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 experiences 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? (i.e. 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 cloth, 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 Pohlam

CHRISTMAS TREE

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