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Raising Canes: Crafting Disability Narratives

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Abstract

Disability is a common part of life, but not a well understood part of our cultural conscience (CDC, 2018; Pulrang, 2020). Because of this, the oppression that disabled people face, ableism, is particularly pervasive and under addressed (Pulrang, 2020). In order to begin to chip away at the systemic ableism that is embedded in all parts of society, disabled people need better representation in the media (United Nations, n.d.). This means not just showing stories that involve disabled people or that are about disabled people, but actual stories by disabled people about disability (Thompson, n.d.; "Media", 2021; Rubin, 2021). One area of particular interest to me is addressing ableist misconceptions about assistive technology (Parette & Scherer, 2004; Fraser et. al, 2015; Shinohara & Wobbrock, 2011). To take on this topic from the perspective of a disabled person, I chose to use the medium of crochet to help soften the image of assistive technology and tell disability stories. In the future, I hope that this project can be expanded into a true craft as activism project, "craftivism", that engages a wider group of people in the discussion about assistive technology and ableism, the process of crocheting, and the activity of community building and healing ("The History", n.d.; Marzec, 2010; Iqbal, 2019).

Disability

According to estimates by the CDC (2018), roughly 1 in 4 adult Americans is disabled or has a disability. This means that most people probably are related to someone who is disabled, work with someone who is disabled, and/or interact with disabled people on a daily basis in some other capacity. Despite disability being what might be conceived of as quite common, most people feel uncomfortable talking about disability or engaging with disabled people (Ghosh, 2017; Brodey, 2020). Research has shown that abled people, people who are not disabled, have reported even feeling uncomfortable talking to disabled people (Brodey, 2020). Most people can

look to their own experiences and find anecdotal evidence that supports this; people tell children not to stare at someone with a visible disability, but then do not talk with their child about disability in any capacity. When a disabled person brings up their disability they are often dismissed by the abled people in the room simply because the abled people are uncomfortable. Disability is quite plainly not something that most people feel comfortable discussing (Ghosh, 2017).

It can be quite difficult to identify people's intentions, but in my experience, most disabled people do not view these behaviors as acts of malice from abled people. It does not seem that most abled people actively hate disabled people or aspire to inflict harm on disabled people. Despite this, disabled people still experience discrimination, oppression, and microaggressions (Pulrang, 2020, Denk, 2019). The type of systemic oppression that disabled people experience is called ableism (Pulrang, 2020).

Ableism

Ableism by it's very nature is systemic, which means that it exists in multiple domains which all uphold and reinforce each other (Pulrang, 2020; "The Lens", n.d.). One way through which to examine these facets of oppression, is through the "four domains of power" outlined by Black Feminist scholar Patricia Hill Collins (2000). Collins outlines four areas through which dominant power structures and the most privileged people within them assert their power over the oppressed, including structural, disciplinary, hegemonic, and interpersonal. Although the goal of this project is not to describe ableism in great detail, it can be helpful for those not familiar with ableism to be given examples, which may be beneficial in terms of understanding the impact and the interconnected nature of systemic ableism (Pulrang, 2020; "The Lens", n.d.).

In the United States, structural oppression against disabled people takes many forms, including subminimum wage laws that allow certain employers to pay disabled workers below the minimum wage, disproportionate rates of unemployment and underemployment for disabled people, disproportionately high rates of disabled people living in poverty, systemic inaccessibility of most public spaces, and a healthcare system designed for those who are healthy and abled (Luterman, 2020; Fessler, 2015; Denk, 2019; Pappas, 2020, Shapiro, 2020). Disciplinary oppression can include the special education to prison pipeline, disproportionate rates of police violence against disabled people (somewhere between ⅓ and ½ of police brutality incidents are against disabled people), and forcible institutionalization or hospitalization of disabled people often against their will and against their interests (Mader & Butrymowicz, 2014; Abrams, 2020; McKay, 2019). Hegemonic oppression is also sometimes called cultural oppression often takes the form of media that we consume, or commonly held cultural and social values, which help pass on the idea that disability is bad, that disabled people do not have lives worth living, that anyone who is disabled is pitiful, or that disabled people are only useful because they serve as inspiration for abled people (Helena, 2020; "Disability", 2019; Baig, 2020). Interpersonal oppression often takes the social stereotypes about disability and applies them in a person to person context, which could look like an abled person telling someone who is disabled that they are so inspirational, staring or avoiding eye contact completely, and many other ableist microaggressions (Bryne-Haber, 2019; Lu, 2016; Kim, 2019). This is in no way a conclusive list of what ableism can manifest as or the ways in which it can manifest. This list is, however, an entry point for many people who do not know about ableism to begin to understand that mistreatment of disabled people goes beyond occasional social ostracization, and is actually a network of mechanisms designed to marginalize disabled people within society completely.

Ableism is incredibly pervasive (Denk, 2019; Pulrang, 2020). Beyond that, many people are unaware or uneducated on issues related to ableism (Pulrang, 2020). Ableism is in many ways so insidious simply because it is so common and underobserved. Suggesting that disability is merely an attitude, that anything is possible if someone simply puts their mind to it, and by extension anyone who cannot do something is not trying hard enough or is lazy, that someone cannot be disabled because they work or are perceived as very productive, that someone would only disclose or discuss their disability as an excuse, are all ableist attitudes and are surprisingly common (Lu, 2016; Kim, 2019). There are innumerable examples of ableist ideology that people use all the time; if you would like more examples @casualableism has many examples of the forms that casual ableism can take.

Complexity of disability

In my experience as a disability educator, I have found that people are often compelled to act and become disability allies once they learn about ableism and the forms that it can take. People want to understand how they can stop being complicit in ableism and how they can begin to eliminate ableism from their behaviors and interactions with others (Brodey, 2020). Most often people want explicit instructions about what to say and do when engaging with someone who is disabled or when talking about disability (Ghosh, 2017). Interactions can be varied and complex, which would make it impossible to leave someone with a set of rules to govern each interaction that they had (Pulrang, 2020; Lu, 2016; Kim, 2019). Additionally, simple rules that would seem to be applicable like the "golden rule" do not work out either.

The "golden rule" tells each individual to treat others as they wish to be treated, but when it comes to interactions surrounding disability this may yield an effect that is the opposite of what is desired. Ableism does not just live in the structures of society or the interactions between

abled and disabled people, ableism is often internalized and lives within the individuals in society as well ("The Lens", n.d.; Ghosh, 2017). Internalized ableism means that the ableist ideologies, like the ones described in the previous section, help to inform each individual's thoughts and patterns of behavior (Harrison, 2020). This means that even when an abled person attempts to empathize with the experiences of a disabled person, that abled person might come to very different conclusions about how a disabled person wants to be treated because of their internalized ableism (Brodey, 2020). Abled people might feel inclined to think of disability as shameful and act in a way that minimizes others' experiences that relate to disability. Another example might be that an abled person would feel overwhelmed by the prospect of being disabled and thus want to work by themselves to situate what worked best for them rather than receive any help, and thus would try to ignore someone else's disability and never offer them help. In some cases, abled people might be on the right track with their guesses, but the truth is like any identity, each disabled person has their own unique relationship to disability, and so it is unlikely that two people will ever want to be treated the exact same way, or the way that someone else might think that they want to be treated (Pappas, 2020).

Many abled people are unsure how to engage, and in my personal experience it seems that often people go to the extremes rather than finding a balance that most people will find agreeable. People either stare or refuse to make eye contact; people either don't offer any help, offer overbearing help, or simply help without asking the disabled person's permission first; people refuse to talk about disability, or they act like they know better than disabled people about disability. The list goes on. It seems that a more balanced approach might not work for every situation, but overall it would often yield better results than the golden rule or the extremes that

most people take up. This leaves the questions: why is it so hard to find a balance? And, what could empower people to more easily find the balance?

Inaccurate portrayals of disability

As illustrated in the disussion of ableism, ableism can take many forms and often ableism in one domain can help to reinforce ableism in others ("The Lens", n.d.). Engaging with disabled people, disability, taking on the work of being a good disability ally can in some ways fall into each domain, but the interpersonal domain seems like a particularly obvious place where these interactions would exist (Collins, 2000). However, most people do not necessarily learn about disability and ableism through the interpersonal domain. Despite the prevelance of disability (Once again ¼ of American adults are disabled), most people do not learn about disability by talking to disabled people in a one on one capacity, most people learn about disability from the media they consume (Brodey, 2020; Rubin, 2021; Helena, 2020; United Nations, n.d.). The United Nations (n.d.) in fact recognizes media as one of the primary ways through which to undermine ableism and improve the standing of disabled people in society.

No one can ever truly understand the lived experiences of another person. Often the media acts as a domain through which individuals can get the next best thing (United Nations, n.d.; Thompson, n.d.; Baig, 2020) . Through various pieces of media, both real and fictitious, the consumer can be exposed to new ideas and perspectives (Rubin, 2021; Helena, 2020). This is often one of the only ways, other than through interpersonal contact, that people outside a particular identity can gain insights about what it must be like to have that identity. In this way, consuming diverse media, particularly media that engages with view points that differ from that of the audience, internalized systems of oppression can be challenged (United Nations, n.d.). The key is that the media needs to actually reflect the views of someone with a marginalized identity

rather than just repeat stereotypes that reinforce oppression (Thompson, n.d.). A quick look at the list of the most popular disability related movies shows that many of these movies are actually made by abled people ("Media", 2021; Thompson, n.d.; Rubin, 2021). Because of this, some of the most visible and popular disability media does not reflect the views of disabled people, but instead helps to uphold and reinforce stereotypes about disability which contribute to hegemonic oppression (Baig, 2020; Helena, 2020; "Disability", 2019). Some examples of this include:

- Disabled people deserve pity - Million Dollar Baby, What's Eating Gilbert Grape

- Disabled people are like children - I am Sam, Of Mice and Men

- Disabled people who "overcome" their disabilities are inspirational - Soul Surfer, A Beautiful Mind

- Disabled people have worse lives, which make them bitter - Detective Pikachu, Doctor Strange

- As well as more specific stereotypes about certain disabilities

    - Tourette's is just swearing - The Green Mile

    - Autistic people are savants - Rain Man

Rather than help enlighten people about what being disabled is like, most popular culture depictions of disability simply reinforce ableism ("Media", 2021; Helena, 2020).

Assistive Technology

According to the Assistive Technology Industry Association (2021) , assistive technology is, "products, equipment, and systems that enhance learning, working, and daily living for persons with disabilities." Some examples of assistive technology may include mobility aids, such as cane, crutches, and wheelchairs, communications technology, such as text to speech devices and communication boards, and many other types of technology, such as noise cancelling

headphones, screen readers, devices to make certain utensils more ergonomic. Evidently, the definition offered by ATIA is very broad and can encompass many things, which may not give someone very specific insights about what actually constitutes assistive technology. This is in part because assistive technology can vary significantly from person to person (AT Industry Association, 2021; Fraser et. al, 2015). Each person and disability are different and because of this, objects that might be conceived of as "ordinary" can also be assistive technology (AT Industry Association, 2021; Shinohara & Wobbrock, 2011).

Assistive technology is one area related to disability that is full of misconceptions (Fraser et. al, 2015; Shinohara & Wobbrock, 2011). Beyond the simple, and often limiting, misconception of what can be assistive technology, many abled people view assistive technology in a particularly negative light (Parette & Scherer, 2004; "Ableist", 2009). This can be seen through the language that some people use to describe assistive technology. People sometimes use the language 'wheelchair bound' or 'stuck in a wheelchair'. These phrases seem to suggest that someone is forced to use a mobility aid, and that if offered the choice no one would want to use a mobility aid ("Ableist", 2009). This type of language seems rather obtuse to the functions of a wheelchair, or really any mobility aid. In my personal experience, and the experience of most of the people I know, mobility aids are simply tools that help to make life easier; these objects are not something that someone is stuck with, and are instead objects that help to open up freedom and independence (Shinohara & Wobbrock, 2011). This behavior also can carry the message that assistive technology is a sign of someone's quality of life being lower simply because they need tools to help them in everyday situations ("Ableist", 2009; Parette & Scherer, 2004).

In some cases, there is also a common view that use of assistive technology is a sign of laziness (Moses, 2019). Students are chastised for taking notes on their computer rather than by hand; ambulatory wheelchair users (people who can walk but still use a wheelchair at least some of the time) are accused of faking their disabilities or simply not trying hard enough to walk; people who communicate non-verbally are told that they should try harder to communicate verbally for the sake of everyone else, and that it is lazy for them not to try harder. This type of messaging helps to broadly uphold the ableist construct that disabled people are lazy and just need to work harder to overcome their disabilities (Wright, 2020). Beyond that, this suggests that disability is not a valid part of identity and existence because disabled people should be striving to be more like abled people (Martin, 2017; Clare, 2019).

One other assistive technology misconception is about who can use assistive technology (Hale, 2018). Imagine there are two people walking down the street both using canes to help them ambulate. One of the people looks to be about 80 and the other looks to be about 20. For most people the 80 year old using a cane would not be of any particular interest; they might offer the 80 year old their seat on the bus or try to hold the door open for them. The 80 year old is not, however, likely to be a person worth staring at. On the other hand, the 20 year old will likely get a lot of looks. People do not believe that it is generally ordinary for a 20 year old to use a cane, and thus will be intrigued. This plays a lot into common conceptions of who is disabled and who is allowed to be considered disabled (Howard, 2017). Oftentimes, perceived level of impairment informs who people think of as disabled, and by extension, who can and should use assistive technology (Harvey, 2018; Rush, 2019). Certain groups of people, for example older people, are more likely to be accepted as disabled and are more likely to be accepted as assistive technology users. Many people are unaware that most disabilities are invisible and because of this there is no

way to know who might be disabled and who might be an assistive technology user (Howard, 2017; Gingold, 2015).

Crafting disability narratives

The goal of this creative project was to take on some of these misconceptions about assistive technology that many people hold, and to offer a richer and more authentic experience of disability from the perspective of someone who is actually disabled. More specifically, the goal was to use art as a medium to show and share a variety of experiences related to disability, and to show how positively people can feel about their own assistive technology. Many disabled people view their assistive technology as a liberatory mechanism that helps offer them more freedom and autonomy in their lives, which seems to be a missing narrative from many people's constructions of disability and assistive technology (Shinohara & Wobbrock, 2011). Art in particular seemed like a good medium because disabled artists, such as Tony Heaton, have used art as a medium to tell stories about disability and to help bring more people in on disability experiences (Sutherland, 2018).

In order to acheive the goals of this project, crochet was chosen as the medium through which to portray assistive technology. It seems fairly obvious that crochet and fiber arts broadly help to impart a sense of warmth and coziness to most people (Cohen, 2019; Verni, 2015; Rojo & Harrington, 2017). The works of Sheila Hicks and Toshiko Horiuchi MacAdam, embrace fiber art as a medium to bring light and levity (Cohen, 2019; Verni, 2015). Their works make you want to run up and touch the art; they help you feel comfortable and at home. This was particularly important given most people's conceptions of assistive technology as cold, hard, and sharp. People don't feel comfortable with assistive technology in part because they feel it as distant, but crochet has the capacity to bridge that gap. An artist's work that is particularly illustrative of that

is Olek (Rojo & Harrington, 2017). Her work often verges into the political, but the crochet

makes people feel welcome and ready to engage. Her art works so well in part because it brings

people's guard down before hitting them with powerful and strong ideas.

Similarly, crochet can simplify shapes. Crochet often forces hard edges to become much

softer and complex objects to become much simpler. This helps to soften the sense of both literal

and figurative sharpness that causes many people to feel uncomfortable with medical devices and

assistive technology.

Another strategy for bridging some of the divide between abled people's perception and

disabled people's perception of assistive technology was to select from, and represent, a wide

range of technologies and objects. Showing objects that are easy to understand as tools next to

objects that are thought of as being medical, in some way helps to draw out the similarity of both

objects as tools. This also helps to point out how in many disabled people's lives assistive

technology are just ordinary everyday objects that someone needs to get by (Shinohara &

Wobbrock, 2011).

The process

The first step in the process was coming up with a list of potential objects that disabled people

use as assistive technology. I began this process by examining what objects I use frequently in

my life because of disability. Things that first came to mind included a cane, sunglasses, a water

bottle, pill bottles, emesis bags, compression stockings, noise cancelling headphones, speech to

text on my phone. I then tried to examine what other objects serve similar functions for other

people with disabilities, including forearm crutches, a walker, a wheelchair, bluetooth keyboard

and trackpad, a tablet, an auxilary computer monitor, keys that have an automatic start button for

the car. This list only began to scratch the surface, which is another reflection of the variety of

experiences of both disability and assistive technology. As the project continued, I came up with even more ideas about potential types of assistive technology, including an accessible parking placard, scrunchies, a heating pad, stim toys, and a sharps container.

Recognizing how large of a project I was planning to undertake, I chose to apply for grant funding. During this time, I wrote about the importance of the project and made a variety of the objects in miniature using plain white yarn (see appendix 1 for pictures). This process of making smaller models of the actual objects did not lead to particularly detailed objects, but did allow me to think critically about some of the shapes that would be involved in various projects, and get acclimated to the process of freehand crocheting.

All of the objects in this project were freehand crocheted. This means that there was no pattern for the objects; all pieces were in essence experimentally crocheted. This requires a sense of what I would call "crochet intution". In order to successfully freehand, one must understand how to crochet and have enough experience crocheting to intuitively understand how to identify the shapes that make certain objects and figure out how to replicate them. Although having "crochet intuition" can help this process along, there is also a significant amount of trial and error that takes place. One might not always be able to correctly identify the shapes or how to make them, and even simple errors around sizing and measurement can cause the need to undo portions of work.

In addition to the natural barriers that exist in this process, this project was in some way impacted by the effects of the COVID-19 pandemic. None of the art was created in a studio space, which means many of the tools that might have ordinarily been available like work benches, clamps, and other tools were not available. This led to the need for more creative thinking and a lot of on the fly problem solving. One example of this would be trying to secure

the back of the wheelchair seat to the seat part. The two pieces had to be sewn together in an upside down position otherwise gravity caused the back to sag, but at the same time there was no bench to secure the seat to or way to simultaneously hold together the pieces and sew at the same time. This led to furniture rearranging that resulted in a setup that brought all the pieces close enough together for long enough for me to sew everything in place without having to fight gravity.

Additionally, I have a strong preference for yarn shopping in person because it offers me the opportunity to more closely examine the yarn and its texture to determine if it really matches my personal project goals. However, because of both the pandemic and the sheer volume of yarn that I needed to purchase, my yarn shopping was done online. In hindsight, I may have tried to get slightly different yarn, or would have liked to buy small portions of yarn to test them out before committing to the much larger quantities of each that I needed. Overall, the shopping and the yarn that I ended up with did not pose a significant barrier to the creation process.

There were also some barriers that could not be overcome through creative problem solving. One such goal was the aspiration to have the pieces displayed as part of a gallery show. Although these pieces may still one day make their debut in a gallery, that did not happen shortly after the work was completed. The lack of a show was in many ways a result of setting too high of a work goal. The list of pieces at the beginning of this process section was quite long and not every piece in it was made or finished as planned. Despite crocheting through 10,000 yards of yarn, the project remains unfinished (see appendix 2 for process pictures of unfinished pieces). I had also hoped to create a written piece or an anthology to accompany the crocheted works, which would also help to "craft" disability narratives. This writing would help to share some of the background behind the broader project that the crochet might not be able to on its own.

The work

Ultimately, three collections of pieces were completed (see appendix 3 for completed works).

Each collection is organized around a specific theme, and was presented by hanging the

individual objects from the ceiling using the same colored string as each piece. This is partially a

play on the "raising" part of the title, and evokes the delicateness of a chandlier or museum

diorama. This helps to undercut the perception of assistive technology as harsh and helps bring

more lightness to it.

The first collection is the "medical" collection. It includes pill bottles, emesis bags, and a

sharps container. These objects help to reflect the parts of disability experience that are more

commonly thought of as specifically being medical equipment, rather than as necessarily

assistive technology. The second collection is the "day out" collection. It includes a cane,

scrunchies, an accessible parking placard, sunglasses, and a water bottle. Oftentimes disabled

people need to pack more carefully and with more forethought than many abled people.

Disability can be unpredictable and many disabled people make it through days out only by

planning ahead and knowing what they might need ahead of time. Some of the things that

disabled people most need to make their days out comfortable and enjoyable are objects that

abled people think of as "ordinary" like water bottles, scrunchies, and sunglasses. These objects

can take on a whole new life for someone who has light sensitivity because of their disability, or

frequent dehydration, limited mobility in their hands or gets tension headaches easily. What may

seem ordinary to someone, can be an incredibly helpful tool to another. Finally, the third

collection is the "comfort" collection. This collection includes a pillow, a blanket, and a heating

pad. Many disabled people have to spend a lot of time resting, whether it is to handle chronic

fatigue, chronic pain, or the exhaustion of being someone with a marginalized identity. Because of this, comfort objects become invaluable to ensuring quality care and rest for disabled people.

Conclusion and reflection

Work still remains to be done on this project on both a micro and a macro level. On the micro scale, there are a variety of pieces that still need to be crocheted based on the list that was made of assistive technology throughout the project. Beyond that, I remain committed to the goal of creating more written pieces to accompany the crocheted works, which will help to build a more complete set of disability narratives. Additionally, there is some hope that this project will eventually be installed in a gallery setting so that individuals can have a closer and more personal experience with the art. The details and texture of the work, which are some of the parts that make it most compelling, are not fully captured by photographs, and it would be much better to allow a potential audience to view the works in person. The works would also be improved with more time to add greater details to each object including embroidery and smaller pieces that are currently missing from many of the objects.

On the macro scale, the need to fight for disability justice remains strong (Pulrang, 2020; Denk, 2019). Many separate sets of actions are involved in this process, but two important ones are addressing disability related misconceptions and oppressive ideologies that underpin them, as well as building a strong community of disabled people and allies. Craft as activism offers the opportunity to share important messages and bring people together (Iqbal, 2019; "The History", n.d.; Marzec, 2010). Various examples of craft as activism help to illustrate both these points. The AIDS memorial quilt helped draw attention to just how many lives were being lost because of the HIV/AIDS epidemic ("The History", n.d.; Jones, 2016). It served as a way to both personify grief, particularly that of the queer community, and compel government action to help

support better research into treatment (Jones, 2016). The sheer magnitude of the quilt, which contains 50,000 panels, each commemorating the life of one or more people lost to AIDS, helps to show the ways that community was brought together through craft as activism ("The History", n.d.). The more recent crocheted coral reef draws attention to the crisis of climate change and pollution, which jeopordizes ocean ecosystems (Marzec, 2010). The project involved the work of over 200 people from 15 different states, effectively building an entire community of artists around this project.

These are just two examples, but their implication is clear. Craftivism does not just dispel misconceptions, it can send a powerful message, particularly because of its handmade nature (Iqbal, 2019). Craft requires discipline and dedication, which means that art created from craft can pack a powerful punch with its messages. Disability is an issue easily brushed aside; many people believe that they are not affected by disability either because they are not disabled, or they do not think that they know someone who is (Brodey, 2020; Pettinicchio, 2019). Craft and art have the potential to shift that dynamic and push forward disability as an important issue worthy of discussion (Iqbal, 2019).

Beyond that, craftivism draws people together (Iqbal, 2019; Jones, 2016; Marzec, 2010). This can offer people the opportunity to unite over shared experiences and, in some cases, even go through a process of community healing together (Jones, 2016). Disabled people have gone through collective trauma throughout the history of the United States (Carmel, 2020; Ojewumi, 2021). This year has been particularly traumatic for disabled people as medical systems have resorted to what can only be described as eugenic policies during the course of the pandemic (Shapiro, 2020). History shows that disabled people are amazing organizers who know how to rally together despite being divided and pitted against each other throughout history, but this

does not mean that all disabled people have found community, and it certainly does not mean that disabled people have found the collective healing that they need or deserve (Pettinicchio, 2019; Carmel, 2020).

Craft as activism has the potential to have a huge impact on the disability community by helping share out the messages of disability justice, and by bringing disabled people in to heal together. I hope that any future that this project may have will involve the inclusion of more people, specifically people from the disability community. I also hope that any future art/craft/activism projects that I start or work on can continue to center and focus community healing for disabled people.

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Appendix 1: Crochet mock ups

Image 1: crocheted emesis bag in white yarn. ½ size of a real life model.

Image 2: crocheted cane in white yarn. ½ size of a real life model.

Image 3: crocheted noise cancelling headphones in white yarn. ½ size of a real life model

Appendix 2: Unfinished pieces

Image 1: Crocheted cuffs for forearm crutches stacked inside each other in gray yarn (left). Crocheted hand holds for forearm crutches wrapped together in gray yarn (right). Both sets of objects are modeled to life size.

Image 2: Crocheted screen for an auxiliary computer monitor in charcoal and gray yarn (bottom left). Crocheted stand for an auxiliary computer monitor (upper right). Both sets of objects are modeled to life size.

Image 3: Crocheted wheelchair seat, including both seat and seat back in charcoal yarn, and connecting railing from back to seat in turquoise yarn. All modeled to life size.

Appendix 3: Finished works

Image 1: Collection 1 - "Medicine"

Crocheted pill bottles hung randomly in a variety of sizes (orange and white yarn). Bottom left in a descending line are 3 emesis bags (blue and white yarn). In the middle right, a sharps container which meets orthogonally with the line of emesis bags (red and white yarn).
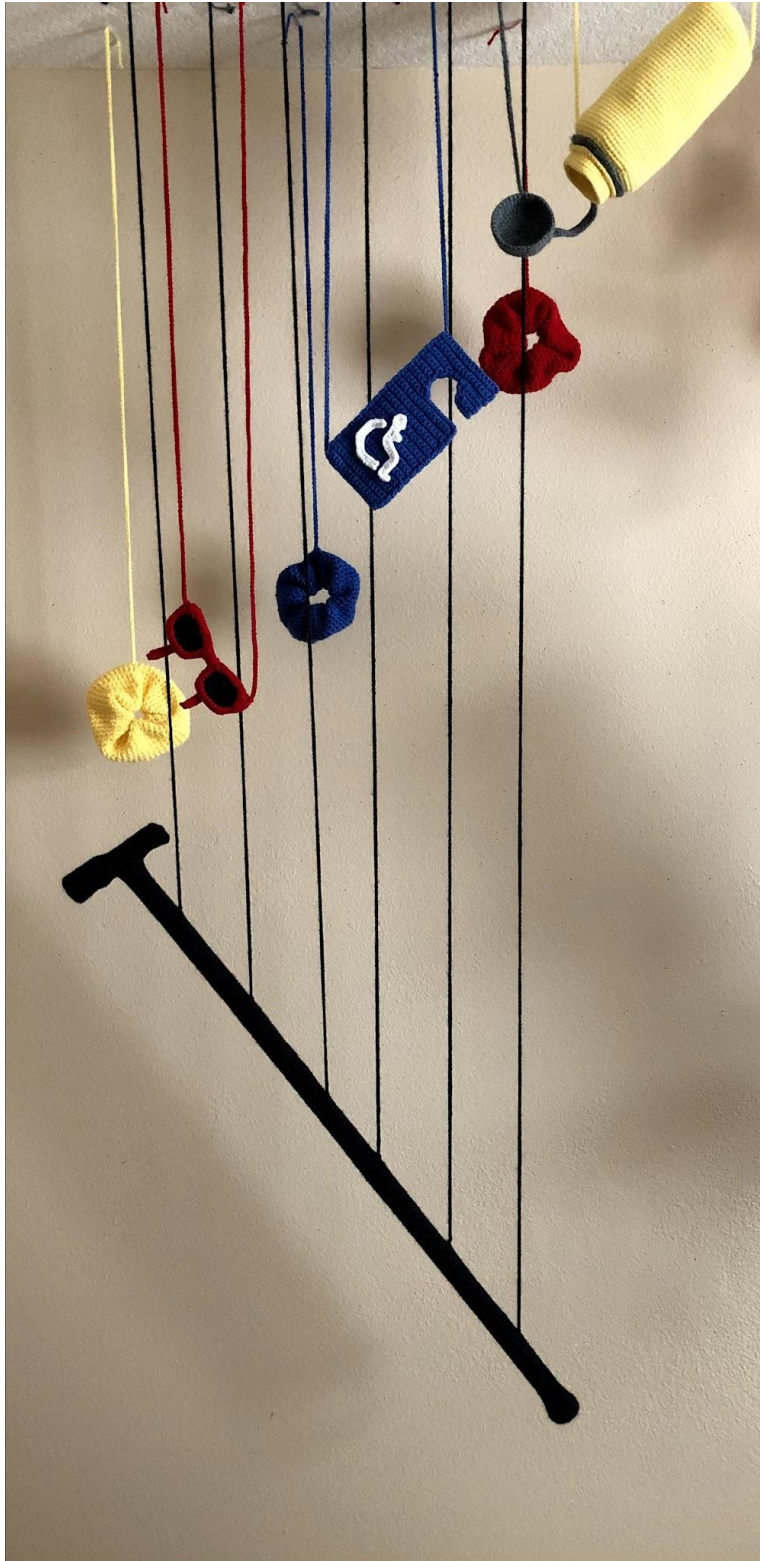
Image 2: Collection 2 "Day out"
A line of objects descending from right to left: yellow water bottle, red scrunchie, blue accessible parking placard, blue scrunchie, red sunglasses, yellow scrunchie. A black cane below those objects descending from the left to the right.

Image 3: Collection 3 "Comfort"
All objects are piled on the floor with a blue and white pillow in the very back, a rainbow blanket in front of that, and a heating pad (gray with white cord and controller) piled on top of the blanket.