

translation of the Filtti newsletter 1/2019

front cover: a dart board by Elina Saari

back cover: graffiti in the garden of Kivipankki gallery

page 3:

something surprising – SOMETHING RED

Haven been a long time in Filtti association, I can say with a sigh, how tough it has been to arrange exhibitions in Helsinki

As a surprise the dream which we have had for years is coming true: Taitoliitto and Craftcorner offered us the opportunity for which we had the resources to meet. With a speedy schedule and a couple of skype meetings the Filtti board decided to grasp this chance. The popular Felt for Tomorrow anniversary exhibition will be transferred to Esplanade 4 Helsinki for June and July. The enthusiastic participation reveals that the members have already been waiting for this opportunity. The opening for the exhibition is on Monday June 3rd at 5pm, all the members are welcome.

The registration for our traditional summer exhibition is due. I hope that there is something red in everyone's mind. Red is the most challenging color for me, but however I will find red and make it come out. "Something" can be very small or very challenging.

It is a proof of activity in the association to take part in exhibitions; this will then lead to other possibilities. It is worth to challenge oneself in elaboration of wool. Sign up on page www.filtti.fi; you find information forms and activity.

Let's felt ... something red?

Eija chairwoman

from page 3 to 15

FELT FOR TOMORROW – FILTTI'S 20TH ANNIVERSARY EXHIBITION AT FINNISH CRAFT MUSEUM IN JYVÄSKYLÄ

The design of the exhibition and the making of felt works started immediately in the beginning of 2018. At the same time we started to design the works we would need for the building of the exhibition.

In the design works the team was from Filtti Eija Pirttilahti, when ever she had time to be in the meetings, from museum the intendant Mikko Oikari, invited by the museum visual artist Hannu Castrén, at the stage

his title was exhibition architect, the publicist Sari Koskinen when the media release was dealt with and myself. Early in the spring we made a schedule for all activities, who does what and what is the due date. The publicist was a big help making all releases. She took care of all contacts to newspapers and magazines and handled all felt pictures and posted them to the net pages.

The selection of works. We invited the visual artist Hannu Castrén to select all the works. I unpacked all parcels at Kivipankki gallery in Jämsä in the beginning of September. His work was not easy, there were lots of works and they were not hung. We placed the felt works on grey industrial felt. He moved them about, making some collections with colors or themes. The day was long and the job was done, some changes were left to be made while building the exhibition at the museum.

Hannu Castrén mentioned that exhibition space is also the important jury, some works might be left out while building. The reason might be the height, not enough room. The pillars and doors in the space cause changes. It was a joy to see how Hannu Castrén moved the felt works, respecting each work, even he had to leave some works out of the exhibition.

Photographing and exhibition graphic

The photo taking for the printed catalogue took place right after the jury. Photographer Olli Levaniemi took about 400 photos. The catalogue photos were selected by graphic designer Anne-Mari Ohra-aho. She edited the catalogue. She is a Filtti member, makes felt pieces herself and she edits all Filtti invitations and posters.

Storing of felt works

The felt works were stored in Jämsä. About in the middle of November all works were wrapped into bubble wrap and closed tightly by tape before the move to the deep freezer to be stored at minus 30 degrees C in Jyväskylä. This is a normal procedure for the museums; this way all maggots of moths and beetles can be blocked from spreading to the valuable collections.

After the deep freeze, the museum conservator checked every single work, made the notes including the material, condition and work method. The conservator stated some important notes which I recorded at the end of this article.

The building of the exhibition

Mirja Autio joined the team at this stage. She is a Filtti member, also a person who is used to mantle exhibitions; she has a small gallery in Laukaa, called gallery Sará, an extremely functional venue. Janne Syrjänen, handyman from the museum, started to paint walls, move stands and even make stands when needed.

We had reserved 3,5 days for the building. The procedure progressed according to the well prepared plan of Hannu Castrén. First we moved felt works into collections, some were taken downstairs, some left upstairs. For each day there was a plan, an aim and this seemed to work well. Extra running about with works was limited and work progressed extremely well. Some felt pieces needed some mending. This is also mentioned in the notes by the conservator.

Opening

Opening party was on Friday December 14th 2018. That morning it was an euohoric feeling to walk in the exhibition making last minute cleaning, setting labels and taking pictures. About noin time the newspapers were invited to come take interviews, two major local papers came and staed a long time asking very good questions; they had clearly searched facts about felt in advance.

in the afternoon I introduced each work to the personnel of the museum. I told them about the making of the felt, special techniques, and something of the felt maker. There is a short trailer that the museum had made on the gallery page of Filtti web page.

About half an hour before the opening party we thought would we have guests at all. But surprisingly there were about 150 guests. The executive director of Central Finland Mr. Tapani Mattila opened the exhibition and afterwards he wanted to see each work and meet some of the makers. He obviously respectshand made crafts.

Hannu Castrén was telling of the work of jury and exhibition architect and of the selction of the works. The atmosphere was warm and when we finally left from the museum, we were all satisfied and glad what we had experienced. A long job assignment had proven to be a success.

Towards Helsinki

Now the exhibition has been taken off from the museum and all felt pieces are waiting for a transfer to Helsinki. According to the count there were 13206 visitors in the exhibition plus the opening guests 150

- amazing result!

The comments of the museum conservator:

- all felts works must be always treated against the maggots of moths and beetles
- a good and easy stuff for this is BIOKILL by Berner
- it is extremely important to stray all wool fibers already before making felt
- the best place to keep your fibers is a paper bag
- it is important to choose the place where to buy your fibers (the most responsible carders protect their wool fibers)
- all smallest butts and pieces of junk/trash should be picked off the finished felt
- the hanging of felt piece should be designed already at the felting stage
- the best hanging is to make a "space" on the back side of the work
- it makes the mantling stage of the exhibition laborious and slow, if you must design the hanging while mantling and even if you must sew it then
- the measurements of felt works had many discrepancies; many wall hanging had a crooked edge up or down; this will show when hung on the wall

Pages 16 to19

Mari Jalava : Felt making

Felt artist Mar Jalava participated in the Felt for Tomorrow exhibition, she is telling of felt making

the lap pf forest arouses me. A wonderful cliff with lichen, a gorgeous tone with moss, red strawberries, the first frozen mornings, frosty branches, lingonberry bushes, heavenly clouds meeting in the sky.

When I see iridescent heaps of wool fibers, I burn to dig my hands in them. To find something new and to make your own ideas to show are the matters of heart for me. Combined to this fact is, the making by hands, diligence and accuracy carried from childhood, I feel I am giving my all to each work I am making. In wool the feel of it, the softness and warmth entice me. Its surprisingness. The end result is rarely , if ever, fully predictable.

Wool is a magnificent natural material and in making there is only the imagination which can block it. I fall in love with wool fibers again and again, as to the Craft museum of Finland. I respect the museum a lot. It is a heaven for a craft person, there one could stay for hours. The permanent exhibition and the alternating exhibitions bring forth inexplicable feeling of well-being. Therefore it was like lottery win to be as a part of that all, to get your own work to be a part in the anniversary exhibition of Filtti. It makes a smiling feeling of luck to caress me for a long time.

My motto: "By hands, with feeling, with thoughts"

pages 20 to 23

Nikita Jelisejeff "AURA"

The youngest member of Filtti, a interior architect and furniture designer student Nikita Jelisejeff tells of her felt work Aura

I took part in the 20th anniversary exhibition of Filtti with my felt sculpture Aura. The work started during the visual design course at Lahti Design Institute. The assignment was to make a free work as part of interior design studies. I wanted to make felt. Felt has been somehow important and personal. I have since small helped my mother in felt making and it has been fun and wonderful. I have learned the skill to make felt from her.

The scent of soap brought childhood memories into my mind when I started to make Aura. The making was insightful. My mother was the mentor. I had a clear vision of what I wanted to make. I wanted to have a three-dimensional and hollow felt work in a single piece. Finally I managed to succeed the challenging form of merlons to succeed. The long and difficult process became Aura. It is my first own felt work.

My mother was telling of the Felt for Tomorrow -exhibition. I was interested to apply to the exhibition but also I hesitated if it would be suitable. I was encouraged by mother; she was saying that maybe it could be thought that I would be the maker of the future, because I am so young. When I heard that my work had been selected, I was surprised. It felt incredible that I would be among professionals. When I actually saw my work among the other gorgeous felt works I could not be anything else except proud. It was overwhelming to see my work next to my mother's works.

pages 25 to 33 were of the moths and beetles, the same article as in earlier newsletter

pages 34 to37 information of Something red exhibition

translation by Sirpa