

# THE ART OF CAMPING



Capstone Project 2023 Viktoria Shirk

# Sheridan College

*Faculty of Animation, Arts and Design*

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# Artist Statement

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Through recent years the outdoors has provided me with a safe space to escape from the stresses of everyday life. By way of multiple camping trips across Ontario, I have learned to stop and appreciate the beauty around me and find ways to connect to nature in my everyday life. While camping throughout the years I have never had a negative experience, and always been able to find joy in any inconveniences. While on my trips I like to make myself as comfortable as possible, from packing extra blankets and rugs for the tent, to planning out hikes and bringing my camera everywhere so I can document my experiences through photographs.

Those photographs from the last two years of camping trips became my point of inspiration for this project and contain imagery from MacGregor Point, Grundy



Fig.1 - Tent Camping.

Lake, Darlington, and Farris Provincial parks. The act of replicating my source inspiration photos using watercolour techniques helps to create a base for a more abstract and blurry vision, true to how some memories fade over time. The main structure of the image is there, and though some of the finer details are lost, the memory as a whole is not forgotten. These watercolour renderings will pave the way for the imagery my final work will represent.

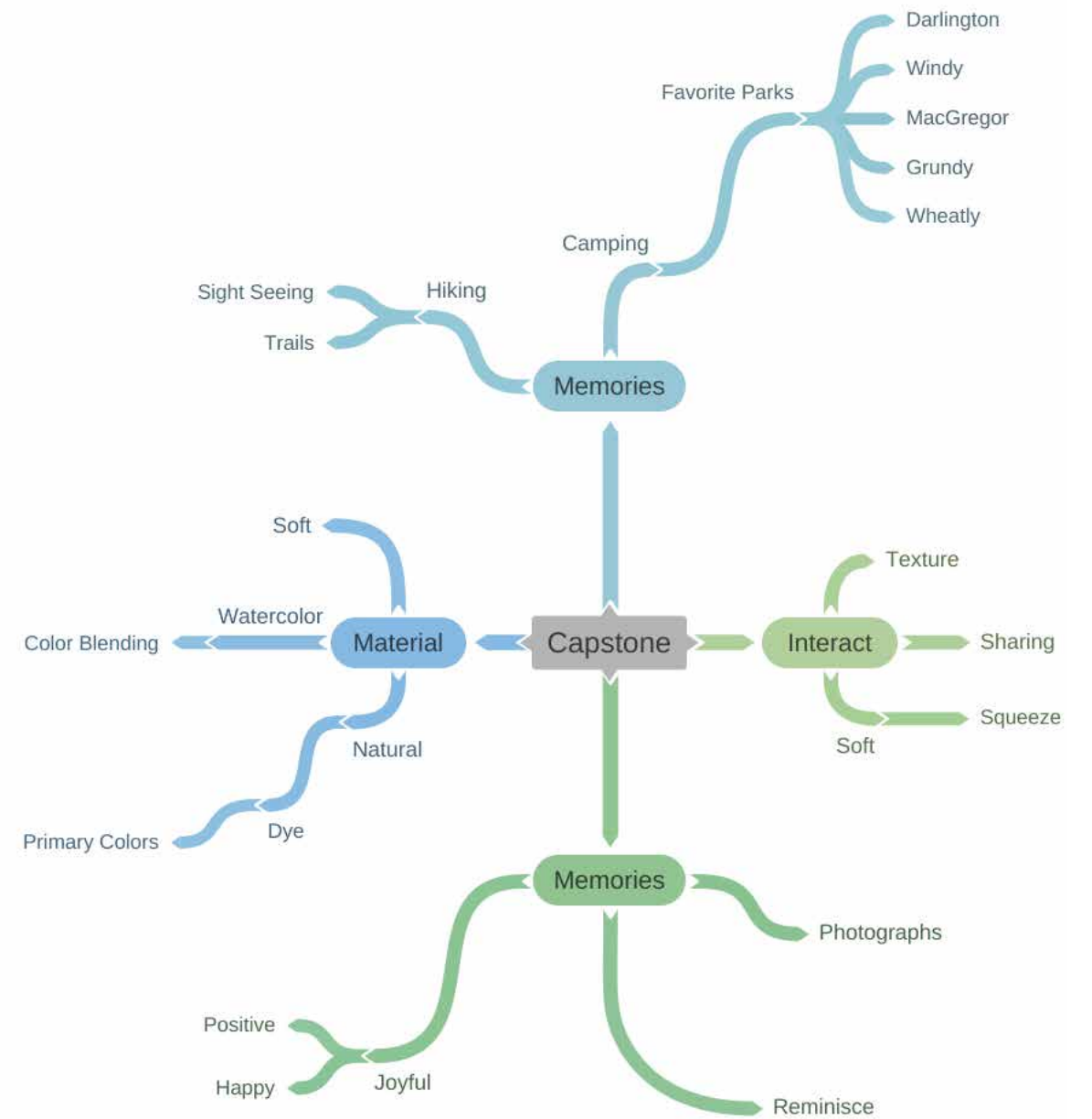
Looking for ways to bring this experience to others, I decided early on that the idea of physical interaction between my work and the viewer was important to this project. I wanted the viewer to touch my work and feel the same comforting feeling that I feel through the tactile interaction with my choice material of wool felt as well as being able to look at the imagery and reflect upon the beauty of the Canadian wilderness. With this in mind I then decided my object will be hand-held, small-scale “photographs” that will encourage the viewer to interact and engage closely with the work. This led me to create a series of wet felted pages, which later evolved into felted rocks inspired by painted rocks. The juxtaposition of the source object: rocks; a heavy, dense, and cold presence to the lightweight, soft, and squishy feeling of wool felt is intended to encourage viewers to want to interact with my work and understand the comfort that these landscapes bring to me.

For my material selection process, I kept myself focused on natural materials. To me this felt like the most appropriate option for my work as it stayed on the theme of nature and invited more connection to the natural world. Merino wool was selected for its soft and comforting features, the way the wool moved in my hand and its airiness reminded me of the feeling I wanted to capture; the feeling of a safe space, comforting and warm, a happy memory. Natural dye such as indigo, dyers chamomile, and cochineal were chosen based off of the primary colours and the ability to layer with these colours to create secondary colours. This represents the properties of watercolour and having to mix colour and to either lighten or darken a shade, white or black merino wool was added.

To make each aspect of my work, I use needle felting to recreate my imagery from my source photography and wet felting to create my shaped objects. To create the shape for my rocks, I first start with a sponge as a base and cut out sections to create softer edges and chips within the shape. I then add three layers of wool roving, loosely pulled, and laid out in opposite directions. The wool is then wetted thoroughly using warm water and rubbed together, which causes the wool to felt together. While creating the rocks I like to envision them as being eroded and formed. The “papers” on which the photographs are held are made in a similar way just on a flat surface and I include the landscape imagery with colours when I felt them in a fourth layer of wool. The landscapes are then “painted” onto the rocks and detail is added to the papers using needle felt techniques.



# Mind Map



# Themes

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## *Interact (verb)*

in-ter-act

Act in such a way as to have an effect on another; act reciprocally.

Definition from The Oxford Dictionary. (N,D.)

Fairly early on into my research I knew I wanted my final product for my capstone to be something people could interact with. I wanted to take the positive emotional feeling I get from camping and seeing the beauty within nature, and replicate this feeling in a physical way I could share with others. I used both texture and scale as a way to encourage interaction with my work. The soft fuzzy look of the felt as well as the hand-held size is intended to welcome interaction. One other important aspect of interaction within my work is how all the elements will interact together when displayed, working in a variety of sizes can create interesting visuals within the work.

## *Nature (noun)*

na-ture

The phenomena of the physical world collectively, including plants, animals, the landscape, and other features and products of the earth, as opposed to humans or human creations.

Definition from The Oxford Dictionary. (N,D.)

Nature is a strong theme throughout my capstone project, with a focus on camping not only do I use my imagery to represent this but also my choice of dye stuff and the materials I use are all reflective of elements of the great outdoors. Wool roving, being a protein fibre made it possible to use natural dyes which seemed the most appropriate choice to further keep true to the idea of nature and further the impact of my project, the tones the natural dye produce are more muted and better reflect colours found within my chosen landscapes.

## *Reminisce (verb)*

Rem-i-nisce

indulge in enjoyable recollection of past events.

Definition from The Oxford Dictionary. (N,D.)

While researching the idea of memory and how I can represent it in my work I came across the word “reminisce”. For my capstone the idea of reminiscing felt much more accurate to sharing the feeling of comfort and joy with others in relation to my selected photos. Each photo was chosen based on a positive experience and feeling that I experienced that I wish to share with others. I feel that the watercolour studies I use as guidelines for my felted pieces reflect this the most, the image that remains is blurry but the imagery is still there, when looking back at the past this is true as well as the experience will fade over the years.



# Initial Inspiration

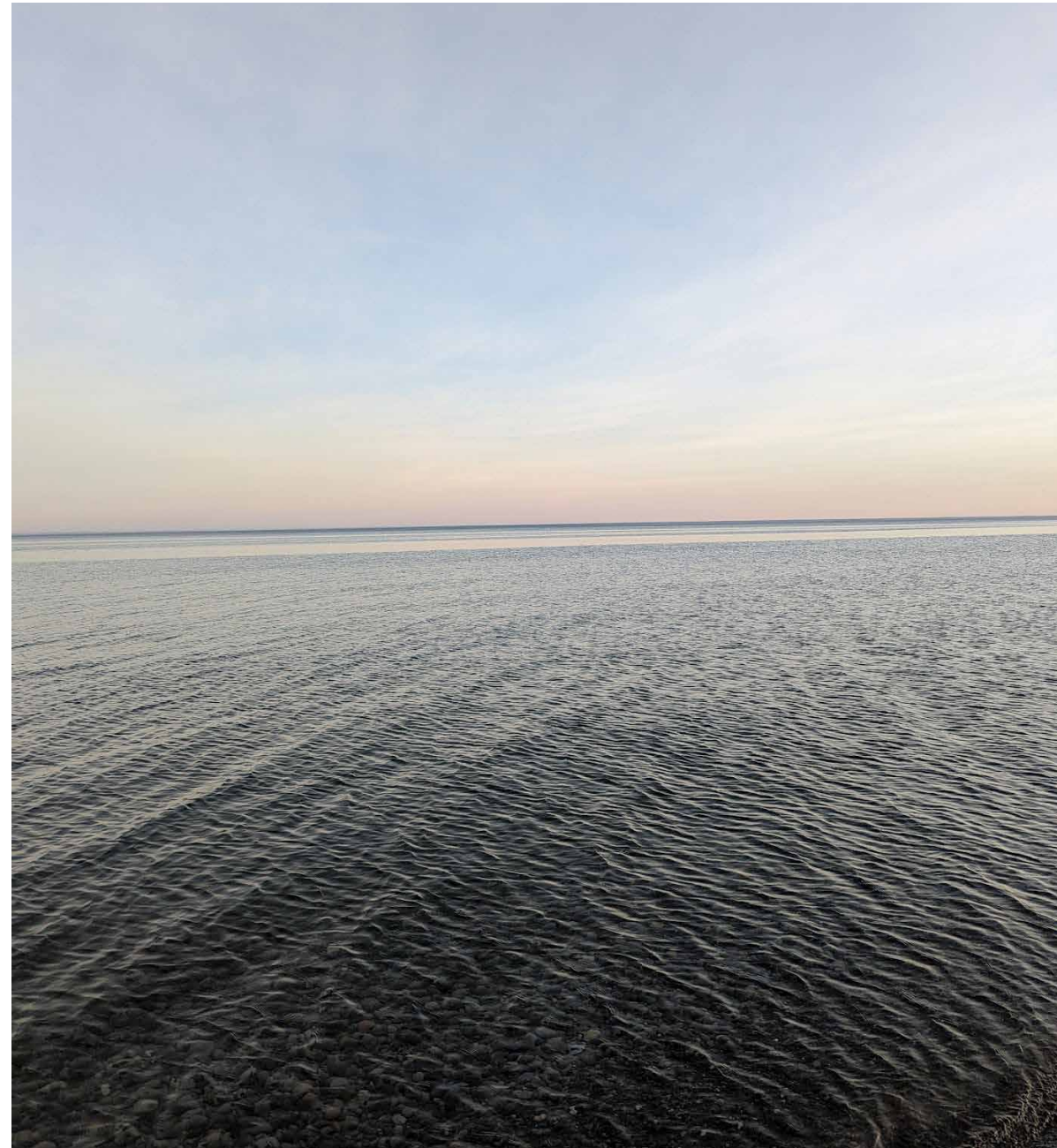


Fig. 2 - Darlington Provincial Park - June 25, 2022

When choosing photos for my inspiration I focused on using landscapes with minimal to no human involvement, another main factor was the memory associated with the picture. In this particular photo my partner and I had just finished setting up our campsite just in time to watch the sunset.

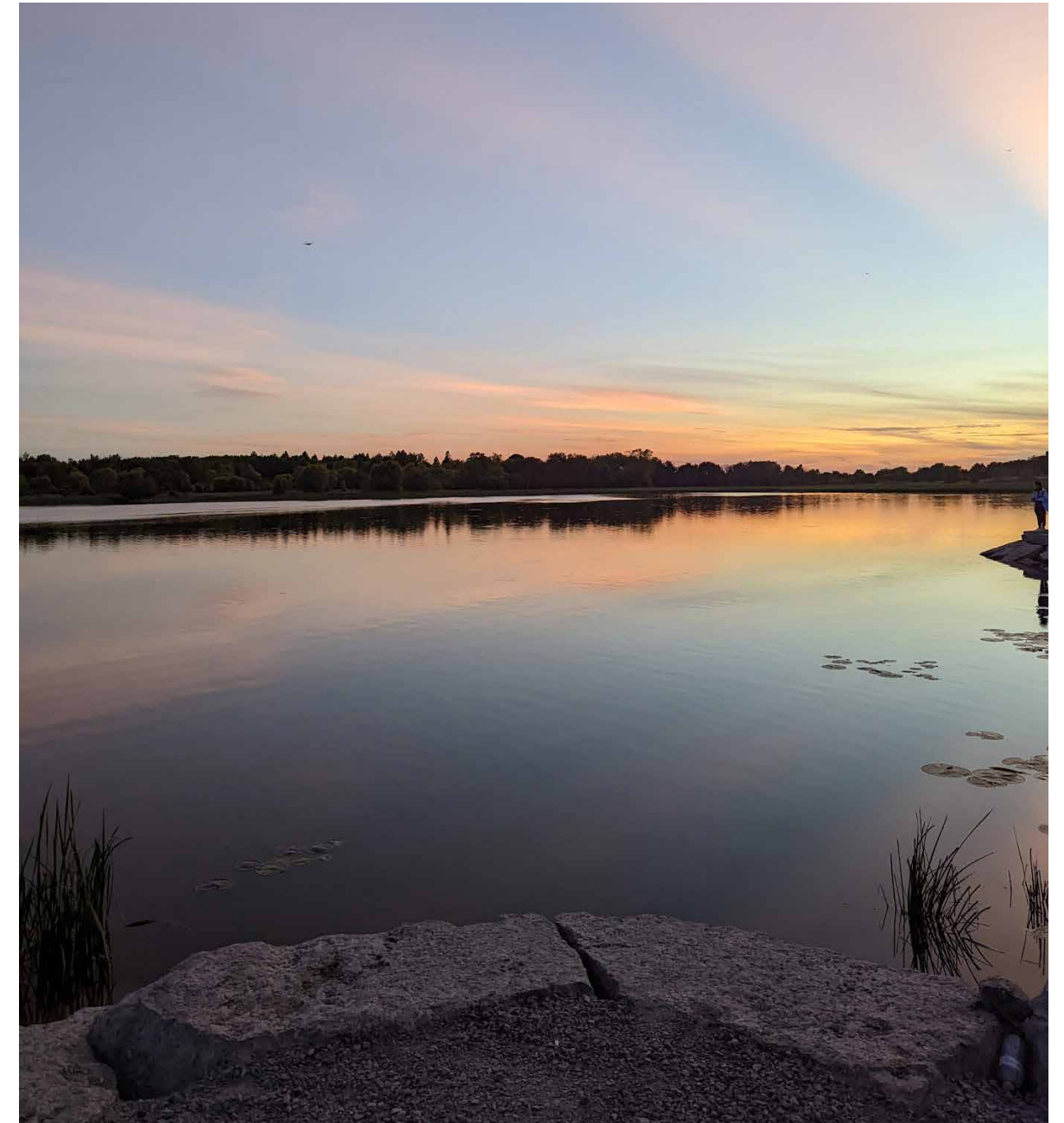


Fig. 3 - Darlington Provincial Park - June 25, 2022

Continuing our sunset walk we came across this little look out into a small lake, we talked about how nice it would be to sit out here and fish. It was very quiet and still, a calming environment.



Fig. 4 - Darlington Provincial Park - June 25, 2022

The final photo of the night, after a long drive and a late setup this beautiful sunset was the perfect reminder to relax and enjoy ourselves. We sat here and waited until the sun was gone.

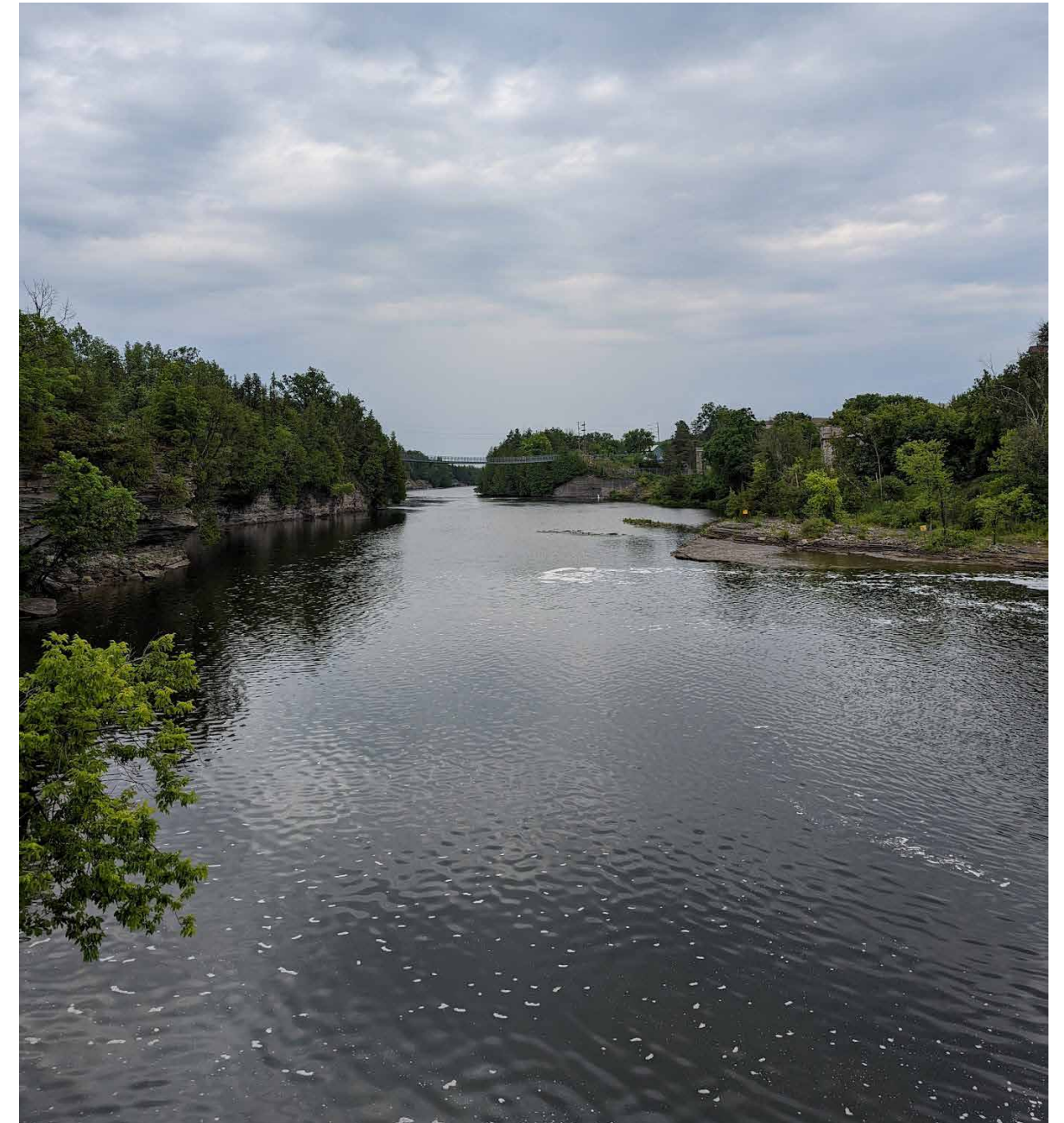


Fig. 5 - Ferris Provincial Park - June 26, 2022

Despite the rain we made the best of our day and visited another nearby Provincial Park. We walked out over a suspension bridge that, initially I was scared of, but once in the center looking out over the river, I felt calm taking in the natural beauty.



# Tracy Lawko

Tracy is a textile artist who creates realistic landscapes and sculpted still-life using threads and a free motion machine with a longarm sewing machine. She draws inspiration from the natural views around her home studio in the Niagara Escarpment. Tracy's main focus in her inspiration is looking for beauty in the ordinary and approaching her tapestries in a painterly way. Her technique consists of continuously layering anywhere from 30 to 50 different colours of thread until the original fabric is no longer visible. (Lawko, T.)

Tracy begins her process when something captures her imagination, simply when she sees something she finds beautiful her instinct is to paint it, that is when she begins her work. In a blog post on her website, she uses the piece "Spring Nectar" to detail her creative process. For images like her landscapes its much simpler to begin work simply living in the moment and



Fig. 6 - Spring Nectar.



Fig. 7 - Backlit Grasses.

using a sketchbook to paint what she sees, however, with images where her focal point is more fleeting like this butterfly, she resorts to taking photographs. She does not set out to directly replicate but to create an interpretation of what she sees, the photo is simply an aid to remind her of how she saw the scene at the time. She draws her interpretation and blocks out areas in coloured pencil, she then cuts these out and transfers the pattern to a muslin base. Using the free motion machine, she then begins building up layers with stitch, the piece "Spring Nectar" used 39 layered colours to complete. (Lawko,T.)

Similarly, to how Tracy finds inspiration in the beauty in the natural world around her that is where my focal point for my capstone it centered. Taking images from previous camping trips and recreating them in textile form, I believe taking notes from Tracy's process can be beneficial, I know that I do not want to abstract my images, however they do not have to be exact replicas.



Fig. 8 - Wild Black Berries in July.

# Soon Yul Kang

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Soon is a fiber artist based out of Seoul, Korea. She exhibits widely with in the United Kingdom and Korea. Soon explores with paper collage, handwoven tapestries, and installation. She focuses on themes such as time, meditation and healing with particular focus on Yin and Yang. Her works are created with the idea of simplicity, stillness, repetition and rebirth. A majority of Soon's handwoven tapestries are simplistic yet still beautifully display her imagery (Kang, S.). She uses techniques like tabby weave in her pieces.

Initially I was drawn to Soon's work as I enjoyed the hazy look to her pieces, I felt as though the slight distortion made me feel as though I was looking at a memory, a recollection of a landscape remembered. Thinking about my work, this was something I wanted to achieve, the work did not have to be incredibly detailed for my vision to come true. The style of this imagery also leads way to mimicking water colour renderings.



Fig. 9 - A Long Journey.

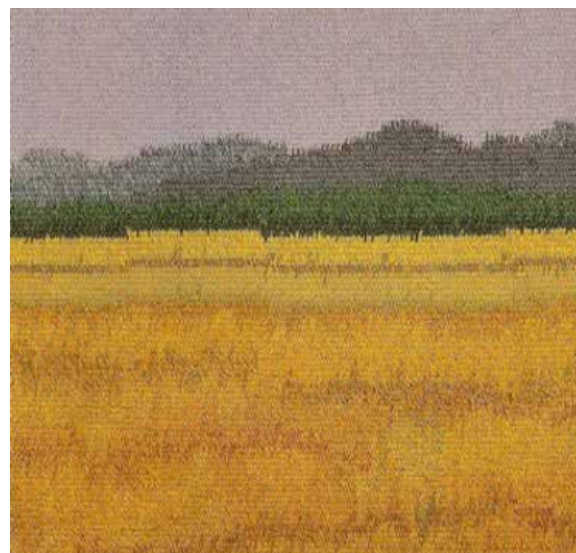


Fig. 10 - Autumn Field.

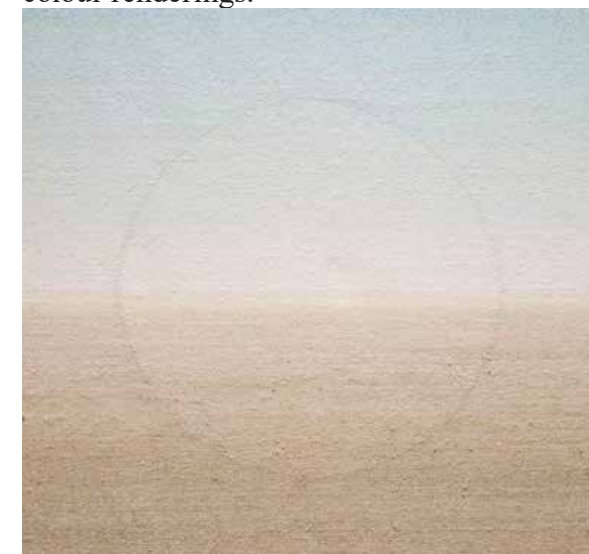


Fig. 11 - Meditation.

# Art of Felt

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Francoise is a French textile artist who has a focus on knitting embroidery, lace and felt. She has produced a series of textile related books highlighting inspiration and techniques. (Tellier-Loumagne, F.) In this book Francoise draws inspiration from everyday photographs of clouds, sky and lights and in using various felting techniques replicates the imagery or texture. This book offers a "how to" approach on felting techniques and compares industrial and by hand wet felting, needle felting and tufting.



Fig. 13 - Art of Felt, Book Cover.



Fig. 12 - Page Detail.

As I am interested in working with felt there were a few suggested methods with in this book that I would consider trying moving forward. One particular section of the book I found of interest was "Felt lace and fleecy effects" this technique consists of ripping apart felted sheets then stitching the felt onto dissolvable material creating soft cloud like textures. (Tellier-Loumagne Francoise.) Another unexpected take away from this book was its physical appearance, I liked the feel of this book while flipping through the pages so I would like to take inspiration from this book for my process document.

# The Group of Seven

Also known as the Algonquin School, the Group of Seven consisted of landscape painters and modern artists. The original members were Franklin Carmichael, Lawren Harris, A.Y. Jackson, Franz Johnston, Arthur Lismer, J.E.H. MacDonald and F.H. Varley. Although Tom Thomson was never formally part of the group, he was considered to be a leading influence to the group. Founded in 1920 the group strived to represent the beauty of Canadian landscapes such as the boreal forest of the Canadian Shield, despite that this was considered unpaintable. At this time Canada had been formed as a nation and had found its footing politically, socially and economically, however, it was still finding its independence from Europe culturally and the group felt that the vast majority of Canadian landscape paintings were actually done by European artists. The group was drawn together by their common feelings of frustration with the conservative quality of most Canadian art. (Varey, C., & Bigham, R.)

The group was influenced by a variety of styles such as Impressionism, Post-Impressionism, Naturalism and Art Nouveau. Rather than sharing one particular style the group focused more on a shared commitment to exploring Canadian landscape. (Weinburg, R.) Originally the group took inspiration from artists like Vincent Van Gogh and Paul Gauguin, however, in 1912 two of the members, Macdonald and Harris traveled to see an exhibition of contemporary Scandinavian paintings. These paintings used areas of flat bright colour to create depictions of the landscapes.

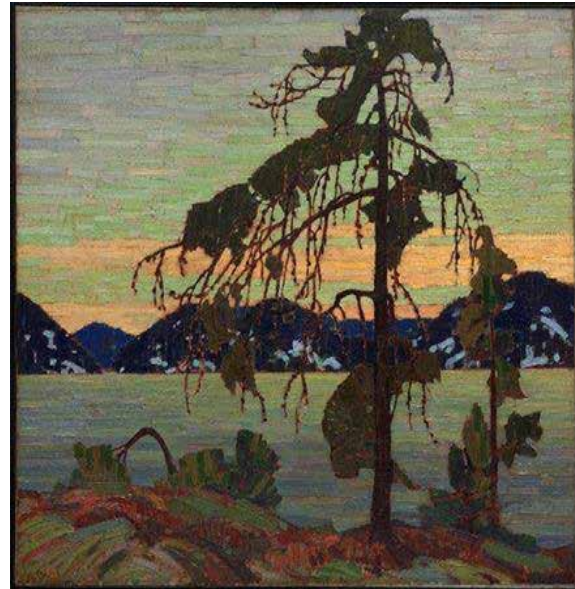


Fig. 14 - The Jack Pine

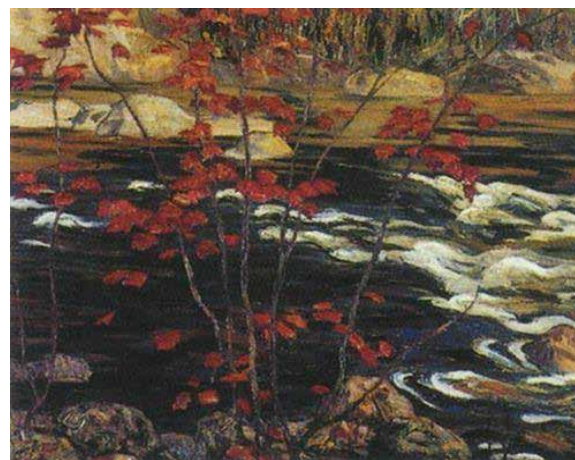


Fig. 15 - Red Maple

The group went against the constraints of 19th century naturalism and instead took the approach that the artists' feelings towards their natural surroundings should be used to determine the style that they paint in. This approach is what encouraged individualism in their work and made it easier to connect with viewers with a variety of emotions towards the Canadian landscape. (Varey, C., & Bigham, R.)

I chose to research this group as their intent of painting the way a place makes them feel is something I would like to capture in my capstone project. My focus is to take inspiration from photos I've taken while camping and translate them into textile pieces of work. While camping, I find it a therapeutic escape and want to translate that into a soft textile. I want the viewer to feel the same positive connection that I feel about the outdoors. Personally, I prefer a more realistic approach, however, I believe the general style of the Group of Seven is more suitable to be adapted into a textile.

While on my first camping trip at Windy Lake Provincial Park I was able to go on a hike at the A.Y. Jackson lookout and trail, seeing the beautiful views here really inspired me and I found it really empowering to see the inspiration of Jackson's painting in person.

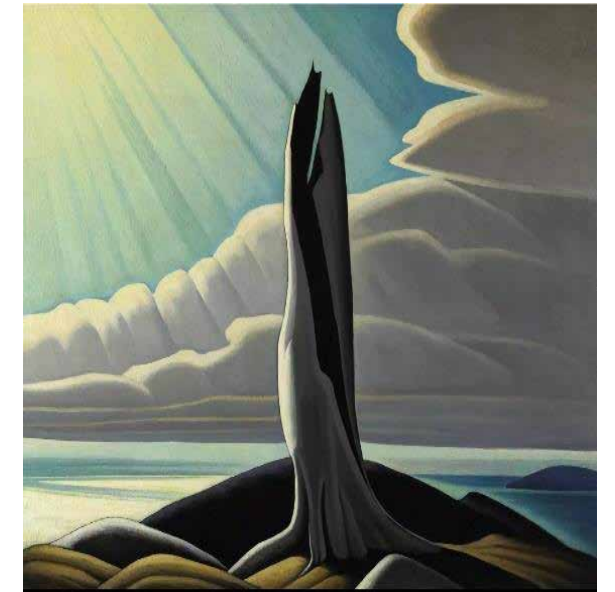


Fig. 16 - North Shore

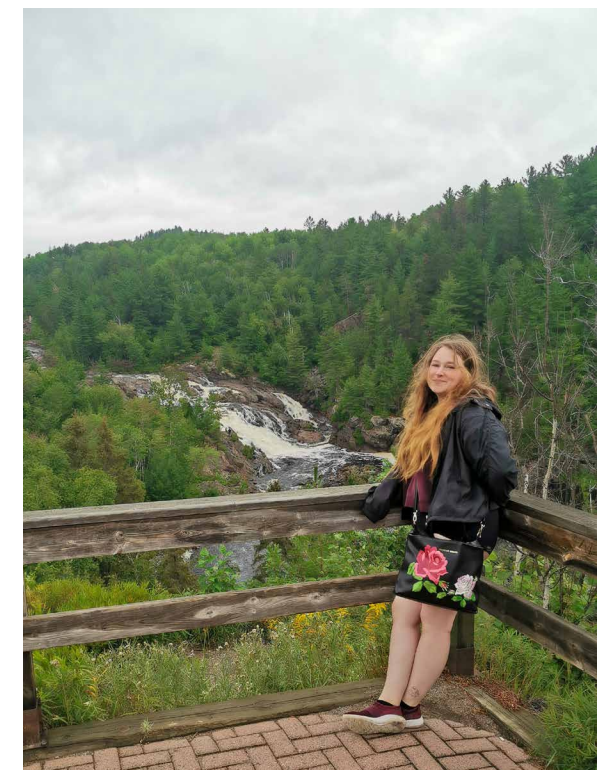


Fig. 17 - A.Y. Jackson Lookout

# Material Selection

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For my capstone I feel that the material choice was quite important to me. To connect personal feeling to a physical feeling I was focused on the texture of the material when making a decision. I wanted to find a material that I could easily modify to create a variety of textures. I also wanted something that could be blended together and had a bit of an organic movement to it. It was also important to pick a soft and comforting material. In exploring fibers in the studio, I came across the Merino wool, its very soft texture is what initially drew me in. This material checked all the boxes for what I wanted so I felt that this material was a perfect fit, as a bonus I could also use natural dyes on the wool to further my connection to nature.

In the textile studio I had access to white and black merino wool, I ended up using both. I mostly used white wool as it was the easiest to dye, however, both were used to make grey as well as darkening and lightening my dyed colors by carding the material together to achieve my desired shade.

## *Merino Sheep*

Merino sheep originate from Spain and were highly recognized for their fine wool. In 1797, the sheep were introduced to Australia. Despite the fact that these sheep were already known for their delicate wool, farmers in Australia further developed their fine, soft wool through selective breeding. (Woolmark)



Fig. 18 - Mixed Wool



Fig. 19 - Naturally Dyed Wools

# Dye Material

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Fig. 20 - Wool Dye Swatches



Fig. 21 - Cochineal Dyestuff



Fig. 22 - Chamomile Dyestuff



Fig. 23 - Indigo Dyestuff

## *Dye Concideration*

When choosing dye material I knew I wanted to use natural dyes as I felt it followed the theme of nature within my capstone project and made the most sense to me. While researching dyestuff I took into consideration what colours could be used to limit the amount of dye stuff used. Using dye material like cochineal, chamomile, and indigo I can easily create six colours; magenta, yellow, blue, green, orange and purple. By way of overdyeing i can create water colour like results. All natural dyes used are from Maiwa, a natural supply store.

## *Cochineal*

Cochineal dyes are known for brilliant red and pink shades, and are derived from female *Dactylopius Coccus* which reside on the prickly pear cactus, found throughout tropical and subtropical South America. To create approximately one pound of dye 70,000 dried bugs are required. Once the bugs reach adulthood and are ready to be harvested, they are collected from the cactus and subjected to extreme heat, the dye itself is created from the carminic acid from within the bugs. Cochineal dye is also known to be very successful in bonding with natural fibers such as wool. (Cartwright, M.)

## *Dyers Chamomile*

Dyer's Chamomile is a yellow button flower that is part of the daisy family, found throughout North America, Europe and Himalaya. It is known to produce strong yellows and is excellent for over dyeing, and creates the best results on protein fibers. (Maiwa) Minimal work is required to harvest the plant, once the flowers begin to wilt, they are plucked and left to dry for a few weeks. (Wild Colours)

## *Indigo*

Indigo is derived from the *Indigofera* plant most commonly found in India. To extract the dye the leaves are harvested and gathered in large tanks of water and weighted down in order for them to ferment. Once the fermentation process is complete he leaves are removed and the solution begins to oxidize and sediment sets to the bottom, this powder is then dried and packed into pucks for distribution. (Gilon, C.)

# Mordant & Dye

## *Mordant Calculations*

1. Dry fiber weight = 200g.
2. Alum at 15% weight of fabric. = 30g.
3. Cream of tartar at 6% weight of fabric = 12g. Mordanting with cream of tartar will create a more red cochineal.
4. Dissolve in hot water and add to pot.
5. Add fiber, over 30 minutes bring to 90C.
6. Hold at 90C for one hour.
7. Set aside for 20 minutes to cool.
8. Rinse with cool water.

## *Cochineal Dye Bath*

Recommened weight of fabric - 3-8%. For initial testing I chose 6% weight of fabric.

6% of 66g = Aproximatly 4g of dyestuff.

1. After Dye stuff is weighed out, the bugs must then be ground up.
2. Powder is boiled in 3 inches of water.
3. After 30 minutes of boiling the bath is strained. liquid is put aside and the powder is reboiled, repeat two more times.
4. Wool in dyebath for 30 minutes.

## *Black Walnut Dye Bath*

I used a premad black walnut dye bathin the studio to achive a soft brown.

1. I scraped the mold off the top of the pot.
2. I poured enough dye water to cover my fibers and brought the pot to a simmer for about 30 minutes.

## *Dyers Chamomile Dye Bath*

Reccomended weight of fabric - 50-75%. For initial testing I chose 75% weight of fabric. 75% of 66g = Approximatly 50g.

1. After dye stuff is weighed out it must be soaked in hot water for one hour.
2. Dye stuff is then transfered to a pot and brought up to 80C. Then add fiber.
3. Hold at 80C for one hour.

## *Indigo Vat*

I used a premade indigo vat in the studio to complete my indigo dyeing.

1. The wool is wetted out.
2. to achive a medium - dark blue i dipped the wool four times for 10 seconds in the dyebath, and 10 seconds out of the dye bath. squeezing the excess dye out between dips.

## *Overdying*

In order to achive the secondary colours, purple, green and orange I used existing dye baths to over dye the fibers. The idea behind this was to mimic the mixing of the water colour paints.

- a. Purple was achieved by overdying Indigo with Cochineal.
- b. Green was achieved by overdying Chamomile with Indigo.
- c. Orange was achieved by overdying Chamomile with Cochineal.

All these calculations are what I used throughout my project to achive my colours.

# Reference Images

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*Photos of Windy Lake Provincial Park Camping Trip - August 2020*

# Watercolour Rendering

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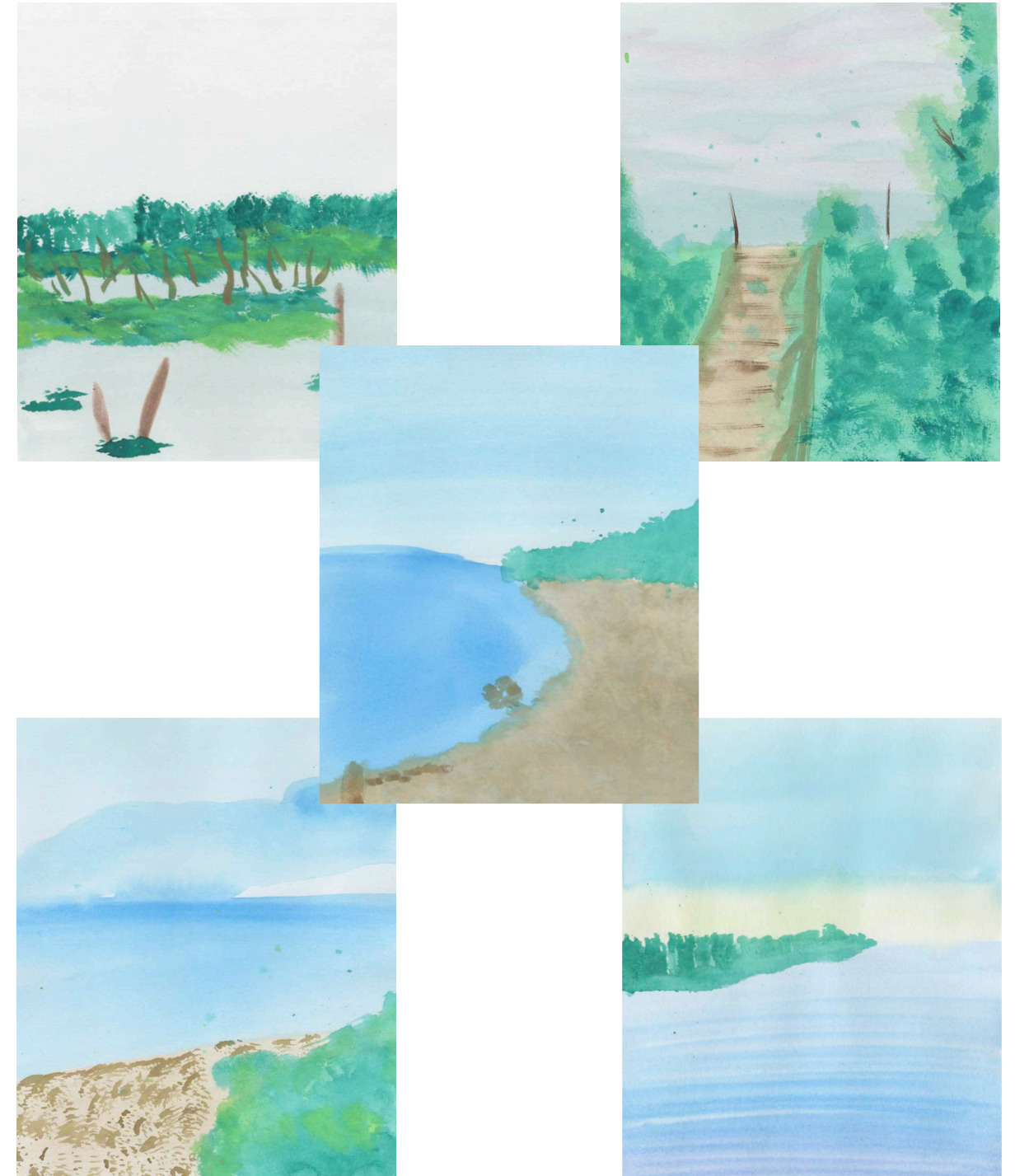
*Photos of Wheatly Provincial Park Camping Trip - September 2020*

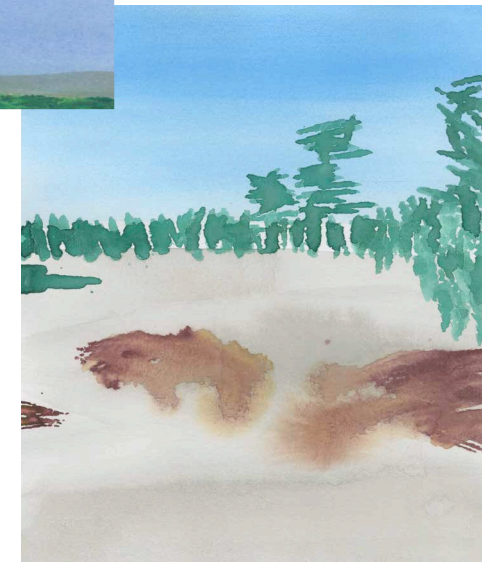
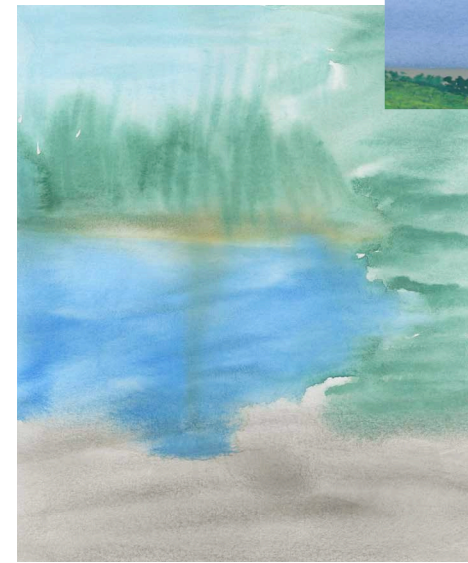
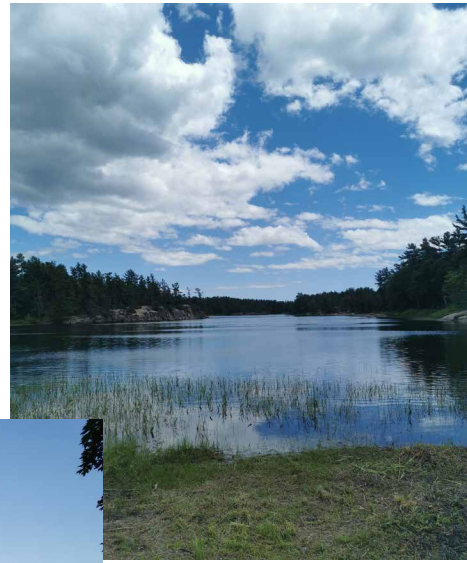
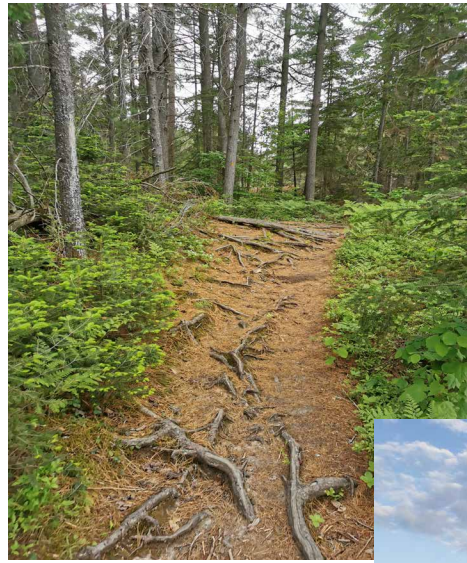




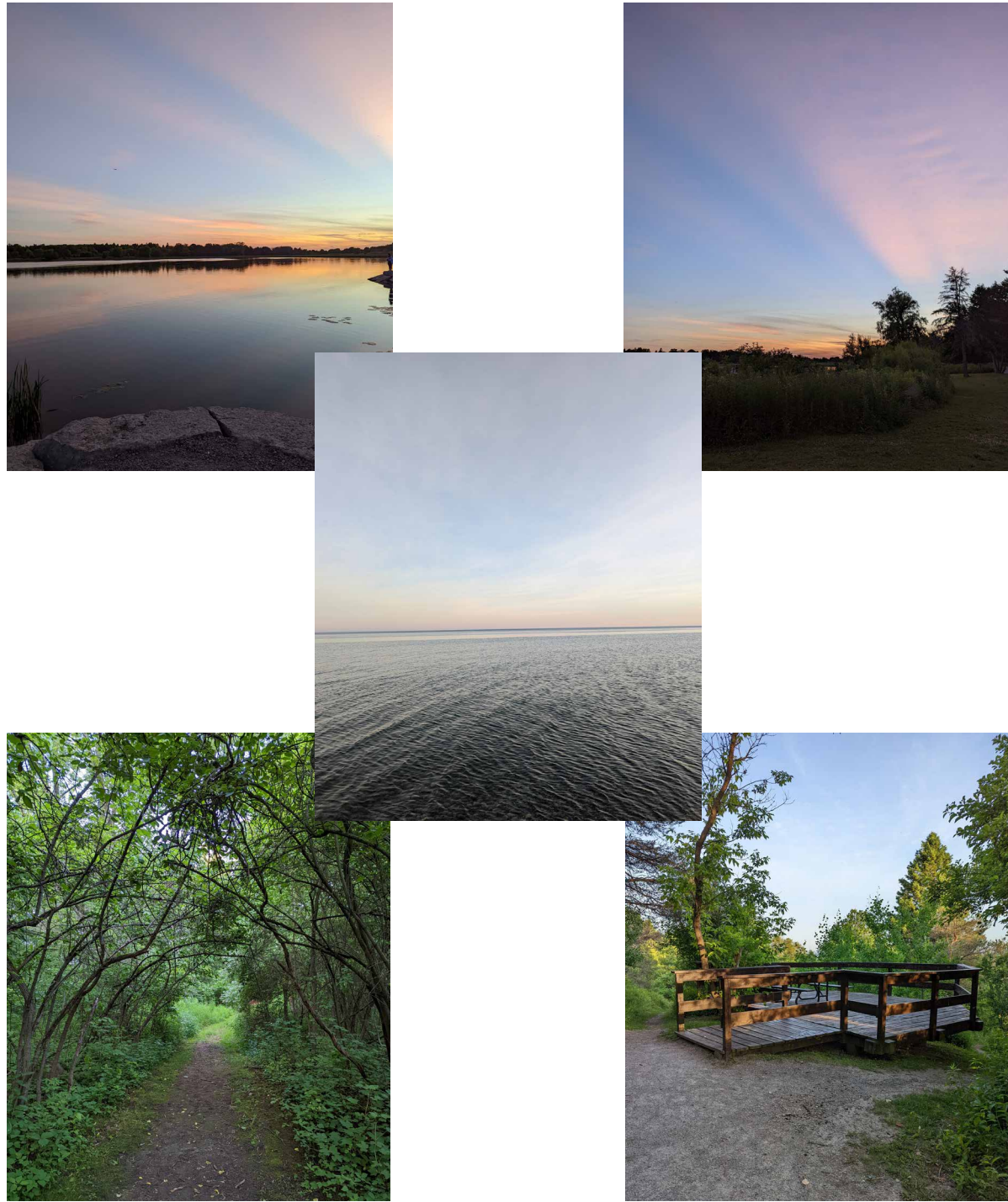


*Photos of MacGregor Provincial Park Camping Trip - July 2021*





*Photos of Grundy Lake Provincial Park Camping Trip - June 2022*



*Photos of Darlington Provincial Park Camping Trip - June 2022*



# Wet Felting

My rock forms and the patch of grass they sit on are created by wet felting. I begin by layering dry wool roving in alternating directions, then wet out material, rubbing with hands and screen mesh, create friction to felt fibers together. For the rock forms I first began by cutting up sponges to create the inside base. I then wrapped the sponge in three layers of alternating wool roving. using

a needfelting tool i tacked doen the fibers and felted by hand. later in the project I simplified this process by webbing out a pattern layer on a flat surface and then adding 3 layers ontop, the sponge is then placed on the center and wrapped in wool, tacked on by a needle felting tool. the rock is then carfullty tied into a panty hiose and washed on high heat in the washing machine



Fig. 24 - Materials required for felting



Fig. 25 - Layering of wool fibers, overlapping and alternating directions



Fig. 26 - Fibers wetted out using hot water.



Fig. 27 - Using friction fibers begin to attach and intertwine.



Fig. 28 - Outer Pattern for Rock.



Fig. 29- Layering Wool Fibers



Fig. 30 - Tacking Wool to Sponge.



Fig. 31 - Wool Wrapped in Pantyhose

# Fall Samples



Fig. 32 - Photograph Sample.

## *Photograph Sample*

This sample was inspired by a photograph taken using a digital camera. To create this sample I first wet felted the main imagery, once it was dry I then ironed it flat and cut it into a 4" by 6" rectangle, similar to the size of an average photo. I then hand stitched the date in using some orange embroidery thread. Although I did like the concept of this sample, I did not like how mute the colors turned out, I believe this was from too much moisture and over washing. I also did not feel it was important to include the date as it didn't add anything to my work.

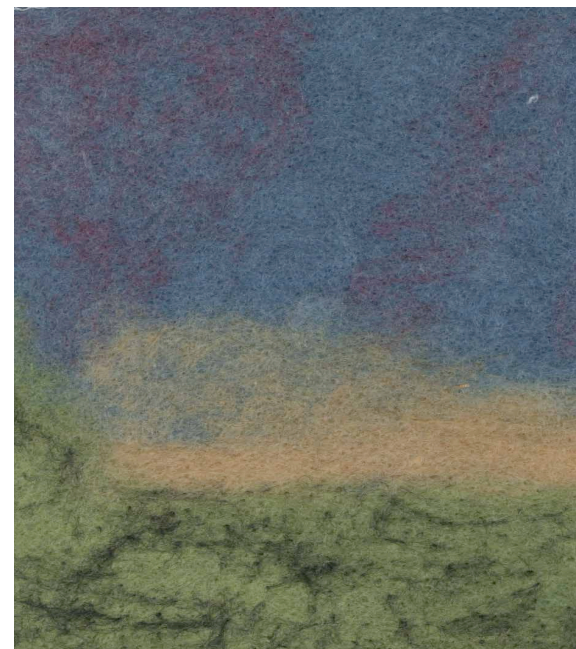


Fig. 33 - Embelisher Sample.

## *Embelisher Sample*

With the idea of exploring textures, I used an embellishing machine for this sample. Starting with a piece of ice wool gauze and building it up with layers of wool roving, I created gradation by blending colors together and overlapping. This sample was very soft and firm, however, I did not like the tine holes left behind by the embellisher, it looked too separated to me.

## *Loose Felt Sample*

The sample was created to continue my exploration of texture within felt. I first wet felted a base layer of white felt, I then I loosely placed my dyed wool on top and only felted it enough for the fibers to just start to attach. While I did really like the texture of this sample, it was very soft to the touch and created interesting connections and levels within the work, it was not an appropriate piece to allow for interaction. As the connections were so weak even gentle touch would wear the piece down.



Fig. 34 - Loose Felt Sample.

## *Mock Nuno Felt Sample*

Using the embellisher for this sample I also tired experimenting with wool yarns. Layering the yarn in between two pieces of ice wool gauze I pushed fibers from the yarns through. This also produced an interesting texture but ultimately I did not feel this sample was successful of my goal. This read as too abstract and didn't allow for as much natural colour blending as I would have liked.

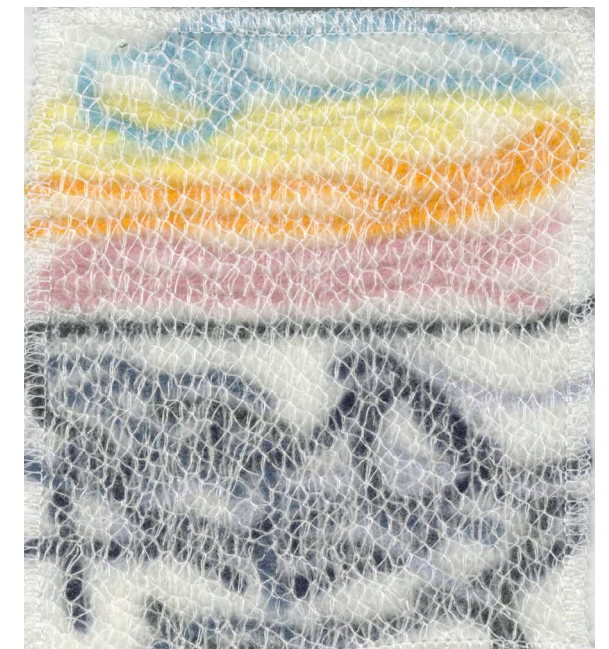


Fig. 35 - Mock Nuno Felt Sample.

# Winter Samples



Fig. 36 - Three Watercolour Renderings.

## *Watercolour Renderings*

Starting with watercolour sketches I map out a general idea of the photo I am working from, testing different time restraints and level of detail.



Fig. 37 - Puff Quilted Page.

## *Felt Pages*

Continuing with my felt page samples from last semester and exploring how to display them, I began to test different non-traditional book binding techniques, this led me to create the quilted samples in figures 37 and 38. I personally preferred the first sample as I found it pleasing to the touch and was true to the memory I was trying to recreate.



Fig. 38 - Quilted Page.

## *Painted Rocks*

Following a suggestion from my previous critique I began experimenting and testing creating felt rocks. These samples were made by hand and wet felted, this process took hours. Once the wet felted rocks were dyed I needle felted imagery onto the front of the rocks. For these samples I tested shape and scale to find an appropriate size.



Fig. 39 - Felt Rocks.



Fig. 40 - Felt Rocks with Inspiration Image.



Fig. 41 - Felt Rocks in Hand.

# Final Photos

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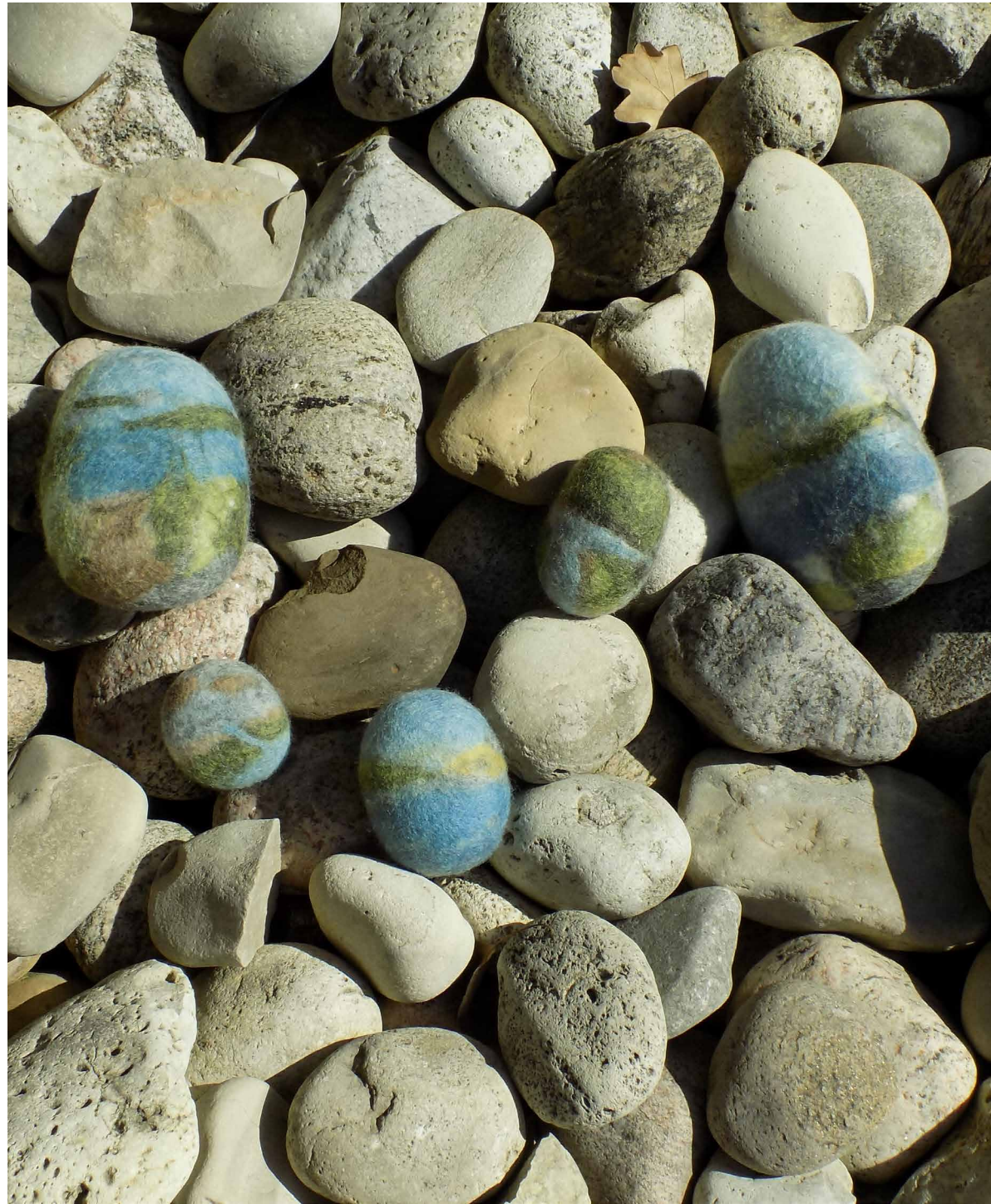


Fig. 42 - Painted Felt Rocks.

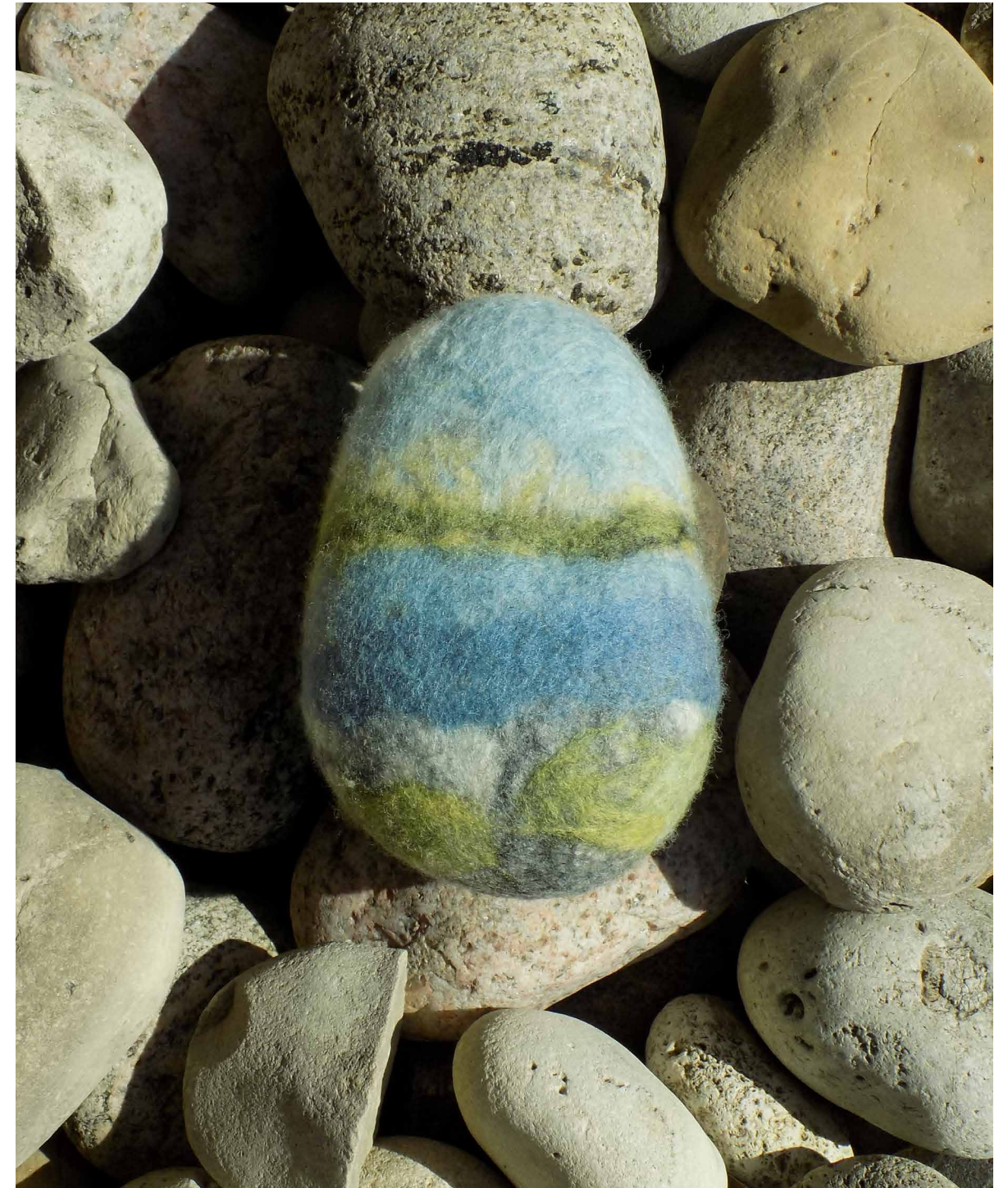


Fig. 43 - Painted Felt Rocks. (Detail)

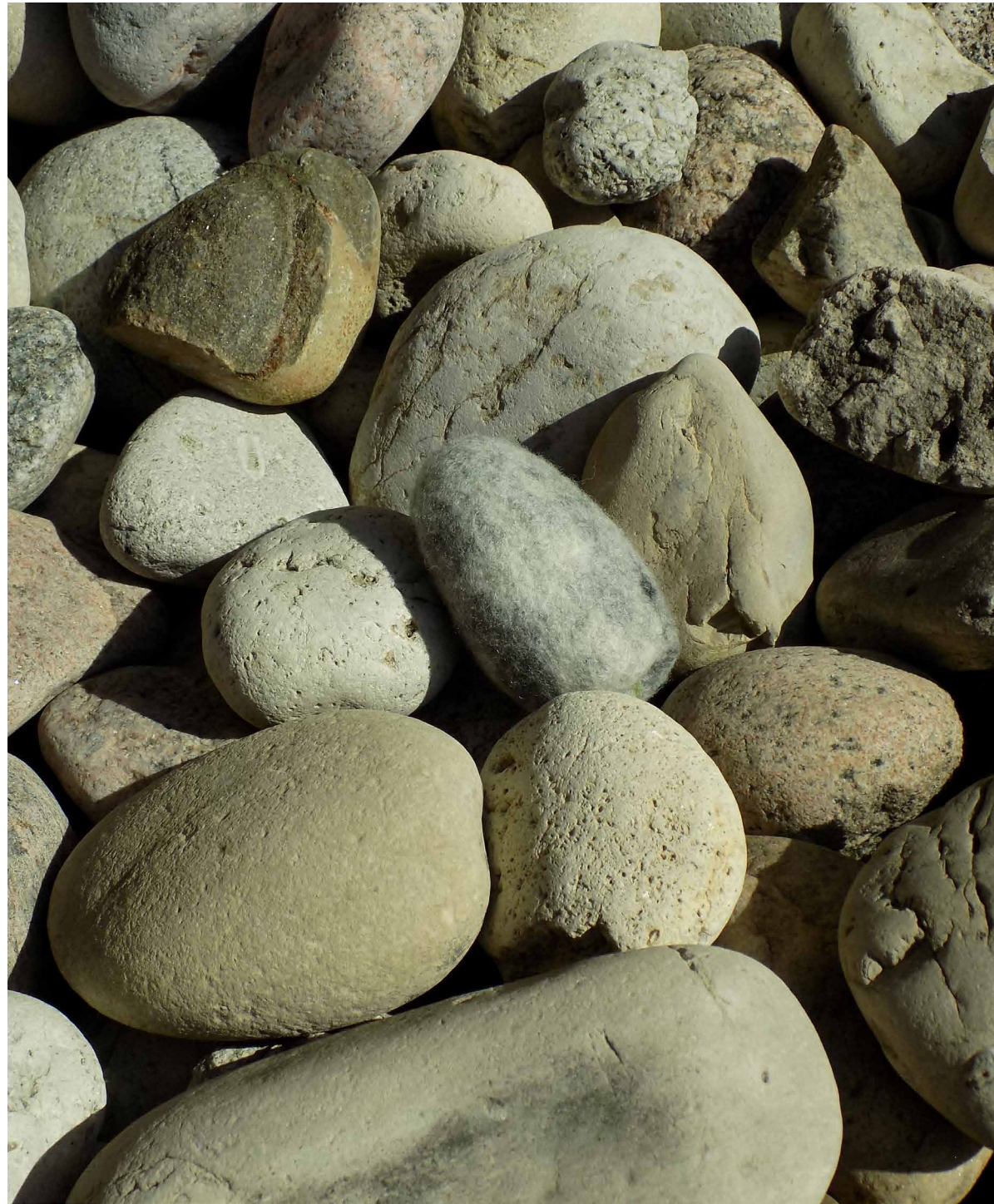


Fig. 44 - Felt Rock.

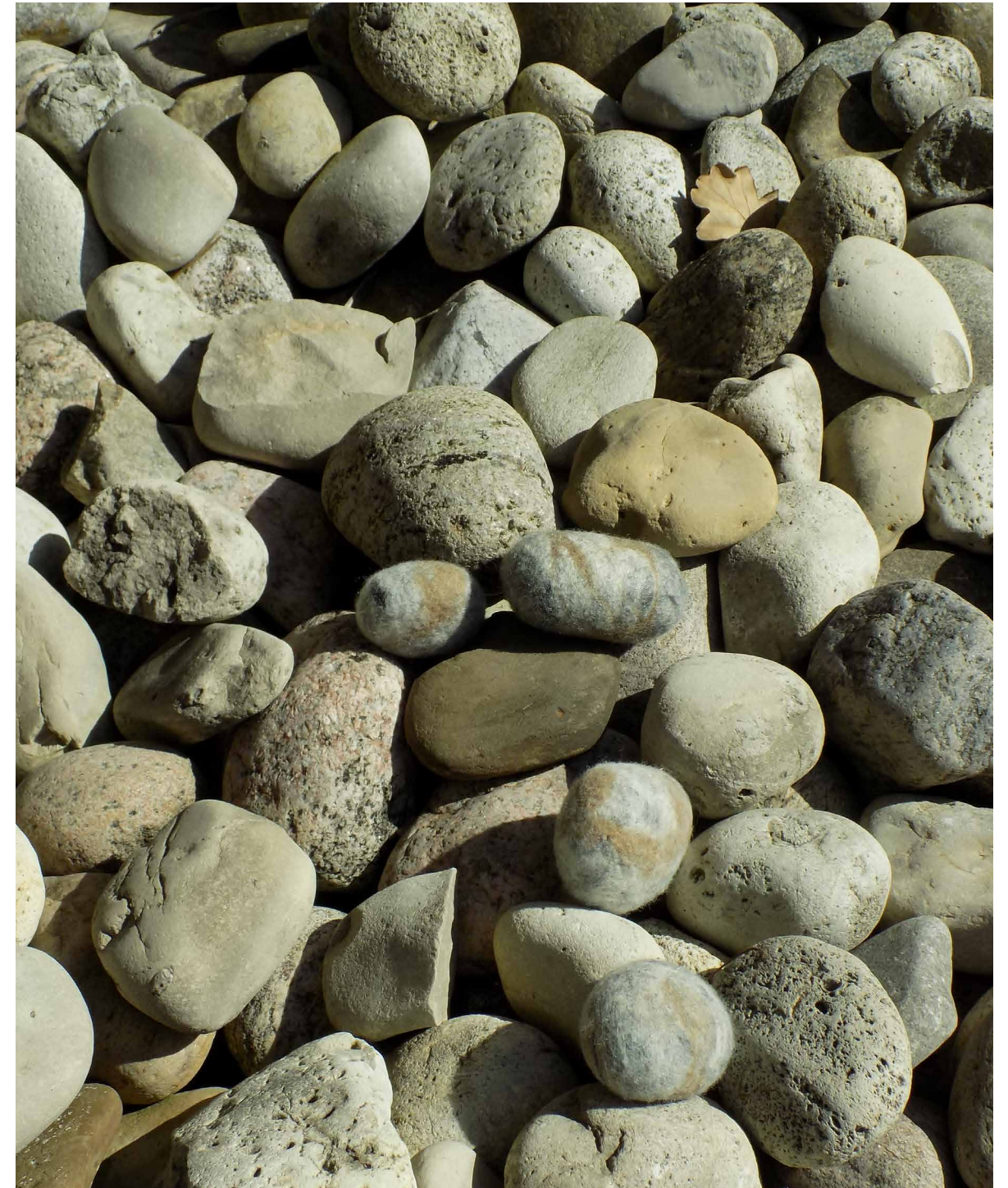


Fig. 45 - Felt Rocks.





Fig. 46 - Final Piece.

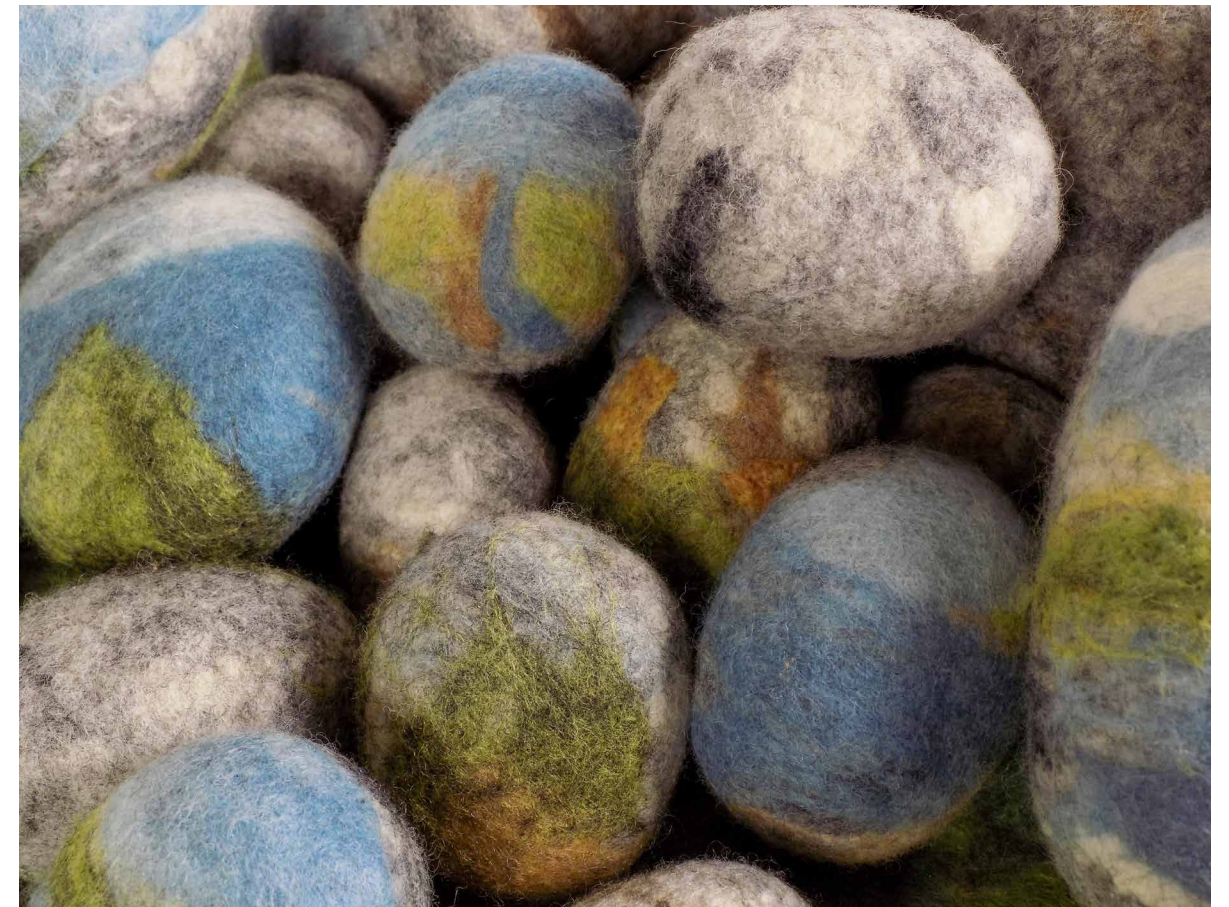


Fig. 47 - Final Piece Detail.

# Reflection

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## *Synthesis*

Throughout my capstone journey, the form of my project has undergone changes and adaptations but the theme has stayed relatively consistent. I have learned to prioritize tasks and plan ahead. I have learned to adapt to changes and be flexible, and finally, I have learned to discover and develop why a concept is important to me. Because of this my project has bloomed and grown into something that I am excited, motivated, and proud of.

At the beginning of my capstone journey, I was originally focused on continuing a series of hand-woven tapestries, from a previous project that focused on the imagery from photographs I had taken while camping. The imagery and my enjoyment of weaving are what initially lead me to want to continue this project. During this I was set on creating these tapestries, however, I was advised to change my imagery and think more abstractly. I went down a path of creating abstract weavings that ultimately, I didn't connect to and I felt discouraged from my work, losing passion. I came to accept that I didn't need to continue focusing on tapestries.

My next steps were to sit down and think about what the truly important elements of my work were, through class suggestions and my research on the group of seven I wanted to use watercolor to lightly abstract my work, thinking of how memory is preserved within our selves the imagery can be hazy but the overall vision is evident. I wanted to continue to make something soft and tactile to relay a positive emotion

to my viewer, at this time I began exploring working with felt, furthermore, this allowed me to mimic the watercolor sketches in a more organic and interactive way.

The first iteration of this was working on creating pages for a felt book, thinking about past critiques a book was more encouraging to interact with. From the feedback received my focus then shifted to mimicking painted rocks using felt, this new idea refreshed my outlook on the delivery of my concept and gave me fresh motivation. At this point in my project, I hit a snag, I was struggling to choose between the pages and the rocks. I did not feel a connection between the two therefore I didn't have an interest in continuing with both. The decision came down to me discovering once again what was important to me.

In the end, I chose the rocks, as I felt they had more of a connection to me and my experiences, and the important element to me was sharing my feelings experienced with others. The photo albums I bring home from camping are admired at times but spent most of their time away on a shelf. Rocks I bring back are often on display, added at the base of plants, or in my fish tank they are always visible.

I believe that discovering and developing why a certain thing is important to me was the biggest factor in the success of my project, because of the developments that came directly from these discoveries and clarifications I have produced a product that I can relate to and can be proud of.



# Image Appendix

Figure on Cover Page – Shirk, V. (2022). Trent River, Lower Path.

Figure on Page 1 – Shirk, V. (2023). Collection of Felt Rocks.

Figure 1 – Shirk, V. (2022). Tent Camping.

Figure on page 5 - Shirk, V. (2022). Entrance to Darlington beach.

Figure on Page 8 - Shirk, V. (2022). Primary Colour Dyed Wool.

Figure 2 to 4 – Shirk, V. (2022). Camping trip at Darlington Provincial Park

Figure 5 - Shirk, V. (2022) Ferris Provincial Park Outlook

Figure 6 – Lawko, Tracey. Spring Nectar. N.D. Orillia Museum of Art & History, <https://www.orilliamuseum.org/project/at-risk-tracey-lawko/>

Figure 7 – Lawko, Tracey. Backlit Grasses. N.D. In The Hills, <https://www.inthehills.ca/2019/03/tracey-lawko/>

Figure 8 – Lawko, Tracey. Wild Blackberries in July. N.D. In The Hills, <https://www.inthehills.ca/2019/03/tracey-lawko/>

Figure 9 – Kang, Soon. A Long Journey. 2010. SoonYulKang, [https://www.soonyulkang.com/photo\\_16823618.html](https://www.soonyulkang.com/photo_16823618.html)

Figure 10 – Kang, Soon. Autumn Field. 1990. SoonYulKang, [https://www.soonyulkang.com/photo\\_9961427.html](https://www.soonyulkang.com/photo_9961427.html)

Figure 11 – Kang, Soon. Meditation. 2006. SoonYulKang, [https://www.soonyulkang.com/photo\\_16823516.html](https://www.soonyulkang.com/photo_16823516.html)

Figure 12 – Tellier-Loumagne, Francoise.

Felt Lace and Fleecy Effects. The Art of Felt. 2009.

Figure 13 – Tellier-Loumagne, Francoise. The Art of Felt. 2009. Thames and Hudson, <https://www.thamesandhudsonusa.com/books/the-art-of-felt-inspirational-designs-textures-and-surfaces-softcover>

Figure 14 – Thomson, T. The Jack Pine. 1916-17. The Art Story, [https://www.theartstory.org/aux-html/print.html?id=group\\_of\\_seven&name=The%20Group%20of%20Seven&type=movement](https://www.theartstory.org/aux-html/print.html?id=group_of_seven&name=The%20Group%20of%20Seven&type=movement)

Figure 15 – Jackson, A.Y. Red Maple. 1914. The Art Story, [https://www.theartstory.org/aux-html/print.html?id=group\\_of\\_seven&name=The%20Group%20of%20Seven&type=movement](https://www.theartstory.org/aux-html/print.html?id=group_of_seven&name=The%20Group%20of%20Seven&type=movement)

Figure 16 – Harris, L. North Shore, Lake Superior. 1926. Artsy, <https://www.artsy.net/artwork/lawren-stewart-harris-north-shore-lake-superior>

Figure 17 – Shirk, V. (2020). View from A.Y. Jackson lookout.

Figure on Page 19 – Shirk, V. (2023). Green Dye Results.

Figure 18 – Shirk, V. (2023). Grey carded wool.

Figure 19 – Shirk, V. (2023). Naturally dyed wools.

Figure 20 – Shirk, V. (2023). Wool Dye Swatches.

Figure 21 – Shirk, V. (2023). Cochineal Dyestuff

Figure 22 – Shirk, V. (2023). Chamomile Dyestuff

Figure 23 – Shirk, V. (2023). Indigo Dyestuff  
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Figures on Page 25 – Shirk, V. (2020). Photos From Windy Lake Provincial Park.

Figures on Page 26 – Shirk, V. (2023). Watercolour Renderings of Windy Lake Provincial Park.

Figures on Page 27 – Shirk, V. (2020). Photos From Wheatly Provincial Park.

Figures on Page 28 – Shirk, V. (2023). Watercolour Renderings of Wheatly Provincial Park.

Figures on Page 29 – Shirk, V. (2021). Photos From MacGregor Provincial Park.

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Figures on Page 31 – Shirk, V. (2022). Photos From Grundy Lake Provincial Park.

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Figure 24 – Shirk, V. (2023). Materials required for felting.

Figure 25 – Shirk, V. (2023). Layering of wool fibers.

Figure 26 – Shirk, V. (2023). Fibers wetted out using hot water.

Figure 27 – Shirk, V. (2023). Using friction fibers begin to attach and intertwine.

Figure 28 – Shirk, V. (2023). Outer Rock Pattern.

Figure 29 – Shirk, V. (2023). Layering Wool Roving.

Figure 30 – Shirk, V. (2023). Attaching Wool Fiber to Sponge

Figure 31 – Shirk, V. (2023). Felt Rock in Pantyhose.

Figure 32 – 35 – Shirk, V. (2023). Fall Samples

Figure 36 – 41 – Shirk, V. (2023). Winter Samples.

Figure 41 – 47 – Shirk, V. (2023). Photos of Final Work.

Figure on Page 48 - Shirk, V. (2022). Trent River.

# Annotated Bibliography

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Albers, A. (1974). *Anni Albers: On Weaving*. Wesleyan University Press.

This book consists of a collection of essays by textile artist Anni Albers. While the whole book is full on information and history two chapters, Chapter one "Weaving, Hand" and Chapter nine "tapestry", stood out as particularly useful to my research. Chapter one covers hand weaving and the progression on the loom, as well as the uses of hand weaving, today it is almost exclusively used for decoration. Chapter nine covers tapestries, that reaches back to the earliest form of weaving, tapestries are a form of weaving that is more pictorial as apposed to pattern based. The author compares tapestries to that of cave art, a means to express and show memory. I think that this book is beneficial to me to help understand the early processes of the loom as well as provide imagery for tapestry techniques. The images of the technique could be considered for processes documents and sketching. Going forward I would like to also look through the second edition of the book for more clarity.

Anderson, B. (1973). *Creative Spinning, weaving & Plant Dyeing*. ARCO Publishing Company, INC.

This book is written by the textile designer and creator, Beryl Anderson, and expands on techniques of spinning yarn, plant dyeing with wool roving and spun yarns, weaving and knitting. Within the "spinning" section of the book the author describes different wools and their qualities such as fiber length and thickness and there better suited uses. In the "plant-dyeing" chapter of the book

the author give advice on colour planning as well as a list of common mordants and a plant dye chart for reference. For my project I want to look into dyeing yarn and unspun fibers, I believe this book will be helpful in selecting what I want from a fiber, I also plan to make use of the "dyeing table" provided in the book on page 27 while I select colours for dye sampling. The breakdown of how mordants affect different dye materials will also be helpful in getting the correct colour I want to achieve.

Garman, J. (2018, July-August). SOLAR DYEING WOOL WITH NATURAL PLANT DYES. *Countryside & Small Stock Journal*, 102(4), 35+. [https://link.gale.com/apps/doc/A546287350/ITOF?u=ko\\_acd\\_shc&sid=bookmark-ITOF&xid=5a56afd1](https://link.gale.com/apps/doc/A546287350/ITOF?u=ko_acd_shc&sid=bookmark-ITOF&xid=5a56afd1)

The article outlines pre-mordant instructions, collecting natural dye material, fugitive dyes, recipes and details the process to solar dyeing. In the mordant section of this article, it explains the reason behind mordant and the process. Without the mordant the material is susceptible to an uneven dye; this could be something I could test to achieve different textured looks. This article also has a section of natural dyes that are commonly found that produce a variety of colour, this is something for me to consider when selecting what dyestuff to use, if its not local is it easily accessible? Over all I believe that this article will be useful for my natural dying experiments, however, further research and references will be required.

Simon, J., Chadwick, W., & Faxon, S. C. (2010). *Sheila Hicks: 50 Years*. Yale University Press.

This book consists of essays that outline and analyze the progress of Sheila Hicks art, her techniques, and her ways of working. Sheila Hicks is a textile artist who mostly creates large structures using colour and fibers, she works with impressive range and materials within her works. Following Sheila's art through out the years, it inspires me to play with size and shape as well as experimenting with various ways tapestry thread can be used. I want to use this book as a means to better understand the artist process for creating as well as how she balances size and colour within her works. Is there a way for me to apply a similar scale to my work, perhaps selecting a portion of my work to replicate and explore size and how it changes the feel of the work. Seeing her magnify the threads she weaves with and turn it into an installation is of great interest to me.

Wilcox, Mathison, F., & Penney, C. (2011). *Tapestry: A Woven Narrative*. Black Dog.

I chose the book *Tapestry a Woven Narrative* to help me explore a variety of different forms and styles of weaving. I read through this book and first selected tapestries that I was drawn to and why, I then explore the techniques they used. This book also highlights some interesting artist and their larger works as well as less traditional techniques. The book has a large range of scale as well, and helped me to visualize the impact size can have on feeling and interactions. I used this book

as a starting point in my research to gain inspiration from other artists tapestries and their intentions. Some tapestries that stood out to me in this book were "The ship 1900." On page 20 and "nowhere" on page 178, I was mainly drawn to the detail and imagery of the two works. Artists I was interested in from this book were, Joan Baxter and Soon Yul Kang, both artist who work with natural landscapes.

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