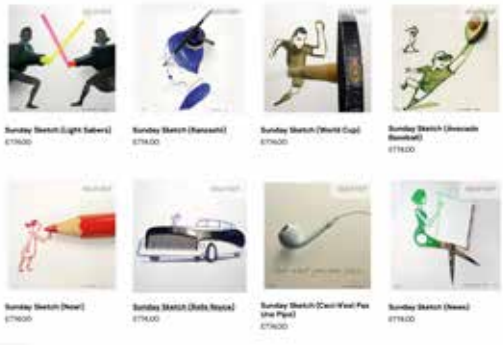
1

METHODS OF INVESTIGATING

Christoph neiman
Etching
Embroidery
Stop motion
Cavalry app
Lego blocks
Tools: Punch maker, paint brush, Clay, Scanner

https://bezier.method.ac/



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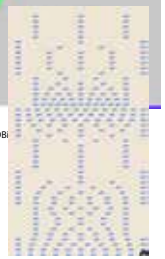


Charlie Wilcox

Projects Bio IRL

CHARLIE C. WILCOX

Charlie Wilcox is a designer, animator, embroiderist, musician, artist, collaborator, and friend who hails from Lindstrom, Minnesota, also known as "America's Little Sweden." Charlie's social practice involves exploring what it means to turn the creation of animation into a hands-on event that can focalize and generate community. By developing animation into a collaborative act that integrates qualities from textile craftwork and participatory art, Charlie explores new situations and purposes for animation as a method for collective expression and visioning. His work creates methodologies for representations of social design and collaboration that favor embodied realities beyond sheer logicism and consensus. Charlie makes his own embroidered animations, curates and organizes the Frombelow Microcinema, helps organize Portland Textile Month, works in the performing arts departments at Reed College, and plays tuba in the punk band Horsebag.

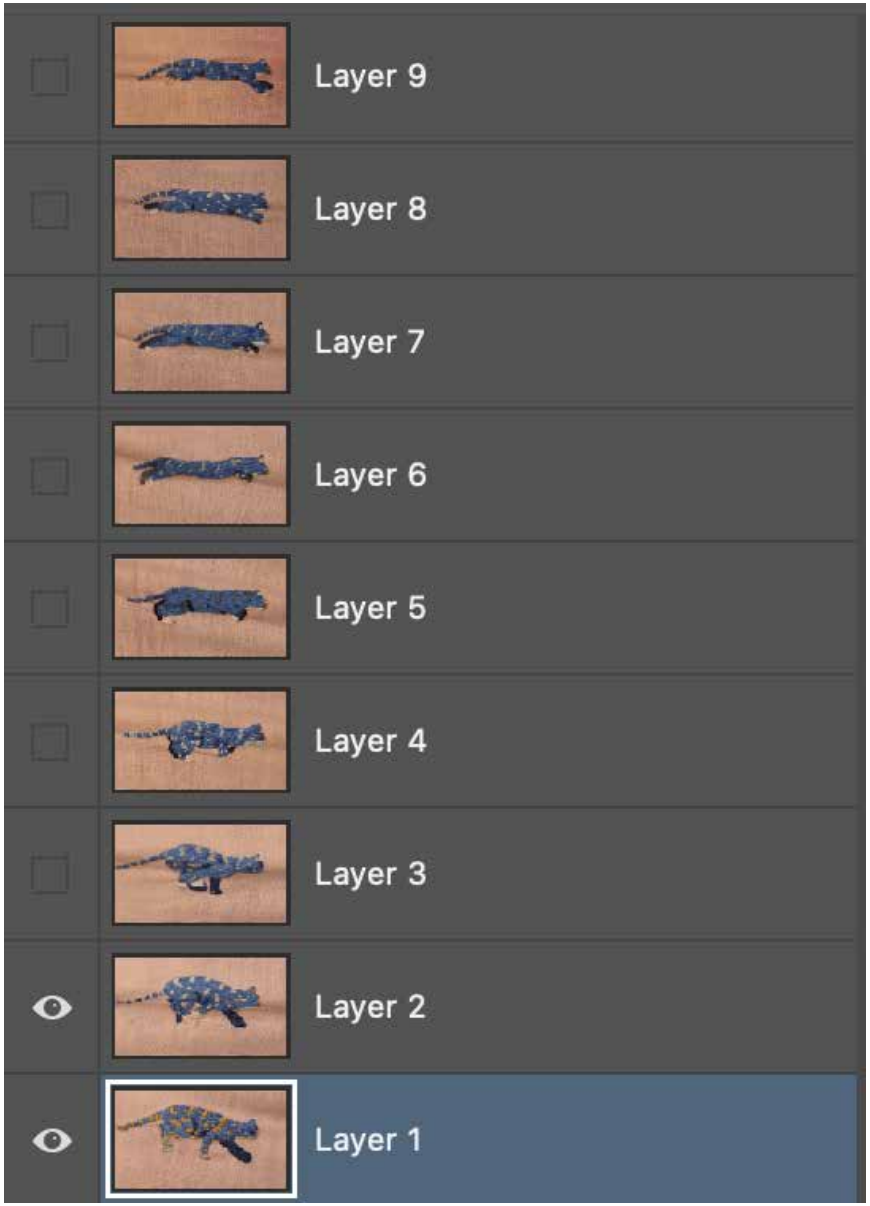
Email Charlie at charliecwilcox@gmail.com

Blue Tabby Cantering

Part of Muybridge Studies In Stop-Motion Embroidery, 2022

From 1878 through 1886, Eadweard Muybridge took hundreds of thousands of photographs of animals in motion. Stringing these images together sequentially, Muybridge developed a new way for us to see the world around us, breaking down motion into a series of figures able to be studied by the human eye. His work would prove influential for filmmaking and animation. In “Muybridge Studies for Stop-Motion Embroidery,” I aim to bring viewers back to this primordial moment of seeing using the unconventional media of fabric and floss. In a world of constant visual exposure to both still and moving images, taking the time to recenter the eye on individual frames of movement culled from some of the earliest moments of documented motion brings newfound appreciation for our capabilities of documentation as well as a new way to think about embroidery as a practice.

Blue+Tabby+Cantering.gif
600×338



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Sequence Observations

- 1st and the 2nd sequence are not identical
- **13 unique poses - 20 frames total**

1

20

- Same pose is rendered differently in an identical sequence

3

14

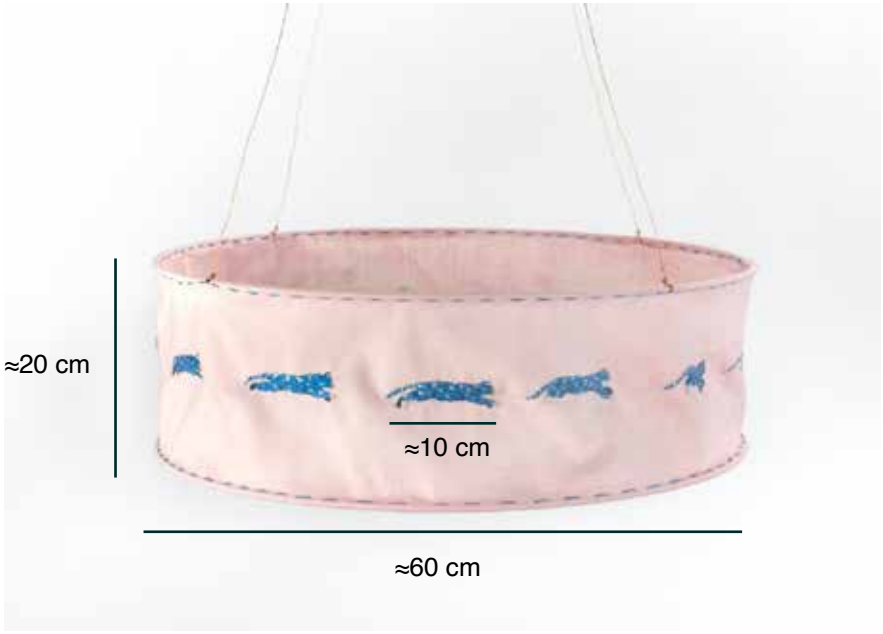
- Colour of the cats stripes

1

2

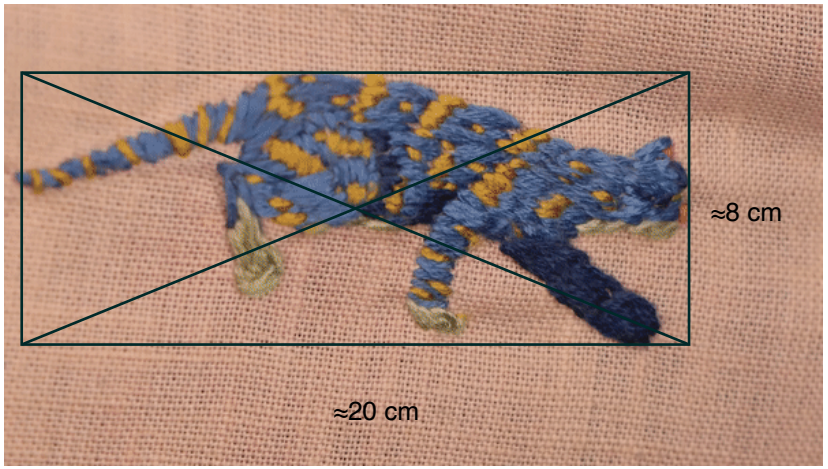
Size approximation

Based on one refecence image of the artwork, I tried to guess the actual size of the artwork.

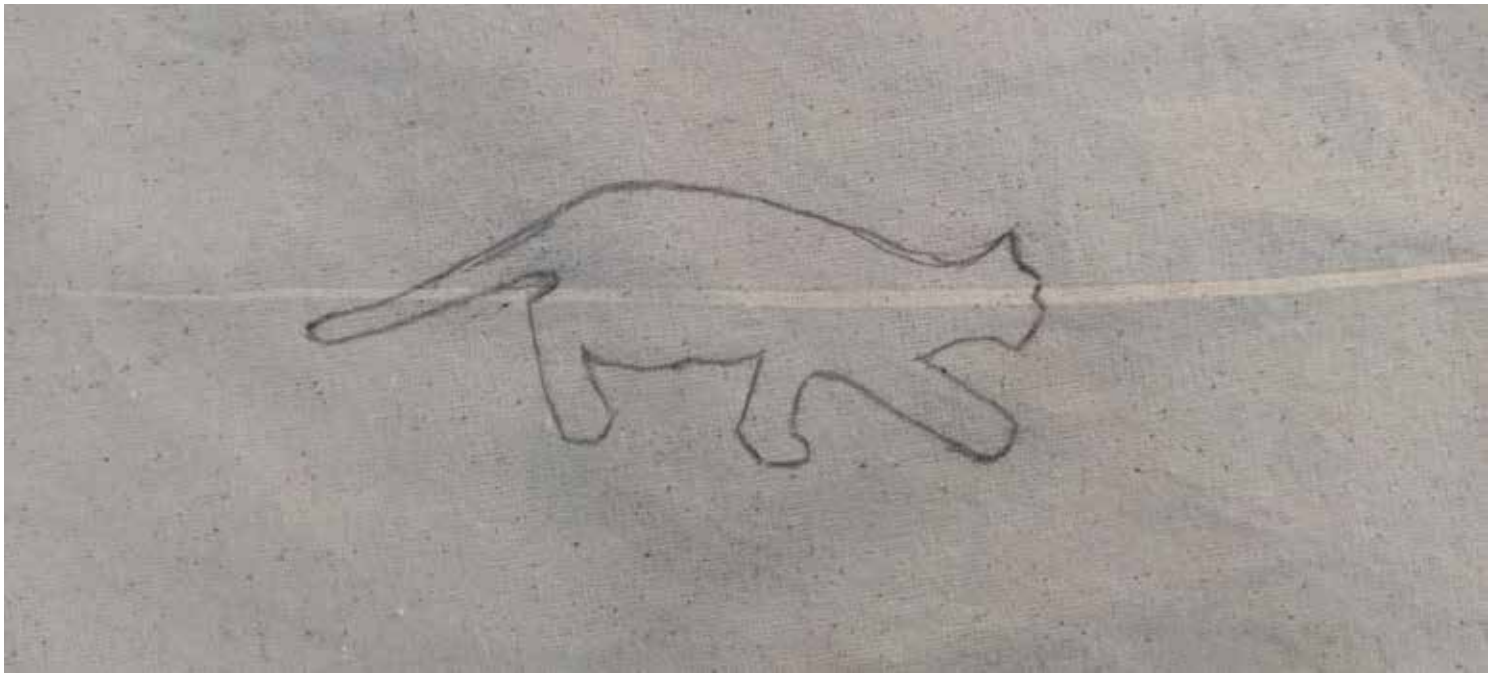


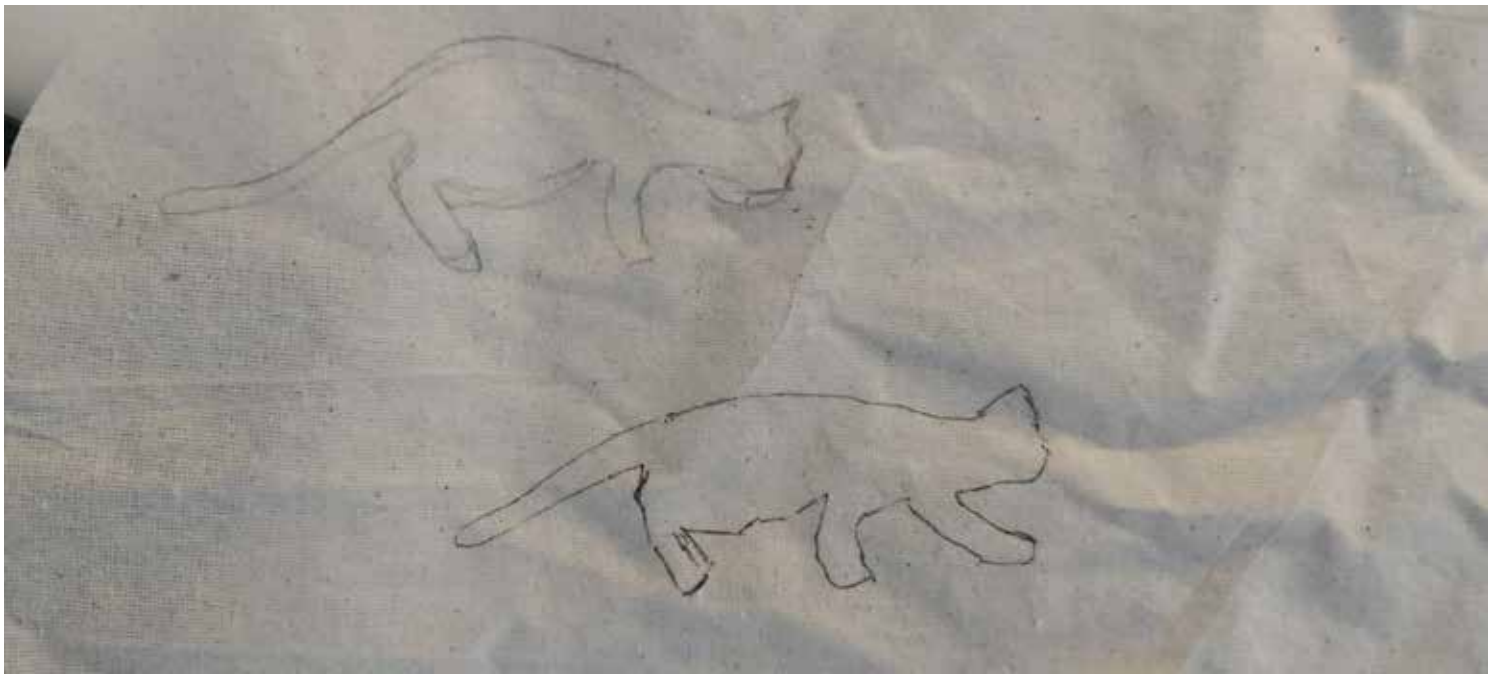
Material details

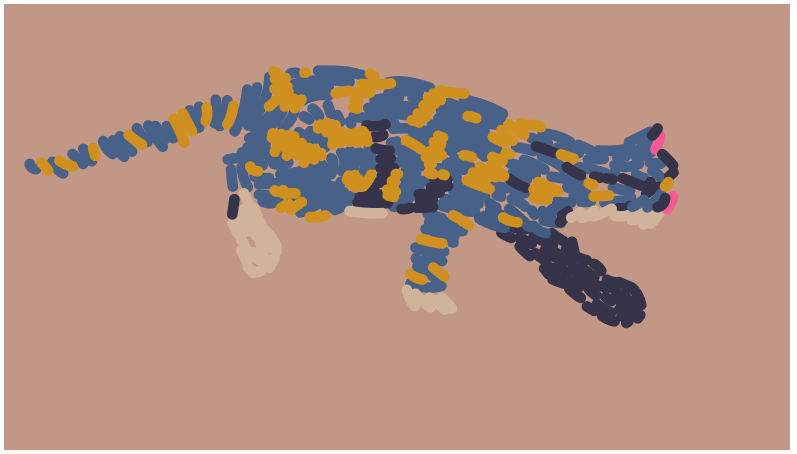
Embroidery threads -
cobalt
persian blue
chrome yellow
Beige
White
Pink
Calico fabric - light pink

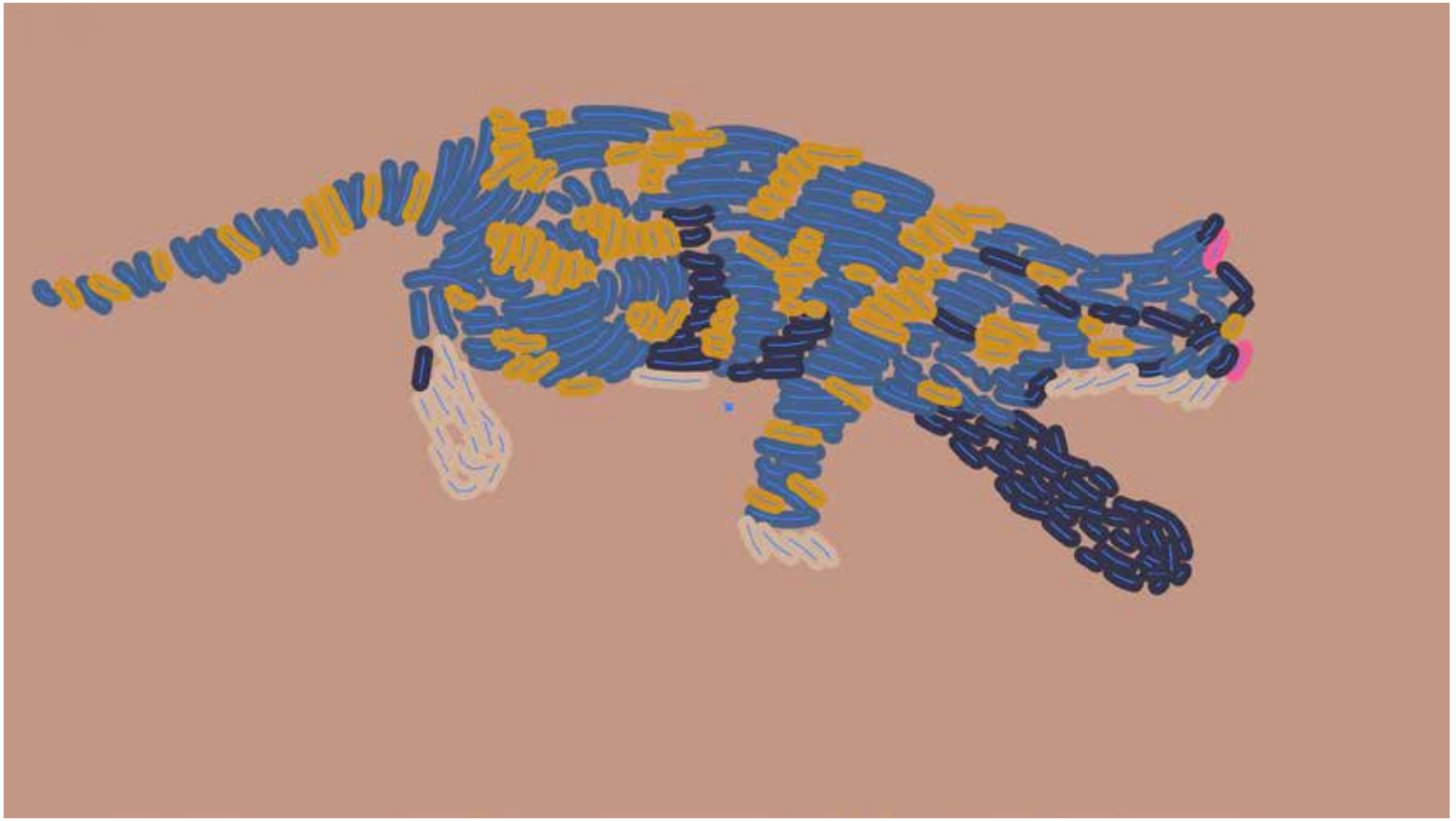


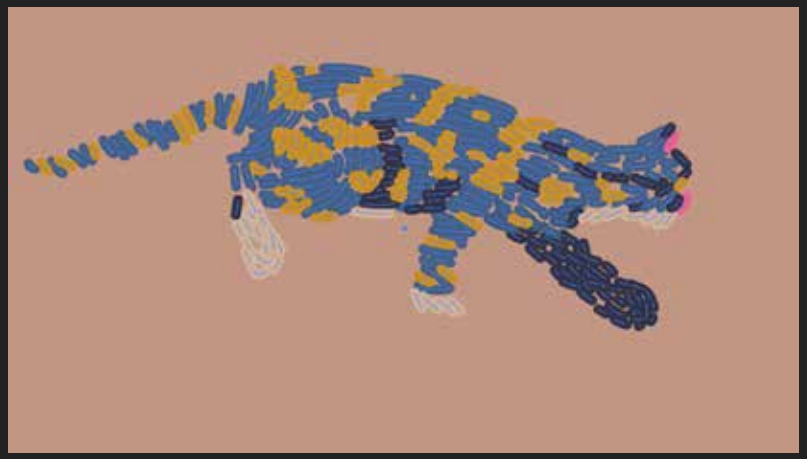
EMBROIDERY
AND NATURE
A Batsford Craft Paperback



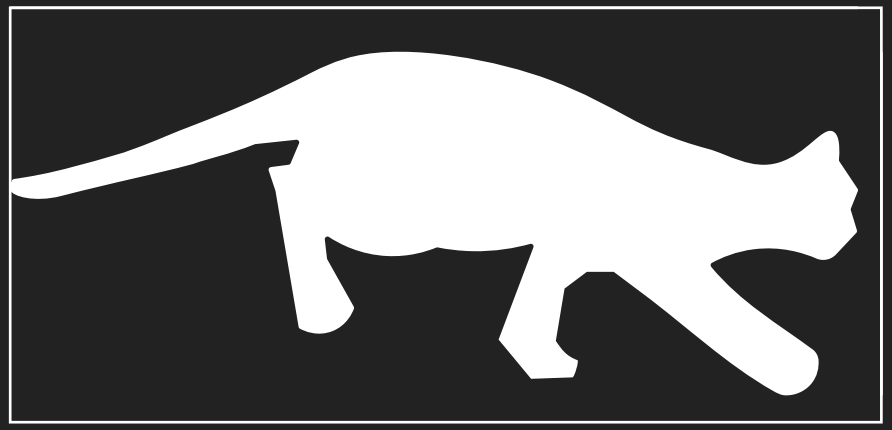




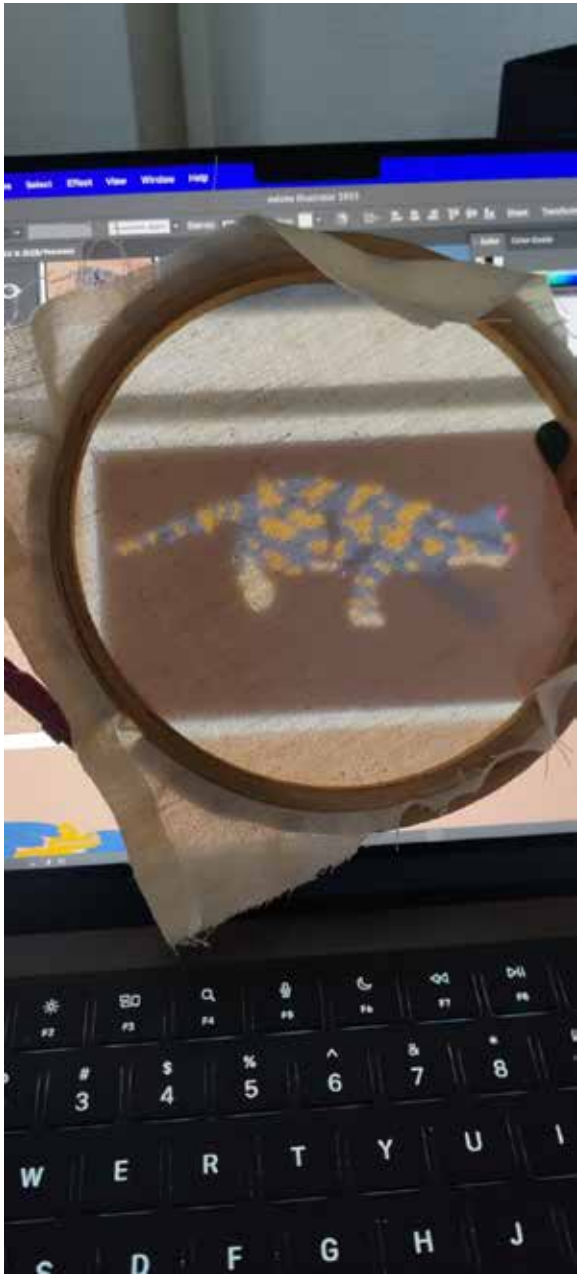


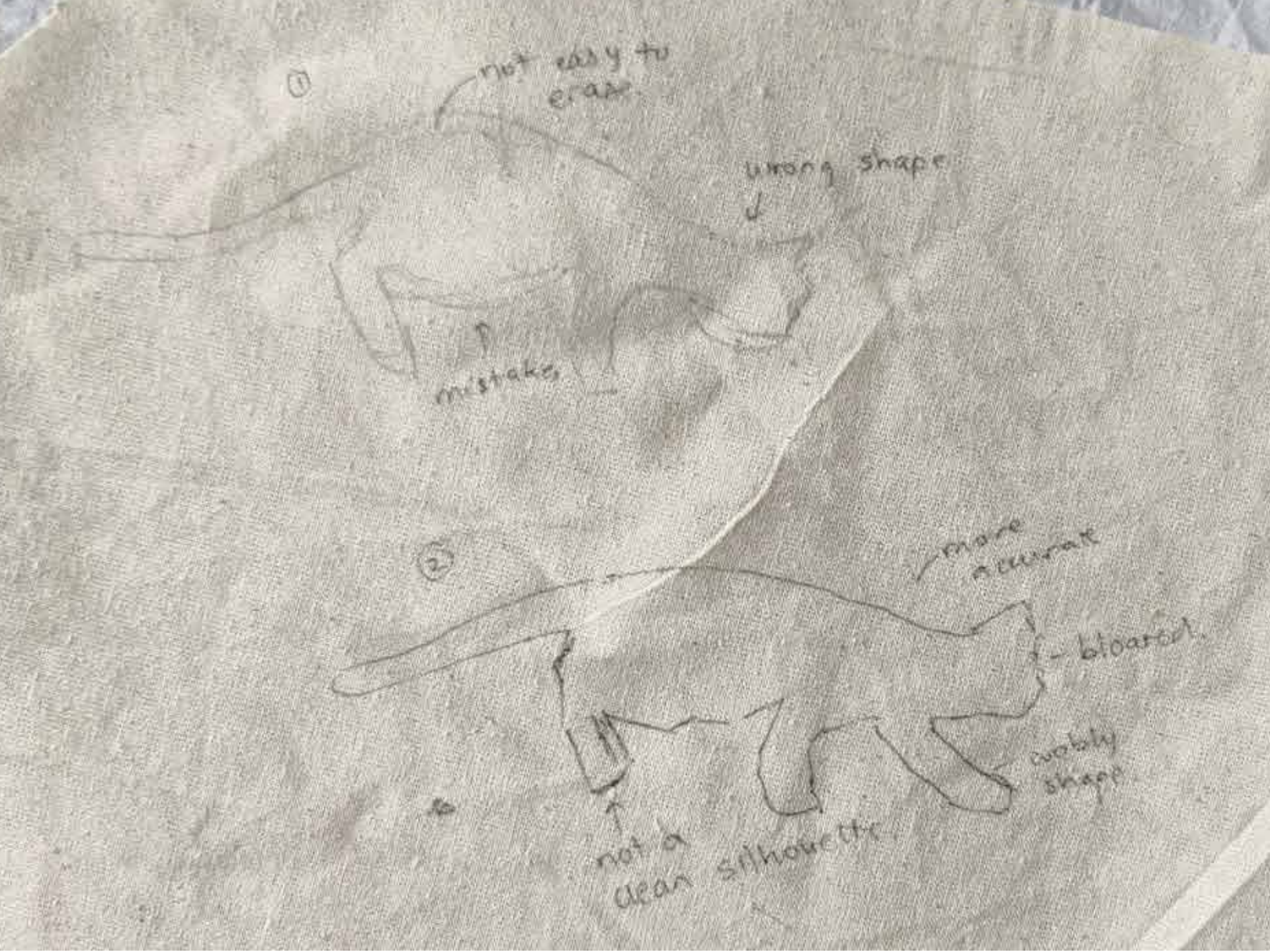


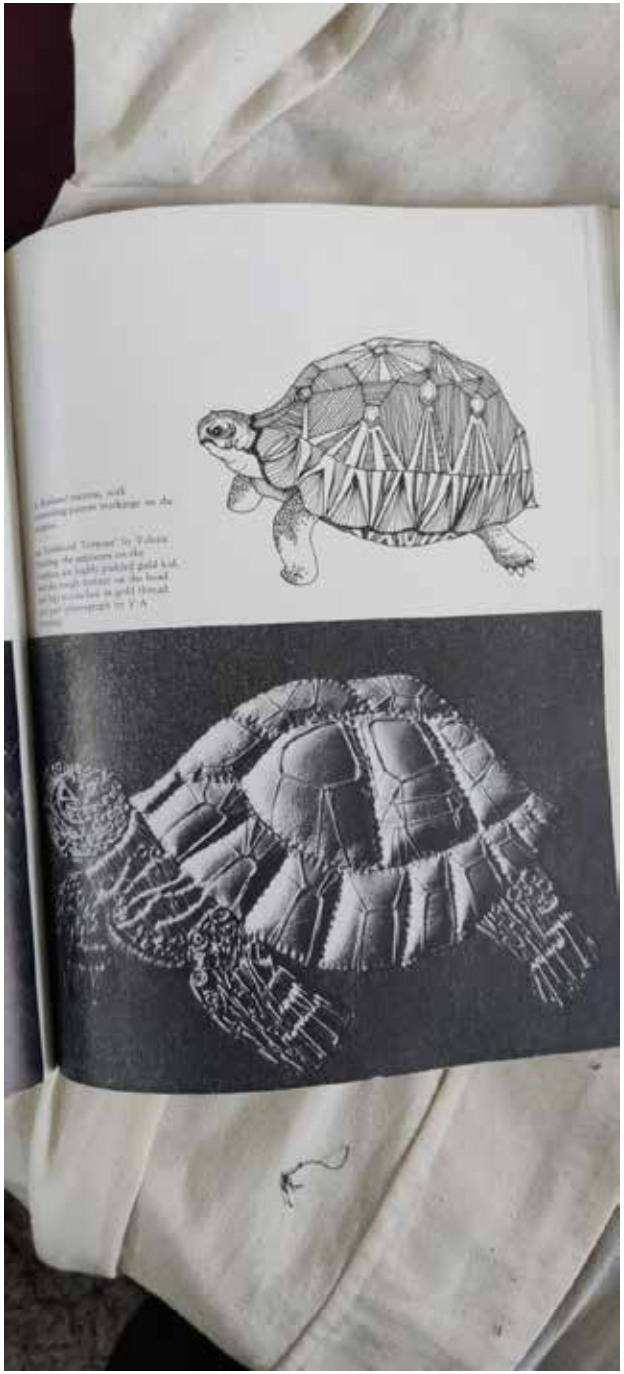
11cm

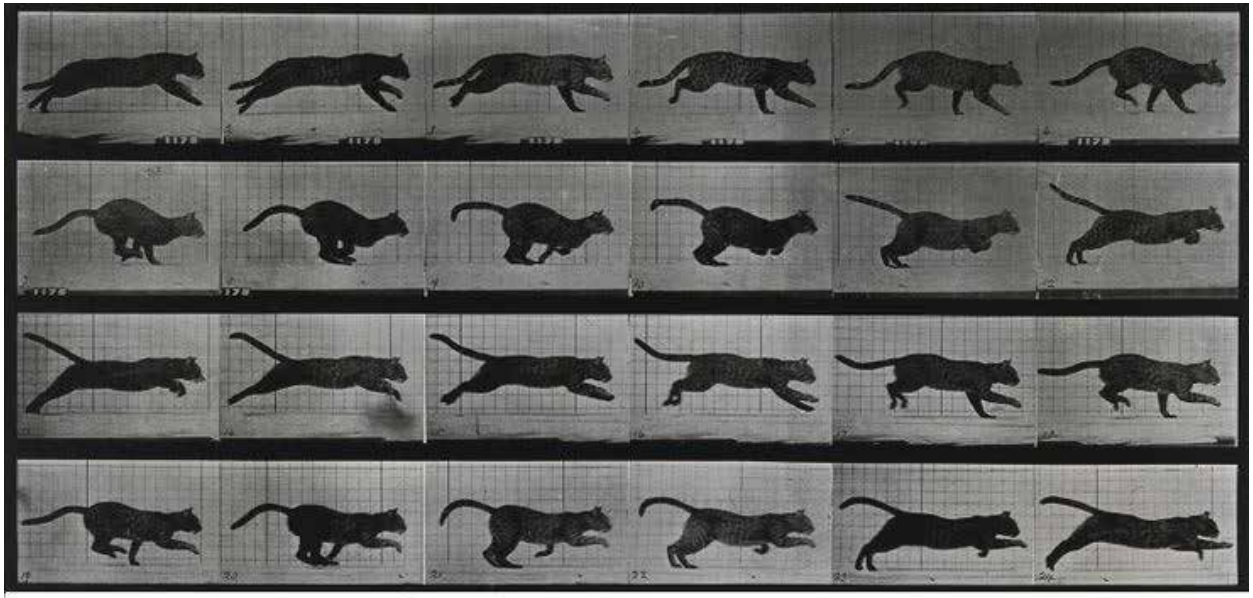


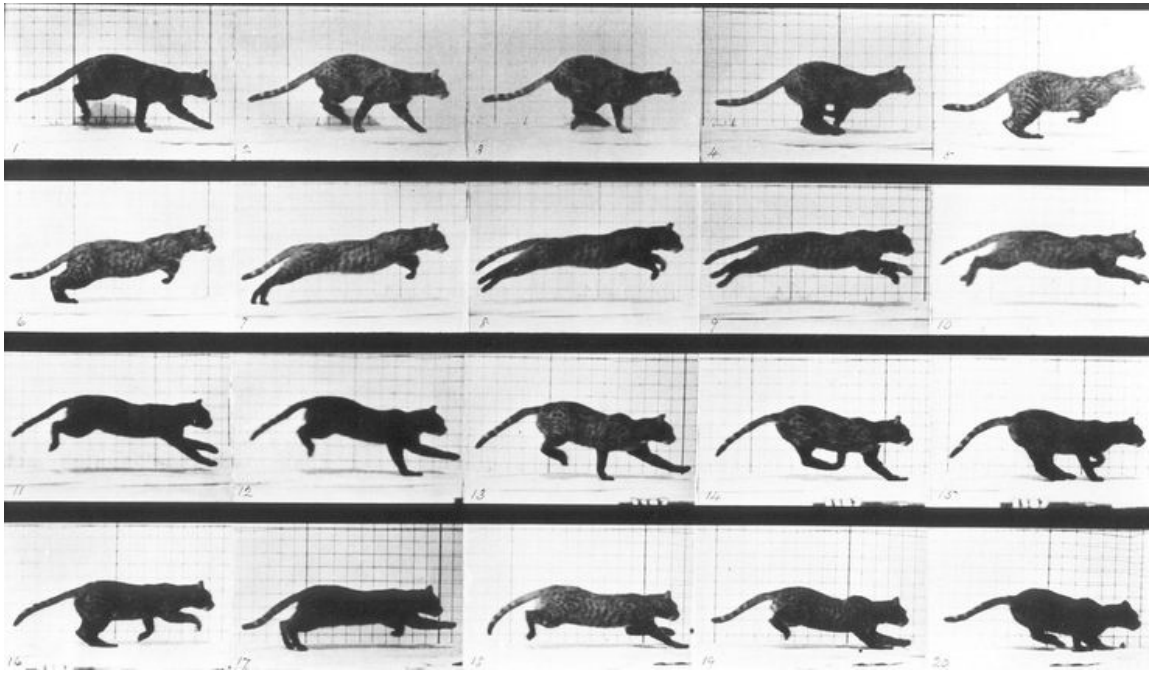
5 cm




①
not easy to erase
wrong shape
mistake
②
more accurate
- bloated
wobbly shape
not a clean silhouette







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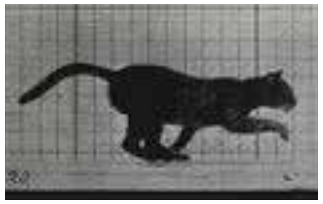

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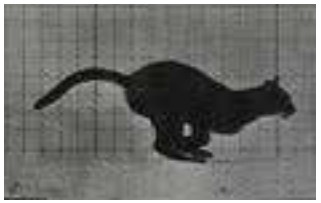

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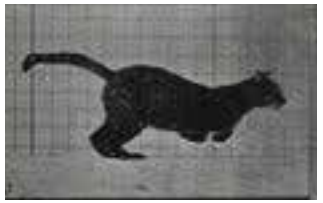

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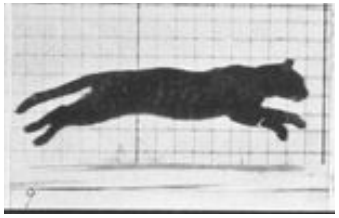

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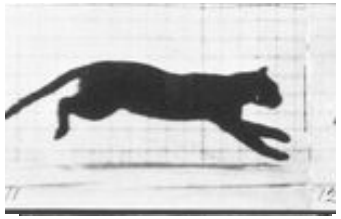

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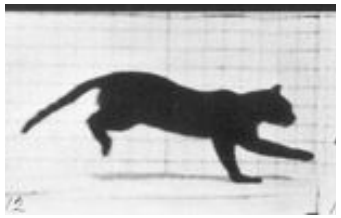

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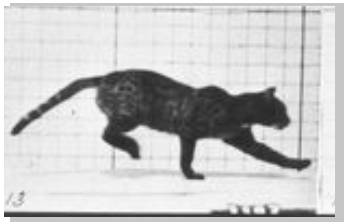

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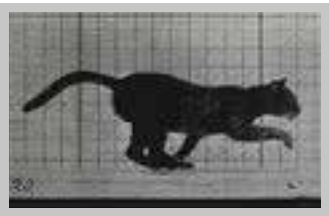

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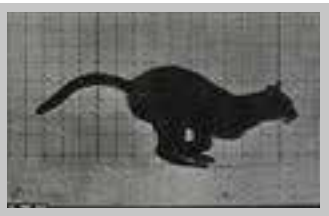

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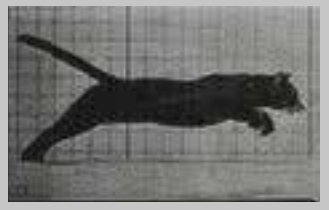

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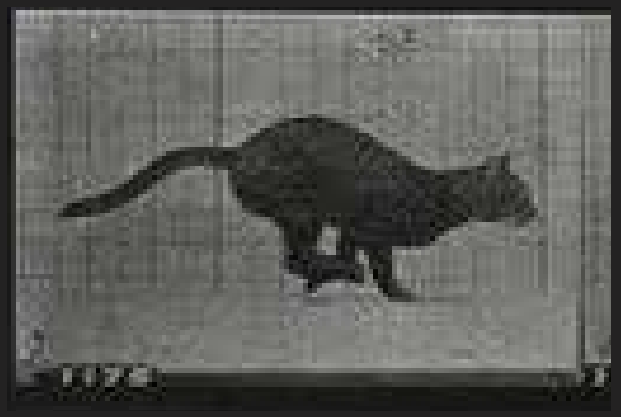
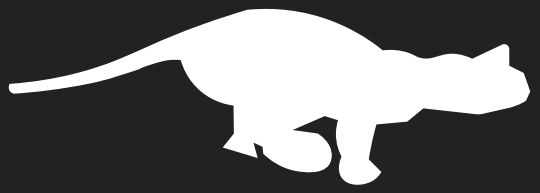
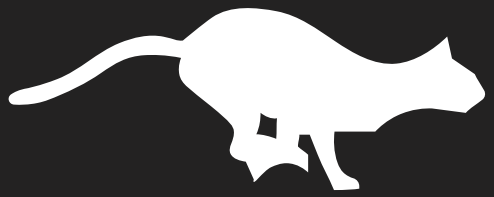
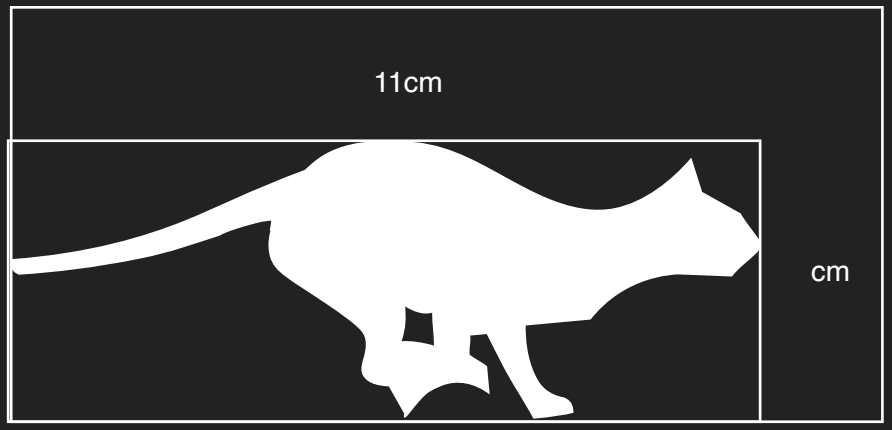
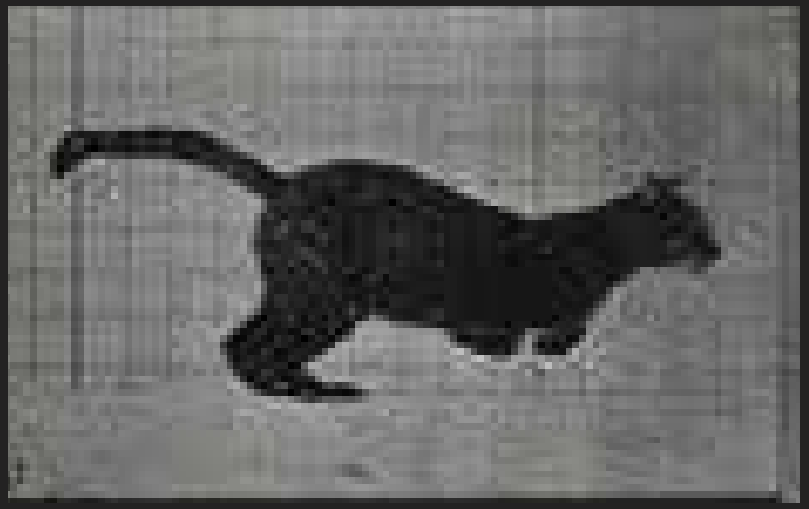
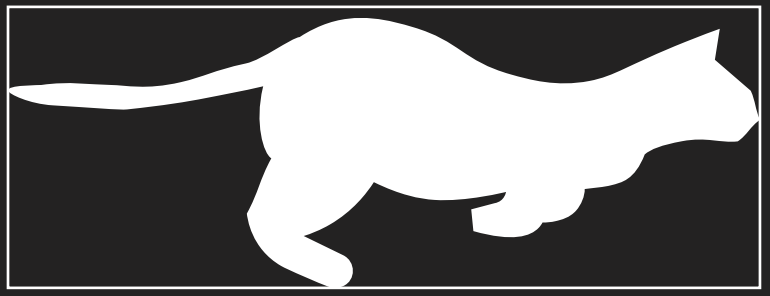


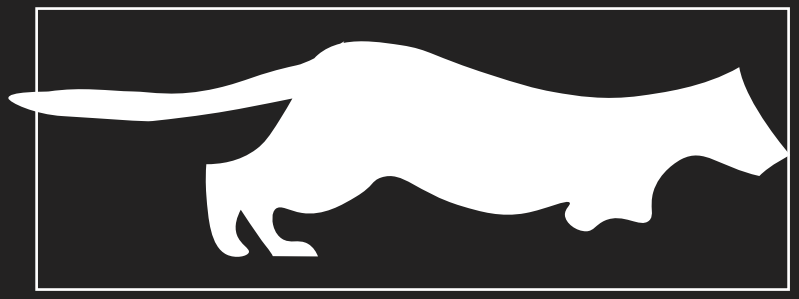


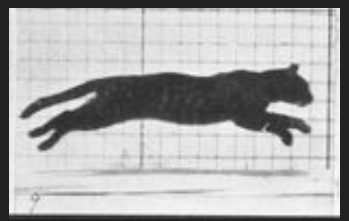


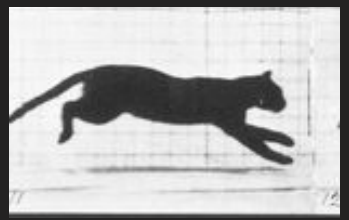

11cm
cm

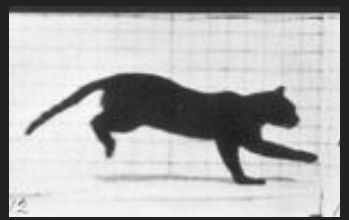


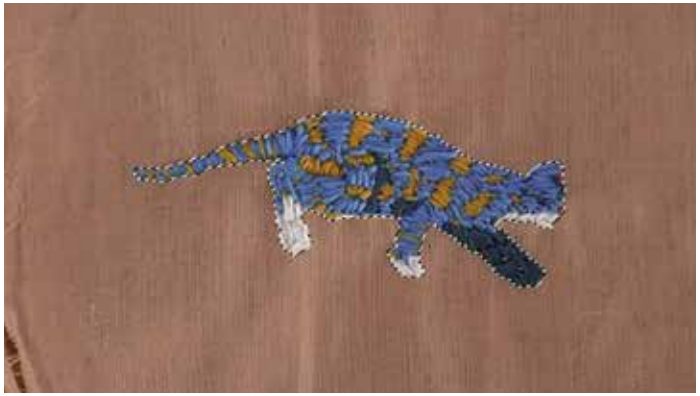






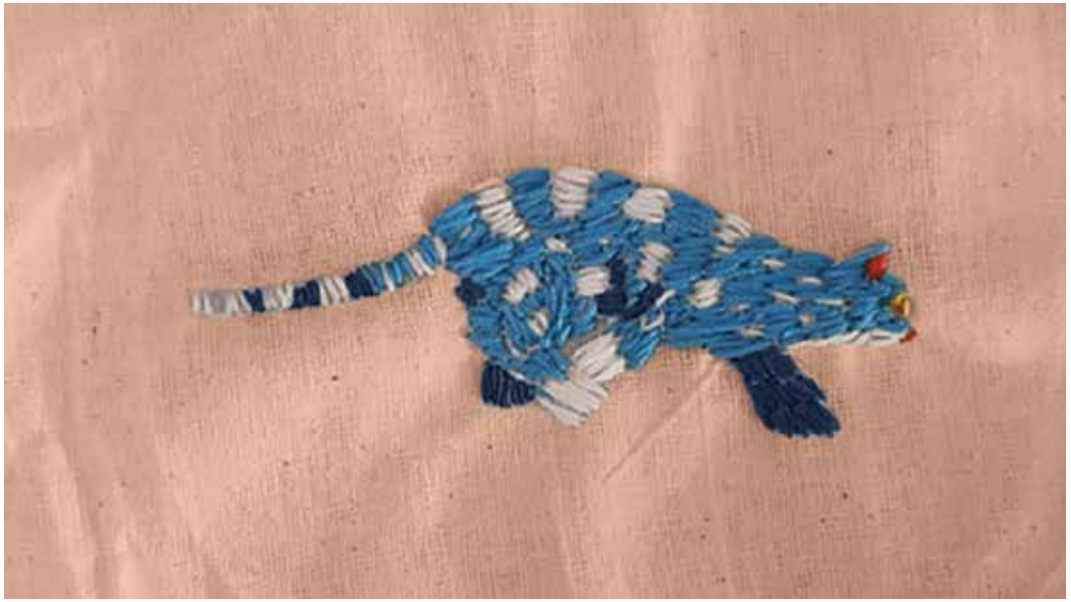


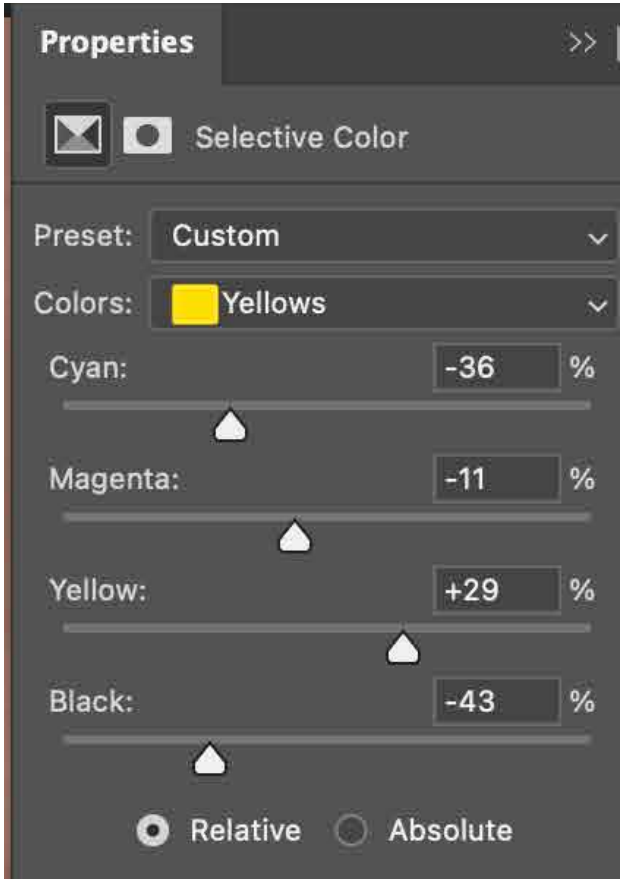




Original

My version




Properties
Selective Color
Preset: Custom
Colors: Yellows
Cyan: -36 %
Magenta: -11 %
Yellow: +29 %
Black: -43 %
Relative
Absolute

Macro and micro Iterations

I realized that our minds constantly perform two types of iterations: micro and macro. Micro iterations happen in the moment, like adjusting the needle's position with tiny movements until it pokes through the perfect spot. Macro iterations are broader, like experimenting with different ways to achieve a fabric color—buying a matching shade, photoshopping it, or, as I discovered while cleaning my fridge, dyeing it pink with beetroot. While macro iterations feel more noticeable, micro iterations often go unseen but are equally impactful. Over time, these invisible adjustments saved me significant effort, reducing the time to create each cat artwork by up to 80%.

Did it pose a particular technical challenge?

- Drawing accurately on cloth. How do people sketch complicated geometric drawings on cloth?
- Translating a graphic idea into an embroidery-friendly design requires adapting to the medium's constraints, such as limited resolution and the need for stitchable shapes.
- Embroidery is a fluid, continuous repetitive process that only comes through a state of flow. The stitches come through intuition after practicing it for a few times. To copy a given piece of embroidery goes against that. And the precision required for a frame by frame animation also was a challenge.
- Very little room for error. I understood the true meaning of the proverb “A stitch in time saves nine”.

What kind of output or knowledge does this tool or medium favor?

Textural depth and detail: The physical presence of thread creates a sense of dimension that digital media can't replicate.
Decoration as the purpose: Most commonly found on fabrics as embellishments.
Slow and deliberate creation: Unlike digital tools that allow rapid iteration, embroidery demands time and precision.
Organic or human qualities: Imperfections in stitching highlight the hand of the creator, making the work feel personal and unique.
Tradition and Femininity: Embroidery is often associated with domesticity, femininity, or traditional art forms.

Assumptions about skills or knowledge.

- Some familiarity with needlework techniques, like stitching patterns, tension control, and thread selection.
- Embroidery's physical limitations (e.g., detail scaling, time for stitching) and stop motion's requirements for smooth frame transitions likely shaped your design choices.

Ideas for proposal.

- How might we use embroidery to produce a non tactile output?
- What other tools can we use the methods of embroidery on or with?
- Embroidery serves as an embellishment /top layer on fabric as a communicative / decorative element, similar to graphics on packaging. Can we use embroidery to communicate more than just decorate?
- Embroidery carries a tactile texture and an imperfect, organic quality. This could inspire the creation of a hand-lettering font that reflects its unique character.
- Motion of a cat jumping was studied through embroidery - What if we study it through different mediums and see how each medium changes / affects the output and the form and motion study?
- Embroidery signifies many things or is associated with - craft, time, serenity. Can we add anything more to this? Both embroidery and stop motion share an emphasis on meticulous, hands-on creation, reinforcing the storytelling potential of handcrafted work.

Ideas for proposal.

Embroidery often serves as a decorative layer, similar to certain graphics on packaging. This project aims to explore how embroidery can communicate meaning beyond embellishment. By integrating text, symbols, or data visualization into stitched designs, embroidery could become a medium for storytelling or conveying information. Examples might include embroidered infographics, stitched fonts, personal narratives stitched into clothing, or tactile signage for accessibility. This proposal seeks to redefine embroidery as a tool for meaningful communication, bridging the gap between art, craft, and information design.