

METHODS OF ITERATING

# Week 3



# Charlie Wilcox

**Tool - Embroidery**

**Medium - Stop motion**





# “Hacking”

**Use needle and  
thread as your pencil**

**Tool**

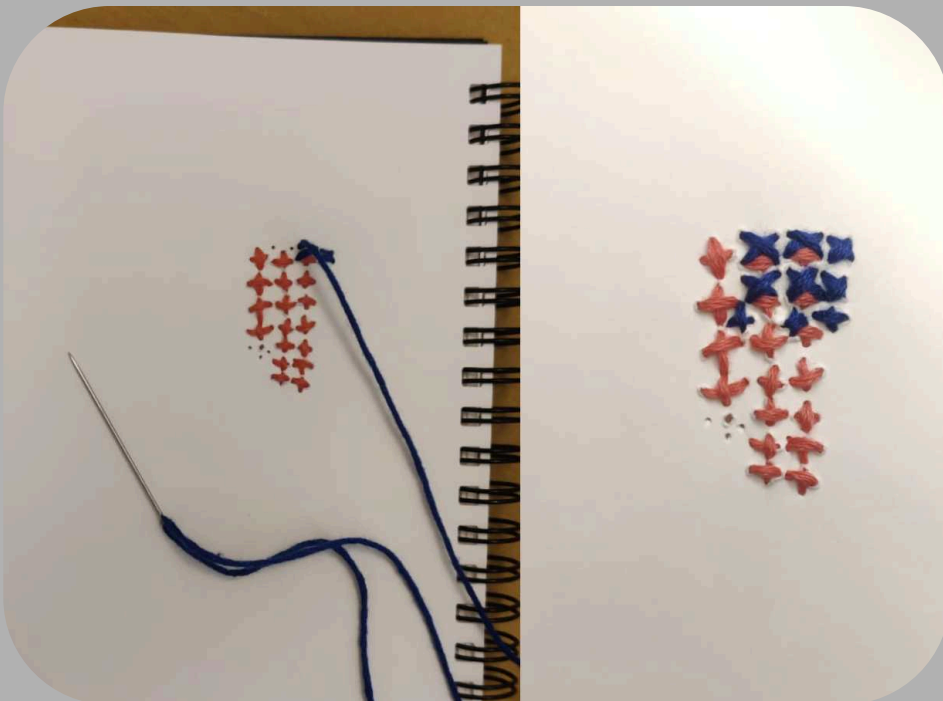
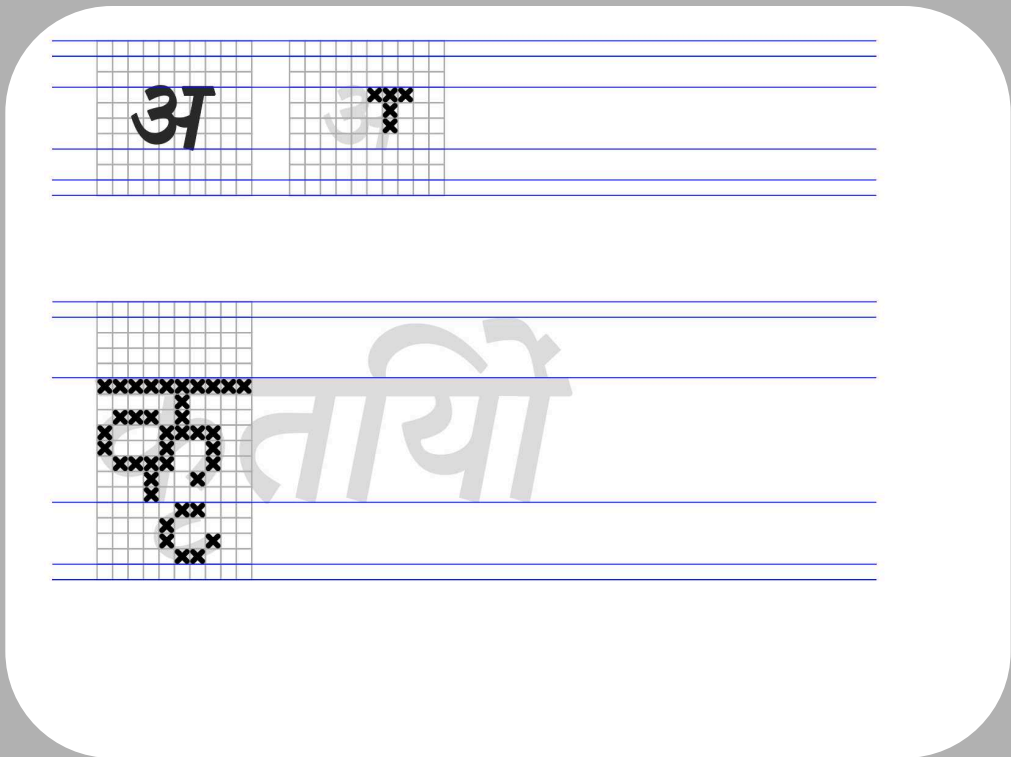
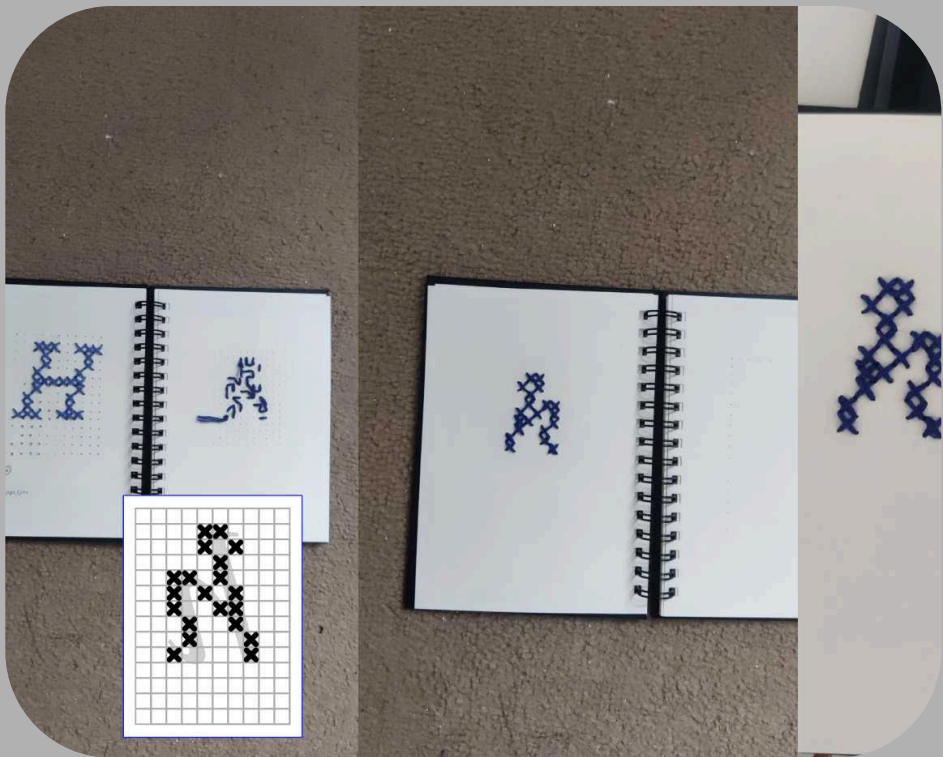
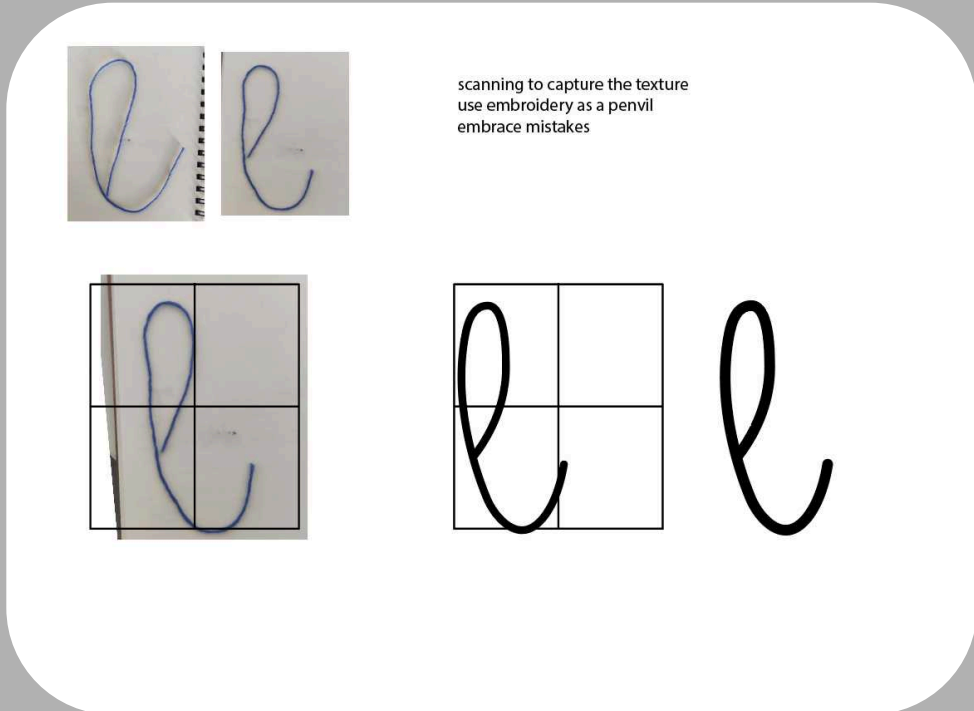
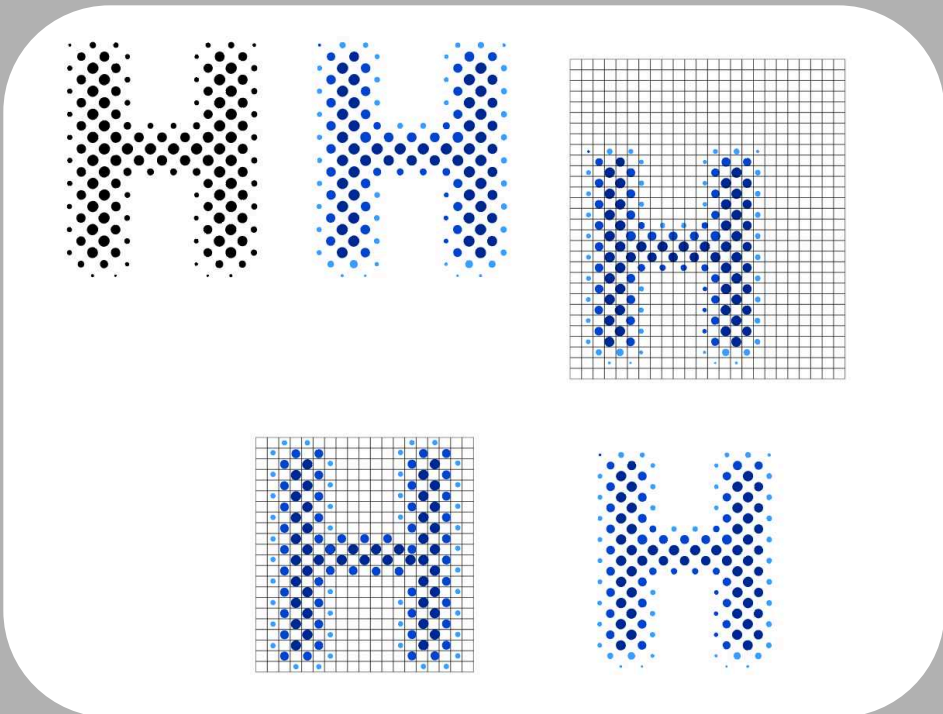
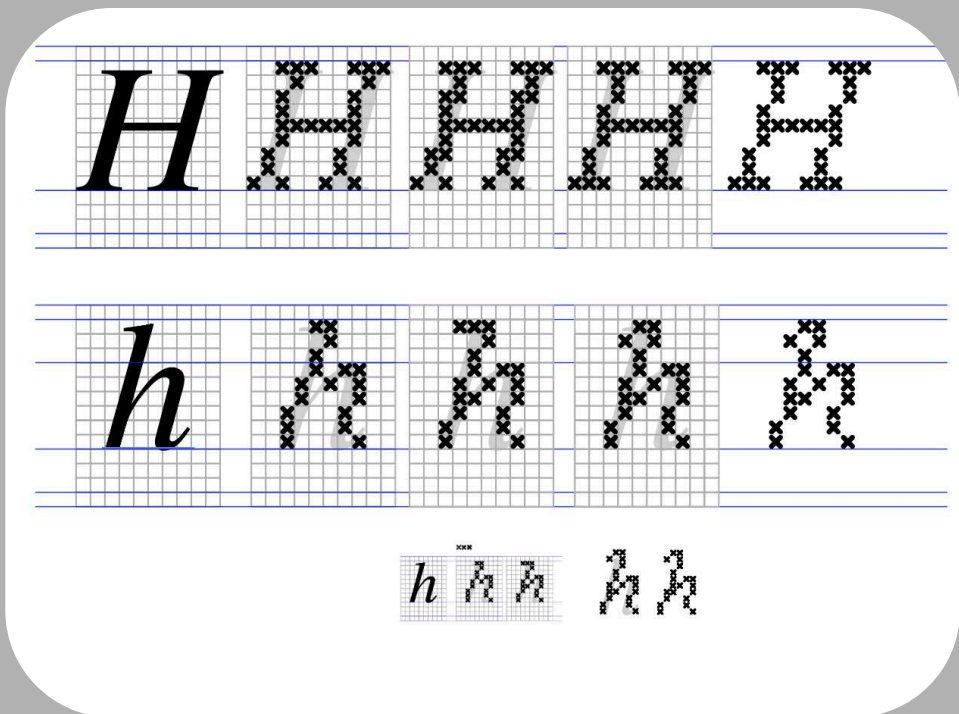
**Using unconventional  
surfaces**

**Surface**

**In a new context of  
type design**

**Context**

# Experiments from week 2





# Reflections from week 2

## **Tool first approach**

Instead of using illustrators help to construct the type - I will try doing it in embroidery first

## **Creation not translation**

Instead of using an existing typeface as your starting point and translating that - try to create something out of embroidery

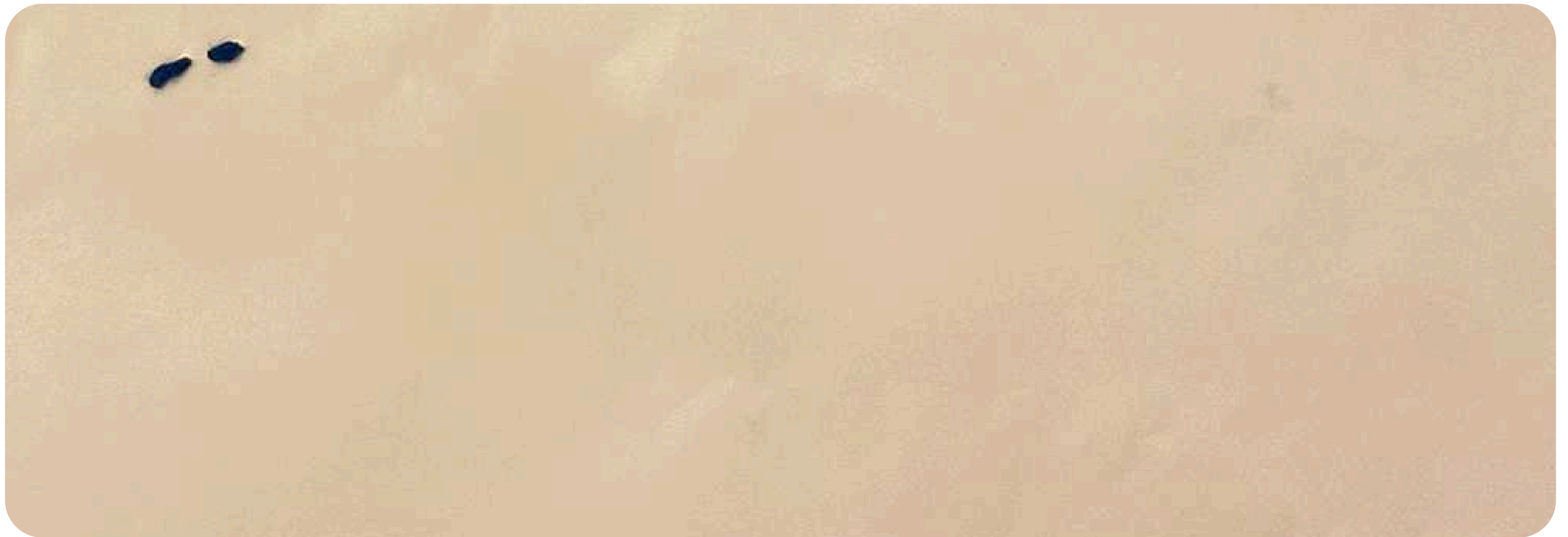
## **Motion is also important**

My first weeks project included stop motion and I will try to use that medium to present the work



--1--

I started writing the word “Embroidery” with the thread as I would write with a pencil





Trying to write without any markings was more fluid and intuitive than trying to carry out perfectly aligned stitches.

The running stitch is fastest stitch I used to write the word as fast as possible.

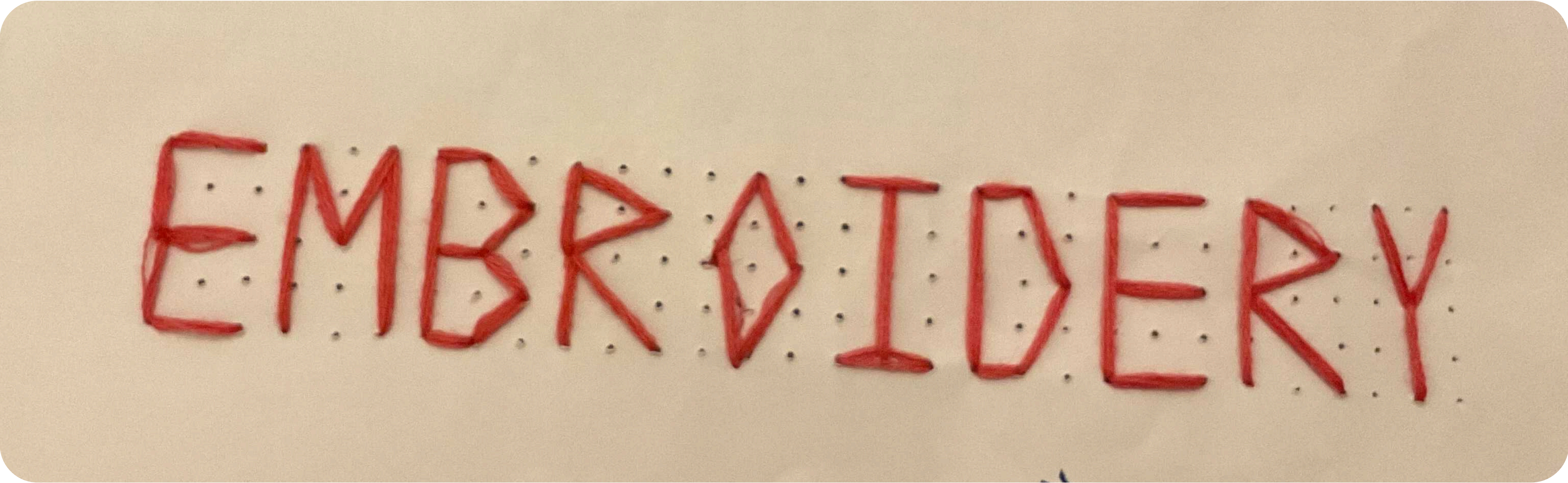
The text came out misaligned, in different colours, with wrong stitch markings visible





--1--

I tried writing the word as simply as I could with a grid marked.



EMBROIDERY

A photograph of the word "EMBROIDERY" written in red ink on a light-colored, textured surface. The letters are formed by tracing a grid of small black dots. The word is written in a simple, blocky, uppercase font. The 'E' is formed by three horizontal strokes and a vertical one. The 'M' is formed by two vertical strokes and two diagonal ones. The 'B' is formed by a vertical stroke and two curved ones. The 'R' is formed by a vertical stroke and a curved one. The 'O' is formed by a single continuous stroke. The 'I' is formed by a single vertical stroke. The 'D' is formed by a vertical stroke and a curved one. The 'E' is formed by three horizontal strokes and a vertical one. The 'R' is formed by a vertical stroke and a curved one. The 'Y' is formed by two vertical strokes and a diagonal one.



--2--

I tried rendering the script using a grid to give it structure

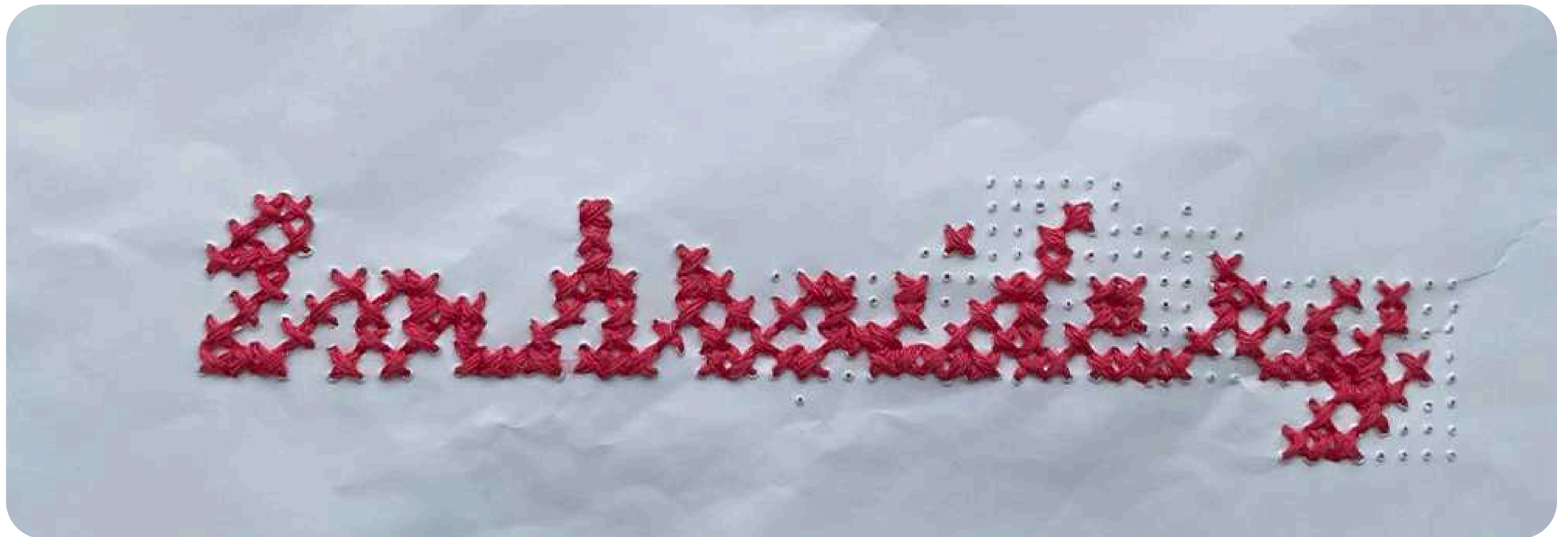
The back stitch was more appropriate to show the letters in a detailed way.



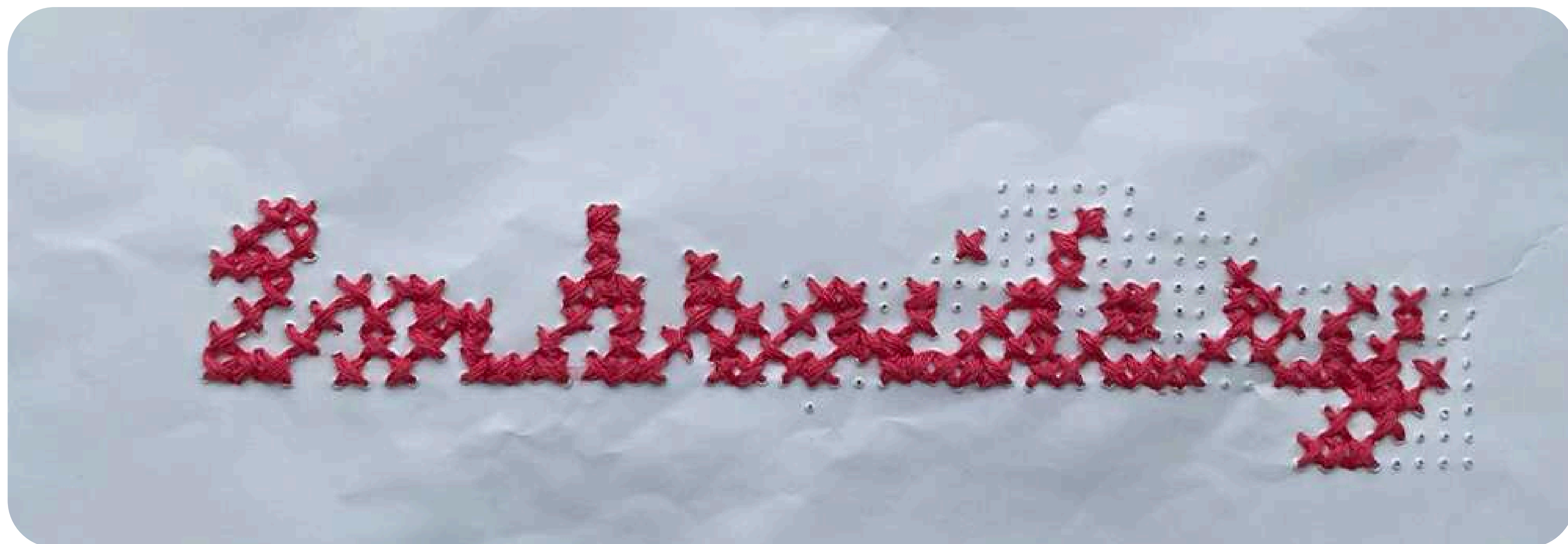
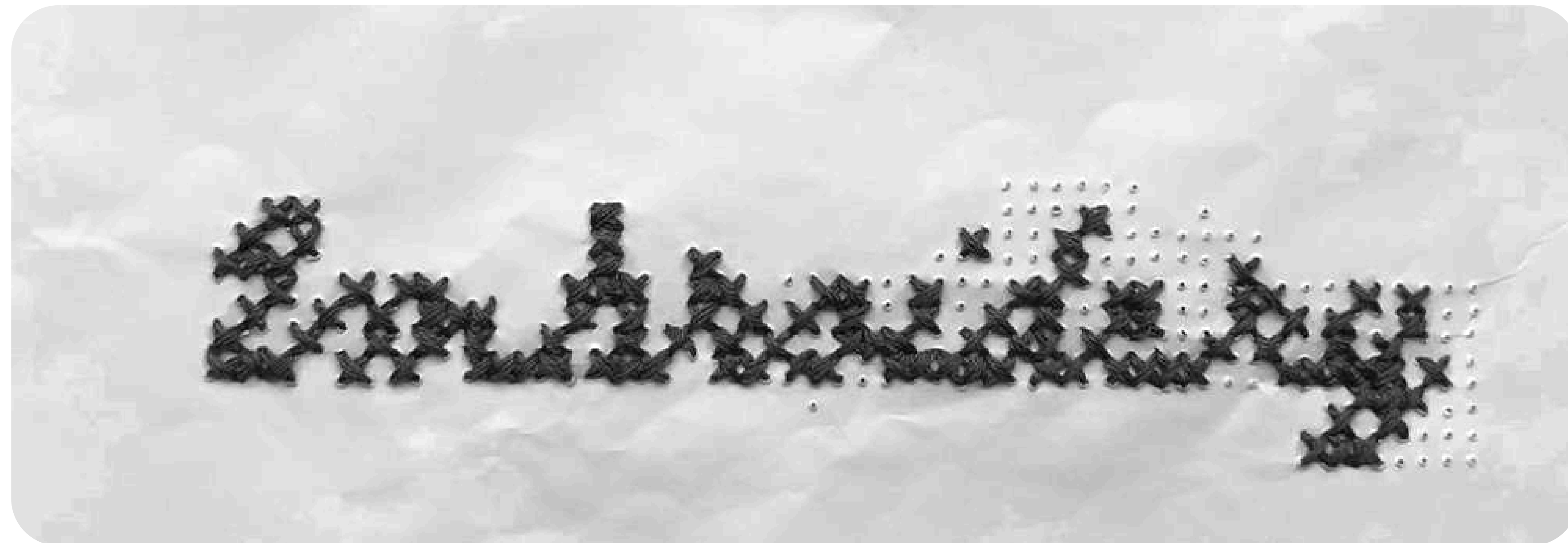
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I then started with a 10 by 10 grid and rendered the word with cross stitch like my script

I reduced the grid by 1 pixel and made iterations till the word became illegible





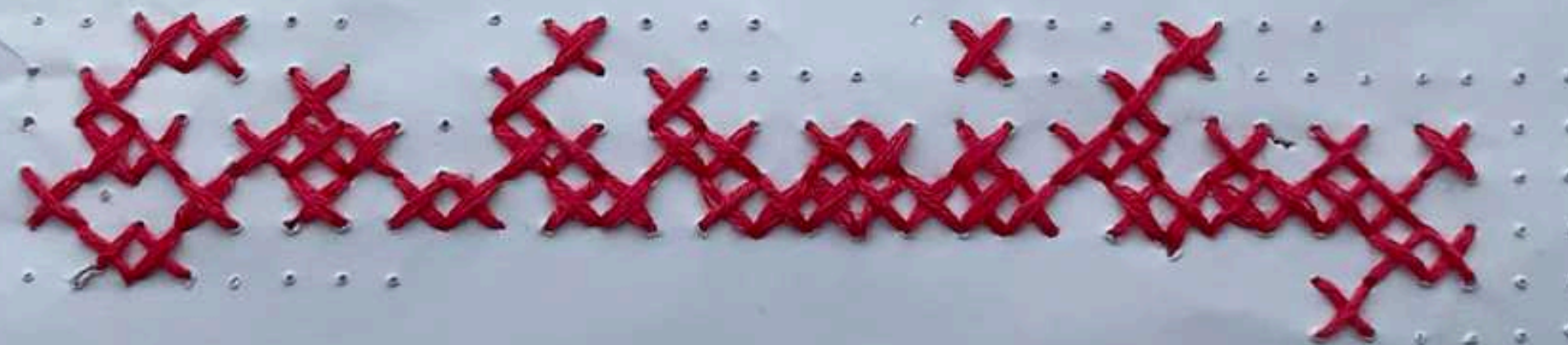




10

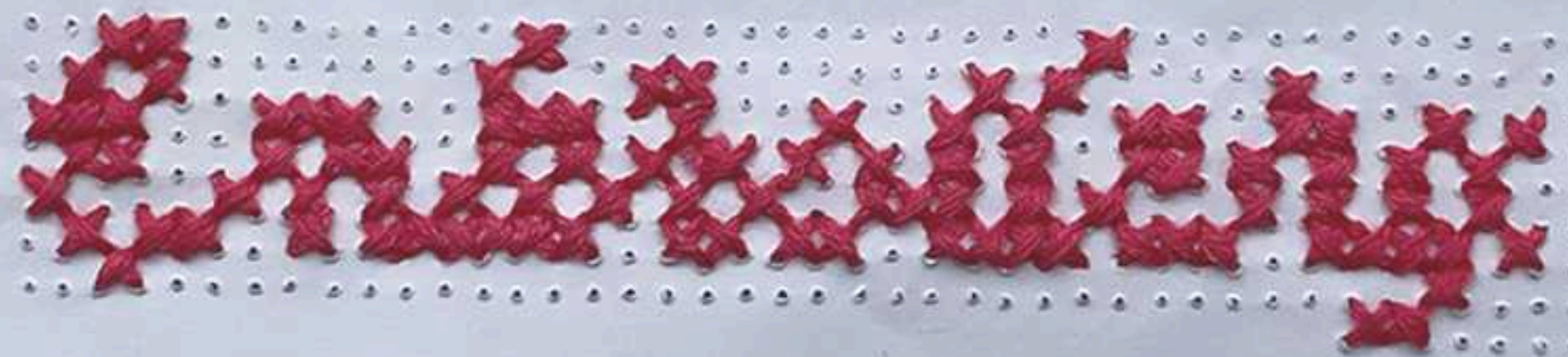


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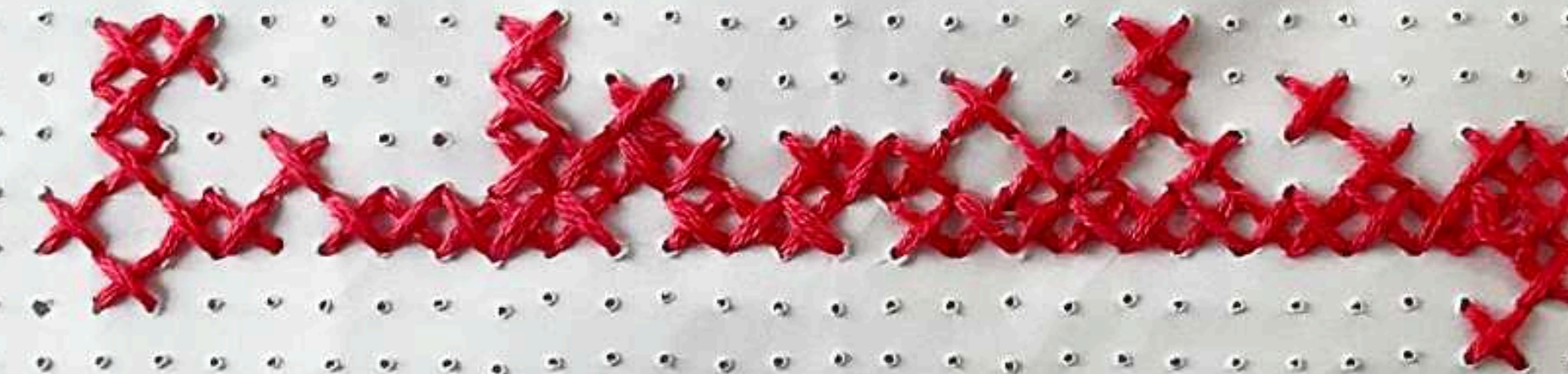


9

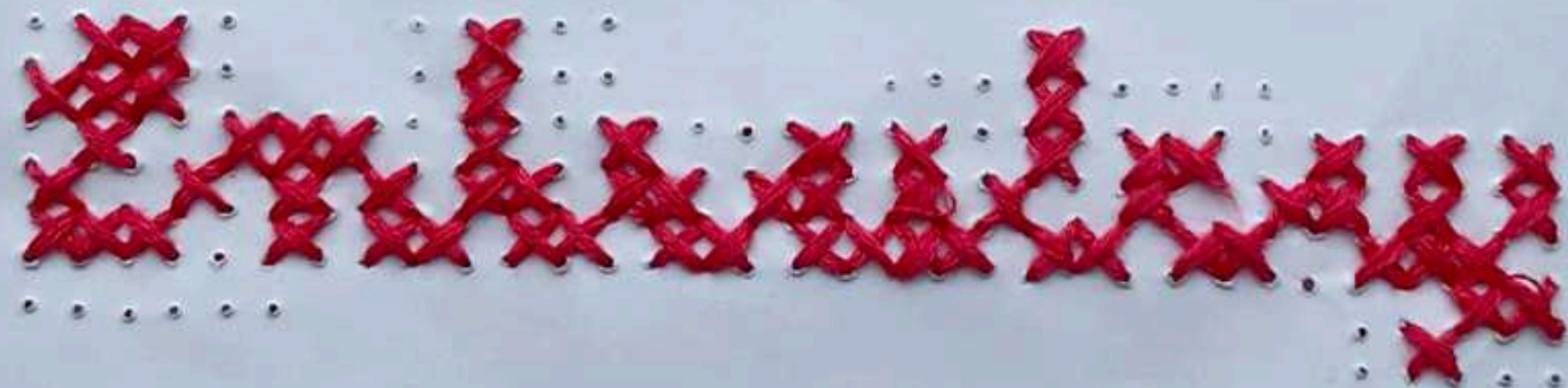
Skipped the letter "i"



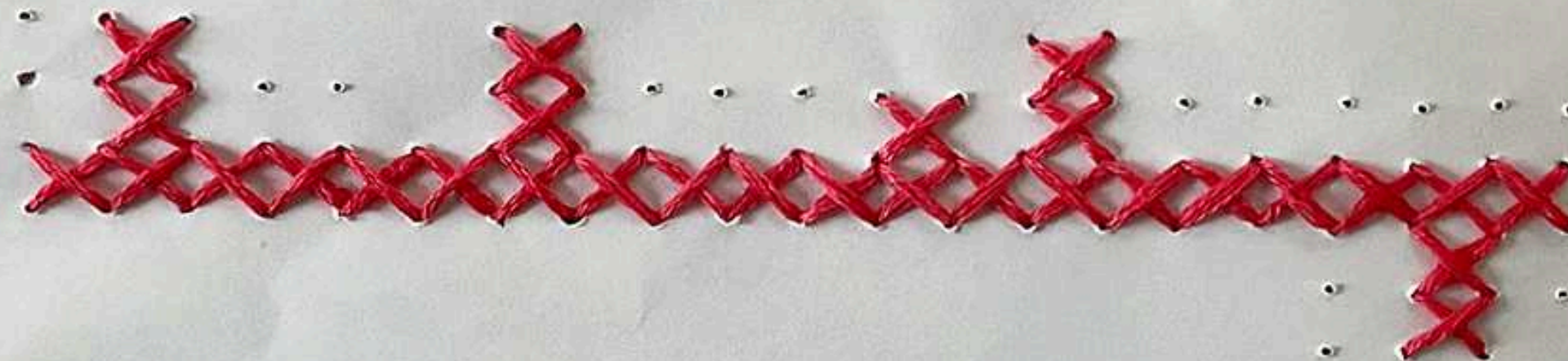
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8



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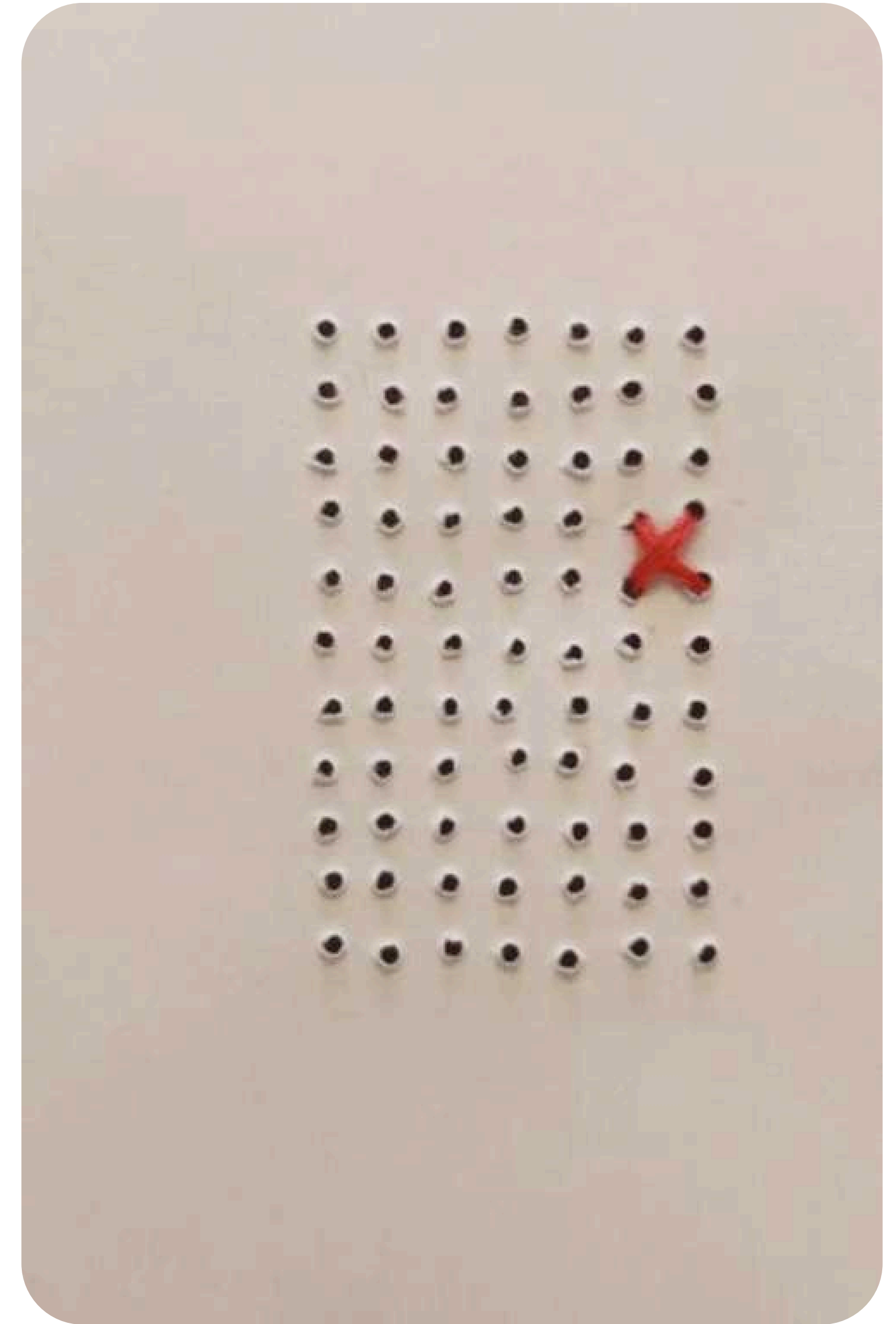




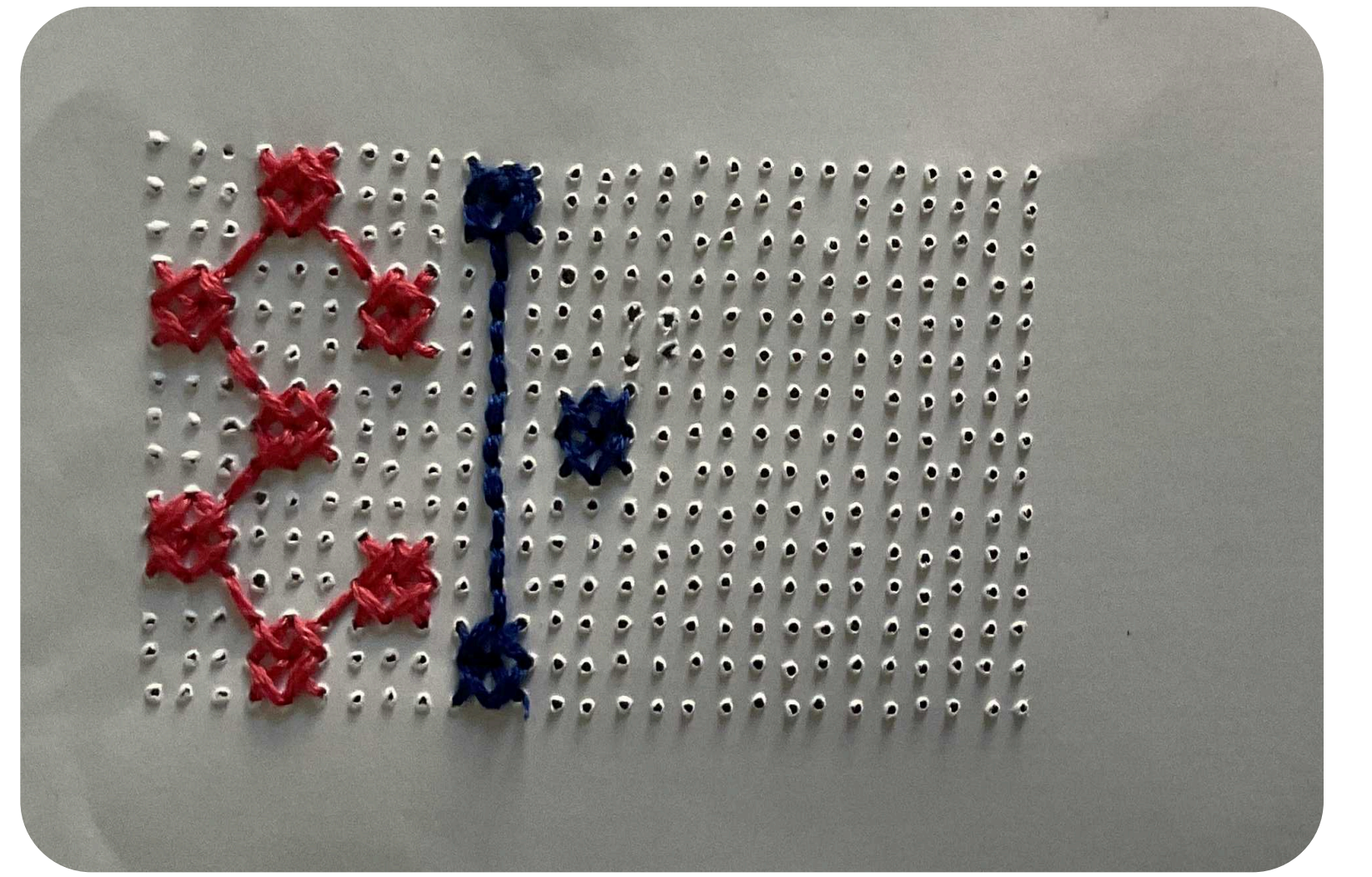
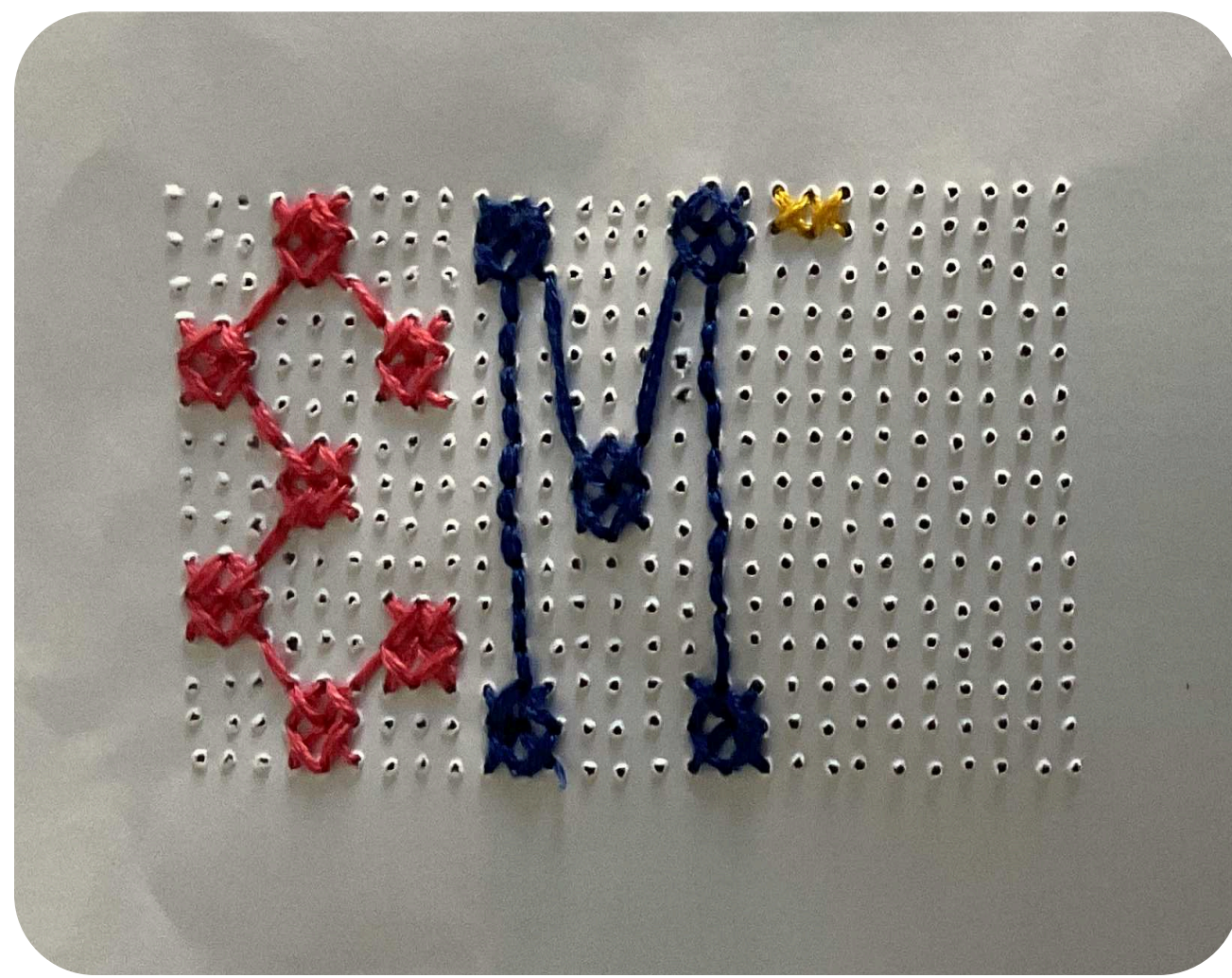
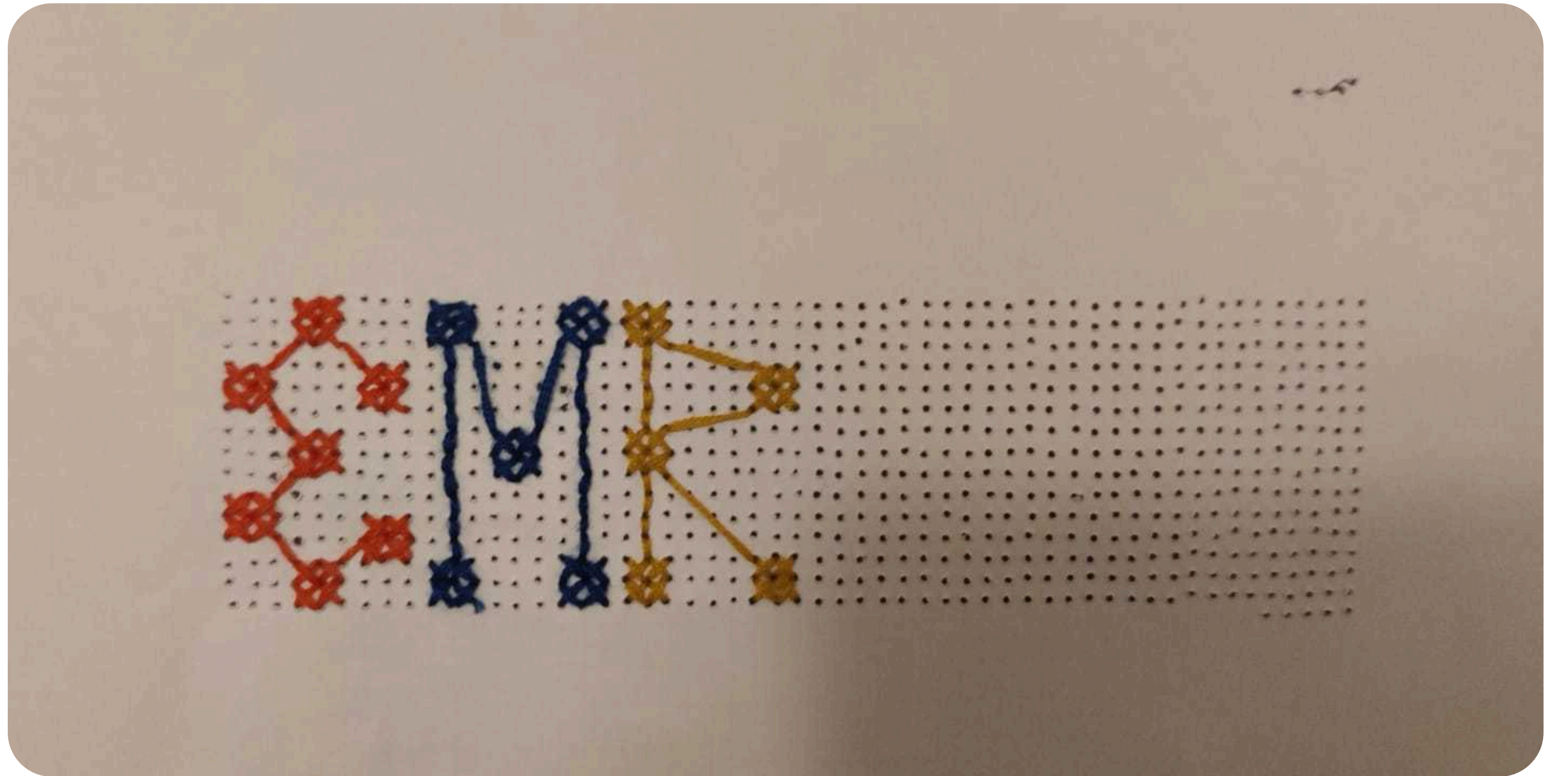
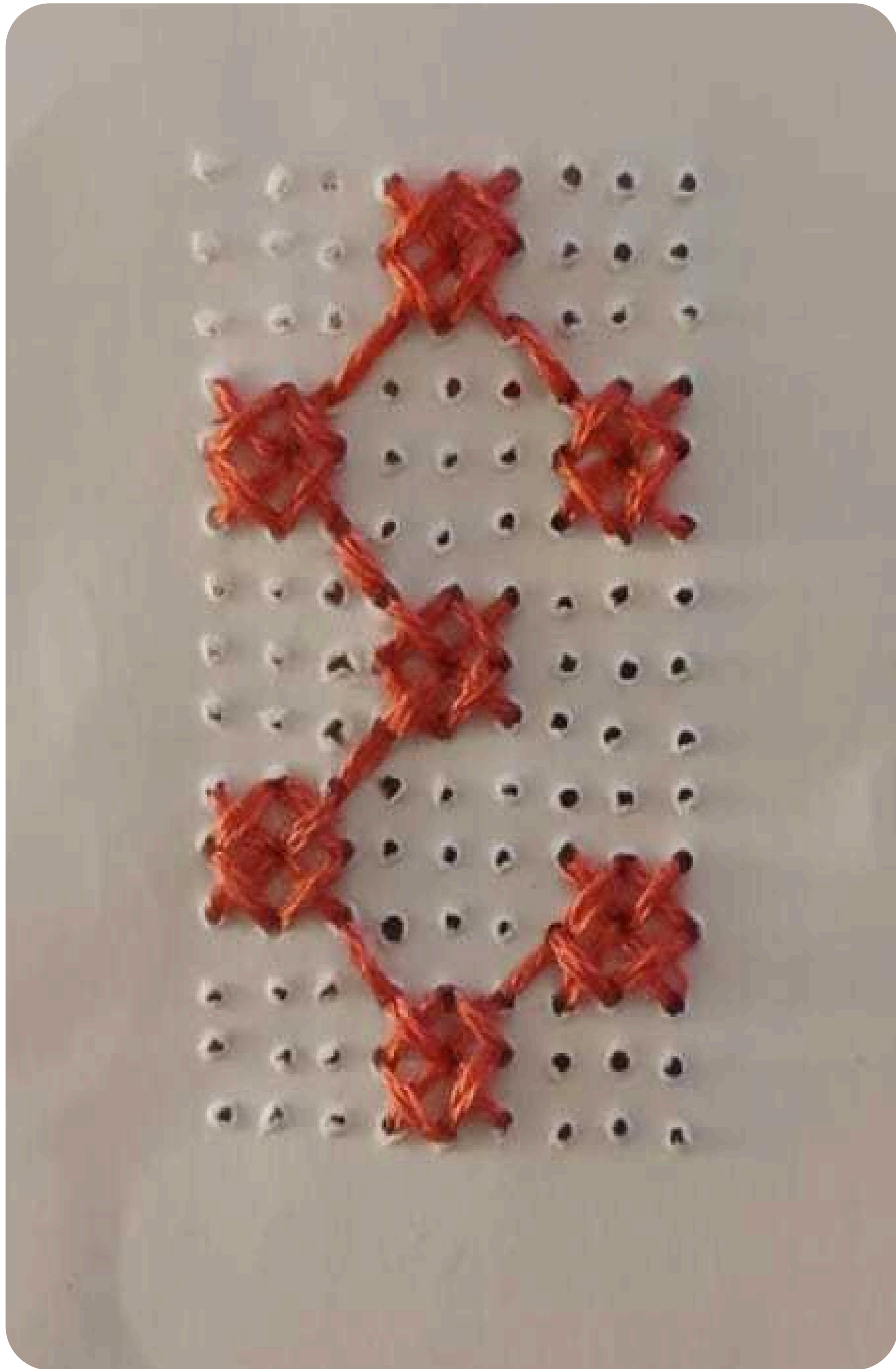
--4--

I started with a dense grid and went along with the first letter.

The structure of the grid and the letter evolved while making it.



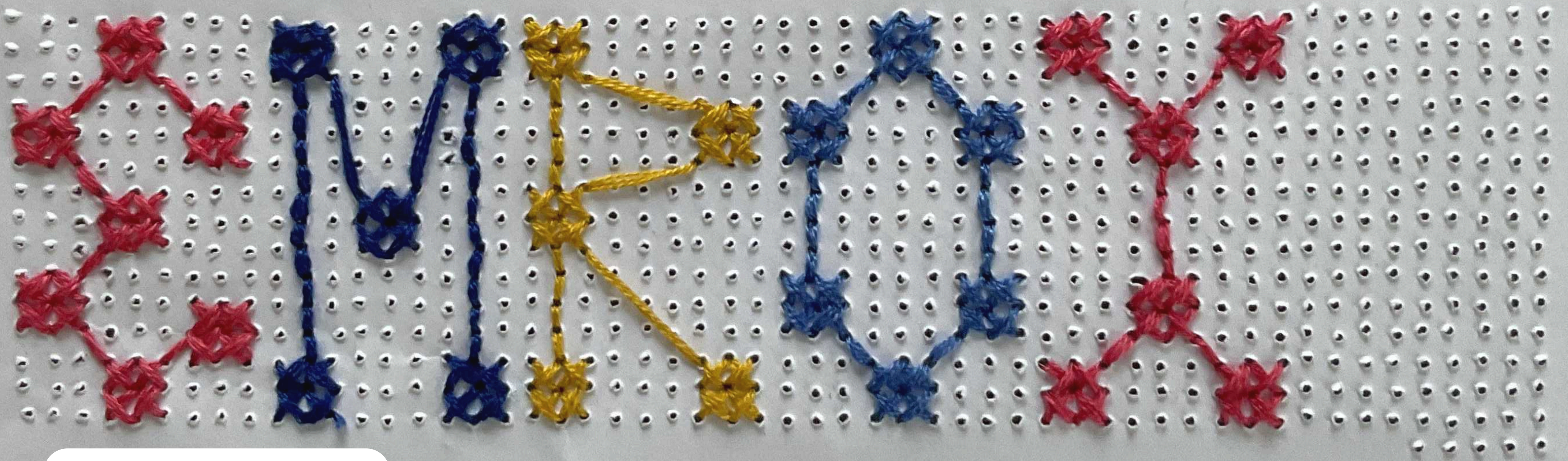






Skipped the letter "B"

misaligned stitch

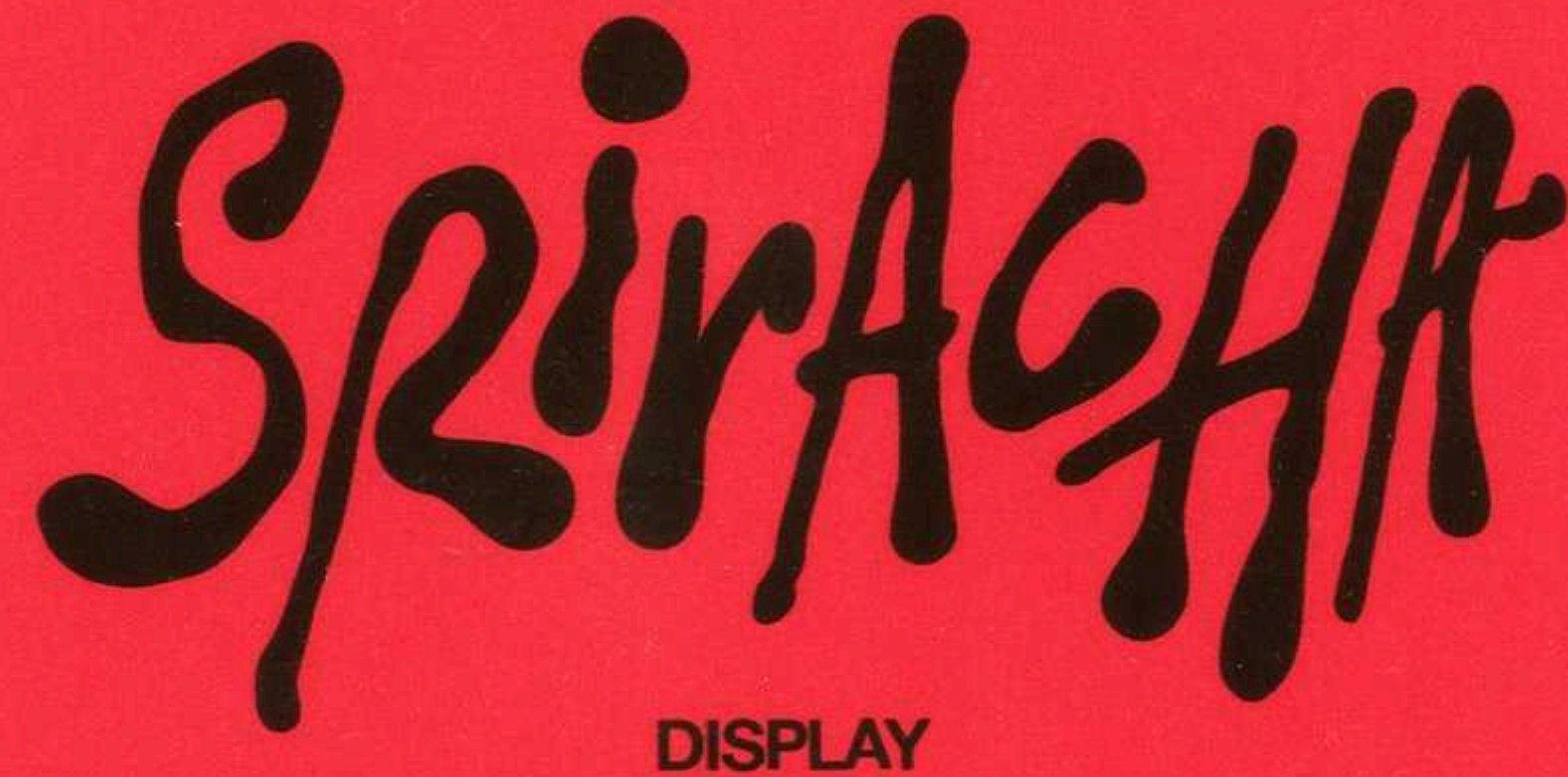




## Reference: Andrey Azizov

Andrey Azizov, a designer and musician who recently launched Sriracha Display, a font literally made out of the spicy chili sauce. The irregular letterforms, which he made by squeezing sriracha out of bottles.

*"I find that when you're designing things digitally, since everything can be so perfect, adding some element of imperfection and unpredictability can lead to some beautiful results."*

The image shows the word "SRIRACHA" in a bold, black, hand-drawn style font. The letters are irregular and have a thick, slightly dripping appearance, mimicking the texture of sriracha sauce. Below the word, the word "DISPLAY" is written in a smaller, clean, sans-serif font.

"SRIRACHA DISPLAY" FONT DESIGNED BY ANDREY AZIZOV  
PRODUCTION BY WAYNE FEARNLY ©2024



--5--

I then used just the thread to write the letters.  
This was a frustrating exercise, but I like how the  
characters take shape in the final outcome





--6--

Other ideas that did not workout

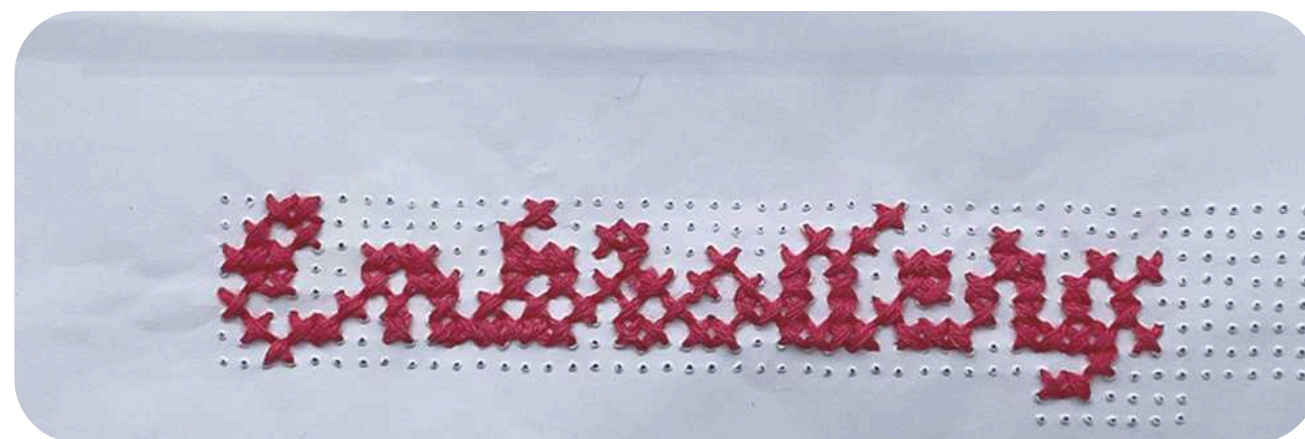
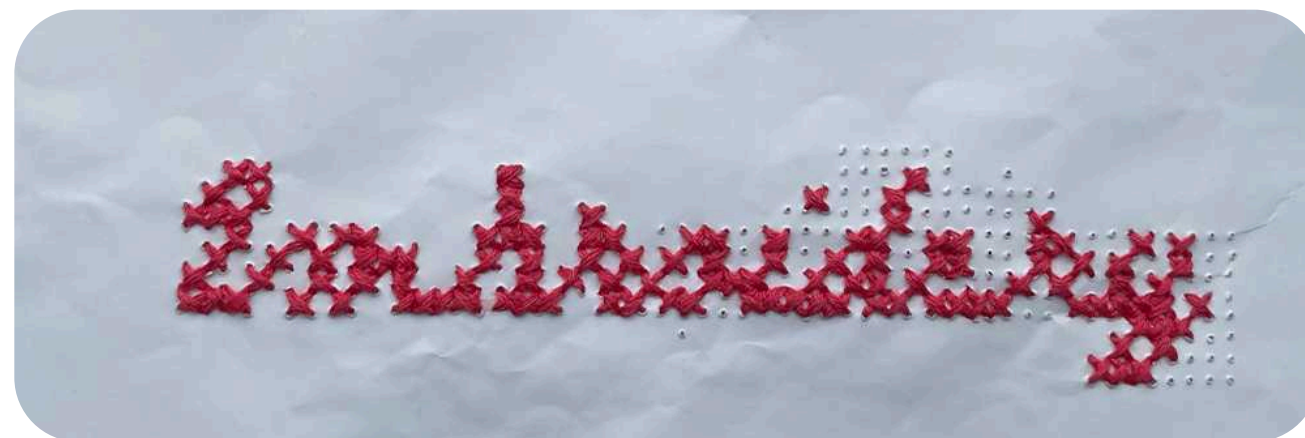
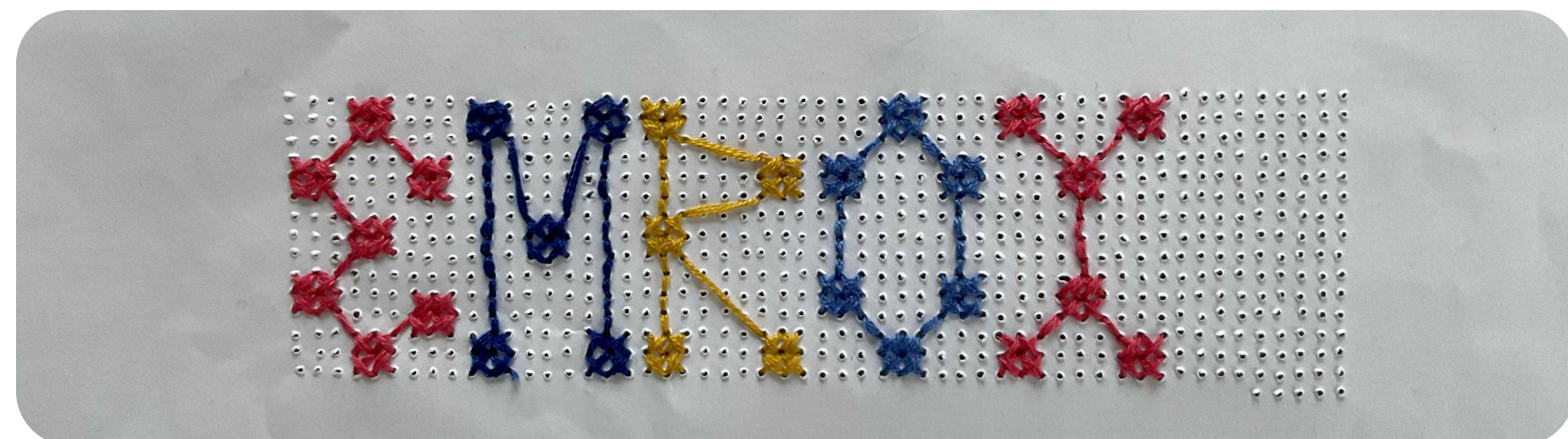




Embroidery

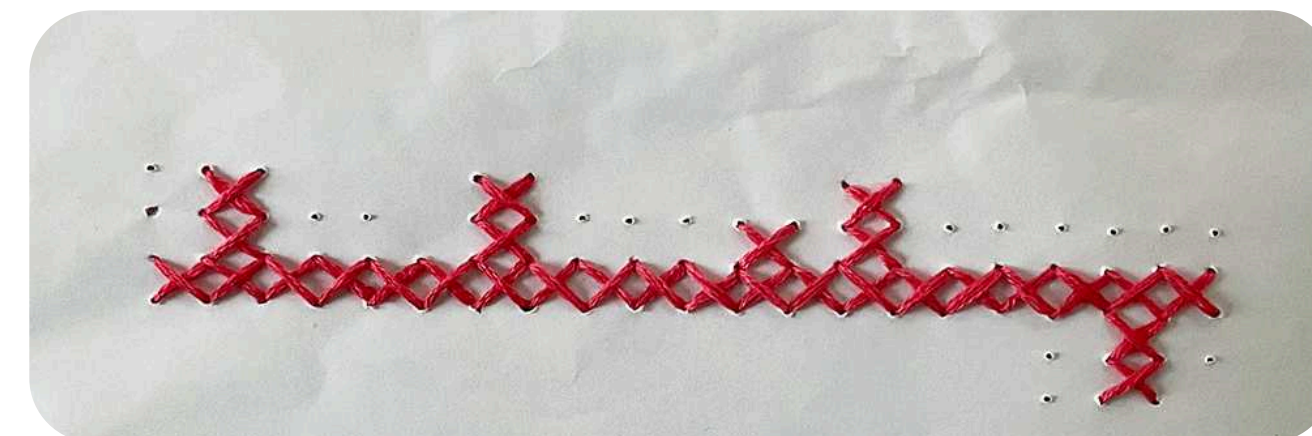
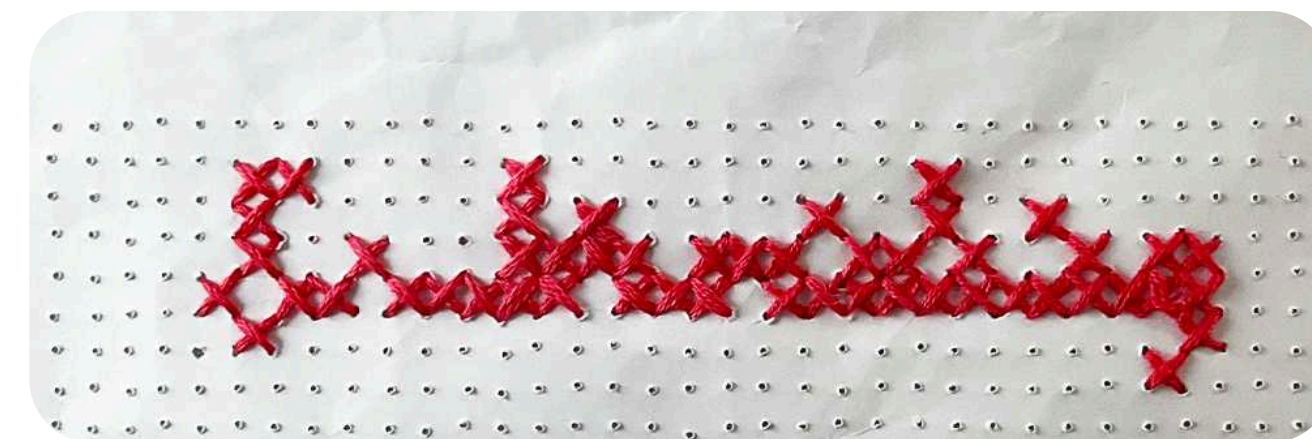
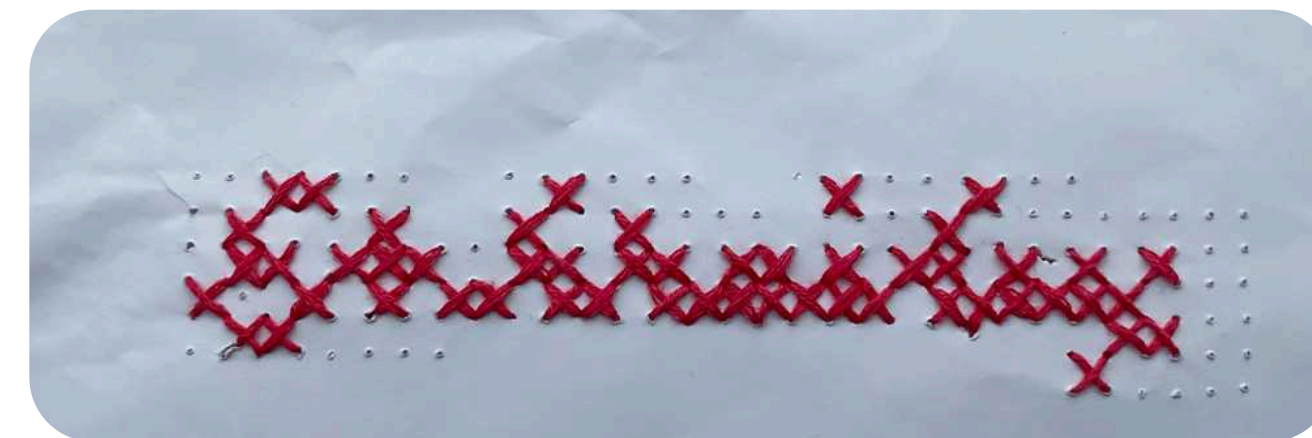
EMBROIDERY

Embroidery



Emb

Embroid



Embroidery

Embroidery



# My observations

As I did this exercise of making type digitally and with embroidery I realised a lot about how both of these tools work

## Digital

- **Quick** drafts with high precision with fast decision making.
- Not afraid of making errors as they are **easy to fix**.
- **Shape** based outcome
- Scope to 'infinite' zoom in and out, line weight, size etc

## Handmade

- More **fluid, imaginative**, time consuming.
- Learn to **embrace mistakes** as all of them cannot be fixed later
- **Texture** based outcome
- Fixed fidelity while working or small range of zoom in with fixed line weight - thread count, paper size, etc



# Key leanings

## Restrictions are good

Embroidery has certain limitations like lack of vector precisions, grids, materials etc. These restrictions increased the power of imagination with the tool

## Better with each try

After getting a few iterations without being afraid of them being polished ideas, the further iterations begin get better with each try.

## It's what you don't stitch than what you stitch

While creating these I was counting and calculating the counter space for type more than marking out what to stitch.



# Written Response

For the third draft, I translated the text into embroidery stop motion, where each word gradually converts into the simplest form of cross-stitch.

This translation overlaps the printed words, making them illegible over time.

The sequential nature of this transformation invites the reader to engage actively, reading the text before it is transformed.

## References:

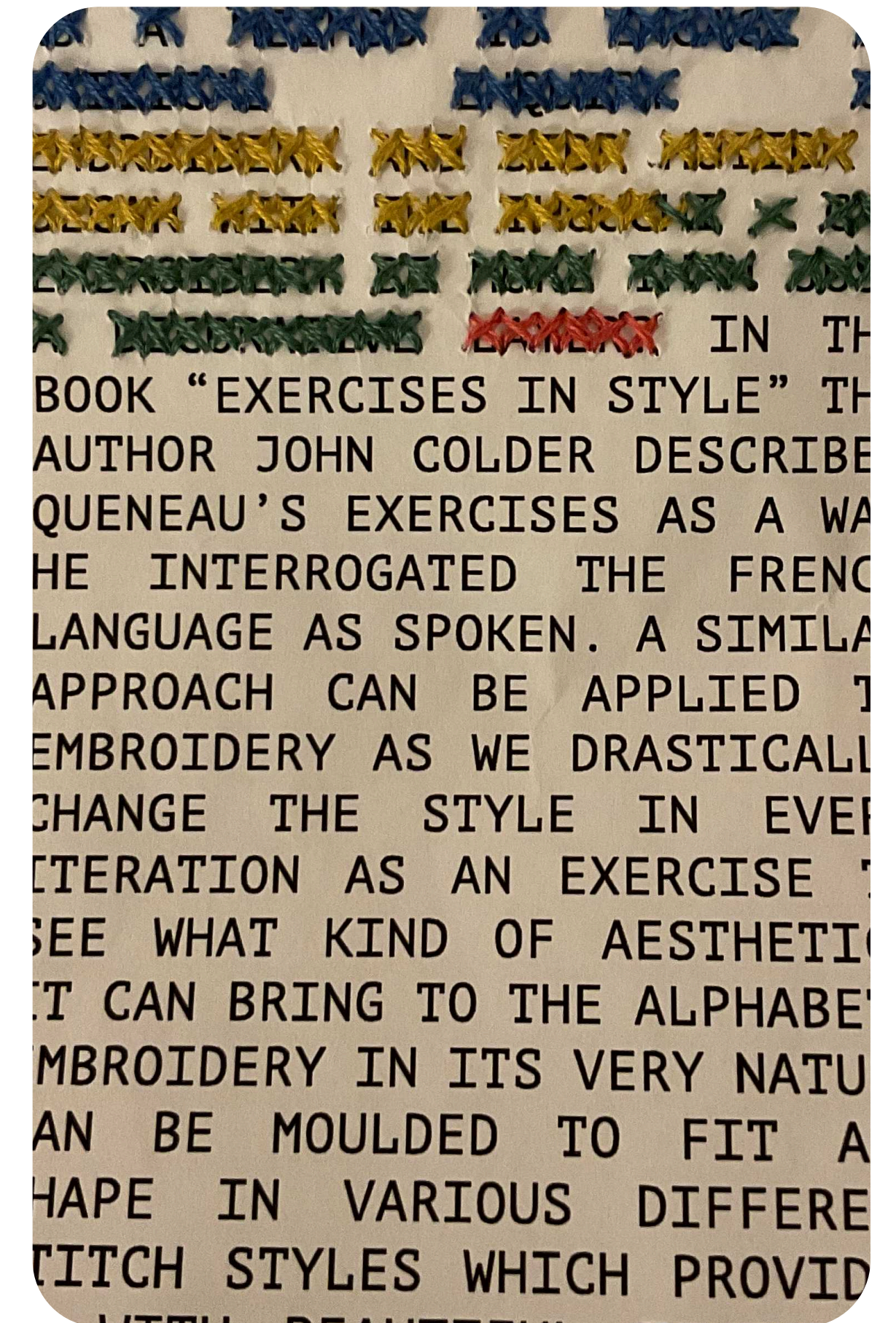
Quenuau, Raymond and John Colder. (1947 and 1998)  
Exercises in style. L

AS A METHOD TO ENGAGE IN  
CRITICAL ENQUIRY OF  
EMBROIDERY AND STOP MOTION I  
BEGAN WITH THE THOUGHT - CAN  
EMBROIDERY BE MORE THAN JUST  
A DECORATIVE LAYER? IN THE  
BOOK "EXERCISES IN STYLE" THE  
AUTHOR JOHN COLDER DESCRIBES  
QUENEAU'S EXERCISES AS A WAY  
HE INTERROGATED THE FRENCH  
LANGUAGE AS SPOKEN. A SIMILAR  
APPROACH CAN BE APPLIED TO  
EMBROIDERY AS WE DRASTICALLY  
CHANGE THE STYLE IN EVERY  
ITERATION AS AN EXERCISE TO  
SEE WHAT KIND OF AESTHETICS  
IT CAN BRING TO THE ALPHABET.  
EMBROIDERY IN ITS VERY NATURE  
CAN BE MOULDED TO FIT ANY  
SHAPE IN VARIOUS DIFFERENT  
STITCH STYLES WHICH PROVIDES  
US WITH BEAUTIFUL TEXTURES.



This process creates a **tension between language and image**, where meaning slips away as visual interference increases. Stitched words demand both urgency and reflection. By changing the reading experience this way, the **medium disrupts the passive consumption of text**.

Embroidery as a medium offers a tactile and analog counterpoint to traditional text rendering. The stop-motion helps the stitches unfold visually. It is not about the content of the text but its erasure, which **challenges notions of permanence in language**.





# How did the meaning change?

## **Transformative > Static**

The reading experience went from being passive to aware. This changed the readers experience.

## **Enquiry > Proposal**

The third is an act of enquiry itself vs the second draft was a critical enquiry about embroidery

## **Visual > Textual**

Embroidery adds an analogue tactile aspect to the text. Which shifts it's focus from being textual to being visual.