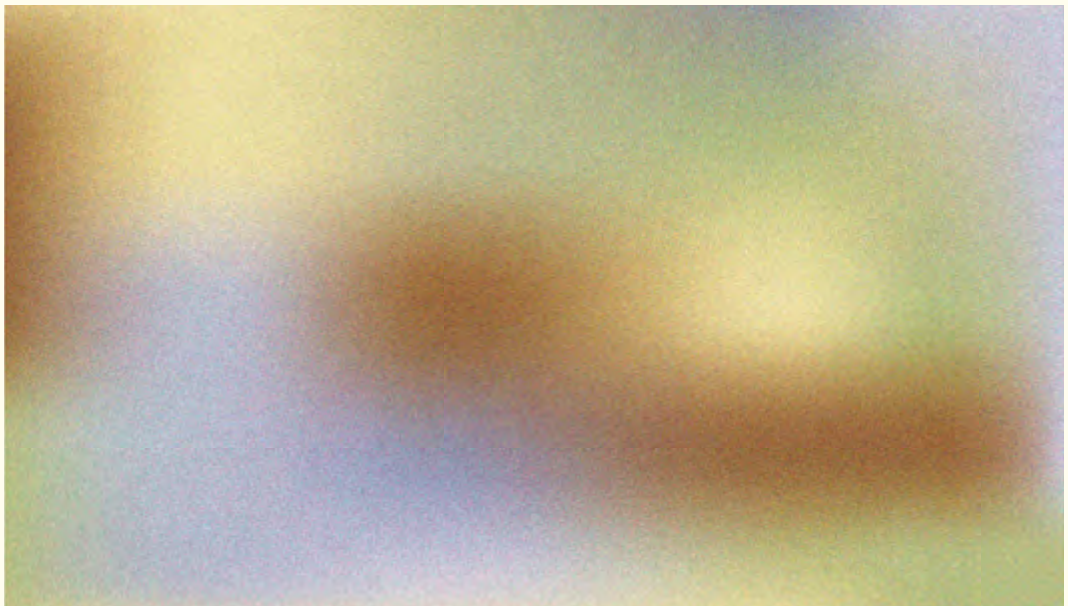


the sweet

e s c a p e

**the sweet**

**e s c a p e**



**Natalie**

**Nasrallah**

*Sheridan College*

*Faculty of Animation, Arts and Design*

*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/Industrial Design.  
Academic Year Date (2022/2023)*

# TABLE OF CONTENTS

INTRODUCTION	6
METHODOLOGY	9
<b>MOODBOARD 14</b>	
<b>COLLAGE EXERCISE 17</b>	
<b>PEER-SURVEYING 19</b>	
<b>RESEARCH 26</b>	
<b>SKETCHES AND RENDERINGS 46</b>	
<b>SAMPLES 52</b>	
<b>MOCKUP 56</b>	
THE SHIFT	59
<b>GOALS 65</b>	
THE PROCESS	67
<b>FABRICS 69</b>	
<b>DYEING 72</b>	
<b>SKETCHES 79</b>	
<b>MAKING IT HAPPEN 82</b>	
“THE SWEET ESCAPE”	89
<b>FINAL CRITIQUE 91</b>	
<b>THE PIECE 94</b>	
<b>DETAILS 100</b>	
SYNTHESIS	106
IMAGE APPENDIX	113
ANNOTATED BIBLIOGRAPHY	115
TECHNICAL NOTES	120
ABOUT ME	128

# INTRODUCTION

*This is "the sweet escape"; a series of wall-hangings that portray a place I think of when I deal with my anxiety and depression. This "place" I escape to is a meadow. It's a place that represents the serenity that I desire in those moments. The many pieces of this series represent the countless times that I have tried to escape and soothe my mental health, and it's through the creation of each piece that I try to heal. Through "the sweet escape", I hope that viewers can feel comfort and peace through my use of colour psychology, different textures, and techniques used to construct it.*

*“the sweet escape” wasn’t always what it was. My capstone project started out as a weighted jacket. The goal was to explore ways to enhance the lives of people like myself living with mental health and invisible disabilities by creating a jacket using weighted technology, colour psychology, and fidget tools.*

*This document describes my capstone journey; what I’ve learned along the way, and how I transformed my capstone project from a functionality piece into art.*

## METHODOLOGY

*My methods used for my exploration and experimentation were: mind mapping, peer-surveying, and research. Physical exploration methods are: moodboards, collaging, sketching, sample making, models and mockups, process capturing, renderings and technical drawings. Materials that I have used are: Cotton Mull, Cotton Velveteen, Silk Noil, Polyester Satin, Handkerchief Linen, Cotton Muslin, Hemp Canvas/Construction Fabrics, Cotton Batting, Industrial Felt, Beads, natural dye techniques, and fibre reactive dye techniques.*

## **MIND MAPPING**

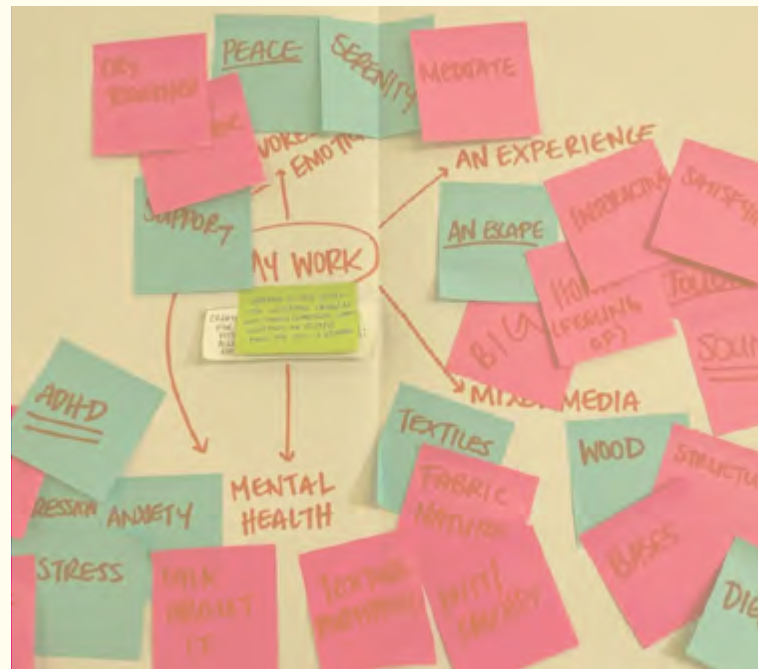


fig.1: Nasrallah, Natalie. Mind Map Exercise.

5 WORD COMPOSITE MAP:

- ① ESCAPE: ANYTHING THAT WITHDRAWS YOU FROM REALITY
- ② MENTAL HEALTH: SOMETHING I IDENTIFY WITH. APART OF ME & WHO I AM
- ③ SERENITY: SOMETHING THAT I LONG FOR IN MY MIND, SOUL, & LIFE. SOMETHING I WISH FOR EVERYONE.
- ④ DISCUSSION: I WANT PEOPLE TO TALK ABOUT ~~THE~~ MENTAL HEALTH. EVEN IF THEY AREN'T LIVING WITH IT, I WANT THEM TO UNDERSTAND.
- ⑤ INCLUSIVITY: EVERYONE! ALL PEOPLE CAN BE A PART OF THIS.

fig.3 : Nasrallah, Natalie. 5-Word Composite Map.

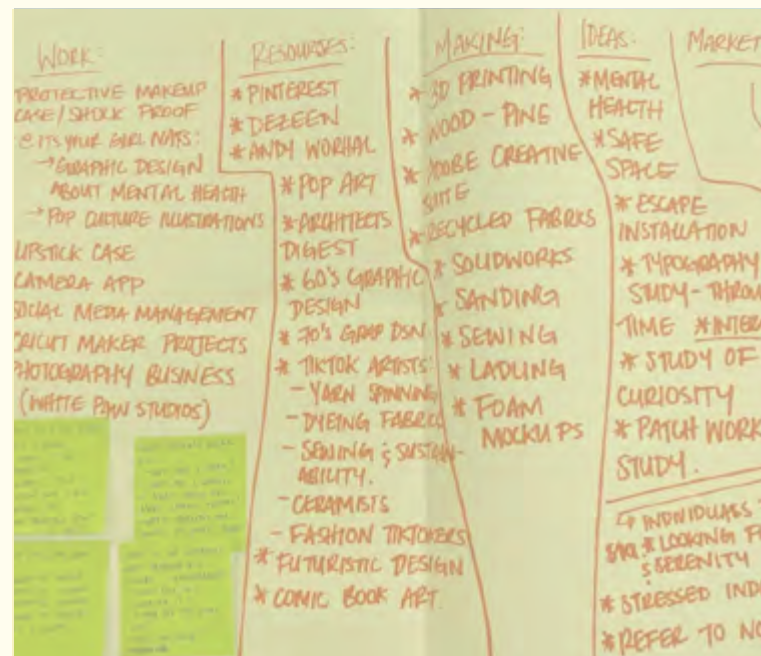


fig.2: Nasrallah, Natalie. Brainstorming Exercise.

These are photos of our first mind mapping exercise as a class. Mind mapping prompted what direction we wanted to take our capstone. Going into school for 2022/2023 after taking a four-year-long break, mental health was a huge topic that I wanted to touch on as I've been going through a journey to heal my mental health during those years. I knew that I really wanted to create a space where I and/or people can escape from the darkest parts of mental health. I wanted to create a safe space where all people can talk about their mental health without judgement.

# MOODBOARD



fig.4 : A Few Scraps. Wood Grain. <https://www.afewscraps.com/2014/07/do-woodgrain.html>



fig.5 : Asheville Trails. Max Patch. <https://ashevilletrails.com/appalachian-trail-north-carolina/max-patch/>



fig.6 : Architectural Digest. "More Inside the Light-Filled Los Feliz Home of Two Art-World Wonders." <https://bit.ly/archidigestlink>

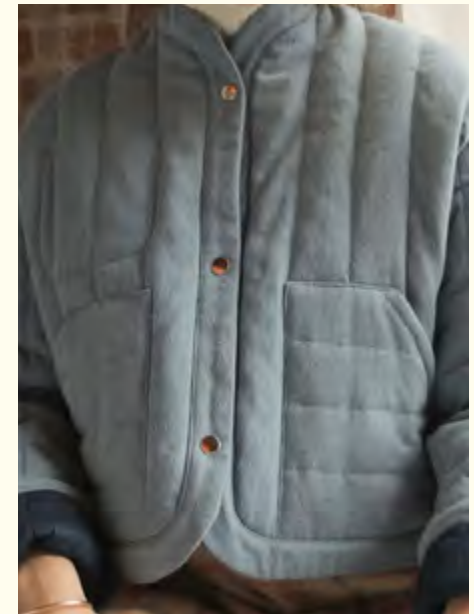


fig.7 : Kordal Studio. Cropped Quilted Jacket. [www.kordalstudio.com](http://www.kordalstudio.com)



*With my moodboard that I created in Semester I,  
I wanted to channel feelings of safety, serenity,  
and the feeling you get when you're "home".  
These images remind me of those feelings.*

## **COLLAGE EXERCISE**



*fig.8 : Nasrallah, Natalie. Collaging Exercise.*

*Collaging always gives me a great head start to exploration and figuring out what I want to do with my projects. Fig. 8 is a photo of a collaging warm-up I conducted during Semester I with old magazines to start thinking about different quilting designs and aesthetics that I could pursue for my final project. My goal at this point in the year was to find inspiration for my weighted jacket.*

## **PEER-SURVEYING**

## QUESTIONS AND ANSWERS: INSTAGRAM SURVEY

### WHAT DO YOU THINK OF AS A SAFE SPACE?

| "Where you can vocalize your ideas outloud and not have to worry about what anyone in the room thinks" | "No judgement. Every bad idea leads us closer to a good one" | "Somewhere I can be completely myself with no fear of judgement" | "Home" | "Family" | "Not being judged" | "Pluslife Church, home, and anywhere in the backcountry" | "School or home" | "A craft store" | "Being able to express yourself freely in a myriad of ways" | "Starbucks" | "Being with a person who embraces everything about you" | "God & prayer" | "My bestie" |

### WHAT IS A COLOUR THAT CALMS YOU DOWN AND GIVES YOU A SENSE OF SERENITY?

| "Mossy green" | "Pastel colours! It could be any colour but there is something about a pastel tone that is very soothing" | "Cream/Off-White" | "Sage green" | "Grey-toned blues" | "Blue" | "Green" | "Light blue" | "Yellow-green" | "Beige" | "Turquoise (like in the calm beach waters)" | "Sky blue" | "Light purple" | "Baby blue" | "Ocean blue" | "White, black, & lilac" | "Purple" | "Ice blue" | "Yellow" | "Soft blue" | "Jade green" | "Light brown, taupe, dark brown, and light grey" |



*For a few weeks during Semester I, I asked my followers on Instagram a few questions as research for my capstone project. These questions helped me with narrowing down my target audience while also getting to know them.*

*fig.9 : Nasrallah, Natalie. Instagram Survey Question.*

• • •

## QUESTIONS AND ANSWERS: INSTAGRAM SURVEY

### WHEN YOU'RE IN A PLACE OF MENTAL DISTRESS, WHERE DO YOU WISH YOU COULD BE IN THAT MOMENT?

| "On the beach" | "Home in my bed in the dark so I can cry!" | "Anywhere alone" | "Under 10 weighted blankets" | "At home in my bed" | "Out in nature" | "The forest, my tent, or in my home" | "Anywhere with those I consider family" | "Anywhere beachy. The water calms me" | "Chatting with my late sweet mom. She was my bestie" | "I feel the best in my bed when I'm falling asleep. I feel like lying down in my bed helps me a lot" | "At home with safe people" | "At home in my room in the dark or being held in someones arms" | "Doing something that gives me peace and calmness in my heart" | "Honestly laying in a sunflower garden by myself" | "At home in my bed eating ice cream" | "On vacation" | "Alone in prayer" | "A concert" | "Face to face with Jesus" | "In heaven" | "In a room alone watching reality TV" |

### THINK ABOUT THE WORD "HOME". DO YOU HAVE A POSITIVE, NEUTRAL, OR NEGATIVE CONNECTION TO THAT WORD?

Out of 97 voters:

85% said positive.

13% said neutral.

2% said negative.

• • •

• • •

## QUESTIONS AND ANSWERS: INSTAGRAM SURVEY

### FROM YOUR EXPERIENCE, ARE WEIGHTED BLANKETS EFFECTIVE?

Out of 61 voters:

34% said yes.

8% said no.

57% said they've never used a weighted blanket before.

### DO YOU HAVE AN EMOTIONAL SUPPORT ITEM THAT YOU BRING AROUND WHEN YOU LEAVE THE HOUSE?

Out of 59 voters:

51% said yes.

49% said no.

• • •

• • •

## QUESTIONS AND ANSWERS: INSTAGRAM SURVEY

### WHAT IS YOUR EMOTIONAL SUPPORT ITEM?

| "Water bottle" | "Lip balm, moisturizer & body spray" | "Heating pad"  
| "Lip gloss. I have them everywhere {bags, desk, car} and I'm always applying it when I'm stressed" | "Kinda weird but sunglasses" | "Rose salve tin" | "My phone" | "Water bottle... Always water!" | "Chapstick" | "My Stanfield sweater when I'm working. I even bring it in the summer" | "The necklace my grandma gave me" | "My ring" | "My makeup pouch that my friend gifted me. I love makeup!" | "My stuffed animal keychains that you can probably hear me fiddling with a mile away!" | "Money" | "Deodorant" | "My AirPods to block out dumb people" | "My hydroflask! Four years strong!" | "AirPods for music and rings to fidget with" | "My purse and bottle" | "Stress ball" | "Headphones!" |

### WHAT IS A TEXTURE THAT IS COZY, WARM, AND INVITING?

| "Blanket throw" | "Sherpa" | "Worn cowhide leather" | "Wool" | "Fleece"  
| "Linen" | "Teddy fabric" | "Velour/velvet in a darker tone because it resembles the night" | "Latte milk and a big knit blanket" | "Microfleece"  
| "Blankets, fall trees and their leaves, and hot cocoa" | "Fuzzy blankets" | "Satin, knit, and fuzzy things" | "Natural woods" | "Dog fur" | "Waffle knit"  
| "Silk" | "Soft and silky materials" | "Anything knit. Also wood is a great texture" |

• • •

## QUESTIONS AND ANSWERS: INSTAGRAM SURVEY

### WHAT IS A TEXTURE THAT IS UNINVITING, IRRITATING, AND ANNOYING?

| "Sandpaper" | "Velcro" | "Wool" | "Hard, crunchy plastic" | "Clothing tags" | "Pollution on skin" | "Canvas" | "Humans" | "Nail files" | "Polyester" | "Anything scratchy! Especially scratchy wool" |



fig.10 : büyükkapucu, sevval. "Autumn Bride." Image of Page 1 of her Concept & Research, Behance, 22 Feb. 2022, [www.behance.net/gallery/138017485/Autumn-Bride](https://www.behance.net/gallery/138017485/Autumn-Bride).

"Autumn Bride" is a story drawn from of Turkish Heritage and family history while also studying the look and feeling of autumn as a season. sevval büyükkapucu drew inspiration from old family bridal photos and the study of bridal fabrics and textures, wood grain, as well as autumn colours and the meaning of autumn. The way that she translates her thoughts, ideas, and inspiration sources into her sketchbook to tell a story inspires me to think outside of just sketches and samples.

# ARTISTS



fig.11 : D' AQELOUTRE. "Nothing like Home." Image of digital artwork. Behance. [www.behance.net/gallery/153793797/Nothing-like-Home](http://www.behance.net/gallery/153793797/Nothing-like-Home)

*D' AQELOUTRE is an artist that I found when researching feelings of coziness, safety, and home and how other artists portray these feelings. In the piece "Nothing like Home", D' AQELOUTRE illustrates an image of a home environment using a less vibrant colour palette with more deep, muted, "worn in" colours, clear references to textures that are thought of when referring to nature and coziness in and outside of the home, a sense of quirkiness in their art style, and a depiction that smaller is cozier. Notice in the illustration itself there are a lot of homey depiction of textile products, such as a quilted blanket and bedding, woven rugs in different rooms, a dog bed, and other elements that make home - "home".*

# ARTISTS



fig.12: Marais, Tina. Photo Captured by Natalie Nasrallah, "Molecular Entanglement." Image of physical art piece. Cambridge Art Galleries - Idea Exchange

*Tina Marais's "Molecular Entanglement" encapsulates a lot of interesting aspects that relate to my Capstone. As Marais wanted to create a piece that "embedded [her] emotions into cloth through the process of repetitive making" (Marais), she captures a more edgy, dark, and mechanical feel in her work as she focusses on issues such as "materiality, ecological, natural, and political systems and the memories of places and things" (Marais). Within her work, she starts conversations about issues such the "impact of displacement, colonialism, capitalism, and the impact of the textile industry on the environment" (Marais). Just like Marais, I want my capstone to start conversations as well.*

# ARTISTS

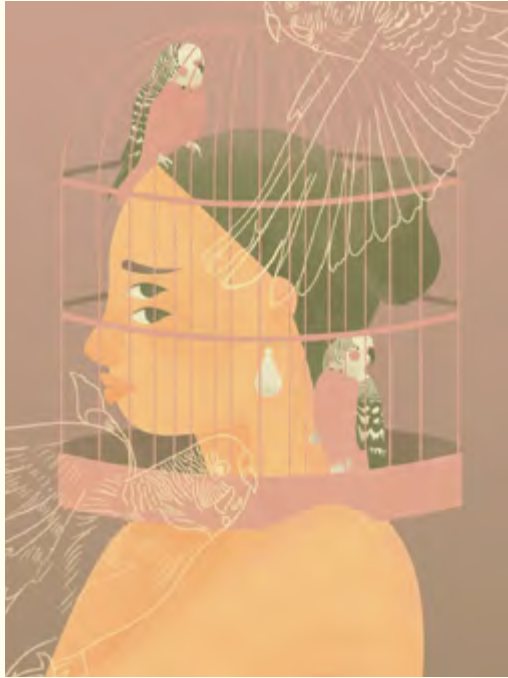


fig.13: Diaz, Marcia. "Life on the Line Series." Marcia Diaz, [marciadiaz.myportfolio.com/copy-of-life-on-the-line](http://marciadiaz.myportfolio.com/copy-of-life-on-the-line)

*Marcia Diaz was chosen to participate in the Life on the Line series hosted by TwentyTwenty arts - a series focused on mental health. Her goal with her artwork for this mental health project was to "share [her] experience with anxiety through colourful and surreal portraits of characters, animals and cages". This series is called "Life on the Line" as her artwork was displayed on Toronto Transit Commission subway carts from November 2020 to January 2021. The bigger off-white outlines of the animals around each work create chaos in the pieces, but in contrast she used generally more calming and soothing colours to create abstract perceptions of anxiety.*

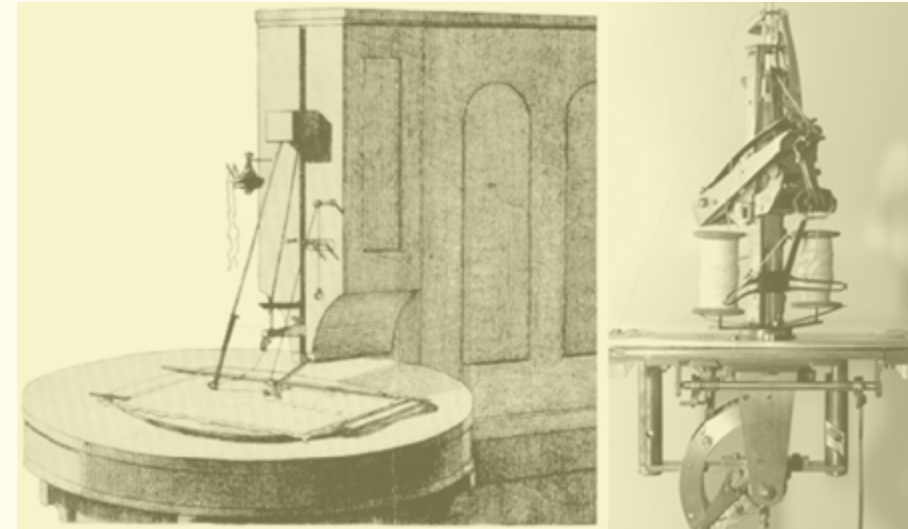




## METHODS

*When you think of hand sewing, you probably think of a quick fix emergency situation with a steel needle and cotton thread. That's all we've known ever since childhood right? Sewing has been around since the beginning of time, and in the beginning of time they didn't have our fancy steel needles and much loved cotton thread. As Julia McDougall states in the "Handbook of Domestic Science and Household Arts", it's been around in every state of society. In the earliest days, thorns or thick plant fibres would be used as needles to sew foliage together. Then as time went on, nations would bind animal skin together using sharpened fish or animal bones as needles and twisted sinew as thread. Time goes on, the first form of woven fabric (cotton) is invented by the Egyptians, then much later fabrics become manufactured, then comes the sewing machine (McDougall 368). Sewing is one of, if not the oldest textile technique in all of history and has the most cultural significance as it has shaped the way we manufacture clothing, household items, and products we use in our regular lives.*

## METHODS



*fig.14: Stamp, Jimmy. "Joseph Madersperger's Sewing Machine Illustration and Prototype." The Smithsonian Magazine, 13 Oct. 2013, [www.smithsonianmag.com/arts-culture/the-many-many-designs-of-the-sewing-machine-2142740](http://www.smithsonianmag.com/arts-culture/the-many-many-designs-of-the-sewing-machine-2142740)*

*The sewing machine was invented in the 1800s. It was initially released for commercial use, but shortly after was released to the public as an every day tool for women in the home. It was invented for, well, convenience and efficiency. According to "The History of the Sewing Machine and Its Use in Quilting in the United States" by Anita B. Loscalzo, "Women whose everyday lives were previously dominated by the drudgery of sewing their family's clothing and household linens by hand eagerly embraced the sewing machine" and their new found time was used to construct more quilts and clothing pieces in a shorter amount of time. Women not only used them for every day piecing and quilting, but also developed machine stitching techniques in more visible areas of their quilts and pieces. In the 1980's, "more complex, free-motion quilting techniques were popularized with the concurrent advances in sewing machine technology" (Loscalzo).*

## METHODS



fig.15: Unknown. "The Sicilian Tristan Quilt." Victoria and Albert Museum, [collections.vam.ac.uk/item/O98183/the-tristan-quilt-bed-cover-unknown/](https://collections.vam.ac.uk/item/O98183/the-tristan-quilt-bed-cover-unknown/).

The art of quilting is an ancient craft that goes hand and hand with sewing. As Margery Cutbush states in "Quilting: A Step-by-Step Guide", very little is known about its history or origin. The English word "quilt" is derived from the Latin word "culcita" which literally translates to "a bedcover of two cloths sewed together with something soft between them" (Cutbush 5). Records of quilting date as far back as medieval times when the oldest known quilt, the Sicilian Tristan quilt, was created in 1400. It was made in a linen quilting technique and is purely decorative in nature as it illustrates a depiction of the life of Knight Tristan. In medieval times quilt did have a practical use as well.

Quilted jackets with basic, simple patterns were made for knights to prevent metal chafing on the skin from their armour. From then on, women adapted the quilting process to suit their own needs and the needs of their loved ones. The Tudor period (1485-1603) is when quilting began to appear on every day clothing and household furnishings (Cutbush 5). Since then, quilting has disappeared and reappeared in fashion and interior design trends throughout the ages till this present day where we commonly see people rocking a quilted bomber on a cool, fall day.

## METHODS



fig.16 : Cutbush, Margery. Tools used for quilting. Quilting: A Step-by-Step Guide. The Hamlyn Publishing Group Ltd., 1974.

Commonly used tools for quilting include: sewing machine, steel needles and pins, threads, scissors, thimbles, frames, tape measure/yardstick, sketchbooks, fabrics, cotton wadding, and synthetic wadding/batting. Commonly used techniques include: english quilting/wadding quilting, linen quilting, italian quilting, and shadow quilting.



## RECOMMENDED RESOURCE



fig.17 : Herrera, Stephanie, and Prancho, Sophia.  
"Inc." Stephanie Herrera, 2019, [stephanieherrera.ca/thesis](http://stephanieherrera.ca/thesis).

*Stephanie Herrera & Sophia Prancho's intention behind this capstone project was to focus on creating a clothing line portraying inclusivity called "Inc.". They wanted to focus on being inclusive of different size ranges, genders and cater to people living with invisible disabilities such as Anxiety, ADHD, and Autism. Herrera not only included weighted technology into the clothing line, but also included a compression jacket, sound canceling hood, as well as textural touch shown on the bottom of the t-shirt and pockets. This is an amazing resource as this capstone concept addressed more than one way to treat invisible disabilities on a daily basis in different, efficient ways such as a weighted vest insert and velvet pockets!*

## RECOMMENDED RESOURCE

Knowing that more muted versions of these colours can be effective when treating mental health, Wild Color a great resource to produce these colours while also practicing sustainability with materials and dye methods. Taking colour from the earth and it's fruit while also limiting waste is something I want to practice to show my appreciation for earth and what it's done for me. Having said this, I also know that a lot of the time natural dyes are a wild card and tricky to work with. When working on a specific colour it's not always guaranteed that it will be it's exact shade. Natural dyes is ideally what I would love to achieve for my capstone project, but I know after taking Dye & Material Processes during Semester I that there are a lot of Acid Dyes and Fibre Reactive Dyes that can achieve exact colours to help accomplish the goal of my capstone to begin with - to help treat mental health on a regular basis. This is something I have to think about going forward.

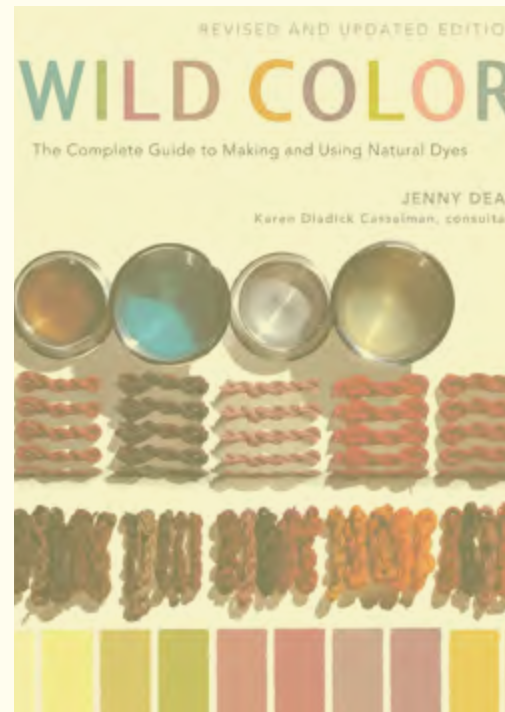


fig.18: Dean, Jenny. Wild Color: The Complete Guide to Making and Using Natural Dyes Cover Photo. amazon.ca, 2022. www.amazon.ca



## DYE AND MATERIAL PROCESSES



fig.19: Nasrallah, Natalie. Dye and Material Processes

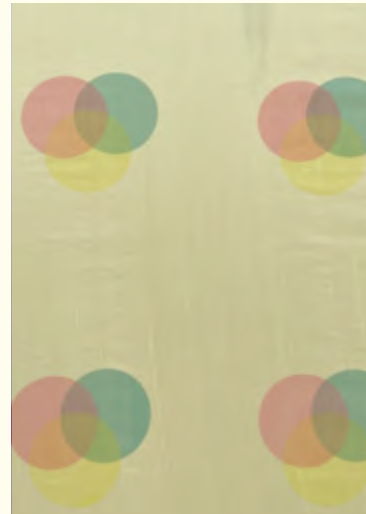


fig.20: Nasrallah, Natalie. Dye and Material Processes.



fig.21: Nasrallah, Natalie. Dye and Material Processes.

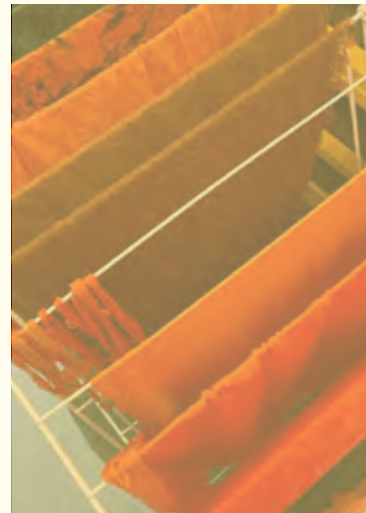


fig.22 : Nasrallah, Natalie. Dye and Material Processes.

## DYE AND MATERIAL PROCESSES

*Dye & Material Processes (commonly known as Dye Chemistry) covers the overall how-tos for colour change, extraction, and patterning of fabric using synthetic chemicals to do so. I would personally recommend this course to everyone practicing craft and design! Not only was it enjoyable, but it also taught me why and how fabrics go through so many changes when submerged in or printed over with synthetic dyes and colour stripping agents. There is so much magic in fabric dyeing and so much satisfaction in the result!*

*This course has helped with completing my thesis as it taught me the dyeing methods needed to achieve each colour chosen to communicate the goal of my capstone. As you now know, Colour Psychology is an important part of my capstone project, and I could not have accomplished any of my end result without this course.*

## COLOUR PSYCHOLOGY

As I've looked into colour and the psychology of colour (specifically from *The Little Book of Colour* by Karen Haller), I've learned that the wrong shade of all colours can cause anxiety, nervousness, and depression - even boredom. With my findings in this resource, I chose a colour palette based on the positive effects that these chosen colours have on mental health.

*Green is the most restful colour for the eyes and very indicative of balance and harmony (Haller, 88). It's no wonder nature is so therapeutic.*

---

*Blue is one of the most calming, mentally stabilizing colours in the colour wheel. Lighter tones can bring feelings of serenity and mental calm (Haller, 84).*

---

*Yellow stimulates feelings of confidence and optimism, boosting one's self-esteem (Haller, 78).*

---

*Purple helps us connect, meditate, and reflect (Haller, 90).*

---

*Brown is safe, reassuring, and nurturing (Haller, 82).*

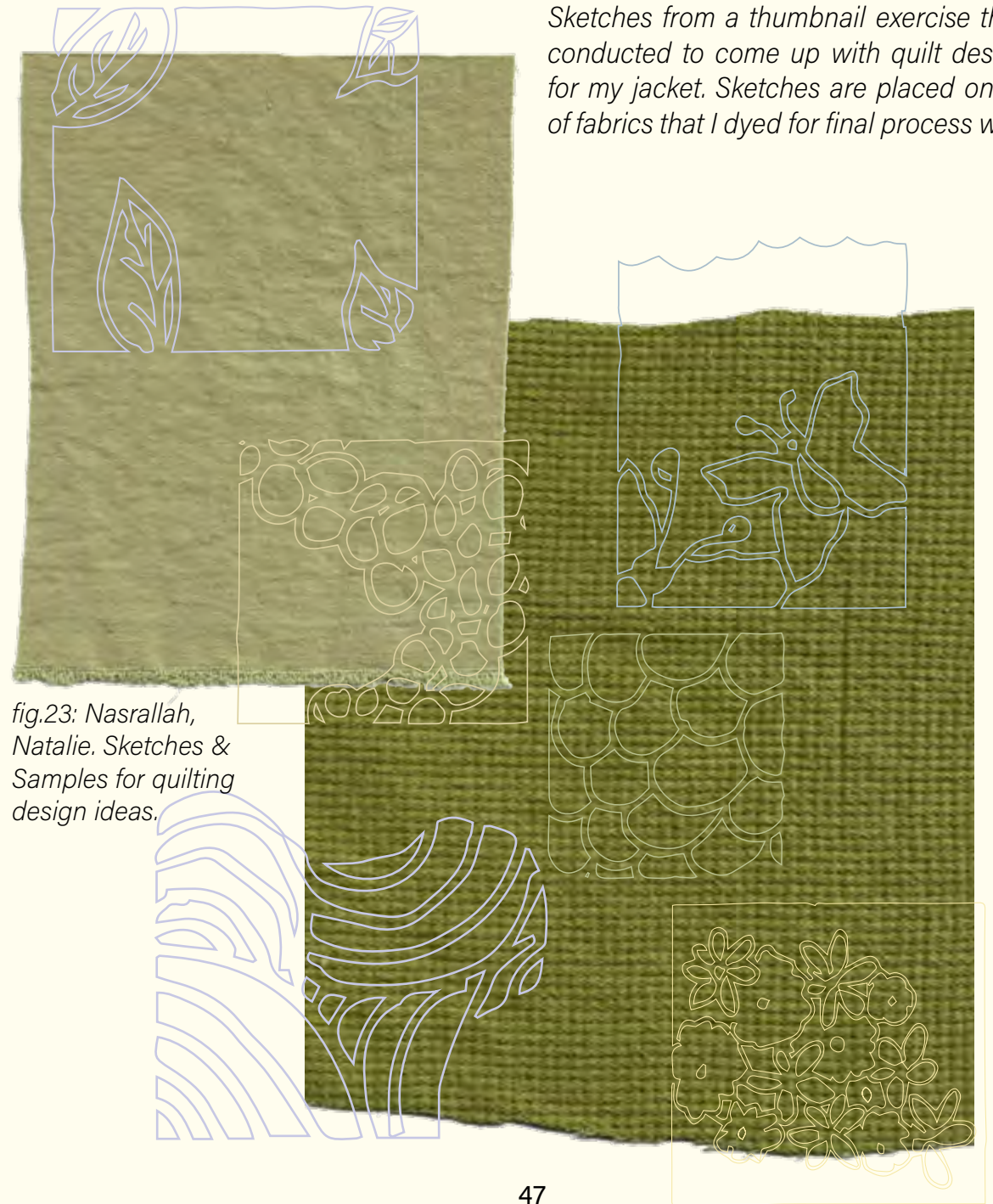
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## WEIGHTED TECHNOLOGY



*Weighted Blanket Use: A Systematic Review by Kathryn Eron, Lindsey Kohnert, Ashlie Watters, Christina Logan, Melissa Weisner-Rose, and Philip S. Mehler is an objectively written article that highlights and analyzes benefits but also ineffective uses of weighted blankets. This article reviews successful studies about using weighted technology on anxiety and autistic patients, as well as treatments on insomnia and sleep disturbance. It is shown that the minimum amount of weight that is needed to treat patients is 6lbs. They conclude that weighted blankets and technology is a great therapeutic tool for anxiety, autism, and insomnia/sleeping disorders, but there are no studies proving that there this is a treatment to change any chemical imbalance within the brain. This applies to my work because it supports the weighted technology feature that I was looking to apply to my jacket.*

# SKETCHES AND RENDERINGS



*Sketches from a thumbnail exercise that I conducted to come up with quilt designs for my jacket. Sketches are placed on top of fabrics that I dyed for final process work.*

*fig.23: Nasrallah, Natalie. Sketches & Samples for quilting design ideas.*



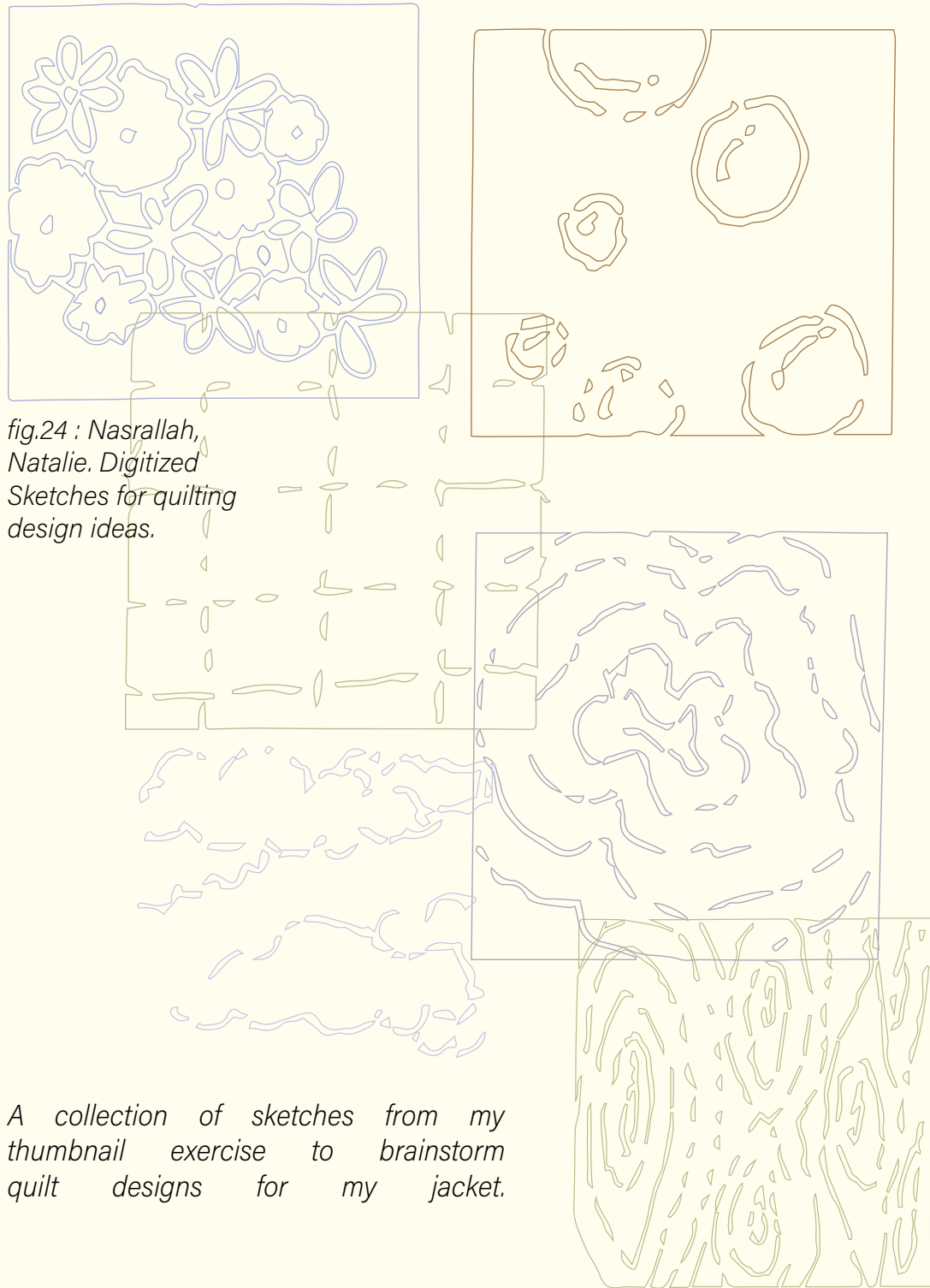


fig.24 : Nasrallah, Natalie. Digitized Sketches for quilting design ideas.

A collection of sketches from my thumbnail exercise to brainstorm quilt designs for my jacket.

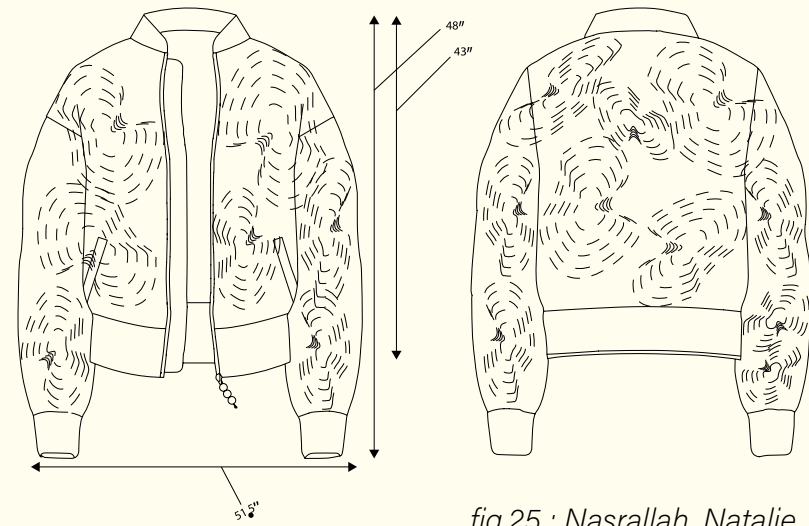


fig.25 : Nasrallah, Natalie. Digital Model I.

Two out of three styles that were potential concepts for my weighted jacket.

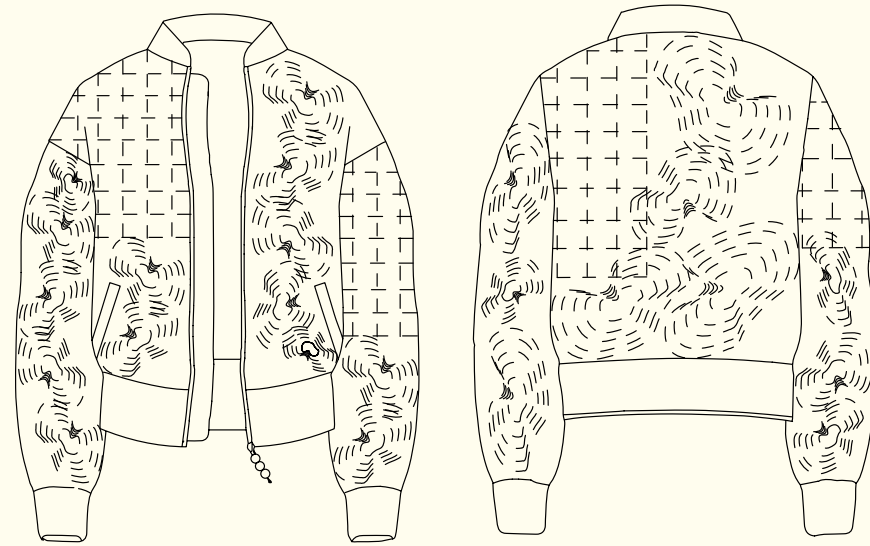
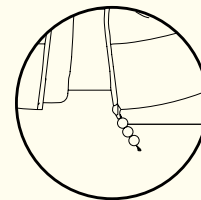


fig.26 : Nasrallah, Natalie. Digital Model II.



Fidget Bead Zipper: 2.5" in length.

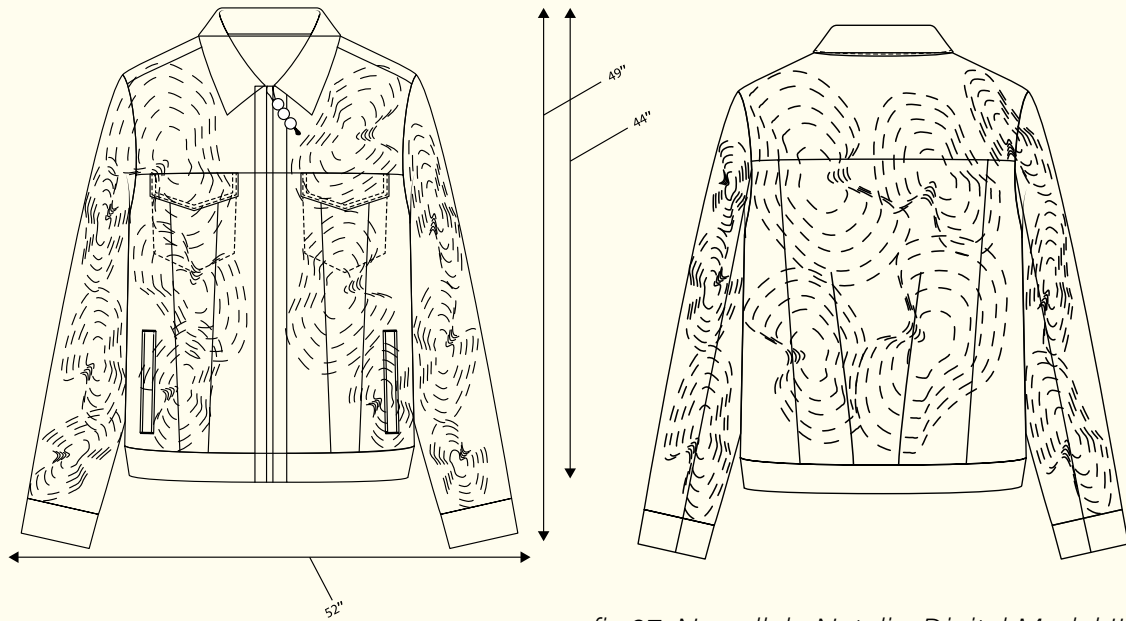
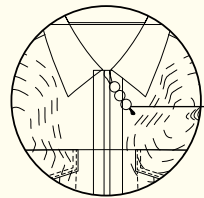


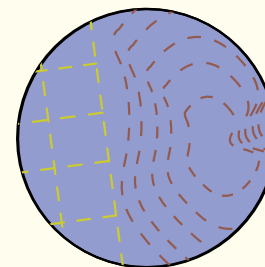
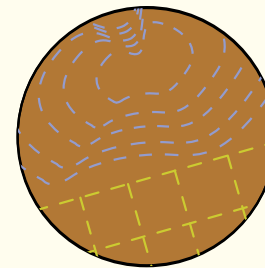
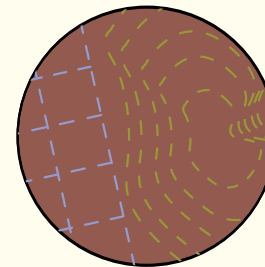
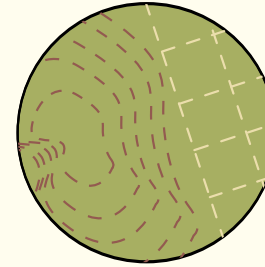
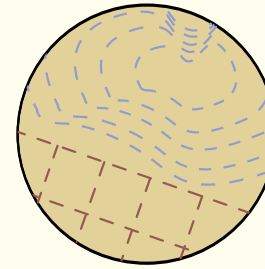
fig.27: Nasrallah, Natalie. Digital Model III.



Fidget Bead Zipper: 2.5" in length.

One out of the three styles that were potential concepts for my weighted jacket. I mocked up the construction of this jacket model in particular.

fig.28 : Nasrallah, Natalie. Digital Colour Palette.



Concepts of thread colours on fabric. This is a digital rendering of my colour palette applied to the quilting designs in my concepts.

# SAMPLES



*fig.29 : Nasrallah, Natalie.  
Semester I Samples.*

*Small samples created during the beginning of my sampling phase. These samples helped with brainstorming and testing out fabrics, quilting designs and techniques that would be used for my weighted jacket.*



fig.30: Nasrallah, Natalie. Semester II Samples.

Bigger samples that I started to work on in Semester II. The goal was to narrow down quilting designs by pinning these bigger samples to my jacket mockup to visualize my quilted jacket.

# MOCKUP



*fig.31: Nasrallah, Natalie. Photo of Mockup  
(Semester I Critique)*

*This is a photo of my mockup displayed beside my Semester I fabric samples, quilted samples, technical drawings, and inspiration pieces on size 16 mannequin.*



## THE SHIFT

*After creating my mockup for my weighted jacket, I lost a sense of connection to the jacket. I was burnt out from thinking of the different ways I needed to fulfill a need in the mental health community. This burn out shifted me into my current idea to create wall-hangings. After a discussion I had with my prof, I gained a sense of clarity with something I've been struggling with internally. While being able to create in the Textile studio for my capstone year, I've learned a lot about the acceptance of creating art. As a creative I've always felt like I had to create to help others or to help solve a problem. This stems from my Industrial Design background. During my shift from creating a jacket to creating wall-hangings, I learned that I can let go of my need to build efficiency in the world and just make art. I learned that making things for the sake of making art is what I want to do moving forward in my capstone and with my life.*

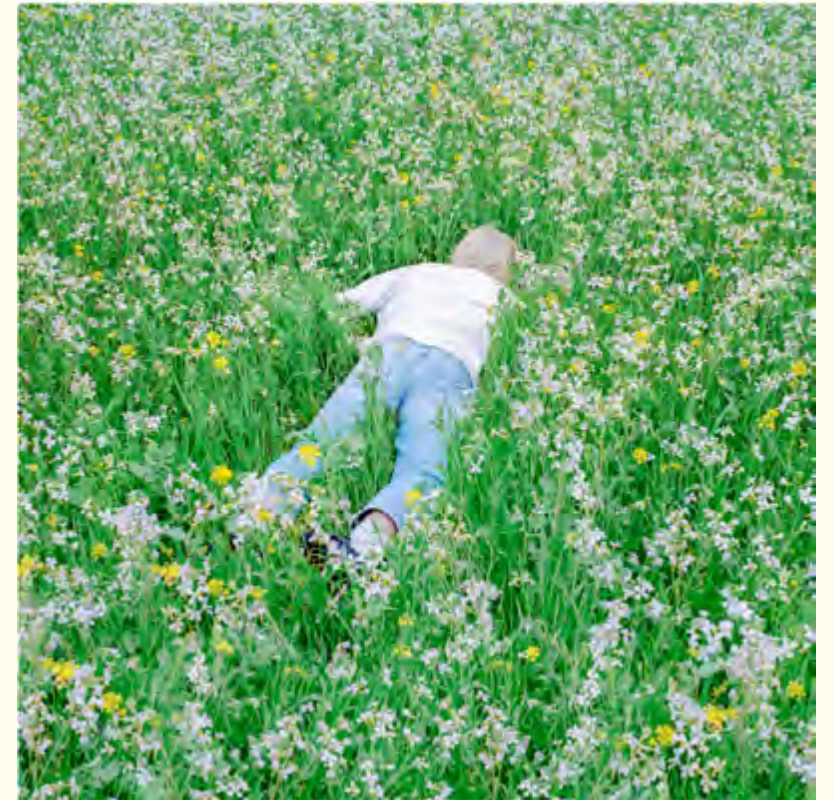


fig.32 : Robinson, Porter. "Nurture" Album Cover.

*At home I have the "Nurture" by Porter Robinson vinyl sitting on one of the floating shelves in my living room. My happy place is very much inspired by the album art. Almost every morning, I'll wake up, look at this vinyl and wish I could be there.*



fig.33: Allegri, Natasha. Bee & Puppy Cat: S1 E2: "Farmer". Netflix.

*I stumbled upon this piece of inspiration while creating work for Semester I. When thinking about where I wanted to shift with my capstone, this specific scene in the episode popped to mind. This image of a field brought me so much joy while watching it, and its colours made me feel calm. The colours are whimsical and uplifting, and I would like that to shine through in my capstone.*



fig.34: Aljowrcer. "Windows XP Wallpaper". <https://wallpapercave.com/w/wp2754860>

*This might seem like the most random inspiration reference ever and the biggest "throwback", but it is relevant. It's perfect, flawless image seems almost surreal, and to me this is a super nostalgic image that brings me back to simpler days.*





*fig.35: Nasrallah, Natalie. "Meadow Pastel Drawings for Inspiration".*

*Figure 35 is a series of pastel drawings that I drew to communicate the element of my capstone.*

## GOALS

*With shifting my project, it was tricky for me to organize my thoughts of what I really wanted to communicate to my audience. It's so easy to get too excited about the execution of the project and to get lost in the emotional aspect of creating the art. I decided to organize my thoughts by setting goals for my capstone execution. What I want to communicate with my capstone is:*

### MY HAPPY PLACE

*I want to show the audience a place that I think of and transport myself to when I go through the tough parts of my mental health.*

### TEXTURE

*I want to be playful with how different fabrics and textures look alongside and/or on top of each other.*

### COLOUR PSYCHOLOGY

*I wanted to use colours that create positive effects for mental health.*

### SURREALISM

*I wanted to create surrealism in my work to communicate this idea of dissociation and transportation to a different world.*

### TACTILITY AND INTERACTION

*I want my audience to feel as though they can touch, feel and interact with my work.*

### HOME

*I want my work to communicate a sense of home and the comfort you get from the thought of "home."*

### REPETITION

*I wanted to create repetition in the piece to emphasize how often I go to this happy place as I deal with my mental health every day.*

# THE PROCESS

*The process for this shift in my capstone needed to still relate to my initial goal with my capstone from Semester I but also start fresh in some aspects. I utilized knowledge that I learned from sampling for the initial goal, but ideated in new ways for the design and execution of my final piece - specifically the meadow designs and the collage-like placement of each quilt.*

## **FABRICS**

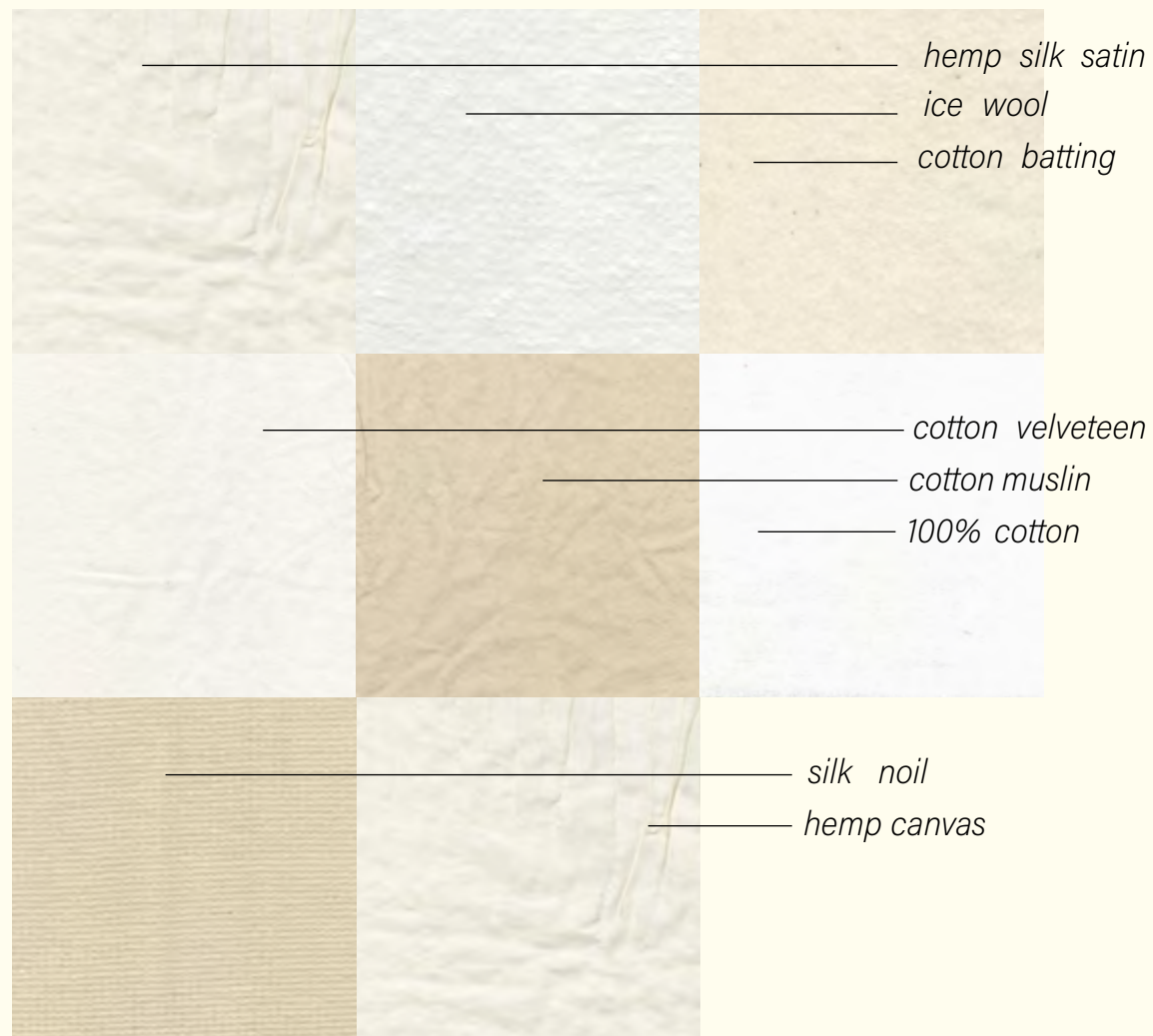


fig.36: Nasrallah, Natalie. Some of the undyed fabrics used in "the sweet escape".

I chose each fabric intentionally with tactility in mind. Through my research I learned that the way a texture feels is subject to each individual. I took my social research and decided to take a bit of answers to the questions from my survey and a bit of what I love and add it to my thesis project. Here are reasons why I've chosen each fabric:

**HEMP SILK SATIN:**

- shine in fabric
- variation in texture in the front and back of fabric
- colour (dye) catching ability
- pleasant texture

**COTTON BATTING:**

- softness
- texture contrast with background fabrics
- resemblance to clouds

**COTTON MUSLIN:**

- (also relevant to 100% cotton)
- great base fabric for background
  - soft feel
  - reliable fabric to dye and to sew

**HEMP CANVAS:**

- as it might seem rough, it is also soft and easy to touch
- great base fabric for background
- reliable fabric to sew on and sew to other fabrics

**ICE WOOL:**

- texture contrast with background fabrics
- in survey; wool = home
- resemblance to clouds

**COTTON VELVETEEN:**

- softness & unique feel
- fibres are not as long as velvet - velvet is irritating to me
- colour (dye) catching ability

**SILK NOIL:**

- open and regular weave give a nuturing, nostalgic texture and feel
- colour (dye) catching ability
- softness

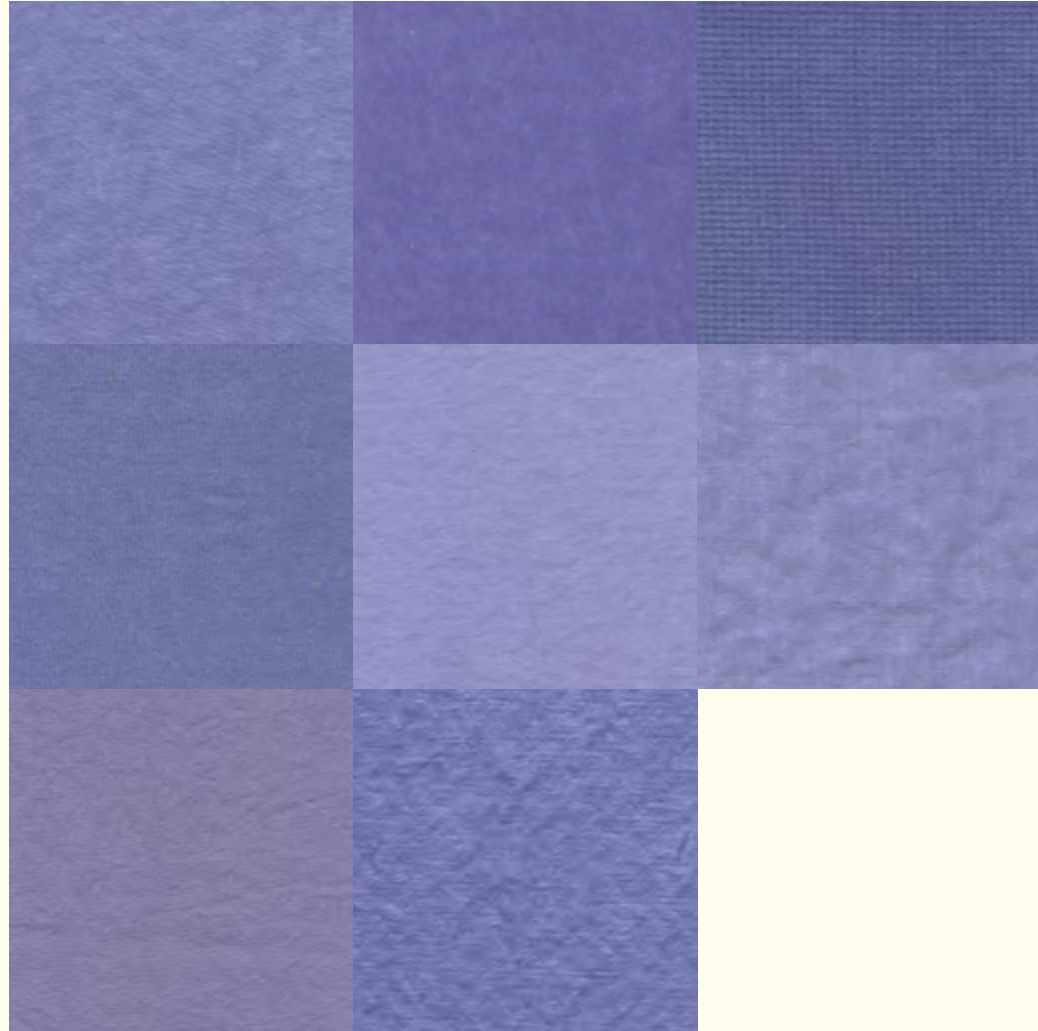
**SILK-SATIN:**

- shine
- contrasts well with other fabrics
- soft to the touch
- colour (dye) catching ability

# DYEING

*With my dyeing process for this shift in my project, a lot of the fabrics were dyed in first semester as I had a lot of remaining fabric from my dyed samples. I conducted two fibre reactive immersion dye baths to come up with more green fabric and some purple fabric, then when the time to create the project got a little more slim, I resorted to using Rit dye to create some of my blue and yellow fabrics so that I can complete the sky quilts. My Rit dye fabrics turned out better than expected and ended up being perfect matches to my colour palette.*

*The blue Rit dye fabrics were created using Denim Rit dye, and the yellow fabrics were created using Marigold Rit dye. My fibre reactive immersion dye colour makeups were: 7B/3M at 1% DOS for blue, 7Y/2R/1B at 1% DOS for yellow, 7Y/1R/2B at 1% DOS for green, 6Y/2R/2B at 3% DOS for brown, 6B/4M at 1% DOS for purple, and 7Y/1R/2B at 1.5 % DOS for darker green.*



*fig.37: Nasrallah, Natalie. Purple Fabrics.*



*fig.38: Nasrallah, Natalie. Green Fabrics.*

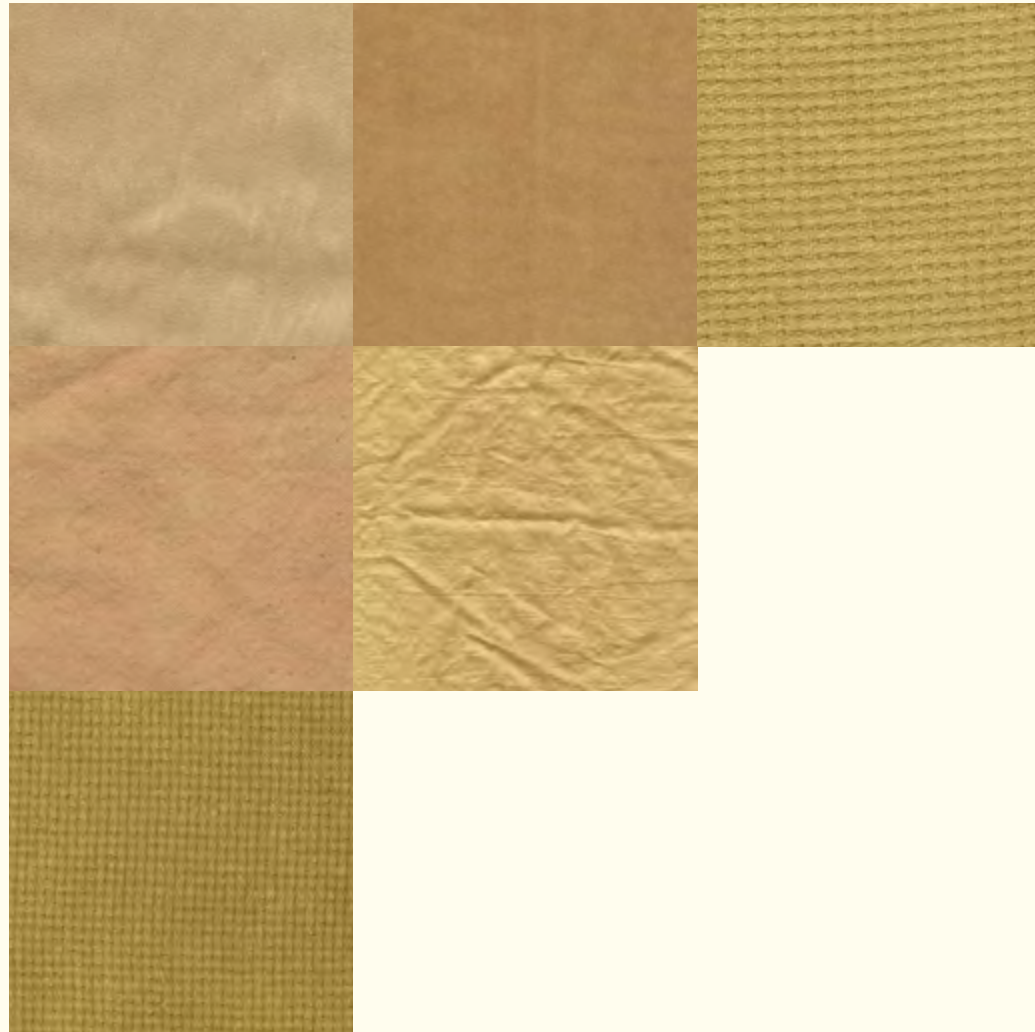


*fig.39: Nasrallah, Natalie. Blue Fabrics.*

*fig.40: Nasrallah, Natalie. Brown Fabrics.*



*fig.41: Nasrallah, Natalie. Yellow Fabrics.*



## **SKETCHES**





fig.42: Nasrallah, Natalie.  
Sketches of meadow and  
sky concepts for quilts.

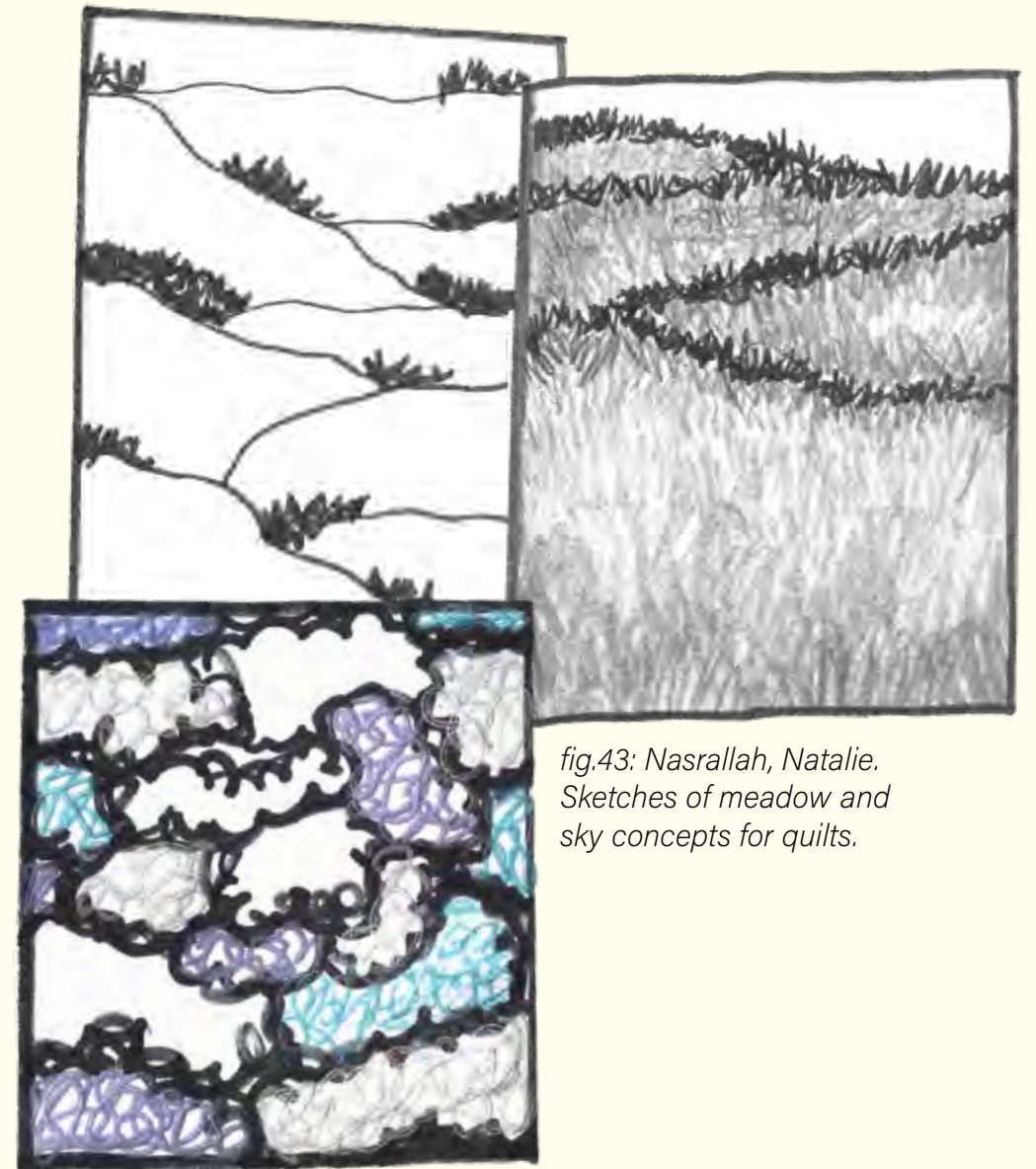
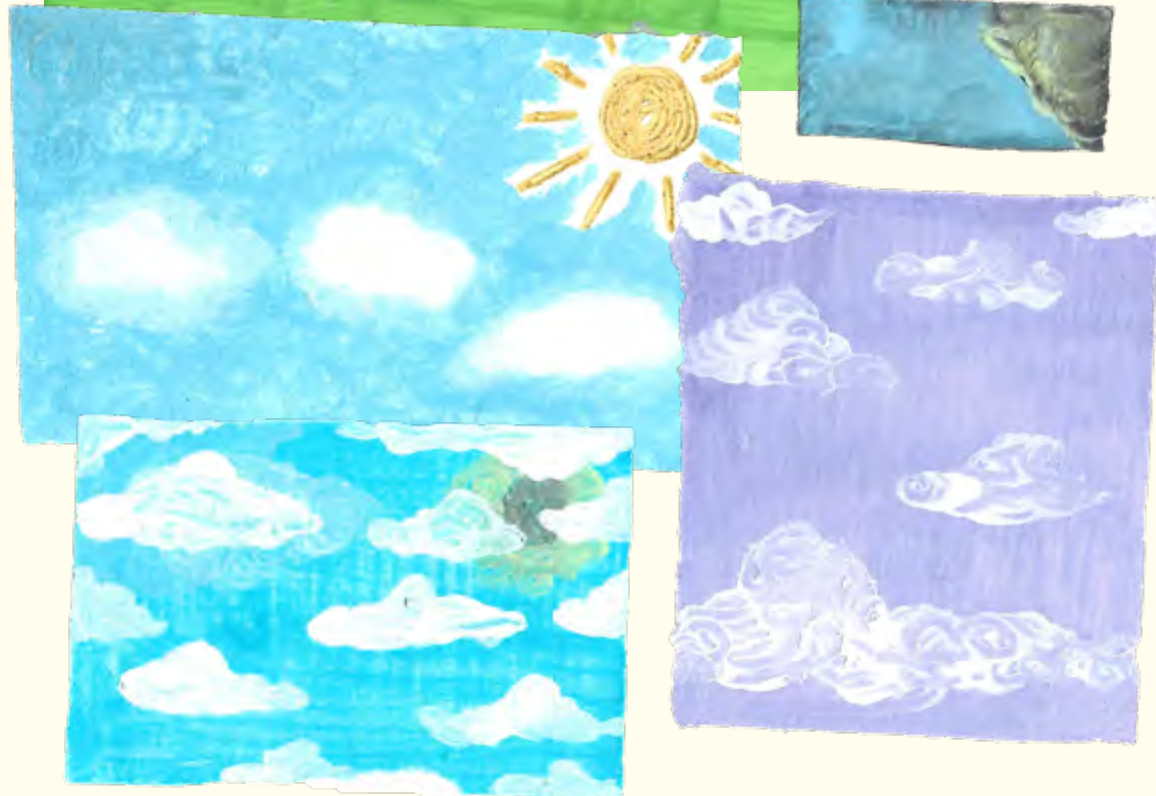


fig.43: Nasrallah, Natalie.  
Sketches of meadow and  
sky concepts for quilts.



fig.44: Nasrallah, Natalie. Process in Semester II. Purple Dyeing Process.

*I started out by dyeing the fabrics that I needed to complete my pieces. During my final semester, I conducted two Fibre Reactive dye baths to create the colour purple and a darker green. The rest of the fabrics used in my capstone were from the Fibre Reactive dye baths conducted in Semester I.*

## MAKING IT HAPPEN

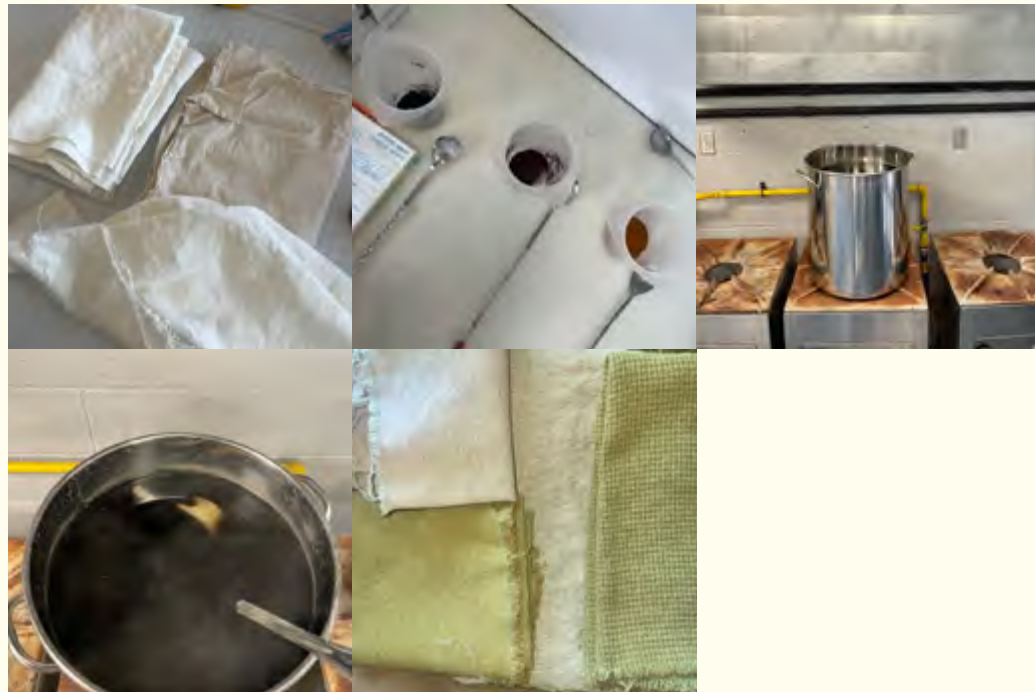


fig.45: Nasrallah, Natalie. Process in Semester II. Dark Green Dyeing Process.



fig.46: Nasrallah, Natalie. Process in Semester II.

*I then started sewing my pieces. A lot of trial and error was made during this time to figure out what I liked and how each piece communicated my goals for my capstone.*



fig.47: Nasrallah, Natalie. Process in Semester II.

*During this time I tried creating some free-hand embroidered pieces using solvy. It didn't end up going well. It did give the surrealist image I was hoping but not quite to my liking.*



fig.48: Nasrallah, Natalie. Process in Semester II.

*This is me cutting, sewing, quilting and patching my pieces together. I also made time for additional pieces such as my free-hand embroidered suns and my critique display of all my fabrics.*



fig.49: Nasrallah, Natalie. Process in Semester II.

*A lot of time was spent on placement and deciding what pieces would be included and showcased in my final critique. I created a DIY "cork board" out of taped up poster board and pinned my pieces to visualize the different ways I can display them together.*

## “THE SWEET ESCAPE”



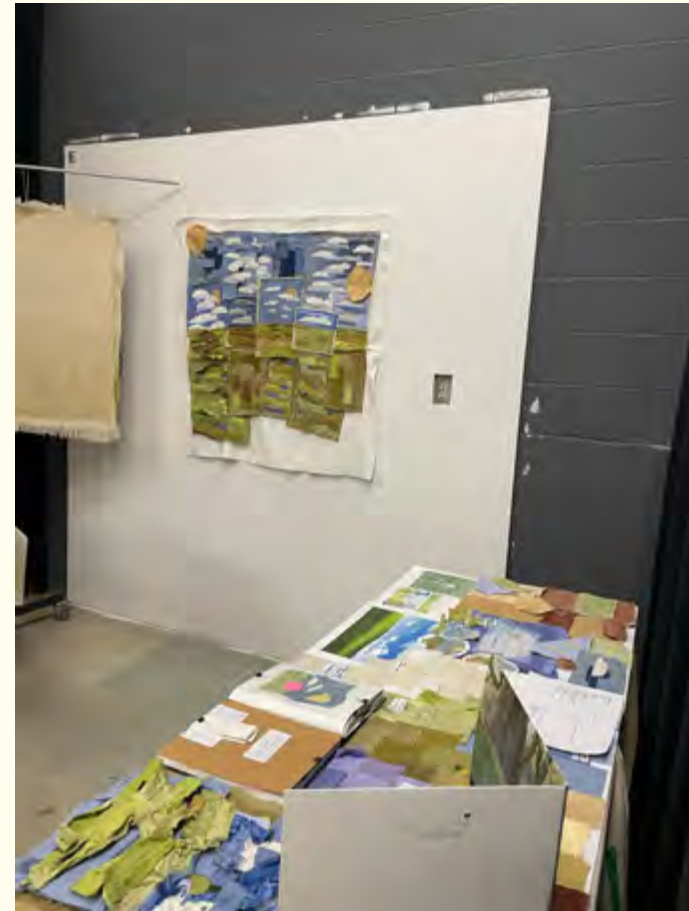
*fig.50: Nasrallah, Natalie. "the sweet escape".*

## **FINAL CRITIQUE**

*With "the sweet escape", two weeks before critique time I decided to combine all pieces together. When I stitched the pieces together and attached them to a white background, I was unhappy with the result.*

*And why am I unhappy? A goal that I had for my final critique was to create a surrealist piece. When I added the pieces to the white background, I noticed that this created a boundary within my intention for surrealism. I wanted the surrealism in my project to have no boundaries. This place that I escape to is imaginary - and the creation of this place in my imagination has no boundaries.*

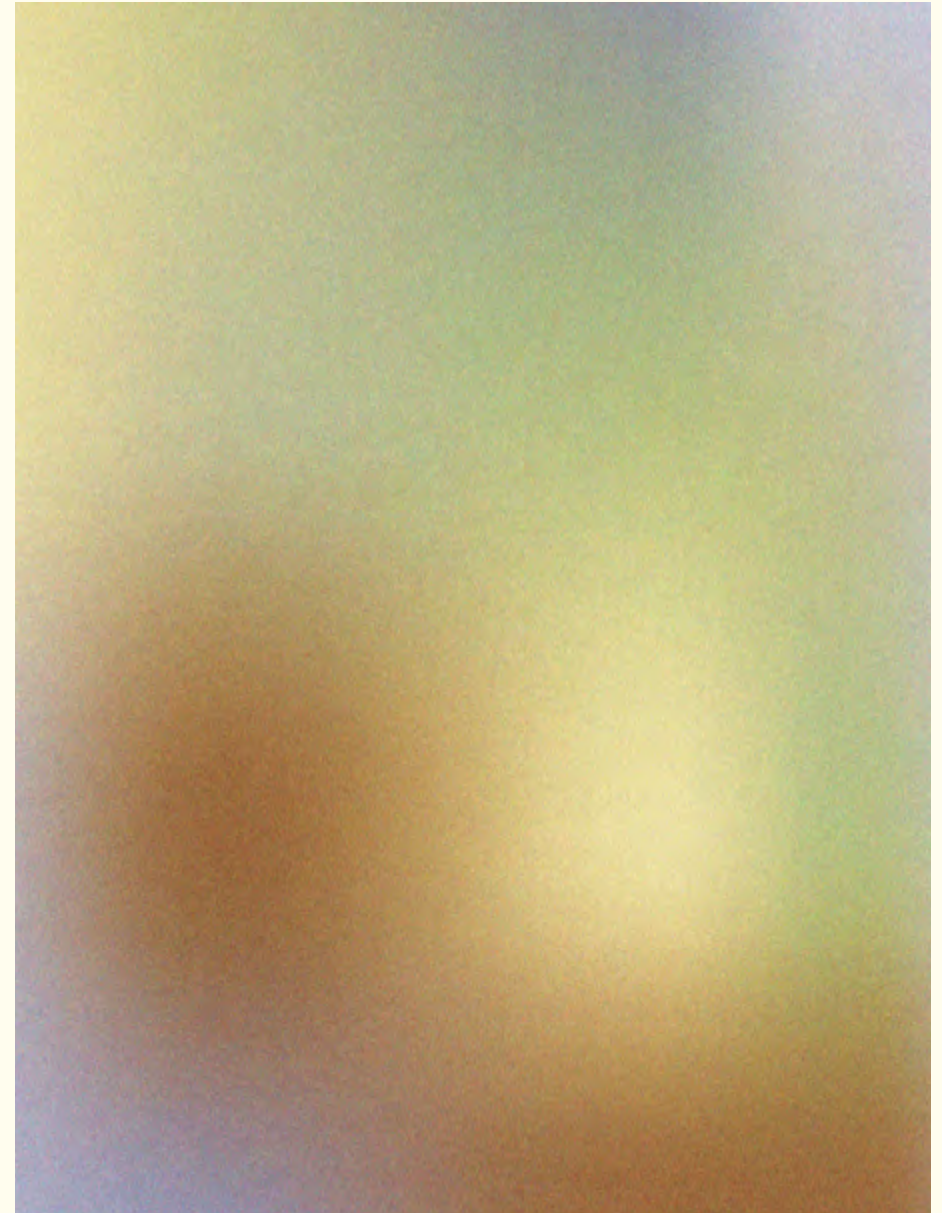
*In the end, I feel like my project could have been bigger and better without the white background and without the pieces being sewn together. For future exhibitions and presentations, I will be deconstructing my piece and hanging each quilt individually to create the space that my meadow deserves.*



*fig.51: Nasrallah, Natalie. "the sweet escape" critique.*

*This is a photo of my final critique ever (until I decide to go back to school again for another program). I got amazing feedback from faculty and peers to elevate and enhance my capstone project for future exhibitions and displays, as well as different ways to enhance my craft as a creative.*

# THE PIECE





*fig.52: Nasrallah, Natalie.  
"the sweet escape."*





fig.53: Nasrallah, Natalie. "the sweet escape"

*With my final piece, I collaged everything together to emphasize a world that was homemade - something that I pieced together myself in my mind.*



fig.54: Nasrallah, Natalie. "the sweet escape". Details.

# DETAILS

*Something specific that you will notice about "the sweet escape" is that it's frayed. The edges of most of the quilted pieces are not finished, neither are the fabrics that are sewn to each piece. This is to symbolize an image that's frequently revisited. It's "worn in" because I visit this happy place so much.*



*fig.55: Nasrallah, Natalie. "the sweet escape". Details.*



*fig.56: Nasrallah, Natalie. "the sweet escape". Details.*

# SYNTHESIS

*Switching studios to complete my capstone project gave me new perspective, skill, and taught me a lot about myself that I feel I needed to know so that I can grow and move forward with my own life. This unique experience of switching over to the Textiles studio for my fourth and last year of school was such an honour and privilege. It was such a blessing to get to know the amazing faculty and students that reside in the Textiles studio, and I couldn't have created my capstone project without my time in the Textiles Studio - literally and figuratively.*

*During the research phase of my capstone project, I learned so much about different textiles, materials and different techniques used to manipulate textiles. In Semester I of my capstone year, I took the Dye & Material Processes course to assist with capstone research. This course taught me about the different ways to apply designs, textures, and colours to fabrics and materials.*

*Working on my capstone improved my sewing techniques, especially since I worked on my project in the Textile studio. With the trial and error phase of my capstone project there was a huge learning curve in regards to quilting. While quilting, I struggled with keeping the fabric tight, lifted, and in place and learned how to correct those errors with using special quilting pins and other sewing machine tools that help with loose fabric. With our capstone skill workshops, I learned how to machine and freehand embroider, and manipulate fabrics with Solvy. I couldn't have learned what I know now without all the beautiful humans that reside in the Textile studio - everyone; faculty and students taught me so much throughout my time working on my capstone project.*

*Our capstone classes consisted of many writing workshops and lessons that have taught me how to write as an artist and what components are needed to communicate my work effectively as a professional. We also touched on gallery display methods and how to talk to gallery professionals. I learned that there are many gallery opportunities for artists and how to properly apply for those opportunities.*

*As much as I gained tangible skills, I also gained a sense of clarity with something I've been struggling with internally. My capstone project taught me a lot about the acceptance of creating art. As a creative I've always felt like I had to create to help others or to help with a current problem. This stems from my Industrial Design background. During my shift from creating a jacket to creating wall-hangings, I learned that I can let go of my need to build efficiency in the world and just make art. I learned that making things for the sake of making art is what I want to do moving forward in my life.*

*A big success for me was the huge shift I took with my project itself. I switched the idea of my capstone from creating a weighted jacket to assist with the mental health of others to creating wall-hangings to assist and translate how I deal with my own mental health. I realized that I needed this shift in idea to let go of my need to assist and heal others and accept the need to heal myself. I also needed to change my idea to learn how to create art for the sake of creating it, not for the sake of creating efficiency for the world.*

*Another big win for me was taking Dye & Material Processes in Semester I. Without the course, I wouldn't have learned how to immersion dye. Fibre reactive immersion dyeing was an efficient tool to dye my fabrics a solid colour and prepare them for the creating phase. As much as I made dyeing errors, most of the time I was overwhelmed with awe in the colours that I created for my capstone project. I achieved creating and applying my colour palette using immersion dyeing.*

*With all of that being said, I couldn't have created my final wall-hangings without these experiences and lessons. The creation of this image of my "happy place" needed the shift in idea, the Dye & Material Processes course, the sewing skill that was learned along the way, the constant guidance from Sheridan faculty and my peers, and the workshops I participated in. I couldn't have done it without completing my undergrad in the Textile's studio and I wouldn't have had it any other way.*





# IMAGE APPENDIX

fig.1: Nasrallah, Natalie. Mind Map Exercise.	12
fig.2: Nasrallah, Natalie. Brainstorming Exercise.	13
fig.3 : Nasrallah, Natalie. 5-Word Composite Map.	15
fig.4 : A Few Scraps. Wood Grain. <a href="https://www.afewscraps.com/2014/07/do-woodgrain.html">https://www.afewscraps.com/2014/07/do-woodgrain.html</a>	15
fig.6 : Architectural Digest. "More Inside the Light-Filled Los Feliz Home of Two Art-World Wonders". <a href="https://bit.ly/archidigestlink">https://bit.ly/archidigestlink</a>	15
fig.5 : Asheville Trails. Max Patch. <a href="https://ashevilletrails.com/appalachian-trail-north-carolina/max-patch/">https://ashevilletrails.com/appalachian-trail-north-carolina/max-patch/</a>	15
fig.7 : Kordal Studio. Cropped Quilted Jacket. <a href="http://www.kordalstudio.com">www.kordalstudio.com</a>	15
fig.8 : Nasrallah, Natalie. Collaging Exercise.	18
fig.9 : Nasrallah, Natalie. Instagram Survey Question.	20
fig.10 : büyükkapucu, seval. "Autumn Bride." Image of Page 1 of her Concept & Research, Behance, 22 Feb. 2022, <a href="http://www.behance.net/gallery/138017485/Autumn-Bride">www.behance.net/gallery/138017485/Autumn-Bride</a> .	27
fig.11 : D' AQELOUTRE. "Nothing like Home." Image of digital artwork. Behance. <a href="http://www.behance.net/gallery/153793797/Nothing-like-Home">www.behance.net/gallery/153793797/Nothing-like-Home</a>	28
fig.12: Marais, Tina. Photo Captured by Natalie Nasrallah, "Molecular Entanglement." Image of physical art piece. Cambridge Art Galleries - Idea Exchange	29
fig.13: Diaz, Marcia. "Life on the Line Series." Marcia Diaz, <a href="http://marciadiaz.myportfolio.com/copy-of-life-on-the-line">marciadiaz.myportfolio.com/copy-of-life-on-the-line</a>	30
fig.14: Stamp, Jimmy. "Joseph Madersperger's Sewing Machine Illustration and Prototype." The Smithsonian Magazine, 13 Oct. 2013, <a href="http://www.smithsonianmag.com/arts-culture/the-many-many-designs-of-the-sewing-machine-2142740">www.smithsonianmag.com/arts-culture/the-many-many-designs-of-the-sewing-machine-2142740</a>	33
fig.15: Unknown. "The Sicilian Tristan Quilt." Victoria and Albert Museum, <a href="http://collections.vam.ac.uk/item/O98183/the-tristan-quilt-bed-cover-unknown/">collections.vam.ac.uk/item/O98183/the-tristan-quilt-bed-cover-unknown/</a> .	34
fig.16 : Cutbush, Margery. Tools used for quilting. Quilting: A Step-by-Step Guide. The Hamlyn Publishing Group Ltd., 1974.	35
fig.17 : Herrera, Stephanie, and Prancho, Sophia. "Inc." Stephanie Herrera, 2019, <a href="http://stephanieherrera.ca/thesis">stephanieherrera.ca/thesis</a> .	37
fig.18: Dean, Jenny. Wild Color: The Complete Guide to Making and Using Natural Dyes Cover Photo. amazon.ca, 2022. <a href="http://www.amazon.ca">www.amazon.ca</a>	38
fig.19: Nasrallah, Natalie. Dye and Material Processes	40
fig.21: Nasrallah, Natalie. Dye and Material Processes.	40
fig.20: Nasrallah, Natalie. Dye and Material Processes.	40
fig.22 : Nasrallah, Natalie. Dye and Material Processes.	40
fig.23: Nasrallah, Natalie. Sketches & Samples for quilting design ideas.	47
fig.24 : Nasrallah, Natalie. Digitized Sketches for quilting design ideas.	48
fig.25 : Nasrallah, Natalie. Digital Model I.	49
fig.26 : Nasrallah, Natalie. Digital Model II.	49
fig.27: Nasrallah, Natalie. Digital Model III.	50
fig.28 : Nasrallah, Natalie. Digital Colour Palette.	51
fig.29 : Nasrallah, Natalie. Semester I Samples.	53
fig.30: Nasrallah, Natalie. Semester II Samples.	54
fig.31: Nasrallah, Natalie. Photo of Mockup (Semester I Critique)	57
fig.32 : Robinson, Porter. "Nurture" Album Cover.	61
fig.33: Allegri, Natasha. Bee & Puppy Cat: S1 E2: "Farmer." Netflix.	62
fig.34: Aljoworcer. "Windows XP Wallpaper." <a href="https://wallpapercave.com/w/wp2754860">https://wallpapercave.com/w/wp2754860</a>	63
fig.35: Nasrallah, Natalie. "Meadow Pastel Drawings for Inspiration".	64
fig.36: Nasrallah, Natalie. Some of the undyed fabrics used in "the sweet escape?"	70
fig.37: Nasrallah, Natalie. Purple Fabrics.	74
fig.38: Nasrallah, Natalie. Green Fabrics.	75
fig.39: Nasrallah, Natalie. Blue Fabrics.	76
fig.40: Nasrallah, Natalie. Brown Fabrics.	77
fig.41: Nasrallah, Natalie. Yellow Fabrics.	78
fig.42: Nasrallah, Natalie. Sketches of meadow and sky concepts for quilts.	80
fig.43: Nasrallah, Natalie. Sketches of meadow and sky concepts for quilts.	81
fig.44: Nasrallah, Natalie. Process in Semester II. Purple Dyeing Process.	83
fig.45: Nasrallah, Natalie. Process in Semester II. Dark Green Dyeing Process.	84
fig.46: Nasrallah, Natalie. Process in Semester II.	85
fig.47: Nasrallah, Natalie. Process in Semester II.	86
fig.48: Nasrallah, Natalie. Process in Semester II.	87
fig.49: Nasrallah, Natalie. Process in Semester II.	88
fig.50: Nasrallah, Natalie. "the sweet escape?"	90
fig.51: Nasrallah, Natalie. "the sweet escape" critique.	93
fig.52: Nasrallah, Natalie. "the sweet escape?"	96
fig.53: Nasrallah, Natalie. "the sweet escape?"	98
fig.54: Nasrallah, Natalie. "the sweet escape." Details.	101
fig.55: Nasrallah, Natalie. "the sweet escape." Details.	103
fig.56: Nasrallah, Natalie. "the sweet escape." Details.	105
fig.57: Nasrallah, Natalie. Blue Fibre Reactive Immersion Dye Notes.	121
fig.58: Nasrallah, Natalie. Green Fibre Reactive Immersion Dye Notes.	122
fig.59: Nasrallah, Natalie. Yellow Fibre Reactive Immersion Dye Notes.	123
fig.60: Nasrallah, Natalie. Brown Fibre Reactive Immersion Dye Notes.	124
fig.61: Nasrallah, Natalie. Purple Fibre Reactive Immersion Dye Notes.	125
fig.62: Nasrallah, Natalie. Darker Green Fibre Reactive Immersion Dye Notes.	126

# ANNOTATED BIBLIOGRAPHY

1. McDougall, Julia, et al. *Handbook of Domestic Science and Household Arts*. The Macmillan Company, 1909.

*The Handbook of Domestic Science and Household Arts* by Julia McDougall (and other well known specialists) was designed by teachers for teachers as a curriculum to teach elementary students about the importance of home upkeep and cleaning, principles of different foods and how to cook and bake them, important laundry processes, furnishing the home, how to deal with household pests, and mending and sewing textiles to create important and useful household necessities. It also includes safety training for these subjects. Every chapter includes history, background and different tools needed to accomplish household upkeep and sustainability. Not only does this curriculum teach processes, but it emphasizes how these processes can sustain an individual's life for themselves and their family. The writers include minimal visual representation of technical drawings that portray domestic household layouts and examples. This applies to my work because it supports the sewing techniques that I can use to apply to my physical mockups.

2. Cutbush, Margery. *Quilting: A Step-by-Step Guide*. The Hamlyn Publishing Group Ltd., 1974.

*Quilting: A Step-by-Step Guide* by Margery Cutbush talks about all things quilting. Cutbush does a deep dive into subjects within quilting such as the history of quilting, tools used and their importance and cohesiveness, and different processes and methods of quilting including; how to start quilting, different designs and styles of quilting and how to achieve them, and different methods and processes of quilting used throughout history and around the world. Cutbush includes visual representation and photos to further support her writing and portray different process steps. This applies to my work because it supports the quilting techniques that I can use to apply to my physical mockups.

3. Eron, Kathryn, et al. "Weighted Blanket Use: A Systematic Review." *The American Journal of Occupational Therapy*, 2020, <https://doi.org/http://dx.doi.org.library.sheridanc.on.ca/10.5014/ajot.2020.037358>.

*Weighted Blanket Use: A Systematic Review* by Kathryn Eron, Lindsey Kohnert, Ashlie Watters, Christina Logan, Melissa Weisner-Rose, and Philip S. Mehler is an objectively written article that highlights and analyzes benefits but also ineffective uses of weighted blankets. This article reviews successful studies about using weighted technology on anxiety and autistic patients, as well as treatments on insomnia and sleep disturbance. In contrast, it also points out the ineffectiveness of weighted blankets as a generalized treatment for anxiety and insomnia and how the experience might differ across different people as their experiences with anxiety, autism and sleep deprivation is relative. They conclude that weighted blankets and technology is a great therapeutic tool for anxiety, autism, and insomnia/sleeping disorders, but there are no studies proving that there this is a treatment to change any chemical imbalance within the brain. This applied to my work because it supported the weighted technology feature that I was looking to apply to my jacket.

4. Dean, Jenny. *Wild Color: The Complete Guide to Making and Using Natural Dyes*. Watson Guptill, 1999.

*Wild Color: The Complete Guide to Making and Using Natural Dyes* by Jenny Dean is a book designed to instruct users how to properly prepare and dye textiles, which material makeups are ideal for natural dyeing, as well as a colour guide with details as to what natural elements produce what colour. This includes the proper preparation and dyeing processes for each colour. This does not cover all natural elements that can be used for textile dyeing processes, but some amazing options that can be found in a lot of North American environments. Dean includes many visual examples of processes, tools, fabrics/textiles, and natural elements to further support her writing. This applies to my work because it supported the dye methods I thought about using for my jacket. Unfortunately, I will not be using natural dyeing methods as I've concluded that Fibre Reactive dyeing would be best suited for my work. This book made me realize this as natural dyes tend to fade quickly. If my work is to be displayed in front of harsh lighting or sunlight, it could have the possibility to fade.

5. Haller, Karen. *The Little Book of Colour: How to Use the Psychology of Colour to Transform Your Life*. Penguin, 2019.

*The Little Book of Colour: How to Use the Psychology of Colour to Transform Your Life* by Karen Haller discusses and analyzes colour and its therapeutic and psychological properties. Haller highlights impactful ways that colour can be implemented into the readers life, space, and wardrobe using the power of colour psychology. She goes in depth into each colour range and what colours and shades provoke different positive and negative emotions. This includes how can every colour can impact mental health. Haller creates colour palettes for each season (summer, autumn, winter, spring) and provides an analysis into the psychological properties of these palettes. Throughout this book, Haller shows vivid visual examples of how certain colours and shades can vastly impact space and wardrobe. This applies to my work as it supports my colour psychology research and how colour effects mental health and mood.

6. Herrera, Stephanie, and Prancho, Sophia. "Inc." Stephanie Herrera, 2019, [stephanieherrera.ca/thesis](http://stephanieherrera.ca/thesis).

*Inc.* by Stephanie Herrera and Sophia Prancho is a final year capstone project created for the intention of treating mental health while also emphasizing size and gender inclusivity. Mental health conditions highlighted are ADHD, Autism, Anxiety and Depression. Herrera and Prancho use extensive research to add features to the clothing line that will enhance daily life for people living with invisible disabilities and make it their goal to create an efficient, functional clothing line. This resource applies to my work as it taught me a lot about the importance of texture in fabric and sensory objects that assist in living with an invisible disability.

7. Haines, Thea. "Dye & Material Processes". Sheridan College. 2022. <https://bit.ly/dyechemistry>

*Dye & Material Processes* is a course offered by Sheridan College and taught by Thea Haines. It teaches and highlights proper usage of the dye lab, studio materials, chemicals, dyes and pigments. The course revolves around creating a technical book that includes different dyeing and colour extracting techniques on different materials. This course applies to my work as it helped me understand the right dyeing processes to dye the fabrics needed for my capstone.

8. Loscalzo, Anita. "The History of the Sewing Machine and Its Use in Quilting in the United States." *Uncoverings*. 2005. <https://doi.org/http://login.library.sheridanc.on.ca/login?url=https://search-ebSCOhost-com.library.sheridanc.on.ca/login.aspx?direct=true&db=asu&AN=505097726&site=ehost-live&scope=site>

Anita Loscalzo runs through the history of sewing and quilting. This includes the history of the materials, tools, machinery, and techniques used to create sewn and quilted pieces. Loscalzo walks us through the historical sewing and quilting practices used in Ancient Egypt, Greece, Rome.. They also walk us through the modernization of sewing and quilting throughout the years leading up to the present day. This resource applies to my work as it gave me a further understanding of sewing and quilting practices to complete my capstone. This resource covered historical importance that helped me connect to the current sewing techniques that I used in my capstone.

# TECHNICAL NOTES

## BLUE:

*Basic Information:*

*7B/3M*

*DOS: 1%*

*Ratio: 50:1*

*WOF: 200g*

*# of H2O:*

*WOF x Ratio = # of H2O*

*200 x 50 = 10,000g = 10L*

*# Dye Powder Required:*

*WOF x DOS = # of Dye Powder Required*

*200g x 0.01 = 2g of Dye Powder*

*2g - 70% = 0.6g of Magenta*

*2g - 30% = 1.4g of Blue*

*Sodium Sulphate:*

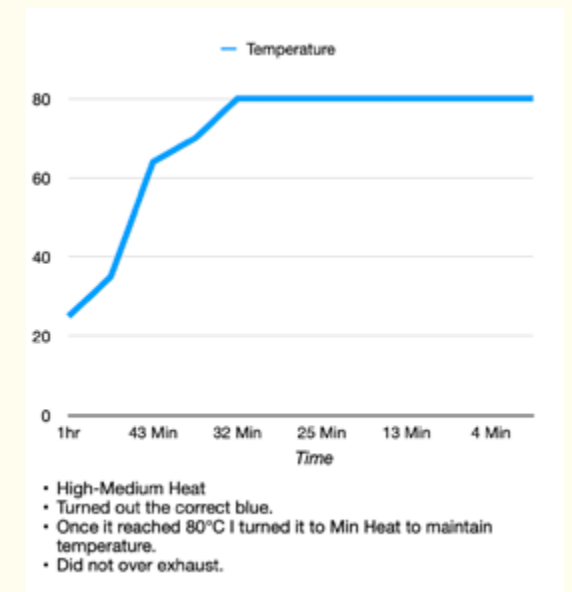
*Light Colour: 30g/L*

*30 x 10L = 300g of Sodium Sulphate*

*Sodium Carbonate:*

*Light Colour: 5g/L*

*5g x 10L = 50g of Sodium Carbonate*



*fig.57: Nasrallah, Natalie. Blue Fibre Reactive Immersion Dye Notes.*

## GREEN:

Basic Information:

7Y/1R/2B  
 DOS: 1.5%  
 WOF: 381g  
 Ratio: 60:1

# of H<sub>2</sub>O:

WOF x Ratio = # of H<sub>2</sub>O  
 $381g \times 60 = 22,860g = 22.86L$

# Dye Powder Required:

WOF x DOS = # of Dye Powder Required  
 $381g \times 0.015 = 5.715g$   
 $5.715 - 70\% = 4.0005g$   
 $5.715 - 10\% = 0.5715g$   
 $5.715 - 20\% = 1.143g$

Sodium Sulphate:

Medium Colour: 50g/L  
 $50 \times 22.86L = 1,143g$  of Sodium Sulphate

Sodium Carbonate:

Light Colour: 5g/L  
 $5g \times 10L = 50g$  of Sodium Carbonate

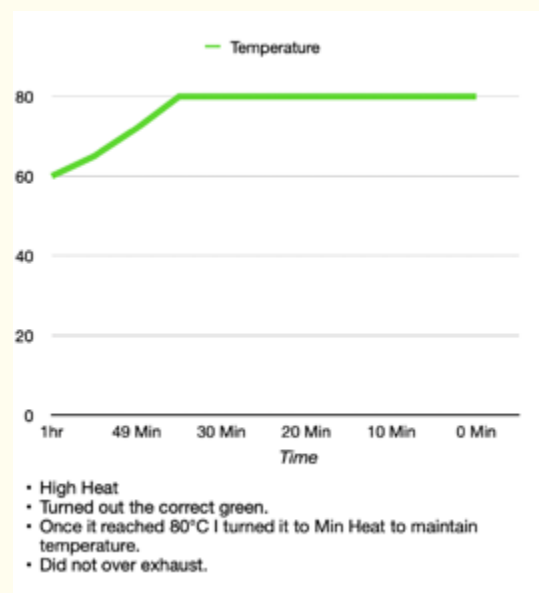


fig.58: Nasrallah, Natalie. Green Fibre Reactive Immersion Dye Notes.

## YELLOW:

Basic Information:

7Y/2R/1B  
 DOS: 1%  
 Ratio: 60:1  
 WOF: 243g

# of H<sub>2</sub>O:

WOF x Ratio = # of H<sub>2</sub>O  
 $243g \times 60 = 14,580g = 14.58L$

# Dye Powder Required:

WOF x DOS = # of Dye Powder Required  
 $200g \times 0.01 = 2.43g$   
 $1.701g$  of Yellow  
 $0.486g$  of Red  
 $0.243g$  of Blue

Sodium Sulphate:

Light Colour: 30g/L  
 $30 \times 14.58L = 437g$  of Sodium Sulphate

Sodium Carbonate:

Light Colour: 5g/L  
 $5g \times 14.58L = 72.9g$  of Sodium Carbonate

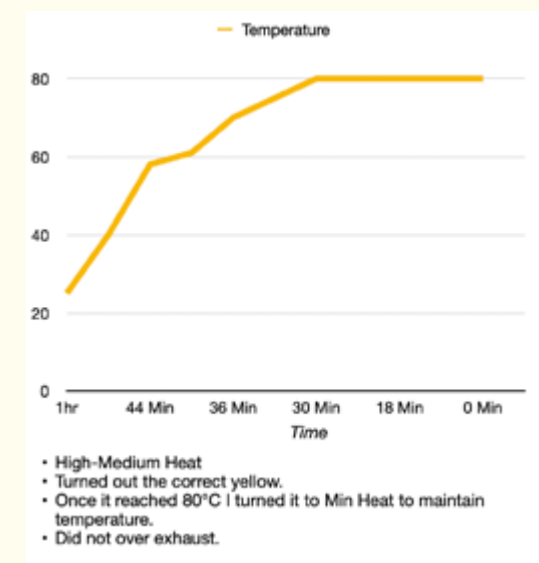


fig.59: Nasrallah, Natalie. Yellow Fibre Reactive Immersion Dye Notes.

## BROWN:

Basic Information:

6Y/2R/2B

DOS: 3%

WOF: 309g

Ratio: 60:1

# of H2O:

$WOF \times Ratio = \# \text{ of H}_2\text{O}$

$309g \times 60 = 18,540g = 18.54L$

# Dye Powder Required:

$WOF \times DOS = \# \text{ of Dye Powder Required}$

$309g \times 0.03 = 9.27g$

$9.27 - 60\% = 5.562g \text{ Yellow}$

$9.27 - 20\% = 1.854g \text{ Red}$

$9.27 - 20\% = 1.854g \text{ Blue}$

Sodium Sulphate:

Dark Colour: 70g/L

$70 \times 22.86L = 1,143g \text{ of Sodium Sulphate}$

Sodium Carbonate:

Dark Colour: 10g/L

$10g \times 22.86L = 185.4g \text{ of Sodium Carbonate}$

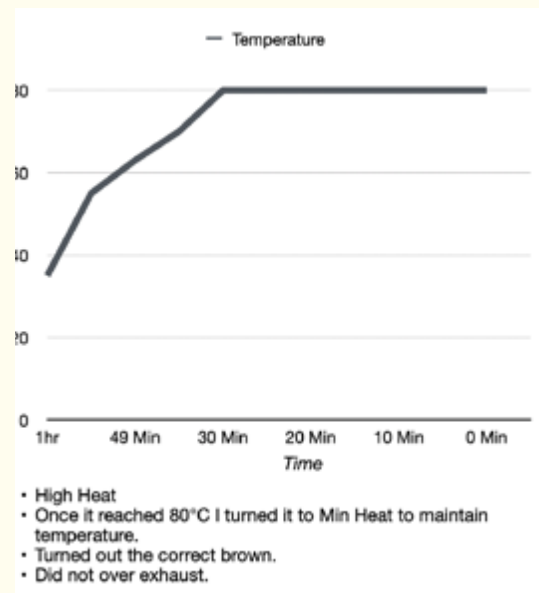


fig.60: Nasrallah, Natalie. Brown Fibre Reactive Immersion Dye Notes.

## PURPLE:

Basic Information:

6B/4R

DOS: 1%

WOF: 860g

Ratio: 60:1

# of H2O:

$WOF \times Ratio = \# \text{ of H}_2\text{O}$

$860g \times 60 = 51,600g = 51.6L$

# Dye Powder Required:

$WOF \times DOS = \# \text{ of Dye Powder Required}$

$860g \times 0.01 = 8.6g$

$8.6 \times 0.6 = 5.16g \text{ Blue}$

$8.6 \times 0.4 = 3.44g \text{ Red}$

Sodium Sulphate:

Light Colour: 30g/L

$30 \times 51.6L = 1,548g \text{ Sodium Sulphate}$

Sodium Carbonate:

Light Colour: 5g/L

$5g \times 51.6L = 258g \text{ of Sodium Carbonate}$

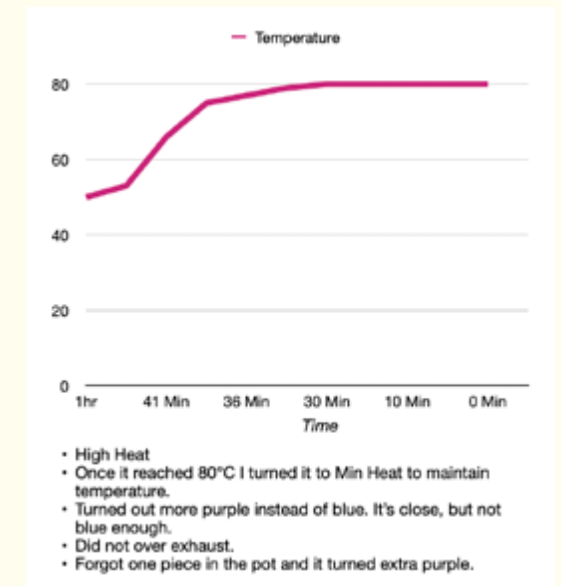


fig.61: Nasrallah, Natalie. Purple Fibre Reactive Immersion Dye Notes.

## DARK GREEN:

7Y/1R/2B  
DOS: 2%  
WOF: 878g  
Ratio: 60:1

# of H<sub>2</sub>O:  
WOF x Ratio = # of H<sub>2</sub>O  
 $878g \times 60 = 52,680g = 52.68L$

# Dye Powder Required:  
WOF x DOS = # of Dye Powder Required  
 $878g \times 0.02 = 17.56g$   
 $17.56 \times 0.7 = 12.292g$  Yellow  
 $17.56 \times 0.2 = 3.512g$  Blue  
 $17.56 \times 0.1 = 1.756g$  Red

Sodium Sulphate:  
Medium Colour: 50g/L  
 $50 \times 52.68L = 2,634g$  of Sodium Sulphate

Sodium Carbonate:  
Light Colour: 8g/L  
 $8g \times 52.68L = 421.44g$  of Sodium Carbonate

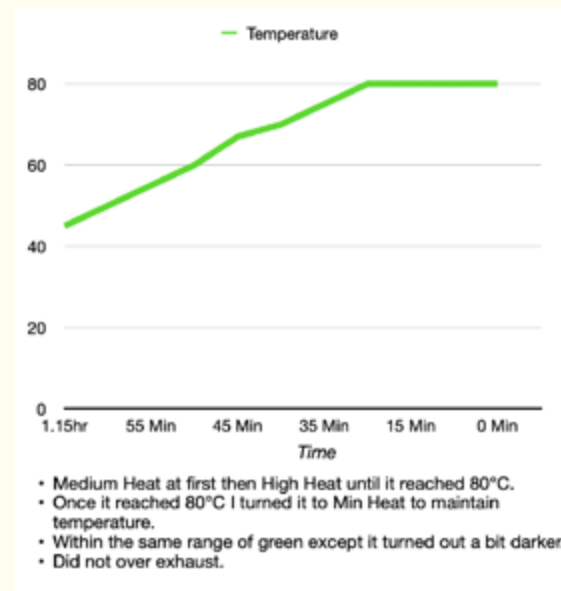
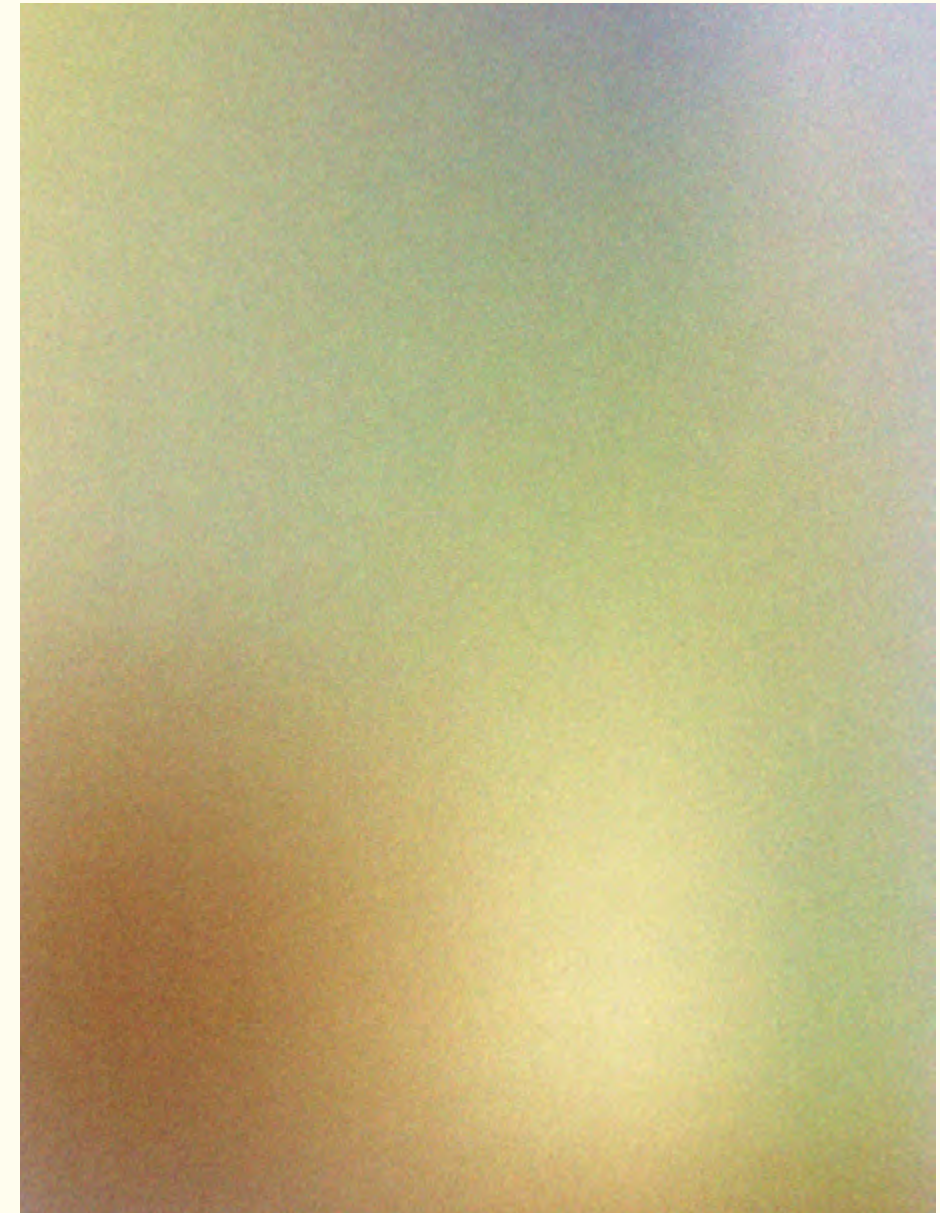


fig.62: Nasrallah, Natalie. Darker Green Fibre Reactive Immersion Dye Notes.






## ABOUT ME



*I'm a creative from the Greater Toronto Area that is currently studying Crafts & Design at Sheridan College. My most recent project is "the sweet escape" a series of wall-hangings that portray a place I think of when I deal with my anxiety and depression. After school I wish to continue creating art and continue a practice in dyeing fabrics and other materials. To keep up with my work, you can follow me on Instagram at @itsyourgirlnats. A portfolio website will be coming soon!*



*Thank you for reading!  
Stay blessed! Not  
stressed or depressed :)*

