

## NOVEMBER MEETING REPORT

Many thanks to Marj Pohlman for the excellent November Program, "Fabric as Symbol." Those of us who were able to attend enjoyed a very interesting and informative evening.

Using two slide projectors simultaneously, Marj showed us a close-up and an overall view of religious textiles, while she discussed liturgical design considerations.

It was a very well organized presentation of a topic to which Marj contributed her invaluable personal experience as well as extensive research and photography.

The following list, taken from my notes, may be of interest to some of you.

### Design Considerations:

- Space . . . Time . . . Scale . . . The People . . .
- Consider outside, as well as inside the building
- The need to balance Simplicity versus Complexity
- The design needs to work in the style of the space  
Sometimes architectural shapes are repeated in woven shapes  
Fabrics and lights can be combined for shadow effects  
Color, texture and shape can be used rather than graphic imagery to contrast to the building's imagery  
Unusual shapes of some altars necessitate alternative methods in altar coverings
- Consider the amount of "carrying power" your piece will have—how will it "read" from a long distance?  
Does it need to be two sided? (ie. carrying banner. . .)
- Consider whether this is a temporary or a permanent piece  
What is the practicality of any carrying, removal, or storage of the piece?  
Often, if you group panels together, they'll be stronger than if they are separate
- Where are you trying to focus the attention? usually on the main space

### 2. Garment considerations:

- The back of a garment may be designed with a broad pattern to show from a distance, while the front may be more intricate in pattern for communion intricacy
- Impact of "sensationalism"
- Color symbolism  
white - Christ (also yellow)  
red - Pentecost, Saints, Holy Spirit  
purple - Lent and Advent  
green - other times
- The Human Environment  
Historical background of liturgical garments  
Clothing to indicate rank  
Roman robe heritage—in many Christian Churches (Christ's robes)
- Consider the person who will be wearing the garment  
Size, shape, personality

### 3. Other considerations:

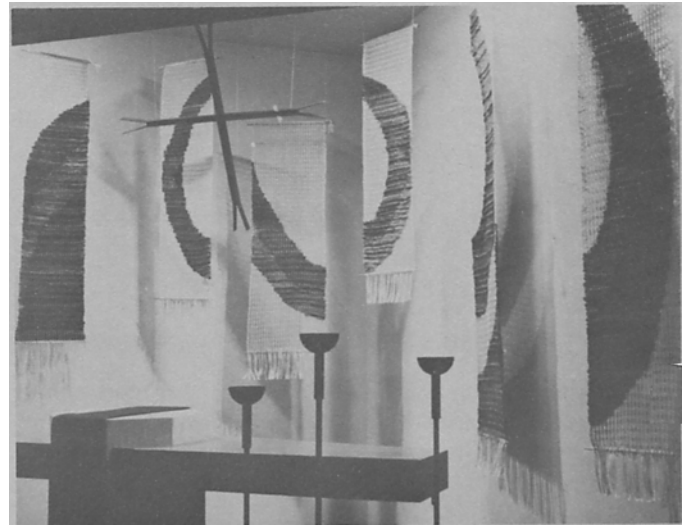
- You can design group projects that can get the congregation involved in their production
- Ceremonial installations of altar cloths, etc. can also get the people you're working with involved with the pieces

These are some of the points Marge elaborated on and are well worth our consideration. Thanks again Marj!

Cathy Ingebretsen

### CORRECTION

This picture was inadvertently printed upside down in last month's *Minnesota Weaver*. Our apologies to Marj. Here is how it really looks.



Fiber mural for the chapel at Zumbro Lutheran Church, Rochester, Minnesota, by Marjorie Pohlmann



### CONGRATULATIONS TO US!

Thanks to the cooperation of Guild members we made about 400 ornaments over the course of the summer and early fall. By the time you receive this *Weaver* the tree will be decorated and on display in the rotunda of the old section of the Minneapolis Institute of Arts. It's really been enjoyable chairing this committee—I highly recommend it to everyone. I met a lot of nice people I might not have at a crowded Guild meeting. Thanks again to everyone who contributed ornaments and participated in decorating the tree.

Dianne Swanson