

# FELT LINES

**AUTUMN 2013**

Magazine of the  
Victorian Feltmakers Inc.  
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Issue 85

## **The Scarf Issue**

- Project
- Book Reviews
- Many Ways to  
Wear a Scarf

It Takes Two

**Leonie Thomas  
& Pam Booth's  
creative dance**

Felt My Way

**Jan Everett's  
drape and shape**





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**COVER: Black Organza Wrap** (detail) by Jan Everett. Full image is shown in Jan's Gallery, page 10.

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It's your journey. Learn, take inspiration, turn up the music and felt like no one is watching.

- *Leonie Thomas & Pam Booth*

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# The President Writes...



Summer holidays are almost a distant memory as we look towards Autumn. As flowers fade, fruit is now ripening and my citrus trees are full.

I hope you have had a chance to think about what you want to achieve with your felting this year. With no Felternative in 2013, you may wish to enter The Royal Melbourne Show, perhaps for the first time, or to participate at The Bendigo Wool and Sheep Show. And, of course, there is always The Scarf Festival, which is waiting for entries.

To get you started we have themed this edition around "scarves for autumn" with a couple of book

reviews to inspire you. These are available in our library or through CanDo Books in Burwood Road Hawthorn.

I am pleased that we have a number of our members running new workshops this year, including Jan Everett and Brigitte Haldemann. It is great that not only can we offer personal development, but can also offer opportunities for business and professional development for our members.

I encourage you to use trybooking.com to book our workshops and other activities. From all accounts it is a very easy system. I am also asking you to check it out as we will publish the full agenda here for you to see and RSVP to each meeting. So do please check it out for future meetings.

I think winter wear is communal. You get some gloves and a scarf from a lost-and-found box, wash them, wear them for a while until you lose them. Then somebody else does the same thing.

*Adrian Grenier*

I would also like to acknowledge the great work Maggie Hollins has done with support from Ros Bint to pull together our workshop program and implement this new booking system.

Don't forget to make a diary note for our Camp Jungai Retreat in May or better still use trybooking.com to book your place. Click the link in the next column, or see page 7 for further details.

**Sharon Carter**  
*President*

## Have you tried trybooking?

I just booked my place for Liz Clay's workshop on-line. It was easy! My details were even kept from the last booking I made so I didn't have to type them, and I have a receipt to prove it!

Trybooking.com is a well-established and well-regarded payment method allowing community groups and organizations to have a more professional feel when it comes to managing bookings.

In fact, the reason that my details were there was from a booking for another community group. More and more people are using this convenient and efficient way to handle event ticketing.

This has not been without teething problems. One was with using the drop-down box to select the type of credit card. You need to press the little button on the righthand side of the box:

Bookings are now open for

**Liz Clay**  
<http://www.trybooking.com/36533>

**Camp Jungai Retreat**  
<http://www.trybooking.com/36518>

You can see all bookings available by typing "Victorian Feltmakers" into the trybooking search box. If they are not yet open, this will be indicated on the screen.

Manual booking is still available, but please do give trybooking a go if you are able. It will make life a lot easier for the organizers, and you can use a credit card, which we cannot take otherwise.

*VFI Editor*

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# THE INSIGHT OF STUDIO 1.1.4

## Leonie Thomas and Pam Booth share the value of a collaborative approach to life and art



ABOVE: Detail, *Japanese Girl*, wallhanging

RIGHT: Leonie and Pam on the Nullabor Trip

### *Where are you from and/or where do you live?*

We both reside in beautiful Warrandyte by the Yarra and have lived here for over 40 years. We met in the 70s, playing tennis for Warrandyte; worked on local committees together (tennis and the Child Care Centre); studied visual arts at NMIT together and now have ventured into producing art and craft in felt and mixed media together.

### *What stage of life are you at?*

We are both at a similar stage in our lives. Never say retired! We work in our small business two days a week but find we are constantly on the phone or emailing each other with "hey got an idea why don't we try..." And then we get super excited and start experimenting.

We had travelled extensively together with our families and friends, notably many camping trips, Europe and the UK in 2005, crossing the Nullabor in 2008 and the outback in 2010. Friends are an important part of our lives and date back to the Tennis Club days.

### *Do you live alone?*

We both live with our hubbies. Pam shares their space with her married son, daughter in law and grandchild. Leonie shares theirs with their son. It certainly is the boomerang generation.

### *Where do you felt?*

We are both very fortunate to have our own studios and you can find us working at either place. Pam lives at no. 11 and Leonie lives at no. 4, so we came up with the fun name of Studio 1.1.4.

It usually depends on what we are working on as to which studio we are working at. If it's a large piece, it will stay at the same studio until fully felted. We then find it easier for the piece to travel backwards and

forwards so each person can work on it during the week. This could be in the form of embroidery, printing, drawing etc.

### *How do your family and friends react to your felting?*

Our family and friends are super supportive. Many of our family and friends have pieces of our work on their walls and in their wardrobes. Our first solo exhibition in Yarram in 2010 saw 40 of our friends and family spend the weekend with us. It turned into a golf/art weekend.

### *How were you introduced to felting and when?*

We were both at the Yarra Glen Market around 10 years ago and saw Leah Jones with her outfits. We were both taken with the process and concept. Leonie at the time was tutoring at the Eltham and Panton Hill Living and Learning Centre and asked Leah if she was interested in taking a class there. She agreed. Leonie signed up to do the class and loved the process. Pam took a class with Jillian Finch at the Steiner School and was hooked.

After much discussion and excitement, we decided to work together and bounce off each other. We made many, many mistakes but realized this was the greatest learning tool of all. We then took a couple of classes with Kitty O'Kane which cemented our understanding that not every felter has the same approach





ABOVE: Heavily embroidered piece made for the Buda House Exhibition, *Encased in Buda*

and process to their work. To the both of us this was exciting as it opened up enormous possibilities and the pressure was off. We could now devise our own way of doing things to achieve the end result.

**What was the first thing you made?**

**Leonie's first finished piece** was a scarf. Earlier in the day we made pre-felts. The class then had to make a scarf with a certain finished length and formulate a way of achieving this. Not just lay out the wool tops and hope it would felt to the required length. Problem solving here we come! Loved that concept.

**Pam's first finished piece** was a wall hanging. The colours, textures, and the ability to incorporate fabrics, such as muslin and silk, into the whole piece were 'eye opening'.

**What role does felting play in your life?**

For us, felting plays an enormous role in our lives. When we are in the zone we live and breath it. It is our creative outlet.

We are continuously looking for inspiration. Sometimes we plan out a piece through sketching but more often than not we work intuitively, by first creating a mood board with colours, fabrics, pre-felts etc.

As the process of felt has many twist and turns, we find working this way cathartic. Working together we are able to take risks, as we have each other for encouragement.

**What is your favorite thing about felting?**

The whole process is exciting but usually, when the piece has been felted, the next process is when it comes alive. This is where we can define the subject through embroidery, painting, printing, overlaying etc. So we think maybe this is our favourite thing.

**What is your least favorite thing about felting?**

Ha ha, definitely the rolling!! But, hey, at least there are two of us. When one gets tired the other can take over, so maybe we shouldn't complain. We both have injuries, not because of the rolling, but the embroidery. One of the large canvases we entered into *The Buda House Exhibition* was extensively embroidered and we both ended up with similar injuries.

**Have you had any tertiary education in visual art?**

We have both studied visual arts at NMIT in painting, sculpture, drawing and printmaking.

**Are you involved in any community groups?**

Not any more, but over the years we have tutored at various Living and Learning Centres in the Outer Eastern suburbs of Melbourne in mosaics, sculpture and drawing. We also worked on a weekly basis with the elderly. For those that couldn't use their feet as they were wheelchair bound, we would roll their chairs over the wet pre-felted wallhanging to felt it. It allowed everyone to participate and they loved it. Lots of laughter!

**If you could make something for anyone, who would that be and what would you make?**

That's an interesting question and we puzzled over it. But really it came down to making something for ourselves. This may seem peculiar but as we supply to a couple of retail outlets we never find the time to make or keep anything for ourselves. Pam would also love to make a jacket for each of her two little granddaughters.

**Who, what or where has been your latest inspiration?**

We are at the moment working towards an exhibition in Warrandyte in July/August this year. We both love faces and the human form. Inspiration comes in many forms.....people you see in the street, fashion magazines and illustration, old masters paintings, textiles, different cultures, decorative art. It is endless.

You just have to keep looking and keep your mind open. We look at the techniques that different artists use in paint and we see how or if we can use this inspiration with felt and fabric. It could be the continual overlaying of different mediums to give a feeling of depth or the achievement of a painterly effect.

**What book are you currently reading?**

Pam is currently reading *Mind, Body and Spirit*, a philosophical book on different types of religions. Leonie has just started reading *The House of The Spirit*, which is a family saga spanning over four generations.

**What is your favourite pastime or hobby?**

Mmm. That's a hard one... felting and painting.

**What advice would you give to a new felter?**

Ask questions, do workshops and don't be afraid of mistakes. Go with your gut feeling and never feel intimidated. As much as we may want all things in life to be perfect, it's not. So don't worry if you feel your piece is not perfect. To others it probably is and if it's not who cares. It's your journey. Learn, take inspiration, turn up the music and felt like no one is watching.

**Judith Latham**  
VFI

# Leonie Thomas and Pam Booth's Gallery

**BELOW, TOP ROW:** Nobody's Perfect I, large panel (detail); Keeper of the Golden Vine, Buda Exhibition (detail); Nobody's Perfect II, large panel (detail). **BELOW, MIDDLE ROW:** Headdress (detail); Face of Nude (detail); Japanese Girl Wallhanging (full). **BELOW, BOTTOM ROW:** Blue Reclining Nude with Bird (full).



# Camp Jungai Felting Retreat

May 3, 4 & 5, 2013

Camp Jungai lies in the Rubicon Valley (475 Rubicon Road, Thornton), north-east of Melbourne, roughly two and a half hour's drive through the Yarra Valley.

The weekend is centred around feltmaking in a relaxed and felty atmosphere. There is plenty of room for feltmaking, comfy places to sit and chat, and lovely areas to explore outdoors. This is an inspiring weekend where feltmakers can share their feltmaking experience and learn new tricks. It is an ideal setting for new feltmakers. Please bring your own felting equipment, although the fibre shop will be available for purchases.

Accommodation consists of heated shared cabins with bunks, en-suite bathroom and separate toilet. Participants supply own mattress protector/cover and sleeping bag or bedding.

Buffet-style meals are provided and are plentiful. Please bring your own wine and/or soft drink. Morning and afternoon tea are included. There is plenty to choose from for breakfast, healthy yummy lunches and delicious evening meals. Tea and coffee facilities are available all weekend. Special dietary requirements can be catered for (please inform Margot).

The retreat runs from 1pm Friday, May 3, till after lunch on Sunday, May 5. Friday lunch is **not** included.

Cost \$195.00 - Early Bird Payment \$180.00 (early bird payments must be paid in full by March 15, 2013)

## REGISTRATION PROCESS

Payment and registrations are now open for this event. Simply click on this link:

<http://www.trybooking.com/36518>

Cheques/money orders can be paid directly into the VFI Bank Account. Bank details are BSB 033120 A/C 111910. Please include with your payment, your name, email address or phone number AND the words **Camp Jungai Felting Retreat**.



Address any enquiries to Margot Ling:

email [margot@myaccess.com.au](mailto:margot@myaccess.com.au) or call (03) 9509 1470.

And, after you have registered, tell someone how easy it was and get them to come too!



# A flair with felt

Jan Everett, special guest tutor

Sharon Carter interviews this talented feltmaker, designer and lynch-pin of our FELTernative effort



**ABOVE:** *Sculptured Ruby Wrap* (detail)

**RIGHT:** *Red Scarf*, handstitched with nunofelt inclusions

*Tell me about your background. How did you arrive at felting?*

Our local Living and Learning Centre advertised a class in learning to make a cobweb felt scarf taught by Leah Jones. I loved it. The tactility of making felt, the use of colour and the versatility really appealed to me. I just wanted to make more.

*How would you describe your signature style to someone who has not seen your work? What are your favourite pieces?*

I like to make felt that is very light and airy. I love it when someone asks what my work is made of. The look on their faces when I explain and they realise that felt is not just a thick wool fabric or the fuzzy felt we played with as kids. I enjoy using lightweight materials such as silk organza to nuno felt.

*What does a typical day in your studio look like?*

My studio is my kitchen bench! I have a big bench 1.2 x 2.5m clear and I manage to make most things on this. I have three huge storage cupboards next to it in which I store my stash. When I am working I have tubs of wool, silk etc all over the place as I go through looking for the right colour, texture, material etc. My family has to step over it all!

*Where do you go for your inspiration? List 3 or more books, websites, blogs that inspire you.*

Inspiration comes in many directions, a walk in the bush, bark of a tree, photographs of nature. I surf the net randomly and find all sorts of ideas.

Books I love are *Dutch Felt* by Ria van Els-Dubelaar, and *Memory on Cloth* by Yoshiko Wada. I also subscribe to *verFilzt Und zugeNaht*, a German felting magazine and I usually pick up *Craft Arts*



*International* when at the newsagents.

*Are there other felters or creative people that you admire?*

There are so many creative people out there that it is really hard to single out any one person but one that springs to mind is a Canadian Felter and Textile Artist Andrea Graham. Her work is very imaginative and quite abstract. Another felter Diana Nagorna does some very interesting fashion pieces with beautiful textural elements.

*Do you have any other creative interests?*

I have always done something with my hands





you don't meet with initial success you grow as a person and your art develops – you may even surprise yourself. In 2011 I decided to give the Australian Wool Fashion Awards a go, the first time I had ever done anything like that and I came second in the Wedding Dress section to my surprise.

**Sharon Carter**

**VFI**

**LEFT:** *Organza Nunofelt Wrap* (detail)

**BELOW:** *TAWFA 2011 "White Wedding"*



such as macramé, knitting, cross stitch and sewing but decided after a brief foray that quilting was for masochists!

**If there is a new exhibition on in Melbourne I usually make a point of going especially if it is textile related.**

*Have you had a mentor?*

**Not really a specific person but the VFI as a whole is a wonderful group of mentors.**

*Where do you buy your supplies?*

**All over the place - Beautiful Silks, the Fabric Store, First Edition, Precious Purl are just a few. I always keep my eyes out for new additions to my stash.**

*What business skills have you acquired to run your business? What would you still like to learn?*

**I have attended workshops run by the Tax Office on the paperwork side of things, a Craft Victoria Seminar on turning your craft into a business plus Small Business Victoria workshops. One thing I would like to be better at is merchandising as I currently sell through markets. This year I am revamping my logo and getting a web site designed so I can do more online in the way of sales.**

*Any advice or words of encouragement for VFI members who do it as a hobby or as a business?*

**Don't be afraid to give things a go. Enter competitions and art awards whenever you get the opportunity. Even if**

## Jan Everett's Gallery



ABOVE: *Black Organza Wrap*  
BELOW: *Orange Organza Scarf*



BELOW, FROM THE TOP DOWN:

*Cormo and Alpaca Cape;*

*Dyed Organza Capelet;*

Close-up of the *TAWFA 2011 Wedding Bouquet*. See dress and bouquet on previous page.



# Books to stimulate your visual imagination!

**W**ith the focus on scarves in Autumn Feltlines, why not seek out the following books for some inspiration? Together these two books offer a huge array of scarves to stimulate your creativity. The range of styles and weights of the finished projects will cater for all weathers encountered as we approach the Victorian Autumn.

The Victorian Feltmakers library is a great place to start looking for these books.

## **Nuno Felt: Techniques and Inspiration for Accessories and Home Interiors**

Author: Liz Clay

This beautifully illustrated book explores the making of scarves and shawls among other wonderful projects through the process of nuno felting.

Liz Clay combines a range of wool fibres with woven ones, both natural and synthetic. Organic forms and nature influence the fine layers of work to produce sumptuous items, which are lightweight, filmy and sensuous.

Instructions are easy to follow while the captivating colours, material choice and softness of the finished creations are bound to inspire the feltmaker to activity.

Liz's unique effects created through her felting style and projects offered to the reader are certain to stimulate.

(Remember you can order a copy of *Nuno Felt*, signed by the author. She will bring the books with her from the UK, so we need orders ASAP. Email Sarah for details: [vfi\\_editor@internode.on.net](mailto:vfi_editor@internode.on.net). No pre-order, no book.)

## **Fabulous Felted Scarves: 20 Wearable Works of Art**

Authors: Chad Alice Hagen & Jorie Johnson

These two leading felt artists share their techniques with their readers.

The basics of felting are treated and the felter is equipped with a variety of processes to make some neckwear with a difference. The projects offered as well as the basics included, offer a wealth of information and stimulation for your own projects and adaptations.

Many very effective adornments and embellishments are simplified: felt buttons, ropes, and cords are all explained. These touches, when added to a basic piece, will separate your project from the usual.

Some great basic dyeing instructions are also included.

This book makes for very interesting reading and gives insight into the life experiences of these two well renowned artists. A very worthwhile read.



DIFFERENT EDITIONS OF THESE BOOKS HAVE SEEN A CHANGE IN COVER IMAGES, DUE TO TIME AND DIFFERENT MARKETS. DESPITE THEIR COVERS, THE CONTENTS ARE FUNDAMENTALLY THE SAME.

**Judith Latham**  
VFI

# Our theme for Autumn:

What do these three images have in common?\*



When I spent a lot of time out the front, first as Secretary and then as President, I was envious of many members who sat and knitted throughout VFI meetings. It became an aim of mine to be able to do the same myself, when I "retired." I have not yet achieved meeting knitting nirvana, but it did occur to me that there are enough knitters in the feltmakers to warrant a scarf pattern of our own.

## Knitted Cowl Project

Granny's hand-knitted dishcloths were the inspiration for this bias-knit cowl or headband. It is worked deliberately loosely, to create a lightweight soft cowl with a lot of stretch. The cowl does not use much wool and was created with what was left over from two other projects, shown here. The model took 3 evenings to work.

### Materials:

Half to three quarters of a ball of Noro Taiyo Sock Yarn (4 ply)  
6 mm needles  
Tapestry needle

**Tension/Gauge:** 17 stitches to 10 cm (4"); 26 rows to 10 cm (4")

**Completed size:** about 23 cm wide by 90 cm around.

### Instructions:

Cast on 1 stitch.

**Row 1:** Inc. 1 (knit into the front and back of the stitch)

**Row 2:** Knit

**Row 3:** K1, Inc. 1, knit to end

**Row 4:** Knit

Repeat Rows 3 and 4 until there are 50 stitches or to desired width.

**Note:** all increase stitches lie on one side of the work and the other edge is straight.

**Row 5:** K1, Inc. 1, knit to last 4 stitches, knit 2 together, K2.

**Row 6:** Knit

Repeat rows 5 and 6 until work measures 60 cm or desired length.

**Note:** both edges of work are straight.

**Row 7:** Knit to last 4 stitches, knit 2 together, K2.

**Row 8:** Knit

Repeat until 3 stitches remain.

**Row 9:** Knit 2 together, K1.

**Row 10:** Knit 2 together.

Break yarn and slip through remaining loop to finish.

**Note:** this section is the mirror reverse of the first (increase) section.

### Making up:

Fold the scarf in from each end so that the sloped edges meet in the middle. If you can, align the rows of stitching to each other, even though the colours may not match. Slip a magazine underneath this join, pin and stitch the edges together, creating a flat seam, using mattress stitch. Pull lightly to sink the seam into the fabric. (Interestingly, this is very like a scarf joint - quite accidentally!) Weave in any ends.

**The finished cowl is shown above at the far right.** When I started this project, it was intended to be felted. At completion I realized I would not wear it if it were too bulky and so I have left it as

a simple knit. Also, my leftover yarn is not very feltable being 50% cotton, 17% wool, 17% nylon, and 16% silk. However, if you used a slightly woollier yarn (not a superwash or machine-washable one), the cowl which is shown worn doubled, could be made into a single neckband or collar, using the same instructions. Of course, you can easily change the number of stitches and rows (and even the needle size) to make it bigger or smaller. Have fun!

### Out there on the good old Internet

there are lots of free or relatively cheap patterns for just about anything. I receive Knitting Daily, put out by Interweave Press. I do not purchase pattern books any more, but download patterns and load them onto my tablet computer. It is a great way to work.

**On the following page are two more scarves I have made this year (yes, 2013!), both as presents.** They are variants on a terrific pattern that I heard about on Facebook from a "friend", called the Hitchhiker. It cost 3 Euro, but I am onto my third Hitchhiker, so I think that the pattern is worth it.

**This came from Ravelry, a must-see website for anyone with a knitting problem.** Link is [www.ravelry.com/patterns/library/hitchhiker](http://www.ravelry.com/patterns/library/hitchhiker).

**Another pattern I have made several times, also using very light yarns (this time Lara Downs' lace weight Merino in a colour called "Winter in Fitzroy") is the Helix Scarf.** This is available as a free download from Knitting Daily.

# Celebrating The Scarf

The link is <http://www.knittingdaily.com/blogs/daily/archive/2011/03/14/free-pattern-the-helix-scarf.aspx>. You will most likely have to copy that into your browser or search for Helix Scarf Knitting Pattern.

Finally, if scarves don't float your boat, but a dishcloth will, here are simple instructions for something Granny would be proud of:

Cast on 2 stitches



Row 1: K1, Inc. 1, knit to end  
Repeat row 1 until desired **side edge** length is reached  
Rows 2 & 3: Knit straight, without shaping  
Row 4: K1, Knit 2 together, knit to end.  
Repeat row 4 until 2 stitches remain. Knit 2 together, cut yarn, pull through remaining stitch. Weave in ends.

Use good quality cotton with needles recommended on the yarn. A great advantage with these cloths is that they can be washed in the dishwasher with the plates and therefore can be clean every day.

washer with the plates and therefore can be clean every day.

**Sarah L. Ricketts**  
VFI

✳️ They are all scarves, of one form or another! A few definitions of the word, scarf:

1. A cormorant, also known as a shag, hence "shag on a rock."
2. To unite, as two pieces of timber or metal, by a scarf joint.
3. In a piece which is to be united to another by a scarf joint, the part of the end or edge that is tapered off, rabbeted, or notched so as to be thinner than the rest of the piece.
4. An article of dress of a light and decorative character, worn loosely over the shoulders or about the neck or the waist; a light shawl or handkerchief for the neck; also, a cravat; a neckcloth.

From <http://www.brainyquote.com>

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# What's On?

## Calls for entry and more

by Gayle Burgess

**International LACE Award** until April 2013, Powerhouse Museum, Sydney. A major international exhibition of 130 designs celebrating the contemporary use of lace patterning.

**Once More, With Love:** February 16 - March 2, 2013, Northcity4 Melbourne, 61 Weston St, Brunswick, Melbourne. <http://www.oncemorewithlove.com>.

**Signature Style:** March 7 - April 20, 2013, Galleries One + Two, Craft Victoria, 31 Flinders Lane, Melbourne

**Exhibition of Fabrics, Crafts and Quilting:** March 2 -11, 2013, Auditorium Visitor Centre, Royal Botanic Gardens, Cranbourne, Vic. Free entry 10 – 4.30 | Contact | Gwen Elliot | 9879 1427 | [www.rbg.vic.gov.au](http://www.rbg.vic.gov.au)

**Gippsland's Creative Waste:** early June, Gallery Arc, Main St, Yinnar, Latrobe City, Vic. More information | Jenny Peterson | 03 5163 1310 | [arcyinnar@speedweb.com.au](mailto:arcyinnar@speedweb.com.au) | [www.arcyinnar.org.au](http://www.arcyinnar.org.au)

**Wangaratta Contemporary Textile Award 2013** (Biennial): June 1 – July 14, Wangaratta Art Gallery

**Petite - Miniature Textiles: mid 2013**, Wangaratta Art Gallery, Vic. More information | [gallery@wangaratta.vic.gov.au](mailto:gallery@wangaratta.vic.gov.au) | 03 5722 0865 | [wangaratta.vic.gov.au/](http://wangaratta.vic.gov.au/)

**Craft & Quilt Fair - Melbourne:** end July 2013, Melbourne Convention and Exhibition Centre, Vic

**Scarf Festival 2013:** June 7 to August 25, 2013, National Wool Museum, Geelong, Vic | Call for entries in many categories of interest to VFI members. Deadline for submission of scarves and entry forms is May 3, 2013. | The theme in 2013 is "Home" | More information: [scarffestival@geelongcity.vic.gov.au](mailto:scarffestival@geelongcity.vic.gov.au) or follow on Facebook (see back cover for poster)

**1st Tamworth Textile Triennial – Sensorial Loop:** 15 Aug – 28 Sept 2013, Ararat Regional Art Gallery, Town Hall, Vincent St, Ararat, Vic | An exhibition of works by twenty-two artists to 'showcase changing ideas and professional craftsmanship associated with contemporary textile practice in Australia'. More information | [www.tamworthregionalgallery.com.au](http://www.tamworthregionalgallery.com.au) | [gallery@arat.vic.gov.au](mailto:gallery@arat.vic.gov.au) | [www.ararat.vic.gov.au](http://www.ararat.vic.gov.au)

# How to Wear a Scarf

Every now and then, someone makes an excellent little video about their passion, uploads it and establishes themselves as a Youtube celebrity. When it comes to scarves, this is the engaging and vibrant Wendy Nguyen, creator of Wendy's Lookbook.

In addition to being very cute and clever, Wendy is quite a success story. She says "in addition to fashion, I'm also very passionate about juvenile justice. I went through foster care, carried my belongings in a trash bag and worried about being homeless at the age of 18. I worked three jobs in high school to save enough money to go to college and as a result feel truly blessed to have had the opportunity to do so. I finished high school with honors, emancipated from the foster care system, and went to the University of California, Berkeley, where I graduated with a bachelor's degree in Psychology."

Wendy's heart truly belongs to fashion, although she is currently based in Los Angeles and volunteers at InsideOutWriters, a non-profit organization that provides mentorship to previously incarcerated youths.

For those of us with a yen for multiple ways to tie, fold or drape our scarves, Wendy is our girl. Her Youtube videos demonstrate the classics and new ways to wear scarves, such as the European Loop, the Waterfall or the Infinity.

There are 25 ways to tie a scarf on her first video but



why stop there? She has many, many more. Just watch.

<http://www.youtube.com/user/wendyslookbook>

<http://www.youtube.com/watch?v=5LYAEz777AU>

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**WORKSHOP INFORMATION**

Download the most recent program information from the VFI website:

[http://www.vicfelt.org/VFI\\_Workshop\\_Initial\\_Program\\_2013.pdf](http://www.vicfelt.org/VFI_Workshop_Initial_Program_2013.pdf)

Registration forms for workshops and for joining the VFI are also available at [www.vicfelt.org](http://www.vicfelt.org).

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Bonnie Douglas

Felting Frenzies are an important part of the VFI month. Join us from 9.30 am to 4 pm. Bring whatever you want to do, and your own felting supplies, although the fibre shop is open for a while. There is no tuition, simply learning by sharing. Book a table in advance from:

**Felting Frenzy Coordinator**

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**Frenzy helper**

Gabrielle Pellissier

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**The National Wool Museum in Geelong  
is calling on entries for**

# Scarf Festival 2013



2012 Scarf of the Year by Sharon Percival

## **Theme: “Home”**

**What does home mean to you? How will you say it in a scarf?**

Whatever it means to you, however you define it, shape it and live it, this is your opportunity to create a scarf that explains, explores and explodes the myths and realities of what it means to belong.

**Deadline for submission of scarves and entry forms – 3 May 2013**

**Exhibition Dates – 7 June to 25 August 2013**



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