



# *Symbols of Ireland*

Feltmakers Ireland's Group Exhibition  
From the 5<sup>th</sup> to the 30<sup>th</sup> of March 2025  
Phoenix Park Visitor Centre  
Dublin, IRELAND

Siobhan Healy Ryan

*Limestone footpath - Mullaghmore, The Burren*

Wet felted with fine Merino wool, Tussah silk and wool locks

THEME: The Burren's iconic limestone footpath is symbolic of Irish generations past and the weathering endured during the Ice Age. The majestic mountain at Mullaghmore stands proud over this rugged limestone landscape that continues to endure yet shift and evolve.

BIO: A graduate of NCAD I work in the area of art education. My area of personal practice is textile print, stained glass and more recently felting. I see my work as painting with fibres, interpreting a scene through the colour and tactile possibilities of layered fine Merino wool, silks, and plant fibres.

€280



Siobhan Healy Ryan

Neasa Ryan

*Pollock Hole – Wild Atlantic Way*

Merino wool in 19 and 21 micron, Margilan silk layer and embellishment (dyed with similar colours to blend in with different greens / blues of Merino) and small amount of viscose and silk throwsters fibres. Technique – Shibori

THEME: Everything 'Irish' is close to my heart, in particular the Irish landscape, language and culture. For 'Symbols of Ireland', the theme I chose is an abstract interpretation of a seascape in The Wild Atlantic Way – the Pollock Holes in Kilkee, Co Clare. I spent many a summer holiday in Kilkee as a child. The Pollock Holes are natural clear sea pools, uncovered when the tide is out. They are a popular swimming spot and occupied by small pollock six months of the year – hence the name.

BIO: A self-taught part-time felter/fibre artist, felting and creating is my 'happy place'. I generally lean towards abstract 2D pictures but also create seascapes and landscapes incorporating old cottages, etc. I also make 3D pieces, vases, vessels etc. In terms of wearables, I also make very delicate feminine shawls using a mix of chiffon, silk and wool fibres, along with various embellishments of wool, silk or similar. Each piece is made with love. My inspiration for most of my pictures comes from the ever-changing Irish weather on the landscape, the sea, forestry, and the mountains. In particular, it's an earthy, wild, and rugged fabric that I love and embrace. For my wearables, the inspiration is usually femininity, which is usually coupled with an 'Irish' twist.

€175



Neasa Ryan

Anne Heavey

*Fadó Fadó / Long Ago, Long Ago*

Various grey/black/white Corriedale carded fibre along with various green coloured top and carded fibre. The back/base was wet felted and I constructed the symbol using needle felting.

THEME: A look back into Ireland's past through the eyes of the Dolmen. Ancient structures that date back to the Neolithic period, 4000 BC to 2500 BC. This ancient symbol represents the history of the Irish people emerging from hunter gatherers to a more permanent settled life. Agriculture and the domestication of animals emerged, along with the construction of these dolmens mostly used as burial tombs while others were part of a territorial marker.

Under 200 dolmens remain dotted around Ireland, and were immersed into Irish mythological stories and folklore such as Diarmuid and Grainne's bed, where others are associated with graves of famous giants or warriors such as the Finna and Fionn Mac Cunhall.

Most famous and photographed is the Poul nabrone, Burren Co Clare, and the largest is in Brownshill, Co Carlow. These structures were usually erected with tall portal stones in the front and two at the back with a large capstone resting at an angle on the portal stones. In ancient times cairns would have been erected in front of the entrance, but now have been scattered over time. A picture at the Burren with my mom inspired me to use this symbol.

BIO: Textile Crafter / Demonstrator / Teache-My love of textile began as a child in Ireland. I was introduced to knitting, crochet, sewing and embroidery. Knitting was my craft of choice making gifts for family and friends.

Over the years I broadened my knowledge and skill in the fibre craft. I took classes in quilting, weaving and felting. Creating felt items from fibre led me to discover the world of spinning and fibre preparation. In 2016 I joined the Long Island (NY) Spinning Study Group, of which I am the secretary. This invaluable resource opened a new world of study and experimentation from my peers and various presentations the guild provided. It introduced me to natural plant dyeing. Something I thoroughly enjoy, especially incorporating my dyed fibres into my felting, weaving, knitting and crochet projects. To better understand natural dyeing concepts, I participated in Apple Oaks Natural Dyers Academy in 2024.

@ainenanknits

NFS



Anne Heavey



Annika Berglund

*Baile / Home*

Merino and Tencel fibre. Wet Felted using cracked mud technique.

THEME: This piece features the ancient Irish alphabet of Ogham, spelling out Baile in Irish, meaning Home in English. Ogham, an Irish early Medieval alphabet, was mainly used to record messages in stone, a practice that no doubt contributed to its striking simplicity.

In addition to its obvious connection to Irish history, I was attracted by the visual appeal of this alphabet, set against the rich texture of rock.

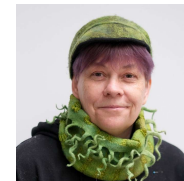
The choice of the green colour for the inside of the piece was intended to evoke the second predominant colour of the Irish landscape, hoping to lead the thoughts to rustic stone walls set against green fields.

BIO: Annika Berglund, a graduate of the National College of Art and Design, has been showing work in solo and group exhibitions nationally and abroad since 1996, winning several awards, including the Crafts Council's price for Best Craft in the Garden 2008 and the NUI Art and Design Prize 2010.

She moved from ceramics, glass, and bronze to felt in 2020 due to a concern over excessive energy consumption in her art practice. One of her earliest felt pieces, depicting the Covid virus, was acquired by the National Museum of Ireland. Two solo shows and many group shows later, Annika is an active member of the Irish Guild of Feltmakers and a main contributor to Feltmakers Ireland's research project around Irish wool and the resulting book: Exploring Irish wool for Feltmaking. Annika has an upcoming solo show in Stockholm, Sweden, in the summer of 2025.

@annikaberglund.art

€1,200



Annika Berglund

Tamzen Lundy

*The Curragh Wrens*

Extra fine Merino and silk, silk chiffon, silk hankies, Clematis branches, hand stitched, silk and cotton threads.

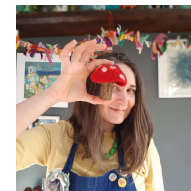
THEME: My work is inspired by the land around me. As an abstract artist, I try to evoke a feeling and mood rather than a direct representation of form. Felt making is the oldest textile form, but it is important to me as an artist that I communicate modern ideas and themes.

Living in Kildare now, I often travel through the Curragh landscape. More and more, these flat lands that are often shrouded in low-lying fog inspire my work. I recently heard the story of the "Curragh Wrens". A group of women (up to 60 at times) were ostracised from society; many were famine orphans. They survived by prostituting themselves to the local army barracks in exchange for food and fresh water. Living in a group with no leaders, sharing their responsibilities and bedding down like birds under the gorse (Furze) bushes. A "symbol of Ireland" and its often dark and hidden past.

BIO: Tamzen is a textile professional with 25+ years of experience. Since 2020, she has worked on her own design and arts practice, returning to her first love of handmade textiles and felt. Tamzen's art practice is playful and experimental. Stories and the Irish landscape inspire her. Born in Belfast, she works from her home studio in Maynooth, Co. Kildare, surrounded by fibre, up to her elbows in soap lather, dancing to the radio, chatting with the three kids and whooshing the cat off the table!

@tamzenlundydesigns

€375



Tamzen Lundy

Gabrielle Quigley Henry

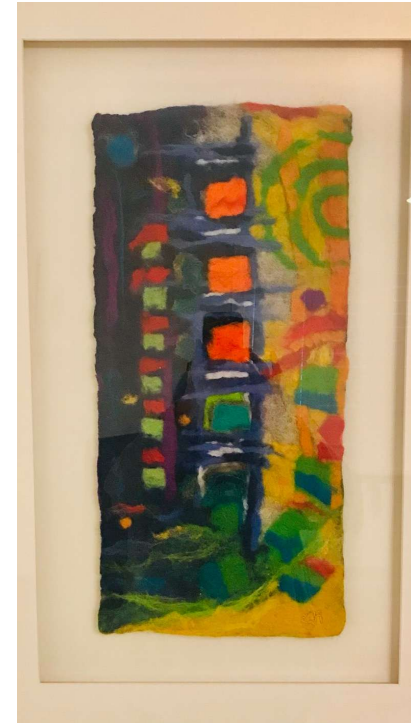
*Passage*

Wool Wet Felting

THEME: "Passage" has come about from an exploration of Megalithic stone carvings. The mystery of these carved engravings, with their absorbing symbolic language, resonates with my own spiritual existence and with a keen sense of cultural connections. Felting has allowed me to combine shape, form, line, texture, and colour while modelling and constructing the wool fibre. Wet felting materials and techniques give a wonderful spontaneity to my design motifs and always give me a lovely surprise after the final crafting is complete.

BIO: My name is Gabrielle Quigley Henry. I live in Co Donegal, but worked for a time in Dublin and Co Tipperary. I am now retired and have been working with felting techniques for about three years. I also enjoy working with watercolour. The landscapes around the Inishowen peninsula, nature, and my cultural heritage inspire my art.

€250



Gabrielle Quigley Henry

Astrid Tomrop-Hofmann

*My View of Ireland*

Irish Galway and Jacobs wool, Steinschaf wool, old linen pieces, cheese-cloth, pongee, organza, hand-made pre-felt, hand-made paper-collages, yarns, canvas. Wet felting and embroidery

THEME: I chose an abstract form to express my work, by using Galway Irish Wool and old Irish Linen pieces to show my impression of Ireland and its untouched nature!

The sky with its constant changes, light refraction from yellow to red-orange.

Moorland with its rich brown-black colours gradations interrupted by peat, rushes and flowers with "cotton blossom", heather and broom brushes that blend into the landscape with their play of colours and stones that tell of their past, and touched my soul!

So, here I`m telling my story with sixteen tiles.

BIO: Astrid Tomrop-Hofmann, originally from Hamburg, Germany, has been living in Ireland for four decades. She has been working as a freelance textile artist under the name bombyxMori wearable art. In 2015, Astrid completed a three-year certificate in felting "Fit in Filz" in Oberrot, Germany. She received further education under international well-known textile artists in Ireland & Germany.

Felt is my artistic means of expression of new structures and materials combination. The dialogue of different wool types, silk, paper and recycled pieces, is fascinating! I love creating something to send on a journey to be enjoyed by others.

@bombyxmoriwearableart

€325



Astrid Tomrop-Hofmann



Helena Mc Guinness

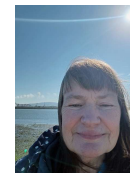
*Round Tower*

Raw and spun wool. Wet and dry felting.

THEME: I live in the village with the oldest Round Tower in Ireland. A visitor's centre has been built on the grounds just behind the tower. It has a lovely garden and a house showcasing the area's history. It is in the village of Clondalkin, Dublin 22. It is well worth a visit.

BIO: Helena Mc Guinness has worked in felt for the past six years, although she received her first wool commission for three garments at the age of nine and has enjoyed working in wool design ever since. She loves Aran designs and has created new designs incorporating felt and spun wool. She is a storyteller at heart and creates 3D props and characters made from 100% wool.

€500



Helena Mc Guinness



Elizabeth Redding

### *Seaside Cottage*

Merino wool and locally sourced Romney wool. The background is wet felted with needle felted embellishments.

THEME: The first symbol that came to mind was our national emblem, the shamrock. Especially as we are thinking of St. Patrick's day. However, Ireland has many other symbols associated with it. I have used just a few. 1). The thatched cottage by the sea has featured on many postcards, depicting rural life long ago. 2). Music and dancing was always a big part of our heritage, depicted by the harp and the feet. 3). The Celtic cross depicts the deep roots religion always had in the country. 4). The Tara Brooch which is said to represent the sun is one of the finest pieces of Celtic craftsmanship which dates from the 8th century. It was named after the Hill of Tara which was the seat of the High Kings.

BIO: My name is Elizabeth Redding. I live on the family dairy and beef farm with my husband and two adult children. I have been interested in crafts from a very young age, having started knitting and sewing in school at the age of eight. My main interests are knitting, crochet, cardmaking and felting. Since I joined Feltmakers Ireland, I have learned a lot of techniques, and hope to learn many more in the future.

€150



Elizabeth Redding

Marie Hopkins

*An Tígín / Gaelic word meaning small home or cottage*

The house is wet felted using Belclare Suffolk cross fleece, and the thatch is wet felted using Suffolk Black Faced fleece. Both fleeces are local to the Curragh, Co Kildare and were collected, washed and carded by dedicated friends.

The sheep were also needle felted using these fleeces. The remainder of the scene is mainly needle felted over a covered foam base and set into a wooden frame. Wool fibre is from Kerry Woolen Mills and LeikoFelt. Some embroidery floss, wire, toothpicks, balsa wood, and a miniature battery light were also used.

THEME: The thatched cottage (teachín tuí) is an iconic symbol of Ireland relating to our historic vernacular architecture and traditional rural lifestyle. This compact, whitewashed dwelling evokes various meanings across generations, including beauty, simplicity, hardship or poverty. The thatched cottage can also suggest a connection to the land and nature, as well as ideas of romanticism and peace.

Sheep rearing and the work/industry derived from it are integral to the thatched cottage symbol, with wool holding great historical significance for communities all over the world.

It was a delight to create the thatched cottage from a totally underused product from the Curragh plains in Co Kildare, made possible by the hard work of two dedicated friends.

What I like about this felted scene is that it can symbolise a world from 200 years ago or it can represent a life lived today.

BIO: My name is Marie Hopkins, and I live in Kildare town. I've enjoyed felting since 2010 and am fascinated by the process of creating fabric using wool roving. Back then, I would create wet felt to use in making felted brooches. Over time, though, my preference was for needle felting, making little sculptures of animals, birds, and Christmas decorations. For the past couple of years, my sister, Anne Heavey (also a member of Feltmakers Ireland), and I have organised felting workshops during Heritage Week.

I have always loved miniatures. My background is in architectural modelmaking, in which many materials can be used to convey a miniature version of an aspirational vision. I guess it's hard to shake off an old habit—for my piece, 'An Tígín,' I've replaced card, foamboard, and wood with carded, combed, and worsted wool fibre

@\_maries\_creations\_

NFS



Marie Hopkins

Loli Cox

### *Cottage Interior*

Wet Felting and Needle Felting

**THEME:** For the 2025 Feltmakers Ireland Exhibit, themed "Symbols of Ireland," I delved into the myriad representations of Irish culture and heritage. Having explored numerous artistic interpretations of Irish landscapes, traditional cottages, coastal scenes, historical landmarks, mystical gardens, and Celtic motifs, and having immersed myself in the rich tapestry of Irish life—through lectures, museum visits, theatre, festivals, concerts, sports, and strolls through Dublin's neighbourhoods—I sought a unique perspective.

My time in Dublin, now extending to 18 months, has only deepened my appreciation for Ireland. Among the many facets of this land I cherish, the warmth and hospitality of the Irish people stand out profoundly.

Thus, for this exhibit, I chose to depict an intimate cottage interior. This piece symbolizes the quintessential Irish experience of comfort and camaraderie. The scene captures the essence of a traditional thatched cottage: the simplicity and warmth, a simmering teakettle, a humble wooden chair, all set within an environment where friends and family gather for the shared joy of craic. What could be more emblematic of Ireland than this?

**BIO:** Dr Maria Cox, known as Loli among her friends, started her felting journey in January 2024 by joining the Feltmakers Ireland Guild, buying their book, and enrolling in workshops sponsored by the guild or held by fellow guild members. She has since been active in guild activities, attending meetings, and participating in events. Loli has taught workshops, demonstrated felting, and sold her work, eventually becoming a committee member.

Professionally, Dr. Cox has a 40-year career in Special Education, retiring in 2023 after working as a New York State teacher and a faculty member at Columbia University Teachers College. Her work has been pivotal in developing educational strategies for students with diverse needs.

She and her husband, Robert, moved from New Rochelle, New York to Dublin, Ireland in July 2023.

€175



Loli Cox

Lidiia Necheporenko

### *Irish Motifs*

The thin scarf and mitts are made from Merino wool using fiber viscose, natural silk fibers, sheep fleece and natural silk fabric. The set is made using the wet felting technique.

THEME: The extraordinary nature of Ireland, the mountains and the ocean, all the shades of green pastures and the changeable weather of Ireland inspired me to create my work - the scarf and mitts - "Irish Motifs".

BIO: I saw a beautiful wool bag on the Internet in 2010. I became interested in technology and began to study this technology on the Internet. I made bags using the Nunofelting technique. The combination of wool and fabric fascinates me the most. On February 16, 2013, my bags were presented at the "Fire Art Biennale", Las Vegas, Nevada, USA. Then I became interested in creating clothes. I made jackets, tunics, sweatshirts, and coats using the Nunofelting technique. I took part in exhibitions in Ukraine and Poland. I also presented my work on the Internet.

NFS



Lidiia Necheporenko



Maria McGarry

*The Salmon of Knowledge*

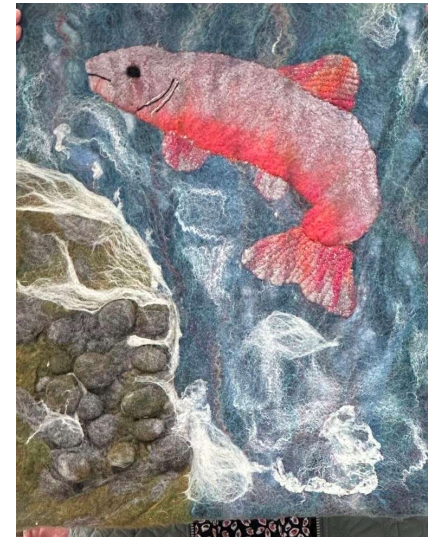
Wet felting, needle felting, and hand embroidery.

THEME: Legend has it that the salmon ate the magic hazelnuts from the tree overhanging a well and gained a world of knowledge. It took seven years for Finegas to catch the fish. While Fionn MacCumhill was cooking the salmon for him, he turned it over, burnt his thumb, and gained the knowledge. So when he needed wisdom, he would suck his thumb.

BIO: Maria McGarry is a textile artist and feltmaker inspired by colour and nature.

@maria\_mcgarry\_textile\_art\_

€200



Maria McGarry



Adrienne Dempsey

*Stylised Stag stamp*

Wet and dry felting technique and machine embroidery. Merino and Corriedale wool - 18 micron.

THEME: For this piece, I drew inspiration from the rich history and symbolism of Ireland, particularly through the lens of Celtic art. One of the oldest and most revered symbols in Irish culture is the stag, a creature that embodies strength, nobility, and an intimate connection with the natural world. The stag plays a significant role in Irish mythology, often linked with various legends and spiritual beliefs.

For this submission, I selected a stamp from my collection featuring a stylised stag, inspired by 8th-century Irish art. The design, created by Heinrich Gerl, beautifully captures the essence of early Celtic art. I enjoyed the process of taking this small, intricate stamp—rich in its simple yet captivating design—and replicating it onto felt, allowing the timeless elegance of the stag to transcend into a new medium.

BIO: Adrienne Dempsey is a Dublin-based artist working across various mediums, including mixed-media drawing, painting, printmaking, photography, and textiles. A trained textile fibre artist, Adrienne draws deep inspiration from nature and the surrounding landscape. Her creative journey has been greatly influenced by her involvement with Feltmakers Ireland, where she rediscovered her passion for textiles and the felting process. Through exploring and developing diverse feltmaking techniques, she has created a range of unique works that merge art and fibre. In addition to her studio practice, Adrienne is an active participant in community arts, engaging in projects that connect and inspire local audiences.

€100



Adrienne Dempsey

Alison Duffy

*Firefox: A Tale of Love and Loss*

Needle felted. Natural sheep's wool and hand-dyed sheep's wool.

THEME: In my exhibit, I present a felted fox, a symbol deeply rooted in my connection to Ireland and a tribute to my beloved family. This creation embodies the warmth of home, as well as the affection I hold for my parents, who have sadly passed away.

The fox, often associated with cunning and adaptability in Irish folklore, represents my journey through grief and resilience. It serves as a reminder of the rich tapestry of Irish heritage infused with tales, landscapes, and the enduring spirit of the Emerald Isle. Through this artwork, I seek to express my identity as an Irish artist, weaving personal narratives with the cultural symbols defining my ancestry.

Using the art of felting, I aim to transform raw materials into a tangible expression of love and loss, connecting my personal story with the larger narrative of Ireland's folklore and natural beauty. This piece is not only a tribute to my roots, but also a celebration of the memories that continue to shape who I am!

BIO: Alison Duffy is an emerging textile artist based in County Wicklow, one of the country's most scenic locations.

She creates felted woodland creatures, drawing inspiration from Wicklow's beautiful countryside, forests, and hills.

Alison began needle and wet felting in 2023, discovering a deep connection with the craft. Primarily a self-taught artist who initially worked with oils, she now passionately incorporates eco-friendly materials into her work, reflecting her commitment to sustainability. She is eager to expand her artistic journey, connect with other creatives, and continue exploring the natural world through her art. Her realistic creations often capture the essence of her subjects, inspired by the breathtaking scenery around her.

NFS



Alison Duffy

Joanne Foley

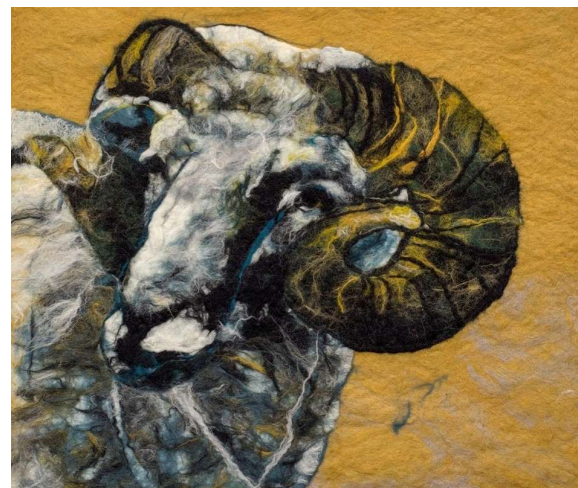
*Woolly dreams*

Wet felted, using Merino wool.

THEME: To me, sheep are a powerful symbol of Ireland, embodying the country's rich agricultural heritage and deep connection to the land. Their gentle presence on the green fields evokes images of traditional rural life, where farming and nature intertwine. Sheep represent resilience and adaptability, thriving in Ireland's diverse landscapes. They carry cultural significance, appearing in folklore and art. Watching them graze peacefully reminds me of the simplicity and tranquillity often missing in our hectic lives. The wool they provide is not just a material; it's a medium that allowed me to recreate their essence, transforming this natural gift into an image that celebrates and honours this gentle creature, the sheep.

BIO: I'm a felt artist with over 15 years of experience, primarily working in 2D and wet felting. My journey began with a background in ceramics and teaching, but I soon discovered my true passion lies in the texture and versatility of wool. I love how each piece I create tells a story through colour and form, inviting viewers to explore the tactile qualities of felt. My work is a reflection of my fascination with the natural world and my desire to share the joy of this ancient craft. Each creation is a personal expression of my artistic journey, and I look for inspiration from the landscape and animals around me and the West of Ireland.

€3,500



Joanne Foley

Anne Van Dorpe

*Glorious Wool*

Needle felted 3D sheep, made from local sheep's wool, and four wire and cotton pipe cleaners for the legs. The knitting in progress is made from hand-spun wool (again from the same local sheep) and miniature bamboo knitting needles.

THEME: My interpretation of the theme of this exhibition brought me back to basics.

As feltmakers, our primary material is wool. What better symbol of Ireland than the humble sheep, present everywhere in the landscape as it has been for many centuries? Wool has played such a big part in traditional Irish industry and trade. Sadly, this is no longer the case: farmers often end up dumping or burning their wool, while acrylic, polyester, and all sorts of artificial fibres are flooding the market.

With this piece, I want to celebrate the glorious quality of wool, together with all the spinners, weavers, knitters and feltmakers in this country!

BIO: I have always been involved in making art and creating things. I took up needle felting in 2020, during lockdown, when I got a fleece of sheep's wool from a local farmer. I took up spinning and knitting and started experimenting with other wool-based crafts. Needle felting is like sculpting, and wool is a fabulous material to work with. It is totally natural, available locally, and endlessly flexible.

@annevandorpe5416

€95



Anne Van Dorpe



Irina Lampadova

*Irish Shamrock Sheep*

Wool fibre. Wet and dry felting

THEME: I have decided to make a sheep adorned with shamrocks because these symbols of Ireland appeal to my emotions. They are my first memories of Ireland when I came here years ago. Beautiful and comforting green fields with sheeps and cows made me feel welcomed. It was a nice beginning of my new journey in life.

BIO: My name is Irina. I have lived in Ireland since 2000. I am a nurse by profession. Felting is my passion and hobby. I discovered felting for myself in 2015 and since then I have been enjoying the magical craft of felting, a process where little natural fibres join together into an inseparable fabric.

€150



Irina Lampadova



Hélène Dooley

*Dry Stone Wall and Galway Sheep*

Materials: fibre; Merino, Galway, Merino/Silk, viscose, silk, and pebbles.

Techniques: Wet felting, Nuno Felting, Nuno Collage, Needle felting, Machine embroidery. 2D and 3D work.

THEME: Ireland's dry stone walls, with origins tracing back to the Neolithic period, have long been an iconic feature of the Irish landscape. These walls were built without mortar, using only stones, and served multiple purposes throughout history. In ancient times, they marked boundaries, enclosed farmland, and provided shelter. During the Great Famine in the 19th century, they became vital for survival, as building and maintaining them offered scarce income to impoverished families. Their role in supporting communities through hardship is deeply embedded in Ireland's heritage. Last year, the significance of dry stone walling was formally recognized with its inclusion in UNESCO's prestigious list of protected cultural heritage practices. This acknowledgment highlights the traditional craftsmanship and enduring cultural importance of dry stone walls, ensuring their preservation for future generations to admire and learn from. These walls continue to symbolize Ireland's resilience and connection to its rich history.

Galway sheep, a hardy native breed, play a vital role in Ireland's agricultural heritage. Known for their resilience, they contribute to sustainable farming practices and biodiversity. Their wool, prized among feltmakers for its felting quality, supports local industries, while their grazing helps preserve Ireland's unique landscapes and ecosystems. Both symbols of our agricultural roots.

BIO: My adventure into felting began in 2013. I enjoy working on flat and structured pieces, love experimentation and pushing textile boundaries and have exhibited locally and internationally. I am a member of two international collectives of textile artists, tutors and bloggers; the Felting and Fibre Studio and (un)Perfect 10. I am Course Coordinator with the International Feltmakers Association and am one of a team of mentors who guide students through the courses.

Looking back, I was always in my happiest place when tutoring, training or facilitating adults, whether in the financial services industry, as a researcher and development consultant or tutoring in literacy and technology. Drawing on these early experiences, I now enjoy teaching felt making to both adults and young people, in person and online. I identify these moments as creative collaborations; each one is a multi-way learning process.

@feltzen

€450



Hélène Dooley

Margaret Corroon

### *The Udder Side*

I used a combination of wet felting, needle felting, and appliqué. Other materials I used were chicken wire and fine wire covered in plaster paste.

THEME: A friend with a sheep farm in the Cooley Mountains gave me wool straight from their sheep after shearing it. I learned how to wash this and am now using it in this picture. Sheep have become a very popular Irish symbol of Ireland. It is often used in souvenir shops where they are usually portrayed as "stupid" and shown in very stupid situations. I think this inspiration was heightened by the film "Shaun the Sheep". In my picture, I have one sheep with his head stuck in the hedge and one stuck in a tree, both trying to get to the "Udder" side of the hedge.

BIO: My name is Margaret Corroon. I am originally from Mullingar but now live in Glasnevin. I retired from the Department of Health in June 2024 and am currently doing a PLC course in Textiles Heritage, Craft Revival and Renewal at Liberties College. There, I am learning loads of new techniques and gaining new experiences in Wet Felting, Needle Felting, Weaving, Tapestry, and even Ceramics. I have always been passionate about creating crafts, and Feltmakers Ireland has helped me develop techniques to a much higher level.

@margaretcorroon

€140



Margaret Corroon

Eithne O'Dea

*The Children of Lir*

Wet felting onto canvas. Prefelts and needle felting used for details, including silk fabric from an old shirt, cotton scrim, and old scraps of yarn.

THEME: The tradition of storytelling has been a big part of Irish culture. As a young child, I was an avid reader, and *The Children of Lir* was one of my favourite Irish stories. It was filled with drama, sorrow, and beautiful imagery, all distinctly Irish. After working with different images and layouts for the piece, I focused on colour selection. I hope to have captured the wildness and isolation of the young family of swans' banishment.

BIO: Eithne O'Dea is a self-taught artist based in Dublin. Her love of nature is evident and is influenced by her career in horticulture and design, as well as occasional flights of fancy! She is excited by the colours and textures working with felt offers.

@eithneodea

€350



Eithne O'Dea

Denise Egan

### *Lir*

This artwork uses needle felting technique with carded wool from New Zealand sheep. The work is created in a 3-dimensional image with depth, character, animation, and realism.

THEME: Worldwide, Ireland is known as the land of saints and scholars with a rich history of myths and legends. One of the best known is that of the Children of Lir. The theme centres on the power of enduring love through time and adversity, and all this against a backdrop of hardship. The sculpture of The Children of Lir in the Garden of Remembrance (Dublin City) symbolises the struggle for freedom, sacrifice, rebirth and liberation. I wanted to capture these themes and give expression to them in my piece “Lir”. I believe these themes are as relevant and important today as they ever were, where families have been separated, divided by war and oppression, awaiting a time of liberation when loved ones can be together in freedom, peace and love, just as in the story of the Children of Lir.

BIO: My love and appreciation for wool-based art has been a constant in my life. Although the demands of life prevented me from exploring it. However, in Feb 2024 that changed as a result of a minor accident. Needle felting immediately became a passion, with the desire to explore the representation of images that had been part of my childhood and home. My preferred style is 3D, imbued with movement and character. Typical themes include rural Irish scenes, wildlife, whimsical characters, and folklore. Through success at national craft markets, I have been lucky enough to bring my work to others and discover the universal appeal of these themes.

My piece entitled “Lir”, embodies all of the above themes and is overlaid with symbols of love, family and liberation. Making this piece has given me an opportunity to release my imagination and explore composition, colour, dimension, and form.

@deniseegan15

€175



Denise Egan



Claire Merry

*Hares in the Meadow*

Wet felted base with needle felting and stitch embellishments

THEME: The hare has been one of Ireland's oldest symbols, dating back to the ancient Celts.

It was seen as a symbol of fertility and prosperity, and was often depicted in Celtic art and mythology.

The Irish Free State commemorated the hare on the first three penny piece coins.

BIO: I have dabbled in many art and crafts, and I love a challenge. Felting is so versatile; it is like a multitude of crafts rolled into one. I have made needle felted pieces, Nunofelt - large and small, as well as large wall hangings. It will continue to inspire me.

NFS



Claire Merry



Eva Salamon

*Fairy and hare*

Needle felting and wet felting techniques. Silk, and Merino wool, paverpol, acrylic paint, wire, hot glue, based on a wooden stand.

THEME: My favourite artist is Brian Froud, and I really love nature, especially the beautiful Irish woods and green fields. I love the stories and legends about Irish nature and all of the fantasy creatures in Ireland. I think, if any of these stories were true, these creatures would be very kind and helpful with animals, and they would try to hide themselves in the woods. In my opinion, they would look very natural and sometimes not as beautiful as we think. I created a scene where one of them meets a little hare, who is also a symbol in Ireland.

BIO: My name is Eva Salamon, and I am a mixed-media artist whose primary material is wool. I create wire armature dolls and different kinds of figures, e.g. animals, mushrooms, wreaths, or other kinds of decorations. I use needle felting and wet felting techniques, embroidery, etc, and I use Paverpol, beeswax and acrylic, too. Sometimes, I reuse leftover textiles, driftwood, beads, etc. I really love nature, that's why I try to avoid artificial elements. Most of my creations are made of sustainable materials.

@feltedvision

€270



Eva Salamon

Viktor Hurtovyi

*Good Job*

Natural wool, wood. Felting with needles and wet felting.

THEME: Irish folklore and Irish nature are true symbols of Ireland. Leprechauns are very funny and interesting characters from Irish folklore. Guinness beer is a classic representation of Ireland. All this together helped me create this plot. I used the most natural materials possible. Natural Irish wool, a tree that I found on the ocean shore. I hope that my work will bring a lot of positive emotions to visitors to the exhibition.

BIO: I started working with wool in 2013. I tried to combine different materials and technologies in my works. These are natural wool, plant fibres, wood, metal structures, and electrical materials. I really enjoy working with natural wool and using different techniques to work with it. I participated in exhibitions in my country. From September 03, 2016, to February 24, 2017, the exhibition "Soul of Felt" was held in Germany, the Netherlands, and Italy. My designer lamps with felted wool lampshades were also presented there.

€250



Viktor Hurtovyi

Patricia Conroy

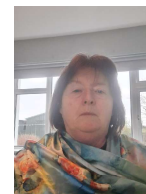
*Brigit*

Wet felt, needle felt on hessian with rushes, and cord to hang.

THEME: Brigid was the first strong woman I heard about in the stories we learned at school. She was so connected to nature and used rushes to make a cross to get her Christian teachings to people. Brigid is said to have spread her cloak over acres of land. The story was deep in Irish tradition and every house had a cross made of rush on February 1st each year. Crosses and Celtic design are symbols.

BIO: I'm a social care worker from Tuam, Galway. I enjoy felting and love working with wool. Washing and dying wool is something I enjoy, and the feeling of bringing fleece to art is great. I like to share my craft and its therapeutic value with the people I work with. Where possible, I try to use natural materials.

€80



Patricia Conroy

Helen Kiersey

*From the Moone Cross*

Wet felted Merino and coarse wool, with stitching.

THEME: This work originated from viewing the High Cross in Moone, Co Kildare. My felted piece is quite literally taken from the work of a side of the cross. This cross is well preserved. The depictions are simple and clear, and I thought suitable for my piece.

BIO: I have a design background. I have worked in fashion design and currently teach sewing. I have been involved for a number of years with the Feltmakers Ireland community.

€120



Helen Kiersey



Sandra Reynolds

*Radharc sholas na Gealai / Moonlight View*

Needle felted wool roving on recycled Irish wool blanket, with machine embroidery.

THEME: My interpretation of this year's theme is based on the abundance of Celtic symbols prevalent in so many aspects of Irish Life. From ancient artefacts to modern-day interpretations, Celtic influence is everywhere.

Celtic crosses dotted across the country have long been symbols of our culture and heritage. My piece of work symbolises the cross's simplicity, beauty, shape, and historical value.

BIO: Sandra Reynolds is a textile artist from Dublin. She studied textiles and embroidery and works in many disciplines, but with a particular interest in wool and felting.

@sandysosew

€225



Sandra Reynolds

Jane Fox

*Brigid's Legacy*

Wool with silk inclusions, wet and needle felting

THEME: As a naturalised citizen, I am very proud to be Irish. I have always loved symbolism and especially ancient Irish symbols such as those found on the Newgrange monument. A few years ago, I learned how to make a Brigid's Cross and really enjoyed the process of folding and turning the rushes. I felt it was a natural transition from using the rushes to using my carded wool batts to create a felted version of the cross. As someone who loves nature and loves being around trees, my favourite colour has always been green, so it was easy for me to put all three of these elements together to create this piece.

BIO: Belfast-based feltmaker Jane Fox has been making felt for over 15 years. She creates original and individual pieces using wool, silk and other natural fibres. She is passionate about using materials that are as sustainable as possible and, wherever possible, she uses locally sourced wool and recycled materials. It is also very important to her to use biodegradable fibres.

Her work is influenced by emotion and a reaction to her environment. She likes to create pieces that appear simple but use lots of complicated textures to draw the viewer in for a closer look.

@whitefox\_felts

€160



Jane Fox

Breda Fay

*Anois Teacht an Earraigh / It's springtime*

Wet felt using hand dyed Merino and silk blend 18 micron fibres, on a base of wool, Sari silk and silk chiffon embellishment. Rush structures made with Merino wet felted cord. Stitched Celtic patterns on background. Presented on a rust and tea dyed canvas.

THEME: The feast of Brigid is an important date in my calendar, not just because she's my namesake, but because the Feb 1st, her Feast Day, heralds the beginning of Springtime with lengthening brighter days. For as long as I can remember, I have made Brigid's Crosses from rushes gathered the day before, and one has hung in a prominent place in my home.

BIO: Long time member of Feltmakers Ireland. Love wet felting, but also other fabric arts of stitching, embroidery, weaving, knitting and crochet. I particularly like relating them to Irish heritage and culture.

€300



Breda Fay

Heather Byrne

*St Brigid*

Wet and needle felted

**THEME:** My piece portrays Saint Brigid, a beloved figure in Irish heritage, symbolising strength, compassion, and creativity. She stands against the rolling Irish hills, holding her iconic woven cross—a symbol of protection and renewal. Inspired by mythology and tradition, the artwork reflects Brigid's deep connection to nature, spirituality, and Irish identity.

**BIO:** Heather is a felter who works with wet and dry techniques, inspired by Irish landscapes and wildlife. She began felting during lockdown and quickly developed a deep passion for the craft. She creates textured pieces that reflect the colours and textures of Ireland's environment.

@wildflowerdesigns\_ireland

€700



Heather Byrne



Christine Jordan

*Evolution + Camouflage*

Herdwick raw sheep wool fleece (entire fleece) wet felted. No skin, sheep wool wall hanging.

THEME: Herdwick sheep with their distinctive wool that lightens annually (from black at birth, through brown to grey by age 6) and Valais Blacknose are the breeds raised by Christine on her organic farm. For this submission, a sheared first fleece of a young Herdwick ewe, born on The Burren, and then brought to Carlow, has been felted into a wool wall hanging. The form and texture of the piece, evocatively reflects the rocky landscape where the lamb was born. As a symbol of Ireland this piece represents our wild, unique landscape, in how an animal's visual characteristics evolve to match its surroundings when living in its natural habitat, to provide camouflage and safety from predators.

BIO: Christine Jordan is a product designer turned rare breed sheep farmer located alongside the River Barrow in Co Carlow. Two lambs bought to "sheepmow" the grass around her home were the catalyst for a whole new skill development since 2022. Her raw wool, undyed pieces, felted from wool shorn annually in May, reflect the natural landscape and stay true to the appearance of the beautiful wool on the sheep.

@roughcirclestudio

€225



Christine Jordan

Audrey Murray

### *Bog Cotton*

A mixture of Irish and Merino wools, with the addition of tussah silk to represent the bog cotton.

THEME: Bog Cotton is uniquely symbolic of the Irish landscape, in particular, the damp, peaty ground of Connemara, where I live. Each June, this magical carpet of white appears across the land, and I smile. I have created many bog cotton pictures before, but this time, my interpretation is of the rarely appreciated single stalk.

In the words of poet Michael Longley -

“It hangs on by a thread, denser than thistledown,

Reluctant to fly, a weather vane that traces

The flow of cloud shadow over monotonous bog“

BIO: Audrey lives on the island of Inishbofin in Co Galway, a vibrant hub of talented individuals. She has developed her creativity using wool, a material deeply rooted in the rural landscape, to create her felt art. Using traditional wet and needle felting techniques, she captures the essence of the natural world with a contemporary twist. Audrey works in the local national school and serves as the island's branch librarian. She actively participates in the local island craft group and is currently involved in the successful Creative Ireland, Shared Island initiative 'Birds of a Feather,' which brings together women from diverse cultural backgrounds, both north and south of Ireland, building relationships through the medium of craft.

@audrey.murray.art

€145



Audrey Murray

Caoimhe Tuthill

*Neart, Grá agus Dóchas - Strength, Love and Hope*

Hand felted using the wet felting method.

Handmade using a blend of merino, bamboo, soybean and sari silk wools, with recycled sari silk fabric.

THEME: The oak leaf is a powerful symbol of Ireland's ancient natural heritage, representing strength, endurance, and our deep-rooted history and love of our land. Ireland was once covered in ancient forests, with oak trees being among the most dominant species. These ancient woodlands played a crucial role in Irish mythology, culture and daily life for our ancestors.

Sadly, the majority of our beautiful forests have been lost over time.

Reforestation projects and conservation efforts are working to restore Ireland's native forests, bringing back biodiversity and reconnecting the land with its ancient roots.

With growing awareness and action, Ireland's woodlands can flourish once more.

I hope.

BIO: I am a textile artist and feltmaker living and working in the beautiful and historic Boyne Valley, Co Meath. I use the ancient craft of wet felting to create a distinctive style which is very much influenced by my Neolithic surroundings of Brú na Boinne and by the wild and mythical Irish landscape and natural world.

I have a passion for sustainability and strive to make all aspects of my business and artwork earth-friendly. All of my work is one of a kind. I design and create everything in my home studio in Slane, Co Meath

@boannirishfelt

€225



Caoimhe Tuthill

Sandra Chase

*Childhood Memories Merged With A Textile Tradition*

Wool, roving, cotton, and clasps. Wet felting and needle felting,

THEME: I have created a wearable, warm garment with end-of-life materials (which are not commercially viable in a production setting). These fibres were washed, agitated, steamed, and sanded yet consistently came out of each experiment looking better than before. The felting process enabled the resulting fabric to be cut without fraying or unravelling. I was inspired by the fibres used in the 17th century—such as wool, linen, and leather, which were common, with silk reserved for the nobility. I paired this with the memory of a lovely Irish childhood, spending time with my friends telling tales and making daisy chains. The resulting blooms are presented as brooches and can be removed and used on various garments to brighten up a dull day.

BIO: Sandra is a Dublin-born artist. Using sustainable materials, a love of textiles, and space to experiment, causes time to disappear and her contentment. Colour and texture, warmth and sustainability are factors in everything she creates. Of particular interest to her is the recent history of the textile industry and the skills and crafts that are in danger of being lost. They are inspirational and have a very interesting story.

NFS



Sandra Chase



Karena Ryan

*Siúl Portaigh (Bog Walk)*

Ceannbhán (bog cotton), grasses, dried flowers, glass beads. Wet felted Irish wool, Galway wool, and Ouessant fibres. Hand embroidery, hand stitching, and beading.

THEME: My interpretation of the theme Symbols of Ireland is drawn from the memories of the bog - memories that embody the essence of Irish heritage, tradition, and the connection to the land. Through the scents, sounds, and rhythms of childhood days spent working on the bog, I aim to capture the enduring symbols of community, hard work, and the deep bond to Ireland's natural landscape.

Bog Walk, County Mayo  
Heather-scented air clings to the breeze,  
wet peat heavy underfoot,  
the ground shifting, uncertain.

Jumping clear of bogholes,  
bare hands turning turf,  
stacking, footing, lifting -  
rhythms learned young,  
passed down in sweat and soil.

Backs ache, hands roughen,  
midges swarm in the thick evening light,  
but laughter rises with the work,  
siblings, cousins, voices intertwined,  
pulled together by earth and duty.

The hum of the tractor,  
the weight of the spade,  
the quiet pride of a job well done.

The bog remains,  
holding the imprint of footsteps,  
the scent of childhood,  
the echo of long summer days.

BIO: Karena Ryan, an award-winning artist from Co Galway, takes an intuitive approach to mixed media, using textiles and thread as a means of deep exploration and storytelling. She has a strong interest in felting, transforming raw wool into something beautiful and meaningful. Sustainability is central to her practice, reflected in her use of Irish wools, vintage fabrics, and foraged plant materials.

Karena has recently returned from a residency in Brussels, where she collaborated with a wool processor to create felt pieces inspired by the Irish and Belgian landscapes, deepening her exploration of texture, form, and sustainability. Her textile art is a personal and reflective journey, seamlessly weaving together history and the present.

@karenaryantextiles

NFS



Karena Ryan

Juliane Gorman

*Poolbeg Sea Witch Hat*

Wet felted Irish Cladoir wool processed by Sandra King of Irish Fibre Crafters, along with natural grey Austrian Bergshaf wool, a small amount of imported Merino wool, silk habotai fabric eco-printed with seaweed from Dun Laoghaire and a blanket dyed with Irish heather + iron, a dusting of viscose fibre, sewing thread, and millinery wire.

THEME: Having lived in Ireland for only three years, Juliane continues to explore and connect with her adopted city of Dublin.

Everywhere she turns, Ireland's layered history reveals itself. In the countryside, ancient neolithic dolmens and medieval castles emerge from the landscape like echoes of the past. In the city, abandoned buildings stand as silent witnesses to time, their weathered facades haunting the streets. These monumental and forgotten human-made structures shape Ireland's unique character—blending memory, identity, and transformation.

Among the many landmarks she admires are the Poolbeg Chimneys—remnants of a former power station—whose striking silhouette is woven into the fabric of the city's landscape. Walking through Dublin, she finds the red and white striped towers peeking out from unexpected places, much like the elusive figure in the 'Where's Wally?' picture books. They seem to be everywhere—an unmistakable and ever-present emblem of the city.

BIO: New York-born Juliane Gorman earned a BFA in Textiles from the Rhode Island School of Design in 1984. She later refined her felting techniques through online study with renowned feltmaking tutors. From her garden shed, she crafts playful, biomorphic-inspired headwear for adults. Drawing from nature, her felted hats incorporate botanical elements such as branches and leaves—often with unexpected details. Her creations are in private collections across Asia, Australia, Europe, and North America.

Since moving to Ireland, she has become increasingly interested in sustainability and working with Irish wool, which is often considered a 'waste' product. Given the fibre's naturally creamy tones, she has begun exploring ecoprinting to introduce pattern and texture into her work. Currently, she is exploring the uses of local seaweed washed up on the shore and incorporating its organic forms into her designs. Her connection to the sea reflects her broader fascination with nature.

@felthappiness

€200



Juliane Gorman

Theresa Carroll

### *The Rag Tree*

Wet felted and needle felted, using Merino wool, wool and silk fibres, Angelina fibres, silk fabric, and Bheda wool.

THEME: The Hawthorn tree is also known in Ireland as the 'fairy tree' or the 'rag tree'. There are lots of superstitions attached to it; some say it is the entrance to the fairy realm, and it is very bad luck to damage one. People tie personal items to it, and their ill health or problems are believed to be transferred to the tree. Rag trees are often found beside holy wells where prayers are said, and a rag is tied to the tree; it is believed that as the rag disintegrates, the person's illness will be cured or the request granted. This custom has been carried on in Ireland since pre-Christian times, and these trees can be found all over Ireland.

BIO: I have lived in the countryside in Co Kilkenny for about fifteen years. I enjoy all types of feltmaking, but I particularly like making pictures, as when the fibres come together with soap, water, and elbow grease, the results can be magical. I exhibit my work during Kilkenny Arts Week every year. My hobbies are felting, art, gardening, and reading.

@wisps\_and\_wands

€250



Theresa Carroll

Sandra Coote

*Sceach Gheal (Hawthorn)*

Fully needle felted on a felt wool background using 100% hand-dyed Irish wool from our own flock of sheep and from local sheep breeders.

THEME: The whitethorn tree, "Sceach Gheal" or hawthorn (*Crataegus monogyna*), holds deep cultural and mystical significance in Ireland. Revered in folklore as a fairy tree, it is believed to be a gateway to the Otherworld, home to the Aos Sí (fairy folk). Cutting or disturbing a lone white thorn, especially one standing in the middle of a field, is thought to bring misfortune. Traditionally, white thorn blossoms mark Bealtaine (May Day), symbolising renewal and protection. Found in hedgerows and sacred sites, the tree represents resilience, nature's cycles, and the connection between the physical and spiritual worlds in Irish heritage.

BIO: Sandra Coote is a passionate advocate for Irish wool and traditional crafts. Based in Co Cavan, where she runs Crafts of Ireland. Deeply inspired by Ireland's rich textile heritage, Sandra is dedicated to preserving and promoting the use of locally sourced wool. She teaches workshops, demonstrating age-old techniques with a modern twist, and encourages sustainable crafting. Her enthusiasm for Irish wool is evident in every piece she creates. Through her work, she keeps traditional skills alive for future generations.

@crafts\_of\_ireland

€280



Sandra Coote



Ramona Farrelly

*Sinéad*

Wet and needle felted wool, hand stitched with wool.

THEME: I chose Sinéad as a very viable symbol of modern Ireland. She was an ultimate rebel, outspoken and activist, challenging the status quo. She told it as she saw it and played a huge part in changing Irish societal norms.

BIO: Ramona Farrelly is an artist based in County Wicklow who works in various media. She completed a BA Hons Degree in Photography and a Level 8 Special Award in Art Textile. Her work, in photography, painting, and textiles, amongst others, explores the mystical and ineffable qualities of being, both in a spiritual context and in the embodiment of life.

@ramonafarrelly

NFS



Ramona Farrelly

Elaine Peden

*Take off your shoes*

Base layer: Dyed fine Merino wool in 6x layers. Surface: Sari silk, mulberry silk, and Tencel, Top centre: Repurposed Irish wool blanket, hand-stitched Nuno felt and fine Merino, wool thread, and stitched text.

THEME: Offering hope, love, and strength to speak your truth.

As an artist Sinéad was honest. Her words are expressed through stitch on an old Irish blanket. Wool blankets were used at a time in Ireland when people and religion were tightly woven. The figure proudly sits on a new vibrant wet felted fibre, to highlight her beautiful voice and her lasting mark.

BIO: Elaine is a mixed-media artist. She harnesses wool fibre, this most domestic of materials, cloth, thread, and, more recently, discarded objects. She incorporates these unwanted fragments of cloth into her work, layering thoughts to reform her used materials and communicate her story. Elaine sees beauty in the ordinary, piecing materials together, spontaneous mark-making, and embracing uncertain outcomes.

Elaine is influenced by Narrative medicine. Working as an Artist and HealthCare Professional, the art of storytelling, examining the human condition with all its imperfections, frailties and beauty. Past and present stories are expressed in visual forms.

Elaine is a member of the Element15 Collective and Feltmakers Ireland. She has worked with international and local artists. She has completed her post-grad in Art in a Health Care Setting, Nursing studies, and addiction studies.

Elaine has exhibited in both Ireland and abroad.

€150



Elaine Peden

Corina Hogan

*Molly Malone*

Natural wool, dyed natural wool, and alpaca wool on fabric.  
Needle Felted.

THEME: My interpretation stems from being born and raised in Dublin's Fair City, and Molly Malone will always wheel her wheelbarrow in the hearts of the Dublin people.

BIO: I am a self-taught artist from Dublin who has lived in Tuam, Co Galway, for the past twenty years. I have always loved being creative, and over ten years ago, my friend introduced me to Needle Felting, and I fell in love with it. My husband makes all my tools from natural wood, which we have sold many of in the past.

€600



Corina Hogan

Patricia Englishby O'Connor

*The Cailleach's Wisdom: A Folklore of Hope and Renewal*

Merino wool, wool batting, Tussah Silk, sheep's locks, Angelina fibres, contorted hazel branch, nettle fibre, 100% cotton cord, and lime wood pole for hanging.

THEME: My interpretation of the theme "Symbols of Ireland" centres on "The Cailleach", an ancient and profound figure from Irish mythology who embodies the essence of Ireland's rugged landscapes, seasonal transformations, and enduring spirit. Traditionally depicted as a powerful elderly "hag", "The Cailleach" encapsulates both the severity of winter and the rejuvenating hope that spring inevitably brings.

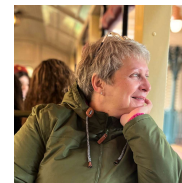
By portraying her through felt, a medium deeply rooted in tradition and nature, I aim to emphasise her complex duality—her fierce dominance in winter contrasted with her nurturing transformation in spring. This artwork delves into themes of renewal, resilience, and harmony of nature. In doing so, I pay homage to Ireland's rich folklore while expressing a deep-rooted hope for a brighter, more harmonious future for our world. The piece invites viewers into a thoughtful contemplation of nature's perpetual rhythms and our collective journey toward hope and positive change.

BIO: I'm a fibre artist rooted in the beautiful Boyne Valley, Ireland, where I have lived and found inspiration for over fifty years. My artistic journey with wool spinning and fibre arts began early, inspired by my mother—a skilled wool spinner, who frequently demonstrated at fairs nationwide. She taught me about the different types of wool, how to create batts from sheep's fleece, and the arts of felting, weaving, knitting, and spinning, setting the foundation for my craft.

An unexpected turn in life—breaking my leg at a young age and spending nine months in a cast—led me to discover miniature knitting and carding wool, opening new pathways for my creativity. Nature profoundly influences my work, especially the wild animals and vibrant colours that surround me. Through my felted creations, I strive to reflect the beauty, strength, and hope found in the natural world.

@the.crafty.pebblers

€1,200.00



Patricia Englishby O'Connor



Deirdre Crofts

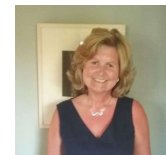
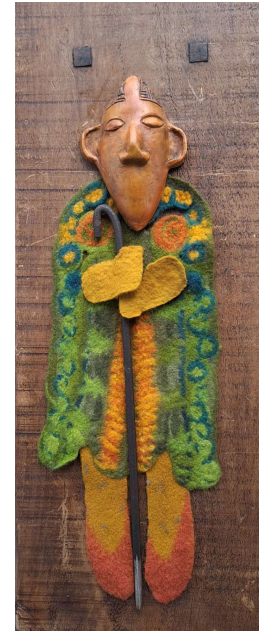
*The Chieftain*

Wet felting, ceramic, steel, and ancient pine.

THEME: The Chieftain is a piece I wanted to make after visiting the National Museum of Ireland. I love the simplistic design of the designs of figures in the Iron Age. Additionally, I researched the Book of Kells and used the colours that were used during that time. The Chieftain is a piece of art that symbolises the Celtic influences in Ireland.

BIO: I have an art education background. I sculpt with clay and metal. But I love the magic of wool. I have been felting for many, many years, and I like to incorporate it with other media, such as metal and clay.

€190



Deirdre Crofts

Amanda Robinson Kelly

### *Felted Roots*

The textile piece is created using a combination of wet felting, needle felting, and Nuno felting, along with free-motion stitching. The text is printed onto fabric, integrating layers of texture and technique to bring the artwork to life.

**THEME:** This textile piece is a reminder of home. The Guinness Gate is a landmark that tells Kelly she's back in Dublin after being away—its sight and the scent of hops bring a deep sense of belonging.

For three generations, her mother's family has lived around James's Gate. No matter where she travels, it always leads back home.

The gate is felted into the Irish flag, symbolising Ireland itself: green for Catholics, white for peace, and orange for Protestants.

The harp, a national symbol of Ireland, is also the Guinness trademark. Because Guinness registered it, the official Irish harp—seen on passports and coins—faces the opposite direction.

**BIO:** Amanda Robinson Kelly is a multidisciplinary artist whose practice blends textiles, sculpture, text, and video to foster open conversations and explore personal memory. Her work emphasises the significance of individual experiences, using diverse media to create intimate and thought-provoking expressions of self and nostalgia.

With a First-Class Honours BA in Fine Art, Kelly's work engages deeply with personal narratives, inviting reflection and connection. Through tactile materials and immersive storytelling, she creates art that resonates with both personal and collective memory.

@amanda.r.kelly.art

€200



Amanda Robinson Kelly

Sinéad Kane

## *SÚSA*

Merino wool tops, Shetland wool tops, silk Mousseline, and raw spun local wool. Nuno felting and hand stitch.

THEME: SÚSA is a covering, a blanket, a rug.

Plaid patterns and boiled wool blankets are symbols of Ireland for me.

This piece is inspired by pink-striped wedding blankets, plaid car rugs, the crios belt made to wrap around the waist, and the head shawl made to wrap around the head and shoulders.

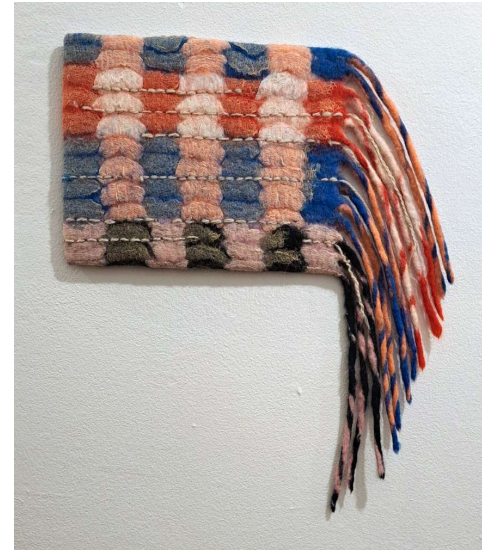
BIO: I am a textile designer, maker, teacher, and collector at Co Wicklow.

The process of feltmaking, with its parallels to the weaving process of warp and weft, informs my work. Wool with its natural lustre and texture is my favourite medium.

The patterns and textures of wool and woollen garments have always captivated me, and I collect unwanted wool and pre-loved woollen garments, in particular, vintage items made in Ireland.

@seaneadai

NFS



Sinéad Kane

Fiona Leech

*Tears of Hope*

Galway wool supplied by Cushendale. Donegal Studio Tweed Yarn.

THEME: I wanted my piece to reflect the pain but also the hope of the Irish people throughout our history while attempting to stay true to my abstract style.

The landscape bears witness to the suffering of the nation. The colours I chose and the stitching depict the soil, stones, sea, grass, and sky, with the tear motifs adding extra texture.

I wanted to make the largest vessel that I could because I believe hope needs to be nurtured and kept safe. It's a testament that we have come through so much as a nation and still we look skyward with so much optimism, hence the white colour around the top.

BIO: A former freelance theatre set and costume designer, I turned to felting and my love of wool about 15 years ago. My work has a distinctive abstract style using colour, hand stitching, and in particular, circles as a narrative.

Born in and still living in Dublin, I get my inspiration from everywhere. I love architecture and urban landscapes, but also nature.

This is my 5th time exhibiting with Feltmakers Ireland.

@feltathome

€580



Fiona Leech



Feltmakers Ireland would like to thank you for exploring our exhibition catalogue, celebrating the work of 48 incredible artists who work in wool and use felting techniques. We hope their creativity and vision have inspired you. Your support and appreciation mean the world to us and to the artists who make this exhibition possible.

A special thank you to Sabina Higgins for graciously agreeing to launch this year's exhibition.

We are also deeply grateful to the Phoenix Park Visitors Centre staff and the OPW for hosting us in their beautiful gallery, as well as to the Design and Crafts Council of Ireland (DCCI) for their generous support.

Our heartfelt appreciation goes to our long-time guild members, Breda Fay and Fiona Leech, for serving as drop-off points for the artwork.

Lastly, to our families and friends—thank you for your unwavering support as we immerse ourselves in the world of felting.

#### The Committee of Feltmakers Ireland

Annika Berglund, Lorna Cady, Deirdre Carroll, Loli Cox, Adrienne Dempsey, Sam Fagan, Juliane Gorman, Suzanne Phelan, and Elizabeth Redding

We look forward to welcoming you to our future exhibitions!

For more information, visit - <https://feltmakersireland.com>

