

# EPHEMERAL

MADISON CASALINO

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# **EPHEMERAL**

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Final Year Project (FYP) submitted to the School of Animation, Arts and Design, Sheridan College in partial fulfillment of the requirements for a Bachelor of Craft and Design in Textiles.

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## FOREWORD

Hello.

Welcome to my capstone journey. This project was started like many of mine, overly-ambitious and with too many ideas. Originally this project aimed to represent the seasons in a series of two jackets, one for spring and one for autumn, using the pair to juxtapose the warm and cool colours of of the two seasons and their respective familiar sights of budding flowers and falling leaves. Eventually, the project had to be tightened to just one coat, but this allowed me to spend more time with colours and motifs I found more exciting, and immortalize the likeness of blooms that last ever such a short time in the spring.

Ephemerality explores the concept of things being impermanent, or only existing for a short time.







***inspiration***

# Visual Artists

## Polina Oshu

Polina Oshu is a Russian-born pattern designer now based in Riga, Latvia. She creates boldly coloured and energetic patterns using floral motifs made of solid shapes and split complementary colours. She describes her style as a combination of primitivism, naive art and folk art. Her influences lie in a lot of post-impressionist and fauvist artists such as Henri Matisse, Paul Gauguin and Henri Rousseau. Like them she utilizes flat areas of colour and chooses to disregard three-dimensionality, light and shade in favour of focusing on contrasting colour and strong page composition.

Her Domestika course on botanical pattern sketch-booking has informed much of my pattern design rationale for this project.



*Fig. 1* : Posca marker sketch on Moleskin by Polina Oshu.

## Rebecca Hesselink

Better known as Thistle Pot, Rebecca is a fibre artist from Philadelphia, PE. She creates various accessories such as hats, hoods, and collars out of dyed wool roving which she weaves on her rigid heddle loom. After twelve hours of weaving she has enough material to felt, cut and hand sew the pieces into a tulip style hat with a raw selvedge brim.

One thing I greatly admire about her is her transparency in her time, process and materials. Her process videos featured on Instagram have given me insight into combining woven wool with wet felting techniques to be able cut the weaving freely into pattern pieces and use it for notions such as sleeve cuffs, collars and patch pockets.



*Fig. 2* : Wool roving and cotton slub warp tulip hat by Rebecca Hesselink (@thistlepot).



**Fig. 3:** Grubb wearing colour block jacket #3.

## Slow Goods Studio

Founder Meghan Grubb is an artist and designer based in the Midwest that creates sustainable slow-crafted textile goods. Herself and a hand full of other sewers and artists make up her studio in North Carolina where garments are constructed using ethically sourced natural fibres decorated with prints featuring bright colour and exploratory mark-making.

At the time of this project, Grubb was in the midst of several small drops of her very popular colour block work wear jackets which she hand paints herself on luxurious 100% organic cotton brushed twill. The jackets feature unique large side opening patch pockets. The boxy shape and short collar are styles I plan to implement in my own jackets.



**Fig. 4:** Kristen Field (@fieldandgardner) holding a marigold mordant print on cotton.

## Kristen Field

Also known as Field & Gardner, Field is an avid natural dyer and gardener from Chicago, Illinois. Her passion for gardening came from spending time with her grandmother as a child, who she revered for her green thumb. This love for tending to plants transformed into a passion for natural dyeing upon taking courses with Maiwa School of Textiles. Field grows as many dyestuffs as she can within her own garden, even indigo. She processes the leaves fresh and straight in the vat to create beautiful shades of light blues and aquas. She also explores stitched shibori, eco printing, creating her own lake pigments and my personal favourite, dyeing with mordant pastes to create simple but elegant floral motifs. Her flat, solid style of illustration within her mordant prints are closely related to the direction I wanted to take my illustrations within my own prints.

# Objects

## Suzani Embroidery

Suzani is a type of embroidered textile originating out of Central Asian countries such as Uzbekistan, Kazakhstan and Tajikistan. Motifs often include florals, fruits, sun and moon, and occasional fish and birds stitched created using couching, chain, satin and buttonhole stitching. They were traditionally made by a bride as a dowry for her wedding.

More recently the style of these flat textiles have been adapted into garments by artists who wish to uphold and adapt the traditional method.



*Fig. 5 : Hand-Stitched Suzani Jacket via Textile of India*

## Grow Me Instead

The first edition of Grow Me Instead was released in 2010 by The Ontario Invasive Plant Council in response to the growing concern of invasive species being planted in gardens. These plants have a risk of escaping into wild spaces and out-competing native species. The brochure contains information on planting native alternatives to non-native and invasive plants that still remain commercially available.

Upon researching flora for motif inspiration, I came across this document. I thought it would be worthwhile to use my garment design as an opportunity to discuss the problem of invasive species and instead celebrate the beauty of native Ontario flora.



*Fig. 6 : Native wild geranium is encouraged to be planted in place of invasive periwinkle.*

## Wardrobe Jackets

I own 2 decorative shirt jackets, or *shackets*, and one wool twill jacket that served as jumping off points for my own jacket design.

I combined the ideas of the two shirt jackets by implementing embroidery, print elements and bright colour in my jacket designs.

The wool twill coat served as inspiration for the construction of the jacket. I thought that the square armhole was an interesting element that I hadn't seen before and would complement the 90 degree lines of the piecework elements of the jackets. I also enjoy the shape of oversized, wide sleeves and a square, boxy body fit.



**Fig. 7 :** Cotton velveteen shirt jacket with rayon and cotton embroidery. Made in India.



**Fig. 8 :** Printed shirt jacket designed by Michael Leu.



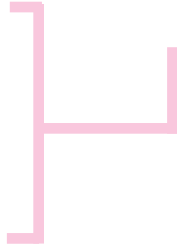
**Fig. 9 :** Wool twill colour block jacket with mandarin collar & square armhole.





# Native Flora of Ontario

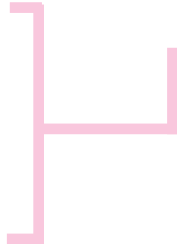
**Wild Geranium**  
(*Geranium maculatum*)



There were two key resources that aided my research in selecting native Ontario flora to feature in my designs, the aforementioned Grow Me Instead, and the Ontario Wildflowers website.

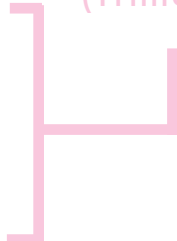
Grow Me Instead was a viable resource for learning about non-invasive alternatives to plant in your gardens but it also included non-native species.

**Trout Lily**  
(*Erythronium americanum*)



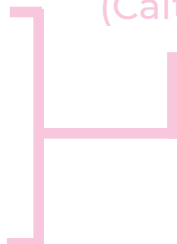
The Ontario Wildflowers website is immaculately organized and lovingly maintained by a single individual, Walter Muma. It contains plants organized by type, colour, nativity, habitat and most importantly by season, allowing me to scroll through photographs of native plants blooming in the spring and fall. I selected plants that were characteristically unique while considering form and colour, and selecting those that were visually similar replacements for the most commonly planted invasive species.

**Red Trillium**  
(*Trillium erectum*)



Cross-referencing information between both sources, I solidified five native plant species to showcase in the project: wild geranium, trout lilies, trilliums, marsh marigolds and wild strawberry. Each plant serves as safe and visually stunning replacement for common garden invaders.

**Marsh Marigold**  
(*Caltha palustris*)





Periwinkle is very commonly planted because it's easy to care for and is great for ground cover or edging. However it is native to Europe and out-competes other woodland species. Wild Geranium is an effective replacement whose nectar also attracts hummingbirds.

If not properly maintained, Day Lilies can completely overtake garden spaces and easily escape into wild spaces. Trout Lilies come in multiple colours, yellow and white, and have a unique down-turned bloom.

The white Trillium is the official flower of Ontario, but it's lesser known cousin comes in red and is equally as brilliant. There isn't a commonly planted invader it can replace, but it felt fitting to include.

English Ivy is extremely pervasive and not a single animal in North America uses its berries for food. Wild Strawberry is similar in appearance, sprouts delicate white flowers in the spring, and is deliciously edible for animals and humans alike.

Flowering Rush is an aquatic species that can now be found throughout the Great Lakes regions where it displaces native shoreline vegetation and makes it difficult to access the water. The water-loving Marsh Marigold makes an attractive replacement with bright yellow blooms that stays low to the ground.

## Wild Strawberry (*Fragaria virginiana*)



## White Trout Lily (*Erythronium albidum*)



## White Trillium (*Trillium grandiflorum*)



# Natural Dyes



## COCHINEAL

Cochineal is an insect native to Southern Mexico and was used extensively by the Aztecs to dye animal fibres deep pinks and reds. It was extremely profitable trade in Europe where it was reserved for the clergy & the wealthy elite. The colour can be shifted toward purple with the addition of iron, red with cream of tartar and softer pinks with exhausted baths.



## MARIGOLD

Marigold is cultivated all over the world for medicinal, aesthetic and religious purposes. It yields golden yellow with moderate light-fastness and can be used in combination with indigo to achieve fantastic warm greens.



## SAXON BLUE

Indigo is native to India and was often used alongside madder to dye popular “calico” cotton fabrics. It is extremely colourfast and unlike other dyes it must be developed through oxidization to achieve its signature blue. Europe lauded it as “the devil’s blue,” preferring their native Woad, until they recognized it for its higher potency of hue.

## MADDER

Madder, one of the oldest dyestuffs, is derived from the ground root of the madder plant. One plant takes at least four years for the roots to mature enough to harvest. It develops its richest reds in hard water at lower temperatures. It can be used in tandem with cochineal to achieve true reds, orange with cream of tartar, and purples with the addition of an acid or iron.



## OSAGE

Derived from the wood shavings of the Osage orange tree native to south-central United States, the dye creates a clear, light-fast yellow. It is numerous in prairie states as it was often used to prevent soil erosion by planting in rows to block the wind. It can be used in tandem with indigo to create cooler, limey greens.



## CUTCH

Cutch is derived from the wood of the Acacia catchue tree native to India and most of South and Southeast Asia. Traditionally used as a tanning agent, it produces extremely rich and light fast reddish-browns. Orange tones can be achieved with the addition of chalk, and chocolate browns with the addition of iron.



# Material & Technique Exploration

## Machine Wrapped Cords

Cords can be made in several ways. One method is take a strips of fabric, yarns or ribbons, and run them through the machine with a zig zag stitch on the widest setting. The thread will catch and wrap around the cord. This is made easier with a special cording or braiding foot to hold the yarns in place. You can also create twisted cords by tying multiple yarns to the bobbin, holding onto the end and winding it. This is called monk's cord.

Cords can be used for couched designs, trims hanging loops and button loops.

## Patchwork

Patchwork, or piece work, involves joining multiple pieces of fabric together into one piece. This can involve a lot of measuring and planning to ensure seams are neat and the pieces line up. Squares, strips and triangles are the most commonly used shapes in piece work. Pieces can be sewn together to create random harmony, or to create an overall complex design.

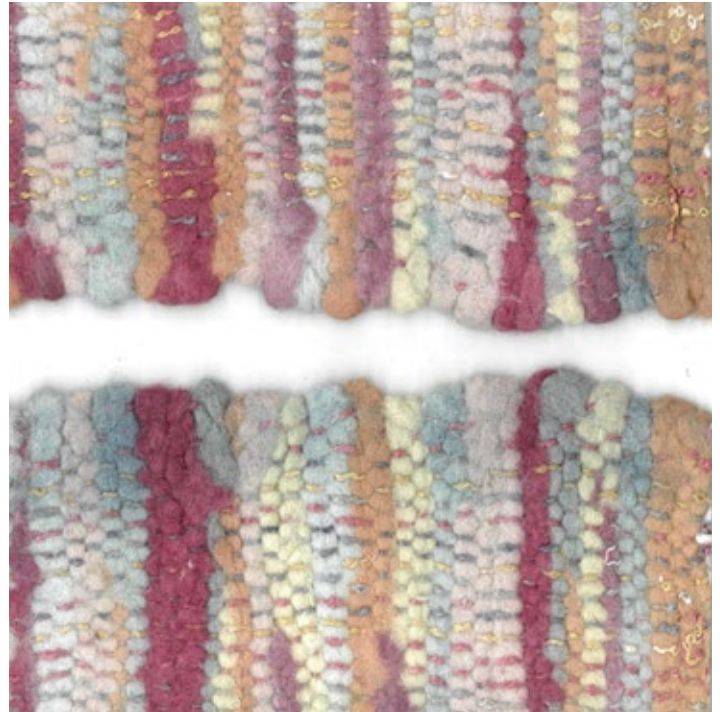
The jackets will use square quilt piecing methods to join together different printed fabrics.



*Fig. 10 : Various yarns, threads and silk strips are wrapped using a zig-zag stitch.*



*Fig. 11 : Patchwork assembled with various printed and dyed cotton, linen and wool scraps.*



**Fig. 12 :** Silk threads are couched down using a thinner wool thread to create an outline.

## Hand Couching Stitch

Couching can still be implemented using a sewing machine by using a couching or zig zag stitch to sew down yarns, ribbons and other cords. However, hand couching stitch allows for more accuracy and cleaner, more delicate lines than machine couching stitch.

Hand couched yarns can be used to outline certain print and structural elements of the jacket. It can also be used as a fill stitch to cover entire areas with colour and texture.

## Weaving & Felting Wool

Taking a note from Rebecca Hesselink's work, wool roving can be woven either on a tapestry frame or traditional loom and then felted in order to make textiles for sewing into garments. The felting process is what prevents the weaving from unraveling when it is cut. The uneven selvedge edges also provide an interesting edge for creating trims.

It is important to consider that the weaving shrinks significantly when felting, and that the warp fibre is capable of incorporating into the felted wool. It is also important that the natural dyes being used are extremely wash fast. The wet felting process can otherwise wash out the colour. Therefore, mordanting is highly necessary.



**Fig. 14 :** French knot, seed stitch and running stitch on natural dye print on cotton velveteen.



**Fig. 15 :** Patchwork panel with silk kantha stitch overlay.

## Other Hand Stitch

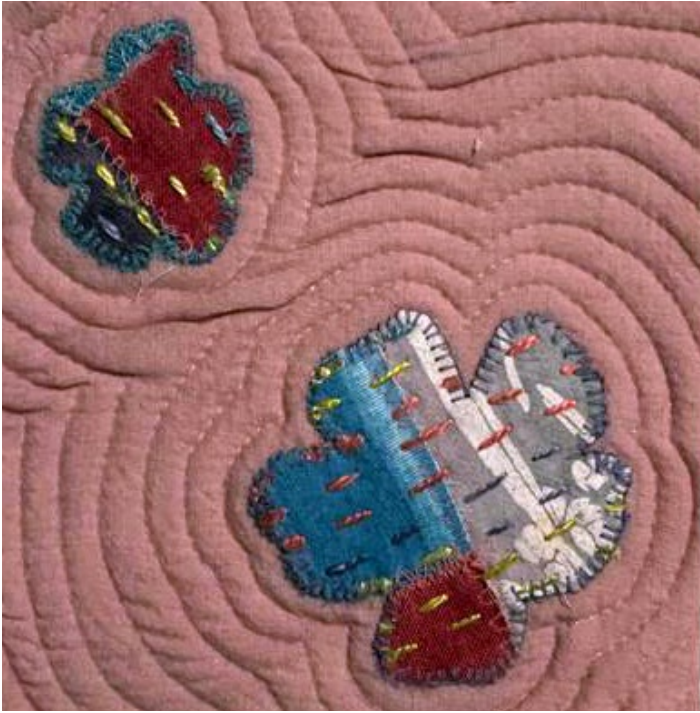
More delicate ways of embellishing printed aspects of florals could include French knots to emulate pollen and small petals, seed stitch to fill areas with pistils and running stitch to outline veins and stems.

Naturally dyed fingerling yarns and silk threads could be used to match the natural dye prints' palette rather than commercially purchased DMC threads.

## Kantha

Pronounced "kahn-taa," kantha stitch originates from India where it has been used traditionally as a mending technique to join layers of old sari cloth into one piece to be re-purposed as bed spreads, cushions and the like. It is a simple running stitch similar in purpose to sashiko, where different colours and patterns of stitch can be used to create surface decoration. Sandwiching layers between stitch also adds an extra layer of material which makes the technique perfect for creating a warm jacket.

(Kantha stitch was sampled with extensively but ultimately omitted from the final design).



**Fig. 16 :** Appliqué pieces on wool delaine. The quilting outlines the pieces in an “echo”.



**Fig. 17 :** Wool roving is felted into the surface of cotton velveteen using an embellishing machine.

## Echo Quilting

Echo involves outlines being placed at a distance from a shape or motif and continue to radiate outward to create concentric lines around the design. This can be done around a printed or appliqué design.

Like stippling it is a method used to quilt negative space in an interesting and dynamic way. It is important to keep the distance between the echoed lines consistent for a professional, finished look.

Echo quilting could be used to fill the negative space between floral motifs. (This was ultimately omitted from the final design).

## Machine Felting

Much quicker than hand needle felting, with a special embellishing machine you can create felted designs with a variety of materials. Multiple needles make quick work of punching fibre into the weave of another.

This works best with a light, open weave fabric as the base, such as wool delaine or organic cotton. Heavy linens are too tightly woven and will break the needles. A pliable material such as silk crepe or wool roving can be used as the felting material.

Dyed wool roving can be used to felt designs into the surface of the jackets pieces. (Machine felted details were ultimately left out of the final design.)

# Artist Statement

Madison's work aims to embrace femininity and combine it with her love for the natural world. Using soft, pastel colours, organic shapes and natural materials, Madison has created a naturally dyed patchwork jacket that conveys notions of the birth and blooming of spring within her home province of Ontario.

Through online research, field trips to local gardens, and handling plants gathered from her surroundings for dye tests, Madison discovered her curiosity and excitement for the understated beauty and applications of the everyday plants around her. The flowering plants featured in the jacket's designs are all native Ontario flora, blooming in the spring. The individual plants were selected from the Ontario Invasive Plant Council's Grow me Instead initiative, a brochure of information containing information on commonly planted invasive species and replacements that are native and more beneficial to the environment.

The further humanity moves into wild spaces, the more fertile areas are laid to waste where invasive, fast establishing species can take root and out-compete local flora; effectively killing biodiversity, eliminating food sources for animals and sometimes even causing outright ecological disasters like wildfires and flooding. Plants such as English Ivy, Burning Bush and periwinkle may all sound familiar and are in fact all commonly planted garden plants, however they are among these dangerous non-native invaders. The goal of the project is to highlight the beauty of Ontario's unique native species in order to encourage safe biodiversity and discourage the use of invasive species we see all too commonly.

The jacket is thoughtfully made with natural fibres and dyes with the intention of reflecting the ephemeral quality of spring blooms. 100% biodegradable wool, silk and cotton fibres are used in its construction so that at the end of the jacket's life cycle, it can safely and effectively return to the earth, failing to contribute to the ever growing trash heap of synthetic textile waste created by the fast fashion industry. In the same way natural dyes are used in place of synthetic colours so that materials have little to no negative impact when returned to soil, while also reflecting the temporary quality of early spring blooms, both fading overtime in exposure to the sun. In addition, the palette created by natural dyes retains a softness that also reflects the feminine quality of florals and the soft embrace of a jacket. These traditional notions of femininity (pink and florals) are systemically ingrained notions of gender that the artist was once resistant too, but are now embraced as a means of self-expression.

Upon successful completion of the spring jacket, Madison hopes to expand the project into a series of garments that explore the other seasons through endemic flora, highlighting how Ontario's landscape changes through the seasons and spreading awareness of less pedestrian species in place of commonly planted invaders.









***ideation***

# ***Foraged Dye Tests***

I started my foray into sampling by exploring my interest in working with found and local dye stuffs. I took clippings and fallen branches and leaves from plants around campus and at home. This included various barks like cherry, mulberry, apple and buckthorn bark, as well as black walnut, black-eyed susan, buckthorn berries and English ivy. I prepared and mordanted various small swatches of different materials, yarns and fabrics of silk, cotton, linen and wool, and recorded my results in a binder.

At the end of about 10 different tests with various dyestuffs, most of my results were of various shades of yellow, buff, tans and browns; earth tones that I wasn't terribly interested in.

I decided to forgo using foraged dyes for colour and instead resolved to use the Maiwa dyes that I knew could achieve bright, light-fast colours that excite me. I would instead use plants from my surroundings as inspiration for design and motifs rather than for colour.



*Fig. 18 : Cherry bark, mulberry bark, and apple bark dye baths with cotton, silk and wool swatches.*



*Fig. 19 : English ivy and buckthorn bark dye baths with cotton, silk and wool swatches.*

# En Plein Air Sketches

During field trip week I decided to go on my own trip to the Royal Botanical Gardens. I brought along a small sketchbook and a portable Winsor & Newton watercolour set to sit down and sketch some of the plants on site. This method of painting outdoors is known as plein air.

I did a total of 4 paintings on site, then took lots of photos to use as inspiration for pattern drawing at home.

During my trip I was looking mainly at non-native species. Since it was mid-October the outdoor gardens were sparse save for some asters and other autumn blooming

flowers. I spent most of my time inside the Mediterranean exhibit. Although these exotic plants and trees were extremely beautiful I didn't feel the same connection to them as the simple asters. Much of it was foreign and it felt like it didn't belong to me.

It was here that I decided I wanted to focus on wildflowers and other plants that were endemic to southern Ontario for thesis. There are many plants common to certain seasons that we see all the time, but there are equally lesser known ones that are native to our land that we aren't even aware of. I want to shed light on the beauty of these plants.



*Fig. 20 : Bird of paradise next to watercolour sketch.*

# Royal Botanical Gardens



**Fig. 21 :** African Marigold (*Tagetes erecta*)



**Fig. 22 :** Aromatic Aster (*Symphyotrichum oblongifolium*)



**Fig. 23 :** Grape Leaf Anemone (*Eriocapitella vitifolia*)



**Fig. 24 :** Autumn Goldenrod (*Solidago sphacelata*)

# Pattern Sketchbooking

To inform much of my pattern design rationale I turned to Polina Oshu's Domestika course. Using acrylic Posca markers I was able to quickly create sketches without much immediate concern for composition or overlapping. The nature of the markers allowed for overlapping colour solidly. It allows for much more freedom and less worry about making mistakes.

To replicate a palette of natural dye colours as accurately as possible I used Posca's pastel palette. The goal was to create 3-4 colour prints using solid colour and simple shapes.

Some of the first designs I drew were based off plants I saw at the Royal Botanical Gardens. I drew them using photographic reference and recorded what the plant was. Some of these plants were found inside the Mediterranean exhibit while others were at the outside in native garden at Hendrie park.

Other designs were drawn after doing research on native species using the Grow Me Instead brochure and the Ontario Wildflowers website. At this point I had a more refined colour palette for each jacket and specific motifs in mind, so the patterns are more interrelated.



*Fig. 25 : Pastel Posca marker palette*





*Fig. 26 : Blue Chicory*



*Fig. 27 : Goldenrod*



*Fig. 28 : Chinese Wisteria in the Fall*



*Fig. 29 : Trout Lily*

# Garment Design

When planning the actual construction of the jacket, there were several aspects I knew I wanted to take into consideration. One, I wanted the fit to be oversized and boxy like my wool twill jacket. The square shape would complement the square patchwork panel configuration. This would be further accompanied by the implementation of a square armhole, also inspired by the wool twill jacket.

I wanted to pay special attention to edges and find interesting ways of creating a textural surface. I landed on making the sleeve cuffs and collar pieces made up of woven wool roving. Taking a page from Hesselink's work, the wobbly selvedge of the woven and felted roving could serve as an interesting edge. The weaving could also be applied to the pockets to create an interesting disruption in the middle of the surface of prints.

There was also the unique challenge of finding ways to reduce synthetic and non-biodegradable materials in construction of the jacket. This meant conventional closures like metal or plastic zippers and buttons were a no go. I resolved to create a loop and button closure for the jacket using wrapped wool cords as the loops and wooden shank buttons.

Being that the jacket is quilted, special consideration had to be paid to the rest of the coat edges. The coat would either have to be bound with bias tape or use a self quilt binding method to keep the seams turned inside. For the sake of simplicity, I went for the traditional binding option and purchased a knit wool binding ribbon, which would be dyed along with the silk lining.



*Fig. 30 : Sketch of the Autumn Jacket*



*Fig. 31 : Sketch of the Spring Jacket*





***development***

# Pattern Development

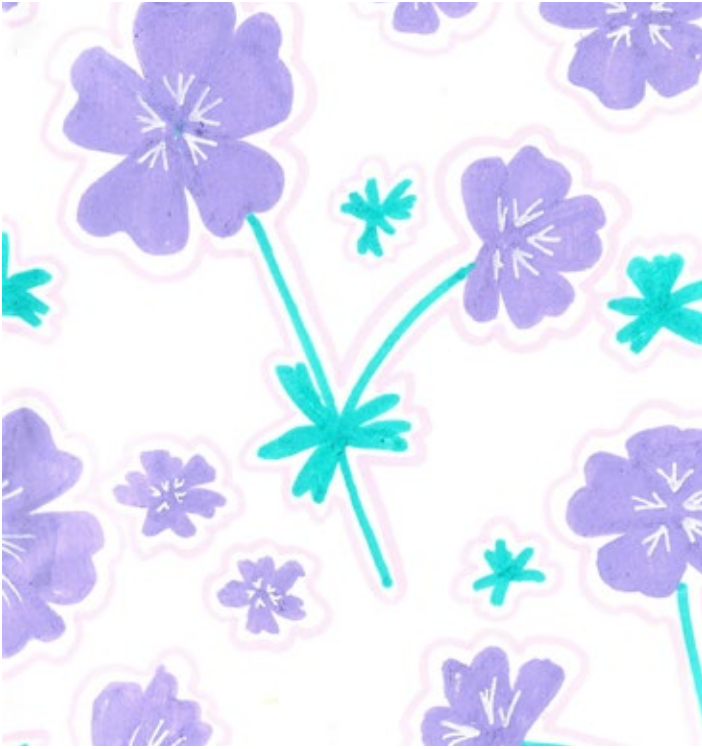
Each design started by cross-referencing the Grow Me Instead brochure and the Ontario wildflowers website in order to pick a native spring flower as a motif. Using Posca markers to lay down solid colour and a small scale sketchbook allowed me to quickly create design sketches without having to worry too much about final composition. From these sketches I created larger-scale, more refined drawings of the individual flowers. These drawings were then scanned and digitized using Photoshop, and arranged into tossed repeat networks. Using solid areas of colour made it easy to create separations for screen

printing. Each colour layer was printed on acetate and shot on a screen to create an 11x17" repeat tile.

For some of the plants, such as the trout lilies and trilliums, they come in multiple colours and variations, so I decided to use alternate colourways to demonstrate this.



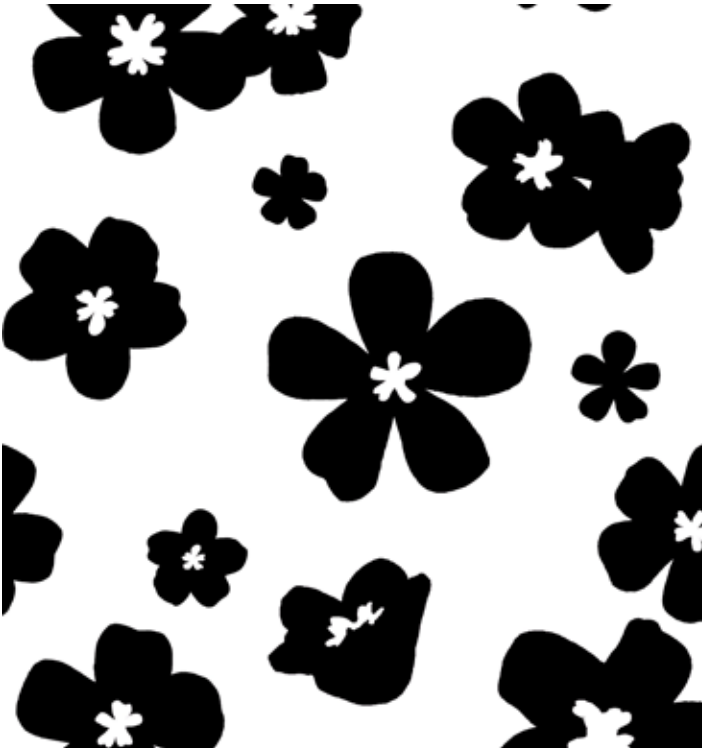
*Fig. 32: Initial geranium Posca marker sketch alongside larger scale motif drawings. These larger drawings were scanned and rearranged to create the final repeat.*



*Fig. 33 : Initial geranium Posca marker sketch*



*Fig. 34 : Final digital drawing of geraniums*



*Fig. 35 : Screen positive for exposure.*



*Fig. 36 : Print on wool serge with cochineal and Saxon blue paste.*



**Fig. 37 :** Trout lily Posca marker sketch



**Fig. 38 :** Final digital drawing of trout lilies in two colourways



**Fig. 39 :** Trillium Posca marker sketch



**Fig. 40 :** Final digital drawing of trilliums in two colourways





*Fig. 41 : Wild strawberry Posca marker sketch*



*Fig. 42 : Final digital drawing of wild strawberry*



*Fig. 43 : Marsh marigold Posca marker sketch*



*Fig. 44 : Final digital drawing of marsh marigold*



**Fig. 45 :** Mock-up with square armhole alteration. Panels are drawn on to map out placement.



**Fig. 46 :** Second mock-up with individually sewn panels.



**Fig. 47 :** Second mock-up in assembly.

# Sewing Mock-ups

Since I am limited in my pattern drafting abilities, I decided to start with a commercially purchased pattern that I could tweak to fit specific criteria. I used the Patchwork Chore Coat pattern by *Patchwork & Poodles* as my base. From there I made the following tweaks: longer and wider sleeves, longer body, and a square armhole conversion. To draft the actual patchwork pieces, I decided it was the most intuitive for me to first assemble the coat as the pattern designated out of cotton muslin. Then using a sharpie on the completed mock-up, I drew out the individual panels. This allowed me to get a good sense of scale and placement on the body.

Once the panels were finalized, I measured them and from them drafted my own pattern pieces for the individual panels, including 1/2" seam allowances. To ensure everything fit back together as it should, I sewed together the panels to create the second muslin mock-up.

Once I was satisfied with the results, I could move onto the printing stage, keeping in mind the size of the panels I had to create repeat prints for.

# Print & Dye Sampling

I was familiar with the colours that most of the Maiwa dyes in the studio produced via immersion dyeing, but had little knowledge in printing with natural dye pastes. To get an idea of how the colours manifested, I prepared dye pastes according to the instructions for extract concentrations in the *Maiwa Guide to Natural Dyes* and the print paste recipes in *The Art and Science of Natural Dyes* by Joy Boutrup.

The dyestuffs used were cochineal extract, logwood extract, osage, cutch and ground marigold sourced from Maiwa supply, Aquarelle liquid Saxon blue and madder extract from Botanical Colors, and gathered black walnut.

Natural dye prints require the additional processing of steaming and dunging after printing, which drastically changes some of the colours, especially madder, so it was important to consider final results.

As with the prints, I performed immersion dye tests with the same colours on assorted mordanted wool and silk yarns. These yarns could later be used for stitch sampling as well. Unlike the print pastes, these require no additional processing after dyeing.



**Fig. 48 :** Cochineal, logwood, Saxon blue, marigold, Osage, madder, cutch and black walnut dye pastes printed on wool serge.



**Fig. 49** : 25% marigold on various wool and silk yarns.



**Fig. 50** : 35% Saxon blue and 10% cutch on various wool and silk yarns.



**Fig. 51** : 5% cochineal and 8% cream of tartar on various wool and silk yarns.



**Fig. 52** : 25% marigold over-dyed with indigo on various wool and silk yarns.

# Stitch Sampling

Dyed wool yarns were wound into skeins and finer silk and fingerling wool onto floss cards for ease of use during stitch sampling.

I experimented with different types of stitch using the silk thread on the printed wool. The sheen of the silk created a nice contrast against the matte wool serge that was also in conversation with the interaction of the silk warp and wool weft in the woven elements.

After trying various styles of stitch and seeing how they interacted with the print, I decided to use hand couching stitch with different materials: couching outlines and details with a thin silk and couching fills with a thick wool yarn.

Both styles would connect the body of the jacket with the woven elements and would alternate between panels of the jacket to create an overall visual balance.



**Fig. 53** : Logwood, cochineal, marigold, Saxon blue, and marigold over-dyed with indigo wool and silk yarn skeins.



**Fig. 54 :** French knot, seed stitch and running stitch on natural dye print on cotton velveteen.



**Fig. 55 :** Sleeve prototype. Woven wool with silk warp cuff sewn to dyed cotton velveteen sleeve.



**Fig. 56 :** Loop closure prototype. Natural dyed printed wool serge. Wrapped wool cord loops.



**Fig. 57 :** Natural dye print on wool serge. Various couching and running stitches with wool and silk.





The background of the entire page is a light purple color with a repeating pattern of stylized, darker purple flowers. Each flower has five petals and a small, multi-petaled center. The flowers are scattered across the page in various sizes and orientations.

***fabrication***

# Print

The creation of the jacket can be broken down into five slow processes; printing, dyeing, weaving, embroidering and sewing.

The first phase involved printing the wool fabric that comprises the main patchwork body of the jacket. Natural dye colours were prepared and turned into pastes to be printed with traditional screen printing methods, which allow for more complex designs with several colours than traditional mordant printing.

Dye pastes were mixed using instructions from the *Maiwa Guide to Natural Dyes* and *The Art and Science of Natural Dyes* by Joy Boutrup. Dye colours used were cochineal, marigold and Saxon blue for primaries. For secondary colours, Osage extract yielded an orange despite yielding yellows when used for immersion dyeing. A mix of marigold and Saxon blue was used to achieve greens, and a mix of cochineal and Saxon blue for purples. Logwood was forgone due to its lackluster light fastness qualities. Madder was used in conjunction with cochineal to achieve the reds of the red trillium petals, and cutch was used for the pistils of the trout lilies.

11 x 17" screens were printed in repeat, with different patterns side by side in order to most effectively utilize the yardage. Once printed, prints were rolled into a bundle to steam for forty five minutes. Steaming helps to fix the dye to the fabric as well as brighten colours. This is seen most significantly in madder paste, which goes from dull orange to bright red. After steaming, prints are dunged in a solution of chalk and bran to neutralize the acids and gum used in the pastes.



*Fig. 58 : Printing the Red Trillium print's background screen with cochineal natural dye paste.*

# Step by Step



**Fig. 59** : Screen 1 printed with 5% Osage Orange extract



**Fig. 60** : Screen 2 printed with 30% marigold extract



**Fig. 61** : Screens 3 & 4 printed with 2% Saxon Blue and 8% Cutch extract. The yellow is over-printed with blue to create green.



**Fig. 62** : Colour changes after steam processing and dunging. Some colours change more drastically than others.

# Dye

Materials that weren't receiving colour through print methods were to be immersion dyed. Wool roving and silk warp had to be coloured to prepare for the next step, weaving.

Dyed silks and wools would also be used to embellish the surface of prints. Remaining notions such as lining fabric, binding, and loops had to also be dyed in preparation for sewing the final jacket.

Five colours of wool roving were dyed for the weft of the woven elements and five corresponding colours were dyed for the silk warp. yellow, orange, pink, teal and coral reflect a crisp spring palette.

In addition to weaving materials, different yarns also had to be dyed for the embroidery phase. Wool and silk yarns of varying size were dyed to match colours of the plants: red berries, green leaves, white petals, and yellow pistils. The colour formulas used for the dye pastes were used for immersion dyeing to keep colours consistent and matching.



**Fig. 63 :** Wool roving dyed with marigold, cochineal, and indigo.

# Sun Yellow



*Fig. 64 : Close-up of wool roving dyed with marigold.*

## DYE NOTES

### Fibres

Wool Roving	67.0 g
Silk Yarn	15.0 g
<b>WOF</b>	<b>82.0 g</b>

### Mordants

Alum @ 10% WOF

### Dye

10% ground marigold by Maiwa  
= 8.2 g

1. Fibres pre-soaked for 15 min.
2. Medium pot filled with water.
3. Extract added to the pot via mesh bag, brought up to 60°C. Steeped for 25 minutes.
4. Mesh bag removed and fibres added. Temperature maintained at 60°C, turning off heat and covering with lid when exceeded. Fibres dyed for 30 min. Stirred frequently.
5. Fibres rinsed and hung to dry.





**Fig. 65 :** Weighing out ground marigold at 10% weight of fibre.



**Fig. 66 :** Grounds are placed in a mesh bag and dye is extracted at 60°C for 25 minutes.



**Fig. 67 :** Wool roving and silk yarn are immersion dyed for 30 minutes at 60°C.



**Fig. 68 :** Dyed silk skein.

# Rose Pink



*Fig. 69 : Close-up of wool roving dyed with cochineal.*

## **Fibres**

Wool Roving	72.0 g
Silk Yarn	9.0 g
<b>WOF</b>	<b>81.0 g</b>

## **Mordants**

Alum @ 10% WOF

## **Dye**

0.5% cochineal extract by Maiwa  
= 0.4 g

1. Fibres pre-soaked for 15 min.
2. Medium pot filled with water.
3. Extract dissolved in 50mL of hot water and added to pot.
4. Fibres added. Heated to 60°C, turning off heat and covering with lid when exceeded. Fibres dyed for 1 hour. Stirred frequently.
5. Fibres rinsed and hung to dry.



**Fig. 70 :** Weighing out cochineal extract at 0.5% weight of fibre.



**Fig. 71 :** Wool roving and silk yarn are immersion dyed for 30 minutes at 60°C.



**Fig. 72 :** Wool roving and silk yarn are thoroughly rinsed and hung to dry.



**Fig. 73 :** Dyed silk skein.

# Sweet Orange



*Fig. 74 : Close-up of wool roving dyed with marigold and cochineal.*

## DYE NOTES

### Fibres

Wool Roving	63.0 g
<u>Silk Yarn</u>	<u>6.0 g</u>
<b>WOF</b>	<b>69.0 g</b>

### Mordants

Alum @ 10% WOF

### Dye

10% ground marigold by Maiwa  
= 6.9 g  
0.25% cochineal extract by Maiwa  
= 0.2 g

1. Fibres pre-soaked for 30 min
2. Medium pot filled with water.
3. Extract added to the pot via mesh bag, brought up to 60°C. Steeped for 25 minutes.
4. Mesh bag is removed and fibres are added to pot.
5. Cochineal extract dissolved in 50mL of hot water and added to pot.
6. Heat maintained at 60°C, turning off heat and covering with lid when exceeded. Fibres dyed for 30 min. Stirred frequently.
7. Fibres rinsed and hung to dry.



**Fig. 75 :** Marigold grounds are weighed out at 10% weight of fibre. Cochineal is weighed out at 0.25%.



**Fig. 76 :** Marigold is extracted in a mesh bag for 30 minutes. The bag is removed and fibres are added.



**Fig. 77 :** Cochineal extract is dissolved in hot water and added to marigold bath. The fibres are immersion dyed for 30 minutes at 60°C.



**Fig. 78 :** Dyed silk skein.

# Coral Orange



*Fig. 79 : Close-up of wool roving dyed with marigold and cochineal.*

## DYE NOTES

### Fibres

Wool Roving	62.0 g
<u>Silk Yarn</u>	<u>6.0 g</u>
<b>WOF</b>	<b>68.0 g</b>

### Mordants

Alum @ 10% WOF

### Dye

2% Cochineal extract by Maiwa  
= 1.3 g  
5% ground marigold by Maiwa  
= 3.4 g

1. Fibres pre-soaked for 30 min
2. Medium pot filled with water.
3. Cochineal extract dissolved in 50mL of hot water and added to pot.
4. Heat brought up to 60°C. Fibres dyed for 1 hour. Stirred frequently.
5. Fibres rinsed and added to a fresh pot of water.
6. Marigold extract added to the pot via mesh bag and brought up to 60°C. Fibres dyed for 30 minutes with mesh bag in the pot.
7. Fibres rinsed and hung to dry.



**Fig. 80 :** Cochineal extract is weighted out at 2% weight of fibre. Marigold is weighed out at 5%.



**Fig. 81 :** Roving and silk yarn are immersion dyed for 30 minutes at 60°C in cochineal bath, then removed



**Fig. 82 :** Fibres are immersed while extracting the marigold grounds in a mesh bag to ensure a very light deposit of yellow dye.



**Fig. 83 :** Dyed silk skein.

# Teal Blue



*Fig. 84 : Close-up of wool roving dyed with indigo and marigold.*

## DYE NOTES

### Fibres

Wool Roving	63.0 g
<u>Silk Yarn</u>	<u>6.0 g</u>
<b>WOF</b>	<b>69.0 g</b>

### Mordants

Alum @ 10% WOF

### Dye

5% marigold extract by Maiwa  
= 3.4 g  
overdyed with 2 x 2-second indigo  
dips

1. Fibres pre-soaked for 30 min
2. Medium pot filled with water.
3. Marigold extract dissolved in 50mL of hot water and added to pot.
4. Heat brought up to 60°C. Fibres dyed for 10 minutes. Stirred frequently.
5. Fibres removed and rinsed.
6. Workhorse indigo vat is stirred. Waited 5 minutes for sediment to resettle.
7. Skein fully submerged for 2 seconds, rinsed thoroughly with mild soap and water until water ran clear. Repeated once.
8. Fibres rinsed and hung to dry.





**Fig. 85 :** Marigold is weighed out at 5% weight of fibre.



**Fig. 86 :** Roving and silk yarn are immersion dyed for 10 minutes at 60°C in marigold bath.



**Fig. 87 :** Fibres are dipped in an indigo workhorse vat twice for 2 seconds, then thoroughly rinsed.



**Fig. 88 :** Dyed silk skein.

# Grass Green



*Fig. 89* : Close-up of wool dyed with marigold and indigo.

## DYE NOTES

### Fibres

Wool fingerling	8.0 g
Silk yarn	6.0 g
Wool & Alpaca Yarn	22.0 g
<b>WOF</b>	<b>36.0 g</b>

### Mordants

Alum @ 10% WOF

### Dye

10% ground marigold by Maiwa  
= 3.6 g  
2 x 2-second indigo dips

1. Fibres from marigold vat are soaked for 10 minutes.
2. Workhorse indigo vat is stirred. Waited 5 minutes for sediment to resettle.
3. Skein fully submerged for 2 seconds, rinsed thoroughly with mild soap and water until water ran clear
4. Skein fully submerged for another 2 seconds, rinsed thoroughly with mild soap and water until water ran clear.
5. Skein hung to dry.

# Strawberry Red



*Fig. 90 : Close-up of wool dyed with cochineal and madder..*

## **Fibres**

Wool & Alpaca Yarn                      21.0 g

**WOF**    **21.0 g**

## **Mordants**

Alum @ 10% WOF

## **Dye**

5% cochineal extract by Maiwa  
= 1.0 g

8% cream of tartar = 1.7 g

4% madder extract by Botanical  
Colors = 0.8 g

1. Fibres pre-soaked for 30 min
2. Medium pot filled with water.
3. Cochineal extract and cream of tartar dissolved in 50mL of hot water and added to pot.
4. Madder extract dissolved in 50mL of hot water and added to pot.
5. Heat brought up to 60°C. Fibres dyed for 1 hour. Stirred frequently.
6. Fibres rinsed and hung to dry.

# Trillium Red



*Fig. 91 : Silk and wool fingerling yarn dyed with cochineal and iron.*

## DYE NOTES

### Fibres

Silk yarn	6.0 g
<u>Wool fingerling</u>	<u>5.0 g</u>
<b>WOF</b>	<b>11.0 g</b>

### Mordants

Alum @ 10% WOF

### Dye

5% cochineal extract by Maiwa  
= 0.6 g  
2% ferrous acetate = 0.2 g

1. Fibres pre-soaked for 30 min
2. Medium pot filled with water.
3. Cochineal extract dissolved in 50mL of hot water and added to pot.
4. Madder extract dissolved in 50mL of hot water and added to pot.
5. Heat brought up to 60°C. Fibres dyed for 1 hour. Stirred frequently.
6. Fibres rinsed and placed in bucket of water.
7. Ferrous acetate dissolved in 50mL of hot water and added to bucket.
8. Soaked for 2 minutes. Rinsed and hung to dry

# Dyeing Notions



*Fig. 92 : Knit wool ribbon used for binding raw edges of the jacket.*



*Fig. 93 : Silk cotton satin used for the inside lining.*

## **Fibres**

100% wool 26.0 g

**WOF** 26.0 g

## **Mordants**

Alum @ 10% WOF

## **Dye**

20% ground marigold by Maiwa  
= 0.5 g  
over-dyed with 2 x 2-second indigo  
dips

## **Fibres**

Silk cotton satin 40.0 g

**WOF** 40.0 g

## **Mordants**

Alum @ 10% WOF

## **Dye**

2% cochineal extract by Maiwa  
= 0.8 g

# Weave

With materials dyed, the next step was to create the woven elements that would become the sleeve cuffs, the patch pockets and the collar of the jacket.

Important considerations had to be made to ensure the weavings could be utilized properly in the jacket. The main aspect being that the weaving shrinks by almost half during the wet felting process, so the actual weaving had to be about double the final size. I also wanted the edges of the cuffs and collar to use the selvedge of the weaving, so I had to plan how I would cut into it.

These elements were broken into two separate tapestry weavings, one 30 by 8" weaving for the collar and another 20 by 22 inch weaving for the cuffs and pockets. The pockets could be cut from the inside edges of the second weaving since they did not require a raw edge. Planning like this meant I had almost no cut offs leftover and the entire weaving was utilized.

After weaving was finished, they underwent a process of wet felting which allowed the warp and weft to combine together and create a solid piece that wouldn't unravel.

Some of the edges that were coming away from each other more than I liked received some extra needle felting to ensure nothing came apart.



**Fig. 94 :** Weaving on a tapestry frame with wool roving dyed with marigold, cochineal, and indigo. Silk warp.

# Wet Felting



*Fig. 95 : Collar weaving being wet felted with sushi roller.*

Wet felting involves the process of soaking the weaving with warm water and olive oil soap. The water and heat implement the actual felting process while the soap reduces friction. The weaving is patted and rubbed repeatedly with soapy hands to encourage the fibres to felt into each other. The process is time consuming and laborious, but allows for a prolonged moment of intimacy with the work.

Once the fibres have started to mat, the entire weaving can be repeatedly rolled and unrolled with a sushi mat to speed up the hand process. The direction of rolling determines the direction in which the weaving will shrink and condense. It is also important to note that the application of hot water and soap cause the dyes to wash out slightly, but this allows for a more muted colour palette!





**Fig. 96 :** Weaving for collar before felting. (30 x 8")



**Fig. 97 :** Pocket weaving before felting, colours are vibrant.



**Fig. 98 :** Pocket weaving after felting. Colours are washed out from soap and warm water.

# ***Embroider***

The lengthiest process involved hand couching silk and wool yarns to the surfaces of the prints to create details, outlines and fills. Furthermore an embroidery hoop could not be used due to the rub-fastness of the prints.

To maintain an overall visual balance, panels alternated with styles of embroidery. The geraniums and marsh marigolds received couched silk details to represent the pollen filled pistils of the flowers. The yellow trout lilies, strawberries, and white trilliums received couched fills on stems and petals using a thick wool yarn. This added three-dimensionality and texture that related to the woven elements. The white trout lilies and red trilliums received outlines on their petals and stems using couched silk.

Silks and wools were couched down rather than traditionally stitched to minimize the amount of material needed. An inexpensive thin wool thread dyed in the same colour was used to couch the wool and silks.

Embroidering all of the prints took approximately fifty hours.



*Fig. 99 : Silk embroidery on wild geranium natural dye print*



**Fig. 100** : Couched green silk outlines on white trout lilies print.



**Fig. 102** : Couched white wool fill on white trilliums print.



**Fig. 103** : Couched green wool fill on trout lilies print.



**Fig. 104** : Couched red silk outlines on red trillium print.



**Fig. 105** : Couched yellow silk on marsh marigold print.



**Fig. 106** : Couched red, white and yellow wool fill on wild strawberry print.



**Fig. 107** : Couched green silk on wild geranium print.

# Sew

The final phase was involved putting the entire garment together. Individually embroidered panels were serged and sewn together according to the sewing pattern. Once the entire main bodice was together and the sleeves assembled separate, batting was added for a extra layer of warmth.

Next, woven elements were sewn on. cuffs were sewn to the ends of the sleeves. Patch pockets were affixed to the front of the body using a machine blanket stitch to finish the edges. The collar was sewn on with the raw edge facing inward. The sleeves were then attached to the main body.

The lining body and sleeves were sewn together and sewn to the wool-batting sandwich. The ends of the sleeve lining was hand-sewn to the sleeve.

The buttons were hand sewn on using a different colour silk thread for each one. Braided wool yarns wrapped with cotton thread were used for the loop fixtures. Once everything was together all that was left was to finish the raw edges of the front and bottom with binding. To ensure a clean edge, the edges were serged again to cut the wool, binding and lining down to the exact same length. The binding was carefully pinned along the edges with wonder clips and slowly machine sewed down.

And with that, the jacket was finished.



*Fig. 108 : Pinning knit wool binding to jacket to prepare for sewing*



*Fig. 109 : Spring jacket front view.*





Fig. 110 : Spring jacket back view.



**Fig. 111** : Pocket weaving before felting, colours are vibrant.



**Fig. 112** : Sleeve and pocket detail



**Fig. 113** : Button and loop closure detail.



*Fig. 114 : Collar detail*



*Fig. 115 : Collar detail*

# Synthesis

My capstone journey was focused on material process and feeding my curiosity by exploring new techniques. A large portion of the first half of the year was spent in the Sheridan library's technical research section researching methods of surface decoration and construction. I began by experimenting with as many different methods as I could (machine-wrapping cords, weaving and felting, free-motion embroidery, echo quilting, etc.) and editing down from there. The entire project was a constant balancing act of managing my ambitions with the time constraints of the project. Throughout this time I learned how to edit down ideas for the purpose of time, conciseness, and overall strengthening themes and execution of the project, while learning not to feel dismayed or cut down. It's hard not to feel discouraged when you have to decide to omit potentially exciting ideas.

Throughout the development of themes and pattern designs for the jacket, the project started to become an unintentional expression of femininity. Initially I was just focused on themes of nature, seasonality, and environmental sustainability, but I realized I was expressing through form and colour (pinks, florals and soft materials) ideas and conventional gender identifiers that I was once resistant to as an adolescent that was often labeled a "tom boy". I enjoyed recognizing this development as an artist and as a person, knowing that as an adult I and anyone else can express their gender in any way they see fit without having to justify it to another person. I learned to refine certain stages of my creative process through the creation of this jacket. Usually the initial ideation phase comes easily to me, and the sketching and design stage leads to some roadblocks. Using a Domestika course as a stepping stone allowed me to

learn and develop a sketching process that was unintimidating and that I was genuinely motivated to do. Starting small format and working with new and exciting media allowed me to quickly draft ideas that after gaining that confidence could be made larger and refined. After the design phase, the rest of the production phase came naturally once I could actually get my hands dirty with the materials and dyes. Printing came with a lot of in-studio labour, but it was balanced by the more "busy-work" stages of weaving and embroidery where I could sit back with tea and a movie and work with my hands.

Overall, the design and creation of the jacket allowed me to connect and learn about nature, experiment with new ideas of creating unconventional surfaces for garments, and further my exploration of natural dyes and their applications. Through my thematic research I was able to learn about the diversity of Ontario's plant species and become more educated about the pervasive issue of invading species in wild spaces. Through my technical research I learned about creating my own finishing and edging techniques using weaving, felting, couching and cording to create unique and dynamic textural surfaces. Finally, I've been able to strengthen my knowledge and exploration in natural dyes by creating and applying pastes for the first time, which has opened up the doors for merging my two favourite interests developed through my textiles career at Sheridan, natural dyes and screen printing.



## ACKNOWLEDGMENTS

The land in which I am thankful to stand on and call my home today are the traditional territories of the Mississaugas of the Credit First Nation as well as of the Haudenosaunee, Huron-Wendat and Anishinabek peoples. May we take with us their notions of stewardship of the land so that we may protect the native plants, animals, lakes and rivers that make this land beautiful and unique far into the future.

Thank you to:

My mom and my dad for being the most supportive parents in the world and letting me be a little goblin that only comes out of their room for food. My partner Ian for his patience, understanding and allowing me to procrastinate. All of my peers at Sheridan for constantly humbling me with their own work and making me laugh. Thea, Kate, Amanda and Janelle for always encouraging me and being excited about my body of work. Gretchen Sankey for nurturing my curiosity during my time in VCA. The cast of Critical Role for keeping me company while I hand-stitched for 48+ hours. My friends for hopping on discord and playing Magic: The Gathering with me when I needed a break. My gecko for staying up late with me and staring at me judgementally while I work.



*Fig. 116 : Trout Lilies growing in the forest outside Sheridan!*

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# Photography Credits

**Page 2.** Casalino, Madison. Digital drawing of Trout Lily Pattern. March 2023.

**Pages 8-9.** Casalino, Madison. Digital drawing of Trout Lily Pattern. March 2023.

**Fig. 1 :** *Oshu, Polina. Posca marker sketch on Moleskin by Polina Oshu. 2021.*

**Fig. 2 :** *Hesselink, Rebecca. Wool roving and cotton slub warp tulip hat by Rebecca Hesselink (@thistlepot). 2020.*

**Fig. 3 :** *Grubb, Meghan. Grubb wearing colour block jacket #3. September 2022.*

**Fig. 4 :** *Field, Kriten. Kristen Field (@fieldandgardner) holding a marigold mordant print on cotton. September 2022.*

**Fig. 5 :** *Textile of India. Hand-Stitched Suzani Jacket via Textile of India. February 2023.*

**Fig. 6 :** *Muma, Walter. Native wild geranium is encouraged to be planted in place of invasive periwinkle. n.d.*

**Fig. 7 :** *Casalino, Madison. Cotton velveteen shirt jacket with rayon and cotton embroidery. Made in India. December 2022.*

**Fig. 8 :** *Casalino, Madison. Printed shirt jacket designed by Michael Leu. December 2022.*

**Fig. 9 :** *Casalino, Madison. Wool twill colour block jacket with mandarin collar & square armhole. December 2022.*

**Pages 14-15.** Casalino, Madison. Digital drawing of Trillium Pattern. February 2023.

**Page 16.** Buck, Graham. Wild Geranium. n.d.

**Page 16.** Muma, Walter. Trout Lily. n.d.

**Page 16.** Muma, Walter. Red Trillium. n.d.

**Page 16.** Muma, Walter. Marsh Marigold. n.d.

**Page 17.** Muma, Walter. Wild Strawberry. n.d.

**Page 17.** Muma, Walter. White Trout Lily. n.d.

**Page 17.** Muma, Walter. Trillium. n.d.

**Page 18.** Casalino, Madison. Whole cochineal insects. November 2022.

**Page 18.** Casalino, Madison. Madder extract.. November 2022.

**Page 18.** Casalino, Madison. Cutch extract.. November 2022.

**Page 19.** Casalino, Madison. Ground marigold. November 2022.

**Page 18.** Casalino, Madison. Organic indigo powder. November 2022.

**Page 18.** Casalino, Madison. Osage chips. November 2022.

**Fig. 10 :** *Casalino, Madison. Various yarns, threads and silk strips are wrapped using a zig-zag stitch. November 2022.*

**Fig. 11 :** *Casalino, Madison. Patchwork assembled with various printed and dyed cotton, linen and wool scraps. November 2022.*

**Fig. 12 :** *Casalino, Madison. Silk threads are couched down using a thinner wool thread to create an outline. November 2022.*

**Fig. 13 :** Casalino, Madison. Naturally dyed wool roving weft with silk warp. Finished by welt felting. December 2022.

**Fig. 14 :** Casalino, Madison. French knot, seed stitch and running stitch on natural dye print on cotton velveteen. December 2022.

**Fig. 15 :** Casalino, Madison. Patchwork panel with silk kantha stitch overlay. December 2022.

**Fig. 16 :** Casalino, Madison. Appliqué pieces on wool delaine. The quilting outlines the pieces in an “echo”. December 2022.

**Fig. 17 :** Casalino, Madison. Wool roving is felted into the surface of cotton velveteen using an embellishing machine. December 2022.

**Page 25 :** Casalino, Madison. Self-portrait and jacket. April 2023.

**Fig. 18 :** Casalino, Madison. Cherry bark, mulberry bark, and apple bark dye baths with cotton, silk and wool swatches. December 2022.

**Fig. 19 :** Casalino, Madison. English ivy and buckthorn bark dye baths with cotton, silk and wool swatches. December 2022.

**Fig. 20 :** Casalino, Madison. Naturally dyed wool roving weft with silk warp. Finished by welt felting. November 2022.

**Pages 26-27.** Casalino, Madison. Digital drawing of Wild Strawberry pattern. March 2023.

**Fig. 20 :** Casalino, Madison. Bird of paradise next to watercolour sketch. October 2022.

**Fig. 21 :** Casalino, Madison. African Marigold (*Tagetes erecta*) October 2022.

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