft and felting

Before we are going to explain this any further, we would like you to listen to the story of how blue-dyers found the first pattern by mere chance. Once upon a warm summer's day the dyeing master spread his linen cloths to dry on the grass. They remained there for a while. The sun shone so strongly that the trees' resin was melting and dripping down. A bird stepped into the liquid resin. It was thirsty and drank some water from a puddle. It ran across one white linen cloth, back and forth, with its loamy, resin-covered feet. The master didn't notice. He collected the fabrics and set out to dye them blue. Suddenly, he saw the birds traces still crisscrossing the linens. He became worried: What would the women think who picked up their dyed fabrics, seeing at once they had not turned blue in every part? But the farm women liked the pattern fine. When they came again, they asked to master to dye precisely that pattern for them. That is why our local lore has it a bird's (or chicken) foot was the first blue print pattern.

A Century-Old Secret

The dyers kept the secret recipe for the blueprint paste to themselves for many centuries. When it was written down at all, it was in cypher or encrypted. For instance, one half of the written recipe was locked in a small iron box and the other half in another, similar container. The knowledge was passed on strictly within the family, often from father to son. In winter, when linen was slow to dry, the blue printers carved their printing blocks, always seeking to please their customers. With spring and better weather conditions, the work of dyeing, rinsing and drying began. The basic material varies. We use linen of different

quality and kind. In Germany, the climate was favorable to grow flax, so it was often used for printed table cloths, day covers or clothes. In India, many kinds of delicate cotton were omnipresent. Also, both India and China produce a great range of silk fabrics. This is still the case today. We, too, love all those basic materials.

The Work Process

After soaking, boiling, washing and drying, the linen is starched and then patterned. The final drying process takes several days before it is finally dyed with Indigo. Now we have a patterned fabric ready for further use. If the fabric is thin enough, one can put one or two layers of fine Merino wool on top and felt it. After the fulling, rinsing and drying, we achieve the desired result.

Advantages and Disadvantages of the Method

It is difficult to make a pattern of thin lines on felt. It is helpful if the pattern is first put on thin cotton, linen or silk fabrics. The test piece can lose its original white color by fulling, we don't know why, maybe it is just coincidence. The pattern itself renders the surface in a delicate way. This is also a method to make beautiful, thin wall tapestries. The felted fabrics are perfect for making clothes. The disadvantage is that two workshops are required. It is therefore recommended to work together with a blueprinter.

☞ To finally master a new way of patterning requires a lot of different experiments. But this takes time. Yet it is a great source of joy and surprise. As your skills and knowledge deepen you feel both liberated and more confident in craft matters. Your work is of a higher level and allows for free play and creativity. What always remains, next to a certain risk and some drawbacks, is the pure joy if the result comes out unexpectedly beautiful,

MARI NAGY AND ISTVÁN VIDÁK

Rainbow Wool

A sheep farm in North Rhine Westphalia has provided a sanctuary for more than 20 «gay» sheep. The farm processes the high-quality «rainbow wool» from their pelts, which is used for statement pieces such as patches, shoelaces and caps. This project is a courageous fashion statement advocating general acceptance and equal rights for the human and animal LGBTQIA+ Community worldwide

The yarn for the Rainbow Wool comes from the Michael Stücker's farm in Löhne, North Rhine Westphalia. Stücker is a sheep keeper, shepherd and gay himself and a member of the Gay Farmers' Association. The yarn, made from the wool of his more than 20 gay sheep can be used for many creative projects. These rams, which are useless for industrial breeding and thus often quickly killed, procure high-quality wool for statement looks. The gay rams were bought by Michael Stücker from breeders all over Germany. Now they can enjoy a good life and love whom they want on the Rainbow Wool Farm. The shepherd and his partner have consciously decided on alternative farming and the protection of threatened animals. Last year in September, Rainbow Wool has launched its first collection of accessories. These are statement pieces, like shoestrings, patches and caps. By buying those everybody can both show their support for the equal rights of LGBTQIA+ persons and issue a fashion statement.

Tokio Hotel Singer Bill Kaulitz: A Star in the Sheep Pen

Rainbow Wool has already found its first prominent fan: Bill Kaulitz (35), the singer of the duo Tokio Hotel, is one of Germany's most powerful fashion and lifestyle influencers. He has declared himself a fan of this brand. Bill's engagement reaches far – he is not only the face of the campaign, but also a passionate advocate for the adoption and protection of gay rams. In co-operation with the renowned German designers Danny Reinke and Kilian Kerner, he has taken part in launching the Haute-Couture look of Rainbow Wool.

Rainbow Wool: The Style of Solidarity

The product gains go to the LSVD+ - Association Queere Vielfalt (Queer

Variety), that financially supports LGBTQIA+ people in countries where gay people are prosecuted, for example the Queere Nothilfe (Queer Emergency Aid) in Uganda. Chair Erik Jödicke: «Queer partnerships and queer sex have to be acknowledged as to equal rights and general acceptance. The project Rainbow Wool sets a distinct example for those values.»

Bill and the Godchild Sheep

Stücke offers a sheep godparenthood program. «With this additional income I can enlarge my flock. I can rescue more sheep, produce more wool and support more worldwide initiatives that enable gay persons to lead a safe life with equal rights», he explains. Bill Kaulitz is the godfather of two sheep – Karl and Wollli.

Rainbow Wool's Industrial Standard

In an elaborate effort and process, Rainbow Wool has invented an industrial standard thread from the gay rams' wool. It can be used in industrial embroideries and clothes manufacture. The brand is actively seeking for co-operation with fashion houses and is open for partnerships who would like to use this unique kind of wool in their designs. Rainbow Wool invites all brands to set a new standard for inclusion in the world of fashion.

LARA PYTER

Sheep Godparenthood Program

Godparenthood for gay sheep is a wonderful idea for a present. Starting at 15 Euros you can take part and personalize a name. All gains go to the Stücke Sheep Farm to finance the flock's upkeep and to buy other gay specimen. At present, there is a waiting list for over 100 animals that need to be saved. rainbow-wool.de
[@rainbowwoolofficial](https://www.instagram.com/rainbowwoolofficial)

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Persian Feltmaking Traditions

In the late fall, Mari Nagy und István Vidák travelled to Persia, as they say to honor the old name of Iran. It was still summer there, with temperatures over 20 °C and they saw brightly dressed old ladies everywhere. They were met with great hospitality on their look-out for Persian textiles – especially felts. With a Persian fairy tale their exciting trip began

A Persian folktale informs us on the country's long feltmaking tradition

Once upon a time, there was a king called Abbas. At night, he disguised himself and wandered the city as a dervish. He wanted to know how his subjects live, what joys they had and what worries. One night, he did it again and knocked on a door. «Who is there?», asked a voice from within. «I am a dervish. Open the door!» – «What do you want?», the voice asked. «A glass of water, I beg you», answered the dervish. The disguised king entered and somebody closed the door behind him. «Why did you close the door?», asked the dervish. «Be quiet and keep going», he was told in the dark.

☞ The dervish was locked into a room that seemed to be a prison. The king saw many other people there. «What will happen to us?», he wanted to know. «They will sell us in the city.» – «For how much?», the dervish inquired. «Maybe for 50 Tomans», they volunteered. «I know a craft, so I am even more valuable for my abductors. They could make 2000 Tomans by selling me.» He scribbled a note and gave it to the kidnappers. «What do you mean by this?», they asked. «Tell your chief that I will explain it to him when he comes.»

☞ They got him to come. The chief wanted to know what the dervish meant by his words. «I could be really useful for you, you could earn 2000 Tomans with me», the dervish offered. «How then?» – «I can felt blankets. Bring me the necessary materials and tools. I can make you a blanket that would sell for a high price.»

The King and the Felted Blanket

They brought him everything he needed and the king in disguise made his first blanket. The robbers took it to the bazaar and sold it for a high price. They saw that he had spoken the truth. They convened

and decided he should be locked up for the rest of his life, making blankets. One day the dervish said: «I am going to make such a fine blanket that even the queen will buy it. Nobody but her could afford it.» He felted a beautiful blanket and adorned it with secret symbols that only he, his wife and his commander-in-chief could decipher. The symbols meant that he was held in prison and he described where it was. «Take it to the queen's palace and sell it to her.»

☞ The robbers put the blanket on a donkey and led it to the royal court. The queen did indeed buy it and took it to her chambers. Upon a closer look, she read the ciphers. Immediately, she summoned her soldiers and went to the place her husband had described. King Abbas was freed; the robbers were taken prisoners and their house was destroyed. The king returned and punished his abductors as they deserved.

Looking for the History of Feltmaking

This folk tale echoes the long tradition of felted blankets and carpets in Persia. But it is nearly impossible to get an overview of the local history of feltmaking, because Iran has many different peoples, tribes and ethnic groups. It would be easier if a summary existed. At first it should be clarified what regions or ethnic groups are best known for their skills. For example, the herdsmen tribes Bakhtiari and Kaschkai are famous for their headgear that was only worn by men. The headgear is off-white or black, the black ones being dyed. One of the herdsmen's tribal regions is the same where our famous linguist Miklós Sárközi used to live.

☞ In the next issue we would like to report on active felting masters and their tribes and also about the women who felt many a household item. We will start with the biggest felted object, the yurt. The tribe Schah Sevan is famous for their felted tents. We will inform you further of other important and impressive felted garments. The smaller ones are vests and the bigger ones capes. In a previous *filzfun* issue we have already reported on the vests in more detail.

MARI NAGY AND ISTVÁN VIDÁK

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Tel. (0041) 619131333
www.atelier-pecora.ch · atelier-pecora@gmx.ch

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