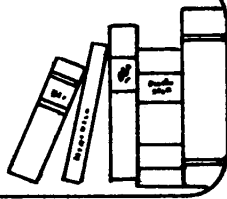


LIBRARY NEWS



NEW IN THE LIBRARY

Look for these books on the circulating shelf of the Weavers Guild Library.

Basic Book of Finger Weaving - Ester Dendel
Embroidery Weave Workshop - Jeanetta Jones
Handweaving - Mad Duchemin
Latin American Brocades - Sue Baizerman & Karen Searle
New Design in Lacemaking - Kristina Malmberg
Shaped Weaving - Nik Krevitsky
Sixteen Harness Patterns - Irene Wood
Split Ply Twining - Virginia Harvey

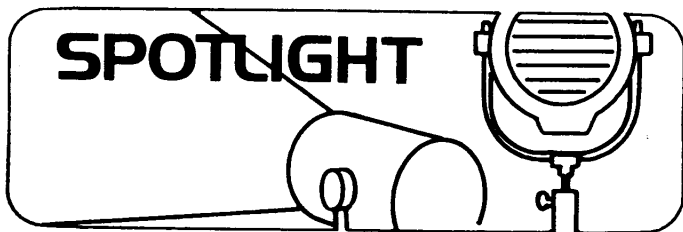
BOOK REVIEW

Textile Techniques in Metal by Arline M. Fisch
(Van Nostrand Reinhold, Publisher)

This is a book of interest to a broad range of fiber craftspeople. Many of us, from time to time, have at least toyed with the idea of treating wire or other metal components as fibers. Here at last is some concrete advice on this medium. Ms. Fisch covers an impressive range of techniques. Off and on-loom weaving, basketry, sprang, bobbin lace, knitting and crochet are covered as well as others. She discusses the special problems involved in working with metals, and describes the types and grades of metal most suitable for textile techniques.

Since she has attempted to cover the whole spectrum of techniques, she does not go into any one of them deeply, but rather refers the reader to other texts for additional information on advanced techniques in each area. For the person who already has some knowledge as a weaver (or knitter, or basket maker, etc.) this book will provide any necessary information needed to apply that knowledge to metals. The many photographs are an inspiration to explore this intriguing area.

Charlotte Miller



GUTHRIE COSTUME SHOP

Working at the Guthrie costume shop? Do you design? Many unfamiliar with the complexities of theatre costuming have asked us. No, we're two of some twenty-five full time costume employees. Rather you'll find us tailoring a wool suit, hemming a silk chiffon dress, or pushing an awl into a leather vest. We make costumes and we wear thimbles.

A Guthrie costume has a brief but exciting gestation period. The idea for the costume is conceived by a designer, who is usually at the theatre only for the production he is working on. From his sketches and conferences with the costume director,

fabrics are selected. A cutter (there are five in the shop) works out a pattern in muslin, fits the actor and cuts the fabric. There may be several fittings during the course of the construction as the designer changes and builds his idea.

Since usually two and sometimes three plays are costumed simultaneously, we may work on a variety of materials and use different approaches to construction in one day. For Desmond Heeley's Matchmaker we did much tailoring and dressmaking, working with lace, silk, ribbon, corsets, and petticoats. At the same time, Dr. Faustus designs by Bob Morgan demanded the unorthodox: braiding shredded newspapers and nylon stockings, cutting apart an old handmade lace tablecloth and assembling it into a nightgown with string and stitchery, couching hanks of sewing thread onto wool to texture a coat, whipping lurex over pressed creases for highlights. Jack Edward's Cat on a Hot Tin Roof costumes included several silk dresses, silk men's suits and children's dresses with yards of exaggerated frills.

Attention to detail, elegant fabrics, and creative interpretation are hallmarks of Guthrie costumes. They are constructed to withstand scores of performances. Silk and wool are used profusely because they drape beautifully and they are comfortable for acting--they feel good and they breathe. Where authentic metals or heavy leathers would be too cumbersome for the actor, help from the paint and dye shop produces good imitations. Authentic seaming, closures, and undergarments are carefully worked out for period plays.

Fabrics are often changed and manipulated far beyond their original structure and design. Threads may be removed to thin a fabric. Others may be woven in or embroidered on to embellish the surface. Ribbons and trim often produce a completely new fabric of richness and depth. One costume was made by stripping a knit fabric, cording the strips, dyeing them, and finally finger weaving them together. Quilting, knitting, stitchery, macrame are often combined with sewing. Often purchased in white or beige, fabrics may be dyed the desired shades later, while printed or colored fabrics may be bleached in areas.

Because much of the work on a particular costume is done by one person, we come to know certain costumes intimately and are aware of the exaggerations and intricacies at work. There is disappointment when the costume is cut from the play entirely, but particularly rewarding is seeing the finished costume on stage--on an actor in the setting for which it was made. It is a direct and visible result of six weeks' work. After opening night the wardrobe staff maintains and repairs the costume until closing when it takes its place in the stockroom for storage, future exhibit or study.

Gloria Rither
Mary Young

