

*Mechanical Drawing: The Schiffli Project. Posted on Mon, September 1st, in Articles. BY JESSICA HEMMINGS. The Swiss painter Paul Klee famously likened drawing to "taking a line for a walk".*

I am happy to announce that we have reached our initial funding goal! Now it is time to aim for some stretch goals. So please continue to help spread the word! My name is Ben Atkinson, and I am an adventurer, traveler, and filmmaker. The 8th was engaged in the European Theater, landing at Normandy on July 4, and working their way through western Europe before concluding the war in Northern Germany with the liberation of a Nazi concentration camp on May 2, The inspiration for this project is my grandfather, Captain Lewis L. Atkinson of the 56th Field Artillery Battalion. We have discussed his personal history at great length, and he has provided invaluable materials for planning and carrying out this project. More than just a historical documentary, we are focusing on the human element. We will be interacting with the people whose lives were directly effected by the liberation that the 8th infantry brought- By traveling from village to village on the exact same path through rural France, Luxembourg, Belgium, and finally Germany. This will allow us to raise money to cover the DVD production costs and film festival entry fees. If we are able to meet that goal any additional funding from our fans here would go back into the film itself and allow us to make it even better. We have been working on pre-production for Following the Golden Arrow for over a year now, and I am excited to finally be able to share this project with all of you. This project is an extension of that book, and will encompass a wide range of stories both personal and otherwise. For two years he attended the University of St. Francis in Fort Wayne where he studied art and design and was honored with an outstanding showcase award. With his lifelong passion for art, Brandon was also passionate with filmmaking and storytelling and decided to pursue a concentration in screenwriting at Columbia College Chicago in Brandon enjoys expressing his creativity with humor and spends his time writing thought-provoking comedy. He works closely with his brother Collin Schiffli, a film director. John is a composer for visual media film, television, video games, web series, etc. Risks and challenges Following the Golden Arrow faces the challenges that any art project has to overcome; time, energy and organization. Since our team is full of experienced professionals, we believe we will be able to overcome any obstacles we may come across. Questions about this project?

*Mechanical Drawing - the Schiffli Project. The Manchester School of Art houses the last working schiffli embroidery machine in the calendrierdelascience.com schiffli project documents and explores textile practice and the creative process through the responses of fifteen artists to this unique machine.*

It was well displayed in a light airy room, walking in was like walking into a song of colour, a first impression of acid greens, rust, greys and shining yellows, sky shade blues, ochres and earth tones. The work is an exploration of the colours and layers of landscape, seen through painted surfaces and layers and depths of translucent colour. Jo Budd collages and quilts dyed and painted fabrics, on a large scale. Lines of stitches create shadows and depths. Fabrics are sheers, cottons, silks, juxtaposed and layered to create wonderful plays of colour, light and atmosphere. Corrugated Iron is a large piece maybe 8 foot by 6 foot. This is another large piece about 6ft square, one of a series of pieces using rust-dyeing. The effects create a dramatic texture. Lines of long yet fine stitching that define some areas. The colours are cool browns and greens, blues and greys, exploring shape and movement. Colours change subtly where the fabrics overlap. Fields of Green " I think this was the piece I was most drawn to. Strong horizontal bands of greens, stitched and dyed, lustre of silk and flatness of cotton. A smaller piece, about 3ft by 4ft, but it drew the eye from the moment I entered the room with the intensity of the colours and the stitched textures. All the work gives me a strong sense of celebration of the incredible beauty of landscape, and the expanses of land and sky that characterise a flat country. Driving home, I was seeing the colours of my own Cumbrian landscape, different though it is, in a new way. I found the exhibition very inspiring. I love the effects of paint and dye on fabric and the depths that build up. I love the intense and subtle colours Jo Budd creates. I especially like the intrinsic connection between the rusty marks and the subject material of her work.

### Chapter 3 : R.J. Scheffel Memorial Toy Project Home Page

*Mechanical Drawing - the Schiffli Project That's the title of an exhibition I've just been to see at Farfield Mill. The last working Schiffli embroidery machine in the UK is at Manchester School of Art, and for this exhibition fifteen artists worked with the machine, creating pieces that are both hand drawn and machine embroidered.*

In doing so he captured the explorative nature of drawing as experimental mark making. First a brief history lesson: The one hundred year old version housed at Manchester Metropolitan University is now the last working machine in Britain. With the ability to mechanically stitch in repeat across a six foot wide piece of cloth, the machine was used extensively in 19th and 20th centuries to manufacture decorative embroidery, particularly in the industrial centres of Nottingham and the North West of England. When the designer or artist moves the device through space the machine stitches, in repeat, a version one-sixth the size of the motions made. Over the past decade Britain has witnessed the end to schiffli production within its shores. Or perhaps it would be more correct to say that with the exception of the schiffli operating at MMU, all other machines have either been scrapped or sold to new Asian production sites. Whether the general public have noticed this decline is another question. Thus Mechanical Drawing is, among many other things, a project to raise public awareness of the unique capabilities of the last working machine in Britain. Professor Maureen Wayman, Dean of Faculty of Art and Design at Manchester Metropolitan University, explains the historical relationship in Britain between textile education and industry in her introduction to the comprehensive catalogue that documents the project. During this early period of their existence the British Art Schools were largely industry funded. While this new world is equally engaged with the requirements of the job market as the era Wayman evokes, it is also often alarmingly distanced from material and mechanical knowledge. The schiffli addresses this trend by tackling, among many other issues, the beauty and potential of mechanised production methods labelled by many as obsolete. The reality of the fifteen artists commissioned to create a total of twenty pieces of work on the schiffli is that they are working with an endangered species. The work they have created helps us understand that mechanical knowledge is as pertinent to contemporary textile practice today as the day the schiffli was first introduced to industry. This coincidence stimulated investigation of the present and future uses for both the schiffli and the terraced house, by using each to articulate the other. Others found that the mechanical possibilities of the schiffli liberated rather than limited their practice on a material level. Alice Kettle, who recently completed an enormous site specific commission for the Winchester Discovery Centre in the south of England is known for her painterly use of thread across densely embroidered surfaces. Remarkably, the bulk of her work has been created stitching blind, that is working from the back of the cloth and turning it over only at intervals to see the development of the stitch. While many artists arrived with plans to plot and tame the schiffli into ordered submission, Kettle worked without a template, spontaneously responding to the results. The huge machine gives incredible subtlety and expression to the line, what at first seems a lumbering giant carries the potential of complex and intricate artistry. But despite the engaging outcomes of Mechanical Drawing and the potential for further development, the long-term future of the schiffli machine at MMU remains uncertain. We must hope it does not accept its retirement without a battle.

## Chapter 4 : The Schiffli Machine – CONTINUITY IN ARCHITECTURE

*Mechanical Drawing - the Schiffli Project: Catalogue to Accompany Exhibition 'mechanical Drawing - the Schiffli Project' [Melanie Miller, June Hill, Lesley Millar, Jane Webb, Maureen Wayman] on calendrierdelascience.com \*FREE\* shipping on qualifying offers.*

Yes, you heard that correctly, we make all of the lace on our site. What is schiffli lace? Believe it or not, they made lace by machine during Victorian times. How did they make schiffli lace back in the s? The schiffli machine was essentially a series of sewing needles that were set up to operate up and down at the same time. So they would load the machine with a long length of specially-treated fabric and then stitch 5 or 6 – and later, even more – copies of a given lace motif. Back in the Victorian Era, moving the table was done manually. Now lace is made up of hundreds – often thousands – of individual stitches. So on a vintage schiffli lace pattern, each stitch needs to be in a precise place or the entire piece may unravel. How did they make sure all those hundreds of stitches were in the right place? Basically, they created a chart at x actual size labeling the location and number of each stitch with little lines between the dots. Yes, it was a giant connect the dots puzzle. And quite possibly the origin for our modern connect the dots games. When the stylus moved, it moved the fabric too, but a smaller amount. How did they get the lace off the fabric? Well, the lace was originally embroidered onto a thin piece of specially treated fabric, which held the stitches in place until the lace was done. At this point, they removed the fabric in a quick acid bath. They pre-treated the very thin fabric to make sure it would dissolve faster than the lace and watched the timing carefully. When the lace was rinsed and dried, it could retain its own shape on its own. Schiffli lace was often designed into beautiful medallions that could be used as applique. Do you still make Schiffli lace they way they did in the s? Polkadot Orchid Embroidery uses an updated method that does not require an acid bath. We embroider our lace onto a water-soluble material instead. This is far more environmentally friendly. Otherwise, the method is pretty similar. We use a machine to embroider a piece of lace onto a specially prepared material, then we rinse out the supporting material when the lace is finished stitching and block it flat to dry. Where do you get your patterns? We use a combination of modern and vintage patterns from a variety of sources. Some, like our American sycamore leaf ornament, are our own exclusive pattern which we have created for our own customers. Our vintage lace patterns all originally came from a Canadian lace factory near Ontario, where they were recorded on old paper tapes. The long strips of paper used to record information for the very first computers from the late s and early s before the invention of the first floppy disks. The lace factory workers were planning to toss all of the tapes as worthless. However as a matter of chance, a local embroiderer who still knew how to retrieve the information off of the tapes found out what was going to happen. He acquired them, transcribed all of paper punch marks into a series of needle penetration points, then transcribed that information into a modern format that can be read and used by a modern embroidery machine. From there, I acquired the patterns from him, and I make reproductions off of the historical patterns available here at Polkadot Orchid Embroidery. How can I tell if a given pattern is vintage? We have named all of our vintage lace patterns using popular Victorian Era names. How old are the vintage patterns? We do know that they would have existed as charts before they were programmed into the paper tapes in the s. Some of them likely date back all the way to the s. However, it is possible that at least some of the patterns have roots that are even older than that. Because Schiffli lace is the first type of lace produced with the aid of any kind of machinery. They would have taken existing patterns for hand tatting and then adapted them for reproduction with the aid of their newly-invented machines. Our vintage lace patterns have a long and rich cultural history. It makes them prized by historical costumers as well as dressmakers who want to add a special touch of history to their work. If you are looking for lace for historical reproduction, re-enactment, or theatre, our vintage appliques may work for your project. Our process dictates that we only work on small batches of lace at any one time. This is good news for our clients because usually you only see lace appliques in white, black, and maybe nude colors at the store, but we can make pieces in any color our clients ask for without resorting to using dyes. We send all of our appliques with a small card of matching thread so you can hand stitch the applique onto your

project. Do you have any other ways to use it? We have utilized a few of the lace patterns to create ornaments and jewelry. These pieces have a great story. And of course, you can always get creative. We have had cardmakers who have purchased our lace for their work. And window dressers who have purchased our lace for seasonal merchandising. We make lace appliques in both rayon and polyester thread. Polyester is stronger and color fast. Rayon is not color fast and does not handle as much abrasion, but it has a higher sheen, which is more decorative. Rayon will accept fabric dyes, whereas polyester will resist most dyes. What about metallic thread? We are able to embroider any of our lace patterns using metallic, fluorescent, glow-in-the-dark, cotton, and even silk thread. Please contact us if you would like a quote.

### Chapter 5 : Mechanical Drawing: The Schiffli Project Â»

*Exhibition preview: Mechanical Drawing - The Schiffli Project at The Hub, National Centre for Craft and Design, Sleaford, until April 27 Using an antiquated machine that allows a person to translate drawings into an embroidery motif, 15 artists have created new works for an unusual.*

My name is Ben Atkinson, and I am an adventurer, traveler, and filmmaker. The 8th was engaged in the European Theater, landing at Normandy on July 4, and working their way through western Europe before concluding the war in Northern Germany with the liberation of a Nazi concentration camp on May 2, The inspiration for this project is my grandfather, Captain Lewis L. Atkinson of the 56th Field Artillery Battalion. We have discussed his personal history at great length, and he has provided invaluable materials for planning and carrying out this project. More than just a historical documentary, we are focusing on the human element. We will be interacting with the people whose lives were directly effected by the liberation that the 8th infantry brought- By traveling from village to village on the exact same path through rural France, Luxembourg, Belgium, and finally Germany. The majority of the film has been financed already, thanks in part to our previous Kickstarter campaign , and we are using this new Kickstarter as a way for our new fans to get involved and get some sweet rewards! Whatever money we are able to take in will allow us to cover additional film festival entry fees. The more we raise, the more festivals we will be able to attend! We have been working on Following the Golden Arrow for almost two years now, and I am excited to finally be able to share this project with all of you. This project is an extension of that book, and will encompass a wide range of stories both personal and otherwise. For two years he attended the University of St. Francis in Fort Wayne where he studied art and design and was honored with an outstanding showcase award. With his lifelong passion for art, Brandon was also passionate with filmmaking and storytelling and decided to pursue a concentration in screenwriting at Columbia College Chicago in Brandon enjoys expressing his creativity with humor and spends his time writing thought-provoking comedy. He works closely with his brother Collin Schiffli, a film director. John is a composer for visual media film, television, video games, web series, etc. Risks and challenges Following the Golden Arrow faces the challenges that any art project has to overcome; time, energy and organization. Since our team is full of experienced professionals, we believe we will be able to overcome any obstacles we may come across. We completed filming last August after traveling through Europe retracing every town along the path of the 8th Infantry Division. All that remains is the final editing and music scoring. The finish line is in sight! Questions about this project?

### Chapter 6 : Why is Schiffli Lace So Special? - Polkadot Orchid Embroidery

*Mechanical Drawing - the Schiffli Project* What is the MMU schiffli machine? It is a unique, one hundred year old multi-needle embroidery machine capable of mechanically stitching repeat patterns or images across a two-metre wide piece of cloth.

Scheffel Memorial Toy Project An Open House presentation was offered on Thursday, August 16, , by Gene Klco which was a series of videos showing the construction of some of the toys that volunteers build at the R. Scheffel Memorial Toy Project. Roy Ketcheson gave a history of the memory boxes. Guests ate a lunch provided by the Grand Ledge Kiwanis. The lunch spread was a variety of wraps, chips, cookies and drinks. The photo below shows a variety of toys made each year by volunteers at R. Major contributions were received again this year from friends, family, volunteers, and others interested in supporting the Toy Project. Scheffel Memorial Toy Project is a c 3 organization, has been in operation for more than 30 years, and has produced more than 50, toys for area children in the last five years alone! Volunteers made in excess of 9, items: It was another job well done; thanks to all. The Toy Shop will be closed the entire week of Thanksgiving, and there is no need for volunteers on Friday, November 17th. Have a Happy Thanksgiving! Toy Project General Operations Manager: Scheffel Memorial Toy Project provides, without charge, wooden toys, memory boxes, and games, hand crafted by volunteers, for children who are disadvantaged, homeless, needy or in crisis. Scheffel Memorial Toy Project facility is operational and is producing at full capacity. Everything is pretty much in place so woodcutting equipment is humming, painting supplies are ready for use, and work benches are located for building new toys requested for needy children. Guests are welcome for a tour and to see our volunteers Elves in action! Scheffel Memorial Toy Project help to bring hope and brighter spirits to their children, adults, families and friends. The children love to make these into memory boxes for keeping their precious items for their loved ones. Chronically Ill Child Enjoys Wood Toys "I wanted to write a little letter to say thank you for all that you do," a mother recently wrote to us. He really enjoys painting his wood treasures every time that he is here. It is a great distraction to him. He proudly displays his creations at home in his own playroom. The LPD police car is so cute. Scheffel Memorial Toy Project provides wooden toys and games, hand crafted by volunteers, for children who are disadvantaged or in crisis. Click on "Agencies" to see list of organizations with "wish lists" which have been filled.

## Chapter 7 : The Schiffli Genealogy and Family Tree Page

*Mechanical Drawing - the Schiffli Project by Melanie Miller, , available at Book Depository with free delivery worldwide.*

It is a unique, one hundred year old multi-needle embroidery machine capable of mechanically stitching repeat patterns or images across a two-metre wide piece of cloth. The stitched designs are created by moving a pantograph by hand. Such machines were traditionally used to mass-produce commercial embroidery. Contemporary schiffli machines are computerised. Whilst this speeds up production, within an art school environment the pantograph schiffli machine provides a unique opportunity to be physically involved in the creation of the embroidered image. The design has to be drawn up six times larger than the finished embroidery; the operator traces around the design, pressing a trigger to make the needles shoot forwards to create the stitches. The slightest movement by the operator is mimicked, in miniature, by the thread on the cloth. The schiffli machine is an amazing, beautifully balanced piece of engineering. It is, in essence, a huge, mechanical drawing machine. Stitching on the schiffli machine is a very seductive process. There is something magical in seeing an image being simultaneously repeated twenty, thirty or forty times across a piece of cloth; and the rhythmic squeak as the machine progresses is quite hypnotic, if a little noisy. The machine looks intimidating, but is surprisingly easy to operate. One of the appealing characteristics of the schiffli machine is that the operator does not have to be a textile expert in order to utilise the process, thus artists from a range of disciplines have been able to create work on the machine. The UK schiffli industry Used extensively in the 19th and 20th centuries in the UK for the manufacture of decorative embroidery, with a strong base in Nottingham and Macclesfield, the schiffli industry is no longer indigenous to the UK. As recently as the s there were still a significant number of schiffli manufacturing companies operating in the UK. However, as with so many aspects of clothing and textile production, cheaper manufacturing costs in the Far East led to the closure of all the UK schiffli companies who were unable to compete economically with offshore production. It is the last working schiffli machine in the UK. The schiffli project was developed to raise awareness of the significance of this unique machine, and question contemporary approaches to technology, innovation and obsolescence. The last schiffli The schiffli machine at MMU is approximately one hundred years old. It was purchased in the mid s from Hewetson, a large embroidery manufacturing company in Macclesfield, where it was used as a sample machine.

## Chapter 8 : exhibition reports Archives - loveFibre :: enchanted by colour

*Welcome to the Schiffli Family page at Surname Finder, a service of Genealogy calendrierdelascience.com editors have compiled this checklist of genealogical resources, combining links to commercial databases along with user-contributed information and web sites for the Schiffli surname.*

## Chapter 9 : Judy Barry: EMB â€“ Adopt a slide

*Schiffli Films is raising funds for Following the Golden Arrow on Kickstarter! We are currently in pre-production on a documentary focused on the 8th Infantry Division in Europe during WWII.*