

CETG ARCHIVE

Meeting Report

13th March 2017

Speaker: Carole Waddle

Talk: Design is Not a Dirty Word

[Carole Waddle](#) gave a fascinating talk on the design process she has studied with John Allen, retired fellow of the Royal College of Art. Prior to these courses, Carole had no art or design training, having studied for City & Guilds under Anthea Godfrey. John Allen's method is to take his class to a museum where they select an object as their resource for the 6-month course. Colours are often to be taken from a different object nearby. At monthly meetings, students display the work they have done and explain their methods and reasoning. There is no thought of creating a textile piece during the course.

For her first design, Carole jumped in at the deep end, selecting "[Cupid & Psyche](#)" by Clodion from the V&A European Gallery. Focusing on a small area of the wing near the top of the sculpture, she took her vibrant colour scheme from the [Dale Chihuly](#) Exhibition. Her methods involve lots of photographs, sketching, photocopying and tracing to produce a simplified version of the original shapes. More recently, she has used Photoshop as part of this process. She then uses positive and negative images, changing their sizes, rotating and repeating them to arrive at the final design. Cupid & Psyche was distilled into the colours and shapes from which Carole made a felted piece, pictured below.

Her approach is to look at an object and ask herself why she likes it, and which parts of it particularly attract her. She has taken photographs since childhood and finds them helpful in turning the 3-dimensional world into a 2-dimensional image, which she can then manipulate in many ways. John Allen's key advice is to spend "quality thinking time" over a pattern or shape, returning to it again and again to distill a design out of it. Carole's inspirations are wide and varied: the carpet design below grew from an aerial photograph of African allotments; the design inspired by the handle of a Minton Vase, was turned and repeated before being overlaid on different monochrome patterns; the box pictured on the index page was sourced from the stem junctions of cow parsley. This was an inspirational talk which encouraged the audience to look around them and spend more time thinking about design before committing needle to fabric.



Carole Waddle



Terry reminded members that there were four places remaining on Janet Edmonds' workshop on "Van Gogh as Inspiration for Texture and Colour" at Great Kingshill Parish Hall on 1st April. The March "Have a go" session will be at Rosemary Mason's house on 21st March to teach a quick way with bias binding. The April session will take place at Jackie Connors', date and topic to be announced in the April newsletter.

Details of the Embroiderers' Guild appeal for its relocated archive at Aylesbury will be circulated to members via email, and all are asked to consider whether CETG might make a donation from funds. This will be

discussed at the April meeting and, if approved, the Committee Meeting thereafter. Terry asked if any members had ideas on where we might go for the summer outing. Deborah recommended the ["Entangled: Threads and Making"](#) exhibition at the Turner Contemporary Gallery in Margate, but unfortunately this closes on 7th May, so is too early. The Committee are happy to arrange the outing and if no suggestions are forthcoming from members, will select a destination and timing. Ideas should be passed on to any Committee member by the April meeting.

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