



# Newsletter

ISSUE 1/11

www.wafta.com.au

Feb/Mar 2011

## 2011 WAFTA CALENDAR

### Tuesday Night Meetings

3rd Tuesday Evenings of every Month

Tuesday Night Meetings 7pm at Craft House, Clyde Street, Menora. Please sign in and pay \$4 at the door (non-members welcome; they pay \$8). Fabulous supper provided.

Tues 19 Apr: Speaker: Wendy Lugg

Tues 17 May: Speaker: Elisa Markes Young

18-22 May: WAFTA display at Perth Quilt and Craft Show, Perth Exhibition and Convention Centre.

Tues 21 June: Speaker: Jan Mullen

Tues 19 July Speaker: Martein Van Zuilen

Tues 16 Aug Speaker: TBA

Tues 20 Sep Speaker: TBA

Tues 18 Oct Speaker: Pamela Gaunt AGM

Tues 22 Nov Speaker: Tania Spencer

Dec Xmas Party: TBA

### Friday Daytime Work Days / UFO Days

meetings are held at Craft House, Clyde Street, Menora from 10am to 3pm on the LAST FRIDAY of the MONTH. Members and Non-members \$5 at door.

15 Apr: Work Day for Piecing Silks for

May Craft Fair This replaces April 29

NO UFO DAY for April 29.

Fri 27 May:

Fri 24 Jun:

Fri 29 Jul:

Fri 26 Aug:

Fri 30 Sep:

Fri 28 Oct:

Fri 25 Nov:

## WAFTA MEMBERS EXHIBITION

**InTension**  
August 12<sup>th</sup> – 28<sup>th</sup> 2011

Moores Building Contemporary Art  
Gallery

Exhibition Key Dates:

Applications & Fees Due: April 19

Completed Works Due: June 21

Opening Night: August 12

Registration Form is now available on  
Page: 12

OR

Via the Web Site:

[www.wafta.com.au](http://www.wafta.com.au)



**Perth Quilt and Craft Fair: 18-22 May 2011**  
 [at the Convention and Exhibition centre in the heart of Perth].

**WAFTA Members - Collaborative**

**Art Project.**

**You will have returned your silk piece now...**

By post to WAFTA

PO Box 1376, SOUTH PERTH WA 6951



**You are needed to sew all the silks together....**

**Next Friday Daytime Work Day /**

**UFO DAY**

**This has been changed to**

**April 15**

**@Craft House: 9.30am—3.30pm**

This UFO Day is especially for the purpose of piecing together all the shibori silks, for the May Craft Fair Exhibit.

Many hands will be required to assist in this process....

**Bring:** Sewing Machine, Overlocker, Extension Leads, Tool Kits, (Cakes!!), (Basically everything), and your lunch.

Cost for the day is \$0.00 (Free / Gratis)

**Report: Friday Daytime Work Day - February 25**

**Rosie Whitehead**

A varied group were present for this UFO Day, as it was to be a day of Shibori & Dye pots. All in preparation for the upcoming May Craft Fair.

Although the weather was not so kind ( what I'd call an ugly day), everyone was soldiering on with their tasks as hand, while Kate was busy with the pots of dye...

Others had brought other work to do - using up every last piece of fabric for one challenge and some hand stitching - one putting the finishing touches to a quilt . Another was busy with the biggest knitting needles I've ever seen (something like 30mm) and for others it was clearly too hot and uncomfortable.....

Here's some of what was happening.....



Go Shibori!

Dye Pots out the back - Kate checking progress.



Quilting almost done!

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## 2011 Committee

### CHAIRPERSON

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THIS POSITION IS VACANT AND NEEDS  
TO BE FILLED URGENTLY

### MEMBERSHIP SECRETARY

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Megan Kerwan-Ward

E-mail: TBA

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Find us on  
**Facebook**

[www.facebook.com/wafta.com.au](http://www.facebook.com/wafta.com.au)

## Tips'n'Tricks

Rosie Whitehead

Prior to my recent road trip East, I was told of a method for steaming / plant imaging onto fabric by using the car....

1. Prepare your fabric with any mordant you would usually use.
2. Add the raw material as you would normally do.
3. Roll and wrap it into a bundle as you would usually do.
4. Place in a plastic bag on the parcel shelf of the car and leave it there for 2-3 days.

The car becomes the heat source / oven.

I must say I didn't get this information until I'd returned from my road trip, but none the less I tried it anyway - driving around Perth for a couple of days with a car that never smelt better.....

**Thanks to Both Margaret Ford and Anne Williams for this nifty little lurk.....**

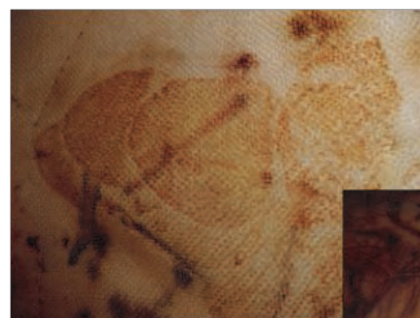
Here are some of the results after 2.5 days .....



Raw Materials



Into the Oven



Argyle Applr



Sprig of Chilli Bush

# Report of February 15, 2011 Speaker: Lizzy Delfs

Rosie Whitehead

Lizzy's studio is at Artsource in Fremantle, and she can be found in there a few times a week.

Talk began with a reference to being trained in Fashion, but now Lizzy works as a visual artist, who also enjoys working with a variety of other artists.

Her work uses a variety of smocking techniques, rubber, foam, fly wire and open cellulose foam, that is applied to fabrics for a sculptural form.

A preference for non-gender based shapes like circles, to create objects to be worn by both women and men, which is applied to the body to distort the body form. Most of the body is hidden or implied, using simple processes, incisions, layers and smocking, to create 3D shapes.

Working with shapes that reference space and sculpture for the body, using tulle & spray paint, cut edged and joined together at alternating points is a pretty good description of her work.

Finding working to a brief or restrictions a bit limiting, she has found that 'it works' after re-working it...

Since graduation, Lizzy has been involved in collaborative projects, collaborating with others to help create their projects.

Having said that, Lizzy has also exhibited in both Fremantle and Melbourne galleries, and participated in the Loreal Melbourne Fashion Festival, with solo works having been pursued since 2006. Some of you may also remember some of her work, from the 'Beyond Garment' show in Fremantle recently....

Workshops and forums etc have been very popular, particularly in Melbourne, with another talk in Melbourne scheduled for May.

Lizzy's constructions involve a lot of stapling for non-fabric mediums, having found that stitching had not worked for her and that she was able to achieve more uniformity in stapling.

When manipulating, Lizzy will take a 'process' like smocking and look at the other side – the 'right side' is not necessarily the better option...

Lizzy talked about Pecha Kucha, a Japanese platform for young designers, where there'd be about a 5 minute talk to accompany slides for 20 seconds. This was re-created here in Perth with about 10 other artists and was found to have produced some surprising results.

Opportunities have come from applications and writing up etc, and now the pursuit is to be a full-time studio artist.

After 5 years in Perth, Lizzy now wants to travel and maintain a profile of where she's from. To travel as much as possible, doing some residencies and to hopefully get some networking outcomes.

So, it's off to Berlin to meet people and networking. In Berlin Lizzy will be able to divide her time, and not have to be governed by an 'outcome based' environment. The goal is to network and contribute to her own works. Berlin is a city that is very interested in Art & Design and some residencies come with amazing apartments and with some, none or partial funding. Sometimes the 'funding' is in kind. She points out that this may not cover all aspects and that the artist might still have to cover flights and utilities etc.

For those interested in residencies, Artsource have some to apply for.

Lizzy's talk didn't come with any physical examples of her work to 'see', so a visit to her web page. So I'd recommended and there was some interesting reading that caught my attention that is also recommended...

For further information on:

Lizzy Delfs: [www.elizabethdelfs.com](http://www.elizabethdelfs.com)

Pecha Kucha: [www.pecha-kucha.org](http://www.pecha-kucha.org)

Artsource: [www.artsource.net.au](http://www.artsource.net.au)



# Road Trip Dec 2010 - Jan 2011

Rosie Whitehead

A road trip? How can this be relevant to WAFTA? Well, it is when some obscure little place has a gem it's been hiding for years.

We've probably done the Nullabor crossing about 16-17 times now, and each time we're amazed at how much of 'nothing' there could possibly be out there. Never the less, we don't tire of the 'nothingness'. But then out of the corner of an eye my 'pilot' (hubby) spots a possibility, to be investigated on the way back home....

And so it was on the West side of Penong in South Australia, probably best known on this trip for the amount of windmills there are, that we find a place called the 'Woolshed'. An old disused woolshed of c. 1860, had been transformed into a local art/historical museum in March 1992. At the rear is where you find all the relics of yester year, complete with an old meters stove, weaving loom and I'm told the last switchboard in use prior to going automatic. Penong was one of the last locations to ditch the old manual switchboard. And one of the operators was in fact blind, so we also found a brail listing of numbers etc.

At the front of the woolshed is their art section, with all works having been locally produced. Where there are the usual contenders with knitting, crochet and embroidery, there's also paintings, glass works, jewellery and basketry. With the 3 Basketeers workshop we had back in October (see Bonus issue for Dec/Jan), still in my mind, I found there are 3 Basketeers in Penong District, who'd stumbled upon a workshop some 8 years ago and have been basketweaving ever since. I'll let the photos speak for themselves....

Of course on a road trip, you get to see the pretty average dunny, some that are ok, some that are clean and some that are not. The dunny at the Penong Woolshed, would have to rate as the best on the entire trip – that is, it's in keeping with and indeed within the museum section, complete with timber seat, curtain skirting the hand basin to hide the plumbing, windows no bigger than that of 'colonial' style, and timber lining the walls. Oh, and yes it's very clean - 10 out of 10 for Penong Woolshed Loo!

Thanks to Penong Woolshed and Tracy Corcoran (Basketeer), who'd given their consent to photograph and publish in our newsletter.

A little earlier on this same road trip, we'd been in Mansfield Victoria for a wedding, and upon arriving, needing to find a local map, we went to the 'Information Centre'.

Off David went, to seemingly only grab a map., when he came back empty handed, telling me that I just had to come inside.....

There was the biggest piece of felting I'd ever seen - approximately 60ft long and about 12ft wide. While there are felters who may have heard of it or even seen it, I was knocked out by the scale of the work....(I'll include more details next issue.....)

I was not able to get a photo, so I suggest that if you find yourself in Victoria's High Country, take a detour to Mansfield and check it out!



Glass Works



Weaving Loom not unlike my first & this was in the museum section.

Wouldn't take too much to get this one back to working order....



Basketry



# The History of 'APRONS'

**Margaret Ford**

A dose of healthy nostalgia .... Remember making an apron in Home Ec?

I don't think our kids know what an apron is. The principal use of Mum's apron was to protect the dress underneath because she only had a few. It was also because it was easier to wash aprons than dresses and aprons used less material. But along with that, it served as a potholder for removing hot pans from the oven.

It was wonderful for drying children's tears, and on occasion was even used for cleaning out dirty ears.

From the chicken coop, the apron was used for carrying eggs, fussy chicks, and sometimes half-hatched eggs to be finished in the warming oven.

When company came, those aprons were ideal hiding places for shy kids..

And when the weather was cold Mum wrapped it around her arms.

Those big old aprons wiped many a perspiring brow, bent over the hot wood stove.

Chips and kindling wood were brought into the kitchen in that apron.

From the garden, it carried all sorts of vegetables. After the peas had been shelled, it carried out the hulls.

In the autumn, the apron was used to bring in apples that had fallen from the trees.

When unexpected company drove up the road, it was surprising how much furniture that old apron could dust in a matter of seconds.

When dinner was ready, Mum walked out onto the porch, waved her apron, and the men folk knew it was time to come in from the fields to dinner.

It will be a long time before someone invents something that will replace that 'old-time apron' that served so many purposes.

Mum used to set her hot baked apple pies on the window sill to cool. Our daughters & grand-daughters set theirs on the window sill to thaw.

They would go crazy now trying to figure out how many germs were on that apron .



# Report: Rug Hooking Workshop - January 24, 2011:

Anne Williams

Tutors Jo Franco and Judy Stephens\

We knew we were in for a good day when we arrived with our stashes of fabrics. A kit with ½ metre of machine neatened hessian, a pointy piece of 6mm dowel, a little bit of chalk, instructions and a specially designed frame for hooking sat on each table. Warm cake fresh from the oven, great coffee and the first cool day for ages made a welcome start to the workshop.

There was a range of samples to look at, handle, turn over and analyse. (You may have seen some of these pieces at the WAFTA talk late last year.) This was a very well organised workshop. Jo and Judy are each experienced, knowledgeable and enthusiastic about the possibilities of their craft, honouring the traditions and reaching beyond them. They were great teachers, explaining techniques clearly, patiently and cheerfully. We had lots of individual attention and encouragement. I liked the flexibility of their approach, encouraging us to try out a range of hooking tools until we found the one that sat right in our own hand. The choice of tools is very personal. The equipment we used was available for purchase if we wished.

We set to work first with the pointy stick and created shaggy 'flowers' using the proddy technique. Almost any sort of fabric could be used, and mixed up together. It eats up fabric, approximately 10x the area of backing fabric. What a stash buster! Our fabrics ranged from silks and slinky synthetics to old dyed blankets and T shirts.

The hooking technique with a looped pile used the frame. Stretching a section of the hessian over fine gripper teeth on the edges of the frame kept it taut as we learned to manipulate a pointed metal hook to pull up loops from below. This technique uses about 4x more fabric than the area to be worked. After a little practice, and finding the right hook, you could trundle along in a most satisfying way. Wonderful coloured leaves began to complement our starry flowers. Our tutors had good advice on colour blending to keep the work from becoming static.

This technique is very old and was practised where people were poor, needed to provide warmth and use every scrap of fabric. Rag rug making was popular in the Midlands in England, with the great woollen mills producing scraps and with recycling of worn out clothing. Recycling has come back into our lives again, for different reasons.

There were other techniques for us to play with – a lucet, stick weaving and an enlarged French knitting reel that could be stuffed with fabric scraps/washed fleece/wool tops beyond felting as the work proceeded. The resulting long sausage had been stitched into a coil – but it could be used in a variety of ways.

Jo and Judy were a relaxed and professional team. They have been friends since they were 10 years old and met in primary school. We felt the ease of long friendship, the support and flexibility they extend to one another. It was fortunate for us to have input from both these experienced and encouraging tutors, as Judy returns home to South Australia shortly. This was a most enjoyable workshop.

More Info:

Rug Hooking Australia: [www.rughookingaustralia.com](http://www.rughookingaustralia.com)  
International Guild of Handhooking Rugmakers: [www.tighr.net](http://www.tighr.net)

Liz Alpert Fay: [www.LizAlpertFay.com](http://www.LizAlpertFay.com)  
Australian Rug Crafters: [www.ausrugcrafters.com](http://www.ausrugcrafters.com)  
Jo & Judy: [raggedyjaysdesign@yahoo.com.au](mailto:raggedyjaysdesign@yahoo.com.au)



Left: Jo Right: Judy

# InTension

## WAFTA Members Exhibition

**August 12 – 28 2011**

Moores Building Contemporary Art Gallery

InTension was the working title for this exhibition. InTension is the decided name.

**INVITATION AND REGISTRATION FORM** WAFTA is excited to invite you to participate in the members' exhibition "Emergence" being held at the

prestigious Moores Building Contemporary Art Gallery. Members, please check the WAFTA website for more details on what to submit. If you would like to become a member and join in the exhibition, please register to participate using the form below, and read more about becoming a member on the membership page of our website. [www.wafta.com.au](http://www.wafta.com.au)

**Please read through the following information carefully, complete the Registration Form (1 form per entry) and return it along with you registration fee.**

### **Registration**

The registration form is due before or at the **Tuesday April 19 2011** WAFTA general meeting at Alexander Park Craft House.

(Please use a separate registration form for each entry.)

Delivery of completed artworks closes **Tuesday June 21 2011**.

Entrants will receive confirmation by email or phone.

Receipts will be sent for the \$40 registration fee per artwork.

### **Post the completed registration page to:**

WAFTA EXHIBITION 2011

PO Box 1376

South Perth WA 6951

- With a cheque or money order made out to WAFTA at the rate of \$40.00 for each entry.
- Alternatively you can electronically transfer the registration payment to

BSB 036-045

Account number 147043

Account Name Western Australian Fibre & Textile Association Inc

**It is most important that you include your name & membership number as the reference.**

You will find the number on your electronic receipt or your membership card if you got one.

## Artwork Delivery

Completed art works need to be received on or before **June 21 2011 General Meeting**

**Please include Your Name, Address, Email, Phone number, Title of work and entry number**

(attach this to your piece **and all packaging**) Also, sew your name on the tape on the corner

triangle on the reverse of the art work (this will stay on the work whilst being exhibited)

## Delivery Options

Please arrange to deliver your artwork to one of the committee members.

OR deliver to WAFTA General Meeting Alexander Park Craft House **May 19 OR June 21 2011.**

OR Post to:- WAFTA 2011 EXHIBITION PO Box 1376 South Perth 6951 WA

## Collection of Artwork, after the show.

The show will be de-mounted on Monday August 29 2011. You are welcome to come and collect

your work from the gallery. A committee member will be there from 10am to 4pm.

Artworks will be taken to the WAFTA general meeting on Tuesday September 20 for collection.

## For more information contact

Email: [info@wafta.com.au](mailto:info@wafta.com.au)

Phone: Anne Williams 9293 1931 or Louise Wells 9271 5796



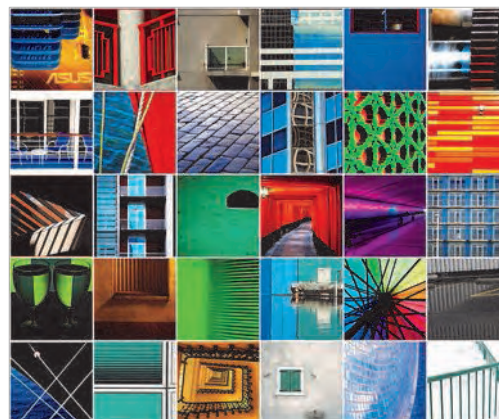
*Left: Photograph 1: Reverse side of 2D sample*



*Left: Photograph 2: Close-up of reverse side of 2D sample*



*Left: Another inspirational image: Design\*sponge*



*Left: Inspiration is everywhere: Red Alder Ranch*

## Conditions of Entry

1. Work must be original and completed specifically for this exhibition.
2. Works must be suitably presented for display/hanging (i.e. According to the WAFTA art brief on the WAFTA website). If your work is definitely horizontal or vertical please let us know so we can do the best to accommodate this. Please note that your work may not be displayed to your satisfaction owing to the large number of works and limited space.
3. Works must adhere to the design guidelines, any deviation will result in the artwork being returned.
4. The weight of the entry must not exceed 2.5 kilograms for 2D works and 10 kilograms for 3D works.
5. Sales of Artworks will be made through the Gallery desk. WAFTA will take a 10% commission on all sales. Please note the exhibition committee holds the right to query the sale price of works if they are deemed to be too low. Art works are not required to be for sale.
6. Entrants must have completed and signed the registration form. Entrants may submit up to 3 entries, a maximum of two entries per category, eg two 2D and one 3D.  
Entrants must have paid the \$40 registration fee for each artwork submitted. Due to the financial commitments for this exhibition, this is a non-refundable fee.
7. The artist agrees to allow any work to be reproduced in part or whole by print or electronic media only for promotion of WAFTA. Copyright remains the property of the artist.
8. All arrangements related to the delivery and collection of the artwork are the responsibility of the artist.
9. Works will not be covered by WAFTA insurance. The organisers will take all care, however, WAFTA can accept no responsibility for damage, loss, fire, theft or vandalism. Artists may provide their own insurance.

## Exhibition Opening Hours

Saturday August 13th - Sunday 28th August 2011.

9.30am to 4.30pm.



# InTension

## WAFTA Members Exhibition

Moores Building Contemporary Art Gallery August 12 – 28 2011

**YOUR REGISTRATION DETAILS DUE APRIL 19 - PLEASE PRINT CLEARLY IN BLOCK CAPITALS**

Surname \_\_\_\_\_ First Name \_\_\_\_\_

Address \_\_\_\_\_

Phone Number \_\_\_\_\_ Email \_\_\_\_\_

Entry No. (please circle) **1. 2. 3.**

Please use a separate form for each entry

Title \*max 25 characters \_\_\_\_\_

Medium- fibre content \_\_\_\_\_

Category (please circle) 3D sculpture 2D 2 x 1m length

Artist Statement (optional) Max 25 words

\_\_\_\_\_  
\_\_\_\_\_

Price (or "Not for sale") \_\_\_\_\_

**Registration Fee No. of entries x \$40 =** \_\_\_\_\_

(Registration fee is not refundable.)

Payment method Cheque Direct Deposit Narration \_\_\_\_\_

**Artists are advised to read Conditions of Entry carefully before signing.**

I ..... declare that I have read,  
understood and accepted the Conditions of Entry.

Signature:

Date:

**How can you assist WAFTA with organizing this exhibition?**

- Processing / coordinating paperwork  Collection of works
- Catalogues  Storage of works and packaging
- Invitations  Assembly of hanging frames
- Publicity & Marketing  Hanging works
- Manning the exhibition  AM or  PM  Help on the opening night
- Catering co-ordination  Dismantling exhibition
- Floor sheets  General helping hand as required
- Invigilation  Other \_\_\_\_\_

## Exhibitions and Events

Remember to check the website, [www.wafta.com.au](http://www.wafta.com.au) regularly for updates in the news section on what's hot in textile art.

**Felt Convergence 2011**, 2-7 Oct 2011, Bunbury Cathedral Grammar School. Go to [feltconvergencebunburywa.blogspot.com](http://feltconvergencebunburywa.blogspot.com)

**Fibres West 2011**, 9-15 October 2011, Bunbury Cathedral Grammar School. For brochure send your postal address to PO Box 1405, Booragoon WA 6954 or e-mail your postal address to [info@fibreswest.com.au](mailto:info@fibreswest.com.au)

**TAFTA Annual Orange Forum** at Kinross– Wolaroi School, Orange, NSW, 10-16 April 2011. Info and forum program at <http://www.tafta.org.au/>

**Form - Re-form** - Fibrant Textile Group  
16 April—May 15, 2011  
Open: 10—5 Weekdays 11—3 Weekends  
Closed: Public Holidays  
Exhibition Opening: Friday 15 April, 2011 at: 7PM  
Mundaring Arts Centre  
7190 Gt Eastern Hwy, Mundaring WA 6073

**Remix - WA Contemporary Art**  
Art Gallery of Western Australia  
Perth Cultural Centre, Perth  
Exhibition Opening: Friday 15 April at: 6.30 - 9PM  
For more information:  
<http://www.artgallery.wa.gov.au/exhibitions/remix.asp>

### 28<sup>th</sup> Stirling Range Fibre Weekend & Porongurup Spin-In

Fibre arts including spinning, weaving, basketry, natural dyes, held in two beautiful locations adjoining National Parks.

**Porongurup spin-in** Thursday 14<sup>th</sup> April 2011 at Porongurup Hall, Porongurup Rd, east of Mt Barker.

**Stirling Range Fibre Weekend** Friday 15<sup>th</sup> April - Sunday 17<sup>th</sup> April 2011

Stirling Range Retreat, Chester Pass Road, Borden

[www.denmarkwa.biz/fibre](http://www.denmarkwa.biz/fibre)

~or 'phone **(08) 9840 8098** for a mail-out, including information about accommodation.

## Advertisements

The following individuals &/or organisations conduct regular fibre/textile workshops or offer other services. For more information about their programmes and activities please contact them directly. Listing in our newsletter on this page is **free for members**. If you would like to be included in this free listing, or if you would like a greater presence in the form of an advert or business profile contact the Editor (see p.3) Advertising fees are 1/4 page \$30, 1/2 page \$60 and full page \$100 .

### Workshops

**Capture precious memories** of your family, friends or loved ones in stitch and fabric during a 6-week workshop course with Textile Artist Michele Eastwood, ph 9201 9380. email: [micheleandken@bigpond.com](mailto:micheleandken@bigpond.com). Term 3 course starts 26 July 2010 and Term 4 course starts 18 October 2010.

**Jane Stone** will have creativity workshops for adults at Artshed, Myaree starting mid-July (Fridays). 2 hours per week for 5 weeks, \$150. Also classes after school for children. Contact: [jane.stone1@optusnet.com.au](mailto:jane.stone1@optusnet.com.au)

**"Bene Silks"** (Bernadette Aitken): Workshops in all aspects of Print and Dye..on Paper and Fabrics ....for Adults and Children, PD, Groups or Individuals 0432966848, [beait5@yahoo.com.au](mailto:beait5@yahoo.com.au) <http://artclasses4all.com/>

### Suppliers

**Treetops Colour Harmonies**, Nancy Ballesteros, 6 Benwee Rd. Floreat, WA 6014. 9387-3007. [www.treetopscolors.com.au](http://www.treetopscolors.com.au). Superfine merino wool tops, wool batts for rugs, various silk fibres, silk georgette and paj silk fabrics. Hand dyed or natural. Open by appointment.

**Sal's Wool Den**, Helen O'Neill 1092 Orton Road, Car-dup. 6122, PH: 95254505

E-Mail: [hmoneill@westnet.com.au](mailto:hmoneill@westnet.com.au)  
[www.salswoolden.com](http://www.salswoolden.com)

Merino wool tops, various silk fibres & fabric, felt workshops. Supplies for hand felters, hand spinners & machine embroidery

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W: [www.shadowrose.com.au](http://www.shadowrose.com.au)  
E: [shimmy\\_shop@hotmail.com](mailto:shimmy_shop@hotmail.com)

**The Thread Studio** ( Dale Rollerson ph: (08) 92271561). Email: [mail@thethreadstudio.com](mailto:mail@thethreadstudio.com). Online textile workshops: [www.thethreadstudio.com](http://www.thethreadstudio.com)