

Tiptoeing through time: Tracing the provenance and conserving *Pasticcio*
costumes from the Royal Winnipeg Ballet

By

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**Tiptoeing through time: Tracing the Provenance and conserving
Pasticcio costumes from the Royal Winnipeg Ballet**

BY

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**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University
of Manitoba in partial fulfillment of the requirements of the degree**

of

MASTER OF SCIENCE

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Abstract

Performance costumes are frequently recycled making original historic samples very valuable for researchers. Documentation on ballet costume construction, cleaning and restoration is limited. This study explores all of these aspects of costuming while focusing on three tutus from the collection of the Royal Winnipeg Ballet (RWB) said to have been produced in the New York City costume shop of world renowned designer Barbara Karinska.

The purpose of this study was to examine a piece of material history relevant to Winnipeg's cultural history by exploring its use, significance, components, construction and storage needs. From a material cultural perspective this study has two components: an attempt to trace the provenance of the costumes from the RWB ballet *Pasticcio*, and a second component of textile conservation.

There were five objectives to the study: to verify attribution of the RWB *Pasticcio* costumes to Karinska, to gain knowledge of historical construction techniques and fabrics in dance costumes, to initiate conservation of costumes with historical significance to the RWB, stabilizing them so they could be displayed, to create a permanent storage system, and finally to provide material to assist the RWB in educating the public regarding the value of costumes generally and Karinska's in particular.

These objectives were met using a material history approach based on the work of Flemming (1972), Prown (1982), Steele (1998), and Condra (1998). Costumes and costuming techniques of several ballet companies were

compared with those seen in the *Pasticcio tutus*. *Pasticcio* participants were interviewed.

Condition reports were prepared for each tutu to document its state and understand construction details. Treatment options were explored, carried out and documented. Storage containers were designed and constructed. The provenance of the RWB *Pasticcio tutus* was established.

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List of Abbreviations

BC	British Columbia
CBC	Canadian Broadcasting Corporation
CCI	Canadian Conservation Institute
NYC	New York City
NYCB	New York City Ballet
RWB	Royal Winnipeg Ballet
UV	Ultraviolet

CHAPTER ONE

Introduction

In 1963 choreographer George Balachine was asked by the Ford Foundation what he needed most for his work.¹ He answered with one word: Karinska. Indisputably, Madame Barbara Karinska's name had become synonymous with excellence in ballet costume. It was also a name known in Winnipeg.

This thesis is a material culture study of several historic ballet tutus said to have been created by renowned costume designer Barbara Karinska. The costumes were said to have been commissioned by Ruthana Boris for the RWB's 1956 performance of *Pasticcio*. While a number of questions shaped this study, two questions are central: 1. Were the tutus in the RWB study collection actually made in Barbara Karinska's New York Costume Shop? and 2. How could they best be preserved? In order to better understand the significance of both the *Pasticcio* tutus and costumer Barbara Karinska some background information is needed.

Barbara Karinska

Madame Karinska was famous for her use of luxurious fabrics and for her exquisite workmanship. During her lengthy career she made more than 9,000 costumes for the New York City Ballet (NYCB) (<http://www.nycballet.com/>). Today the NYCB Costume Shop, which was established through Karinska's efforts, oversees the maintenance and restoration of over one and one half

¹ George Balanchine a dancer, choreographer and ballet master is credited by Clarke and Vaughan (1977) as being the most prolific and influential choreographer of the 20th century.

million dollars worth of costumes. The fact that Karinska used only the best quality materials for her costumes makes their ongoing maintenance possible.

Though Karinska's costumes often look quite fragile, they are anything but. Her choice of materials and fine workmanship make the costumes technically and financially impossible to reproduce today (Bentley, 1995. As proof of their endurance some of Karinska's tutus from Balanchine's Western Symphony are still in use today over "... forty years later, though the bodices and internal workings of the costumes have been replaced or reworked numerous times" (Bentley, 1995, p. 128).

Because Karinska had no preconceived notions regarding the construction of ballet costumes her approach was quite unique. In contrast to the existing construction methods with few bodice panels, a Karinska bodice could consist of anywhere from six to 15 panels of fabric. By cutting sections of the tutu bodice on the bias Karinska created a unique tutu which had give and accommodated for the movement required in dancing.

Pasticcio Tutus at the Royal Winnipeg Ballet (RWB)

Because of their ascribed connection to Karinska, for Ann Armit, the Director of Wardrobe at the RWB, the *Pasticcio* tutus are considered some of the most valuable costumes in their collection.² For this reason present storage conditions are of concern (Ann Armit, Personal communication, July 7, 1998). The RWB currently has costumes stored in two facilities: the first is in the ballet building on Graham Avenue and the second is a warehouse. The ballet building

² Ann Armit's title is Director of Wardrobe, the out of fashion terminology for her role is Wardrobe Mistress. In historic documents the role of Wardrobe Mistress is equivalent to Director of Wardrobe.

has a limited amount of space but it is fairly clean and the temperature is controlled throughout the year. Because of space limitations only the costumes currently being worked on or costumes deemed of value by Ann Armit reside in the ballet building. The tutus are stacked atop one another on open shelves where they are exposed to dust and those on the bottom are in danger of being crushed by the weight of those above them. The remaining *Pasticcio* tutus are stored in the ballet building on Graham Avenue.

In contrast, the warehouse is not only subject to temperature fluctuations, but the building is also used to manufacture and store sets. The conditions are less than ideal as costumes could be exposed to paint fumes, sawdust, and dirt, in addition to temperature changes. If the existing storage conditions of costumes stored in the warehouse are not improved there is a real possibility of damage by textile degradation, thus decreasing their value.

Justification

Ballet tutus in and of themselves are very valuable as they require many hours of sewing by hand as well as meters and meters of fabric to produce. The NYCB's costume shop estimates the average tutu costs approximately \$3,500 US to produce (<http://www.nycballet.com/>). In a time of limited resources and recycling, costumes, especially those created by someone of Karinska's reputation are rapidly increasing in value. This study has two components: a historical overview of Karinska and an investigation into the origins of the *Pasticcio* tutus and their possible connection to Karinska, and a second component of textile conservation involving the restoration and preservation of the RWB tutus.

A study of the *Pasticcio* tutus in particular was warranted for a second reason. In June, 1954 the Royal Winnipeg Ballet headquarters suffered a massive fire that ruined all its sets, costumes, original scores, and choreography notebooks (Wyman, 1989). This was a devastating event in the history of one of Canada's oldest ballet companies. As a result, the 1956 *Pasticcio* costumes are some of the earliest ballet costumes remaining in the RWB collection.

Purpose

The purpose of this study was to examine a piece of material history relevant to Winnipeg's cultural history by exploring its use, significance, components, construction, and storage needs. It is also hoped that this study will expand our knowledge of an important Canadian and Manitoban cultural institution and to provide the RWB with materials for education and publicity in order to add to public awareness of the importance of the RWB to Winnipeg.

The following questions guided the shape of the research: Were these costumes made by Karinska? If not Karinska, who designed these costumes? Could they have been designed by her daughter? How can these costumes be preserved? What are the treatment options? Which option is the best choice and why? Historically what materials were used for ballet costuming? How were the costumes constructed? What are the storage and support requirements of these garments?

Definitions

Tutu: A tutu is defined by Picken (1973) as "a short or ankle length ballet skirt in classic style of layers of white net or tulle".

Ballet: According to Peruginin as quoted in Chujoy (1949) a ballet is a series of solo concerted dances with mimetic actions accompanied by music and scenic accessories, all expressive of a poetic idea or series of ideas, or a dramatic story provided by an author or choreographer.

Conservation: Shall be defined as the cleaning, repair, support, storage, and environmental control of costumes and textiles in an effort to slow their decay.

Objectives

There were five objectives to this study:

1. To verify attribution of the RWB *Pasticcio* costumes to Karinska.
2. To gain knowledge of historical construction techniques and fabrics in dance costumes.
3. To initiate conservation of costumes with historical significance to the RWB, stabilizing them so they can be displayed.
4. To create a permanent storage support structure.
5. To provide material to assist the RWB in educating the public regarding value of costumes generally and Karinska's in particular.

Since this study incorporates both history and costume conservation, a number of topics required research including the history of the RWB, Karinska's life and experiences, and the ballet *Pasticcio*. From a textile science perspective it was necessary to research the application of conservation techniques. The following chapter reviews literature related to these components.

CHAPTER TWO

This chapter provides a review of the varied literature relevant to this study.

Ballet Costumes

Ballet is the most visual of the performing arts. All that survives when the production is over are the sets, the costumes and the designs for them. There is no text or libretto to be read afterward, and the record can recall only the music. Costume designs are highly prized as they represent a ballet's visual impact (Duthy, 1983).

Costumes are an essential part of every ballet production. They mesmerized the audience at Diaghilev's premier, drenching the eyes and ears of Paris audiences with color and sound (Duthy, 1983). Leon Bakst's costume designs for Diaghilev had such an impact that the lush color combinations were used by couture houses and interior designers (Schouvaloff, 1987).

Costumes must look beautiful, fit well and fulfill several other functions: they must allow the dancer to bend, stretch, jump, turn, and lift. The use of flowing materials can create an illusion of effortlessness (Taylor, 1982). Dancers want to be mobile and comfortable and costumes should allow the audience to see the dancer's muscles move. For the costumer it is complicated, the physical realities of the dancer and his art must be considered (Elliot, 1984). When costumes are not well-designed, the results can create considerable difficulty. Bowlit (1987) gives an example of ill-conceived costumes: one Ballet Russes production by Larionov was so unwieldy "...Diaghilev was forced to

threaten dancers with penalties in order to make them dance in clothes that interfered with the movements of their dancing....”(p.40).

Cooper (1984) states the requirements for ballet costuming are peculiar to dance alone. The dress of a dancer should sit close to the body and fit perfectly so as to not obscure the outline of the figure. The costume should also not be so tight as to confine or embarrass any of his/her movements or attitudes (<http://www.national.ballet.ca/scenes/10.html>)

Costume Design Process

Executing costumes is a collaborative effort. The costume designer works with the script, choreographer, and set people to form a concept of the costumes. The designer's visions are then sketched and passed along to the head of the costume shop who carefully selects fabrics based on color, quality, and durability then pins swatches to each sketch. The head of the costume shop directs the craftspeople that will turn the designer's idea into a three-dimensional form. Each costume drawing is then passed on to a draper who determines the shape of the costume on a mannequin and fits the costume to the performer's body. Once the draper has finished the pattern it is passed on to the first hand who will begin production of the actual costume. The first hand finalizes the pattern work and passes the pattern on to the cutter who individually cuts each piece of fabric. After the fabric is cut stitchers hand sew each costume.

Once the costume is finished several other technical experts become involved. The wardrobe mistress inventories, numbers and keeps track of all the costumes. This can be a daunting task as each piece of costuming is

tailored to a specific individual regardless of their role or rank (Larkin, 1983). The costume supervisor travels with the costumes to ensure they are maintained and handled correctly as well as assuring that they achieve their desired visual effect. Dance costumes suffer a lot of wear and tear as exertion leads to perspiration and the movements of the dance may result in much handling of the costumes.

Ballet costuming is a specialized field as costumes are difficult to design and execute. Each costume is fitted to the individual wearer and each costume has its own personality, which comes from the designer. Designing and executing costumes also requires extensive knowledge of materials and considerable engineering in order to make design concepts three-dimensional. Costumes are literally built from the inside out with a variety of materials (Elliott, 1984).

The most difficult item to make is the female dancer's tutu. The word tutu is a French slang term for a baby's ruffle covered bottom (Taylor, 1982). Tutus can be seen in three styles based on their skirt length. The classical, pancake or powder-puff tutu is the shortest (Figure 1). An opera length (Figure 2a) tutu is approximately knee length and a romantic tutu (Figure 2b) falls at mid calf or longer. When making a tutu pieces that graduate in size are cut by hand. The number of layers and size of the layers will determine the size and shape of the tutu. The layers are then sewn together and attached to ruffled panties. In a classical tutu the basque, located between the waist and pelvis, is devoid of decoration. The bodice is separate from the basque, attached only with elastic. The plateau or plate is the uppermost layer of the skirt portion and it is highly decorated. Originally metal hoops were encased in Tartelan material for

support. Modern tutus use nylon netting which is often stiff enough to make hoops unnecessary (Taylor, 1982).



Figure 1. Is an example of the classical, short, powder-puff tutu.
Dafoe (1990). p.130



Figure 2a and 2b. Figure 2a on the left is an example of an opera length tutu
and to the right in figure 2b is a full length romantic tutu.
Dafoe (1990). p 97 and 12.

History of the Tutu

Ballet is a relatively recent development of dance representing only a fragment of dance history. In ballet the dancer's instrument is the human body which must endure strenuous and continuous exercise throughout the dancer's artistic life as a result it does not tolerate amateurs (Chujoy, 1949).

Renaissance Italy is the birthplace of theatrical dance. In the 16th century Catherine de Medici brought what was to become ballet to France where it was presented as elaborate court entertainment (Chujoy, 1967).

In the early days dancers wore their own heavy elaborate clothes which allowed for little body movement. As a result dance movements were simple and dignified. In the mid-1600's Louis XIV established the Academie Nationale de Musique et de Danse and ballet techniques became more complex (Haskell, 1938). During Louis' reign (1643-1715) ballet became popular as Louis himself was an avid dancer and often participated in court performances (Chujoy, 1967; Brubach, 1981)

Classic ballet is based on five foot positions formulated by Pierre Beauchamp in the 1700's (Chujoy, 1949).³ During the developmental years of ballet women were in the shadow of their male counterparts for two reasons: they joined the profession later than men and the costumes they wore concealed and constricted their movement (Greskovic, 1998).

³ Pierre Beauchamp (1639-1705) was a dancer and maître de ballet at the Académie Royale in Paris and superintendant of the Court Ballets in 1661. He introduced technique and shape of turnout, created a notation system for ballet, and named the five positions of classic ballet (Chujoy, 1949)

It was with the invention of dancing *en pointe*⁴ in the 1830's that the ballerina took center stage. Marie Camargo was the first ballerina to move upwards and so enrich dance.⁵ According to Chujoy (1967) Camargo discarded the high heel shoes typical of the time and favored instead soft slippers. In the early 1700s Camargo dared to shorten her skirts enabling her to show off her intricate footwork to the audience (Austin, 1984; Brubach, 1981; Clarke & Vaughan, 1977; Chujoy and Manchester, 1967; Wilson, 1974). Chafee (1948) feels this story of Camargo is childish romancing as he sites several paintings depicting short skirts which predate 1721. Cooper (1984) states that Camargo's shortened skirt, which whirled when she danced, revealed too much leg and became very controversial during the era. This led to the first use for dance of *calceons de précaution* or precautionary drawers which were worn under the skirt as a measure of modesty (Deakin, 1935; Cooper, 1984).

In 1734 Marie Salle, Carmago's rival, went even further by discarding her petticoat, *panier*, bodice, and headress to dance in a flimsy muslin dress (Cooper, 1984) (Figure 3).⁶ In the mid 1700's, Maillot, who was a costume maker and designer in Paris, is said to have invented tights (Wilson, 1974).

⁴ Ballerinas dance *en pointe* or on *pointe* meaning their full body weight is supported on the tips of their toes. Toe shoes with special reinforced stiffening supports the foot and aids dancers that are not properly trained or have weak toes to dance. For trained dancers the added support helps to prevent injuries. Male dancers dance *demi-pointe*, where the dancer's weight is on the ball of the foot instead of the toe.

⁵ Marie Anne de Cupis de Carmago (1710-1770) was a pupil of Mlle Prévost. She was famous for her light and energetic style of dancing as well as shortening her skirt (Wilson, 1974).

⁶ The *panier* began to be worn about 1718 and remained fashionable until the French Revolution (1789). By the middle of the century, the *panier* was replaced by two pieces, one for each hip.



Figure 3. Shows a modern example of a Greek inspired transparent dress. Dafoe (1990). p.16.

In the 1840s dancers of the Paris Opera were wearing short bouffant skirts, the predecessor of the modern day romantic tutu, made of yards of tulle, net, or muslin (Brubach, 1981). It allowed for freer movement of the dancer's legs, and as well, enhanced the ethereal quality of *pointe* work. In the 1870s Dégas' sketched ballet dancers in puffy, multi-layered skirts that reached well below the knee.⁷

At the end of the 19th century the Russian tutu was a floppy knee length skirt with 16 layers that allowed greater mobility as well as allowing audiences to see the technical feats and fancy footwork of the performers. In the late 19th century dancers acquired shortened skirts. Around the same time, the center of ballet began to shift from France to Russia where French-born choreographer

⁷ Dégas had a predilection for painting ballet dancers and has several famous works depicting ballerinas.

Marius Petipa⁸ collaborated with Tchaikovsky on several famous ballets (Brubach, 1981).⁹

The 20th century ushered in the Diaghilev¹⁰ era, though it lasted only 20 years, Diaghilev brought together Russia's dancers, choreographers, composers, singers, artists and designers to create the Ballets Russes¹¹ which brought ballet to Western audiences (Wilson, 1974; Clarke & Vaughan, 1977; Chujoy and Manchester, 1967).

George Balanchine, worked in Europe for several years after The Ballet Russes disbanded. Then in 1933, at the invitation of Lincoln Kirstein, Balanchine moved to the United States. Together Balanchine and Kirsteine founded the New York City Ballet and in 1963 Karinska became connected to the endeavor. Balanchine's choreography encouraged Karinska to create a shorter "powder-puff" tutu which along with unruffled panties emphasized a long body line making visible the entire leg and its graceful movement.

"The history of ballet consists of periods of intense technical discovery and development, and then a pause during which some master-mind codifies these discoveries and shows their true use as an art form" (Haskell, 1938, p.23). This artform is incomplete without music and painting. "A picture will remain a picture once painted, music will be music no matter where it is played, and dance will remain dance wherever performed, but it takes painting, and music

⁸ Marius Petipa (1822-1900) is often referred to as the father of classic ballet. He was a dancer and choreographer for the Imperial Ballet.

⁹ Including: *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*

¹⁰ According to Chujoy and Manchester, Diagalev was the greatest impresario ballet had ever known (1967). His name became a symbol and a legend. He had the power to attract major talents of the time and the knowledge and taste to cement them into a working unit.

¹¹ All contemporary dance companies since that time have been influenced by the Ballets Russes in much the same way as haute couture, stage decor and interior design were in the early 1900s (Clarke & Vaughan, 1977; Chujoy & Manchester, 1967).

and dance to create ballet. The three arts join their genius and force to produce a fourth, a new one" (Chujoy, 1949, p.36).

The Royal Winnipeg Ballet

What would eventually become the Royal Winnipeg Ballet (RWB) began more humbly in 1938 with the formation of the Winnipeg Ballet Club, the brainchild of Winnipeg residents Gweneth Lloyd and Betty Farrally. In 1949 the Winnipeg Ballet became the first professional ballet company in Canada with the incorporation and creation of a board of directors to direct its financial management. In 1953 the Winnipeg Ballet Company received permission from Buckingham Palace to call itself 'Royal'. According to a seasonal brochure this honour resulted from the ballet's appearance by Royal command before their Royal Highnesses, Princess Elizabeth and the Duke of Edinburgh, Her Majesty, Queen Elizabeth II and it allowed the company to become marketable to world-wide audiences that had never before heard of Winnipeg (Wyman, 1989). The RWB thus became the third "Royal" ballet company in the world following the Danes and Swedes and the first British company to earn the royal title since Sadler's Wells became the Royal Ballet in 1956 (Chujoy, 1967).

According to Wyman (1989) the Royal Winnipeg Ballet (RWB) is the second-oldest ballet company in North America, Canada's oldest ballet company, and "one of the world's most traveled" (p.36). From the beginning the company had to be very mobile. Elaborate sets were expensive and difficult to move. The company had to rely on good costuming to set the mood and atmosphere of productions as costumes were light and easy to travel with. In 1948 the Winnipeg Ballet hosted the first Canadian Ballet Festival. This

inspired the Regional Ballet Festival movement which quickly caught on in the United States (Chujoy, 1967).

In June, 1954 following a coast-to-coast tour of Canada and a 28 city tour of the United States the Royal Winnipeg Ballet headquarters suffered a massive fire that ruined all its sets, costumes, original scores, and choreography notebooks (Wyman, 1989). The loss of all its physical assets was a devastating event in the history of Canada's oldest company. The company took several years to rebuild, reorganize and fundraise. As a result of the fire, the 1956 *Pasticcio* costumes are some of the earliest ballet costumes remaining in the RWB collection; for the Director of Wardrobe, Ann Armit, these tutus are considered some of the most valuable in their collection (Personal communication, July 7, 1998). Unfortunately, the male costumes from *Pasticcio*, have disappeared over time but several tutus from this production still exist including that of the lead dancer which can be differentiated from the others by its color.

The 1954 fire was a devastating event but it provided the impetus for a new stage of development for the ballet. As a result of the fire the RWB needed extensive reorganization and rebuilding of its financial background and equipment in the mid-1950s. Board members had to supplement the ballet to wipe out the deficit created by the fire. In 1955, Faye N. McKenzie launched a well-organized fund-raising campaign with a goal of \$50,000 (Wyman, 1978).¹² Through the intercession of Kathleen Richardson, the Winnipeg Junior League pledged \$5,000 to cover the cost of a new ballet if the fund-raising goal of

¹² Faye McKenzie was the father of RWB ballerina Jean McKenzie.

\$50,000 was reached.¹³ Six months into the campaign the organizers had exceeded their goal. Betty Farrally gave the Junior League the names of three choreographers to approach about creating their new ballet. They selected Brooklyn-born Ruthanna Boris. Boris had been a choreographer for the NYCB for the previous four seasons. Ruthanna Boris and her husband Frank Hobi arrived in Winnipeg in January 1956 (Figure 4a). According to Wyman (1978) this was a turbulent time for the RWB; behind the scenes control issues plagued the company. Boris' contract gave her absolute power in the company, a control greater than that of company founder Betty Farrally. According to Wilson (1974) and Chujoy (1967) Ruthanna Boris was hired in 1956 as artistic director and choreographer. However, seasonal brochures show Ruthanna Boris as a principle dancer in 1956-1957 and Betty Farrally as artistic director. Ruthanna Boris is not listed in the 1957-1958 brochure where Benjamin Harkavy is credited as artistic director. The 1958-1959 brochure lists Arnold Spohr in this position. Clearly Ruthanna Boris was a controversial figure and the credits reflect this.

The production Boris created for the RWB with the Junior League's¹⁴ funding was *Pasticcio* (Figure 4b). Although Ruthanna Boris choreographed several works for the RWB including *Pasticcio* she had a relatively short career

¹³ Kathleen Richardson is a long time supporter of the RWB and past president of its board of directors.

¹⁴ In 1926 Mrs. R. F. McWilliams organized a group of young women for volunteer work in the community. In 1928 this "League" became affiliated with the Association of Junior Leagues of America. In February 1928 it was incorporated as the Junior League of Winnipeg. Membership has fluctuated over the years from 54 to 467. (History of the Winnipeg Junior League, 2001). The priority of the Junior League of Winnipeg has evolved throughout the years but they have always had a commitment to community support. In 1930 they opened a thrift shop as a permanent fundraiser. It closed after 70 years of operation. The proceeds from the store and other fundraising efforts over the years have been used as seed money for the formation of the Winnipeg Art Gallery, to support the Winnipeg Symphony, Orchestra, Manitoba Museum¹⁴, the Winnipeg Zoo, the Royal Winnipeg Ballet and other educational and community projects.

with the RWB. Betty Farrally left and Ruthanna Boris became director of the RWB for 1956-1957. During this time she was viewed as demanding by both the dancers and the board. But dancer Marilyn Young remembers Boris fondly, as she re-taught the company the basics in the style of Balanchine: clean and precise (Personal communication, August, 2000). As a result of her husband's deteriorating health and a limited budget that did not meet the couple's proposed terms, Ruthanna and her husband returned to New York (Wyman, 1978). Ms. Boris retired from dancing upon her return (Fay, 1996). According to Wyman (1978) the "Hobis departure was a blessed relief. Ruthanna Boris' passage through the company in her brilliant and uncompromising short reign had left a trail of trampled toes" (p.100). Betty Farrally left the RWB the same year; whether she resigned or was fired is not known but in protest of Farrally's treatment by the board, Gweneth Lloyd also resigned from her position as founding director shortly thereafter. Fortunately, the RWB received a grant of \$20,000 from the Canada Council in 1957 to help recover from the upheavals; this was the start of a tradition of support that continues to the present time.

*The
Royal Winnipeg
Ballet*



Figure 4a and 4b. Depict Ruthanna Boris and her husband Frank Hobi. Figure 4b on the right is the program cover from the February 1956 performance premiere of *Pasticcio*. Dafoe (1990). p38 and 30.

Today the RWB is recognized worldwide and is acknowledged to be a significant cultural attribute for the citizens of Winnipeg. The RWB has performed in more than 24 countries and in four continents. Through all its ups and downs and financial struggles it survived to celebrate its 60th anniversary in 1998.

Pasticcio

The ballet *Pasticcio* had its world premiere in 1956 in Winnipeg. It appears this local ballet was popular enough to be included in the repertoire for three seasons as *Pasticcio* was included in promotional brochures for the 1956-1957, 1957-1958 and 1958-1959 season. The program description of the ballet states that *Pasticcio* is Italian for stew with the basic ingredient being love.

Pasticcio was commissioned by the Junior League of Winnipeg for The Royal Winnipeg Ballet. The music for *Pasticcio* was by Vittario Rieti¹⁵ with the sets designed by John A. Russell and John Graham,¹⁶ and choreography by Ruthanna Boris. No costume designer is credited in either the 1957 or 1958 seasonal brochure, however in a program from October 17, 1958 Ruthanna Boris is credited with the costumes. The house program from the premiere night, February 27, 1956, credits Ann Sirob.

¹⁵ Rieti is the composer of the music used for *Pasticcio* but no reference is given as to which pieces of his were used.

¹⁶ John Russell,, a former Dean of Architecture at the University of Manitoba and charter member of the Canada Council, was a patron of theatre and soon became an avid supporter of the ballet. He organized students to build sets and designed many sets himself.

John W. (Jack) Graham was one of John Russef's student volunteers known as the Ancient and Honourable Guild of Stagecraftsmen. He designed his first set in 1951 and has been involved with the RWB ever since as a member of its production committee, its chairman, member of the board and alumni (Wyman, 1978).

Pasticcio appears to be a short ballet as it was one of 11 vignettes performed on October 17th. Not much is known about *Pasticcio* but it appears to have been a light-hearted romp, which is in keeping with Wyman's somewhat cynical assessment of the RWB.¹⁷ It appears the costumes, which are said to have been custom-made for this ballet, were very popular as a majority of the photographs in the 1957 and 1958 seasonal brochure depict the dancers in these costumes (Figure 5).



Figure 5. Rehearsal for the Royal Winnipeg Ballet's *Pasticcio*.
Dafoe (1990). p.38

Madame Barbara Karinska

Born Varvara Andryevna Zmoudsky on October 3, 1886 in Kharkov in the Ukraine, Varvara was the eldest of 10 children. She attended the University of Kharkov and Moscow studying law and performed relief work in a women's prison. Later she established her first milliner's shop in Kharkov. It was around

¹⁷ Wyman describes the RWB's success as a result of offering "beer and skittles for people. It was a successful pop dance company—that is it gave its audiences entertainment- dance rather than serious explorations of art—long before pop dance became fashionable in the repertoire of the major ballet companies. While other companies built museums for the reverent display of classical masterpieces, the RWB was busy rigging carnival sideshows. The purists looked on from a distance, purse-lipped, but the people came" (1978, p227).

this time that she married Alexander Moissenko and gave birth to her daughter Irene. Alexander died from typhus four years into their marriage. Around 1915 Barbara married Nicholas Karinsky the Attorney General and Presiding Justice of the Court of Appeals in Petrograd.¹⁸ When the Bolsheviks seized power Barbara and her daughter Irene took refuge in Crimea. Her husband fled the country and emigrated to New York City. Following the Revolution, and believing her husband to be dead, Madame Karinska made her way to Paris where she established a haute couture salon.¹⁹ In 1931 she was introduced to the world of ballet by Boris Kochno the former secretary and scenarist to Serge Diaghilev. It was through this connection with Kochno that Karinska met Christian Berard who asked her to execute his costume designs for the ballet *Cotillon*, a Balanchine choreographed work. Though Karinska had sporadically worked in the area of costuming over the years she had no experience making dance costumes *Cotillion* was her first attempt. With the help of a friend she attempted her first ballet costume. She met with little success initially. The tutu bodice is very complex and it took Karinska many trials and errors. She finally produced a light, tight bodice that supported while allowing for movement.

In 1938 Karinska (Figure 6) decided to move to New York and left her daughter Irene in Europe. Before she left France she had had the opportunity to transform sketches by Picasso, Matisse and Chagall into costumes. When Karinska arrived in New York she was asked to execute designs by Irene Sharaff, a contemporary scenery and costume designer, but was not allowed to as she was not yet a union member. Due to a lack of funds Karinska was not

¹⁸ It is not known when or why Karinska changed her married name from Karinsky to Karinska. No reference can be found to verify this. Bentley states her husbands name was Karinsky.

able to open her own shop. As a result George Balanchine offered her a room in his school. In 1940 she gained her union membership and with the support of Mrs. Cole Porter and Baron de Guinsbourg she opened her first American shop on West 44th Street. Word of the quality of her workmanship quickly spread and in no time she was being commissioned to produce costumes for such notables as Chagall, Cecil Beaton, Salvador Dali, Andre Derain, and Michael Todd.



Figure 6. Madame Barbara Karinska Bentley (1995b) p.11.

Karinska won an Oscar in 1948 for her costuming of Ingrid Bergman in *Joan of Arc*. She was also nominated for another Oscar in 1952 for *Hans Christian Anderson*. In 1962 her contributions to ballet were recognized when she became the first costumer ever to win the Capezio Dance Award for

¹⁹Couture is French for dressmaking. Haute couture means a Parisian dressmaking house that is a member of the Chambre Syndicale of the Fédération Française de la Couture.

costumes of visual beauty for the spectator and complete delight for the dancer (Moritz, 1971).

There needs to be a distinction made between the designer and the costumer as they are not always the same. Karinska was a costumer when she interpreted design ideas and executed the designs to a functional form. But she also designed costumes as well. In 1949, for the first time, Karinska both designed and executed her own costumes for Balanchine's *Bourree Fantastique*. The resulting costumes were a success and Karinska was so pleased to be doing both the design and execution of costumes she designed ballet costumes from then on.

Karinska preferred the double role because she often did not agree with the color choices of the designer. Karinska favored using cream instead of white and often varied several colours within a tutu to create more depth. Solid colors and stark whites have a flat empty appearance under stage lighting. She made an art of layering disparate colors within a piece to create a beautiful appearance on stage (Bentley, 1995b).

A major problem for designers is their lack of knowledge of fabrics, line and movement so their sketches may not translate well to finished pieces (Tejeda, 1984). To some designers the form is more important than the function (Carlano, 1984). This is contradictory to Madame Karinska's methods of costuming, which tried to keep the integrity of the designer's sketches, while still allowing for the dancer's comfort. A sketch is the starting point. Equally important making the design three dimensional. Design sketches often lack construction details. Though typical of an artistic point of view this can leave much interpretation open to the costumer (Moore, 1986; Tejeda, 1984).

According to Balanchine "there is Shakespeare for literature and Madame Karinska for costumes" (Moritz, 1971). A tutu hand-constructed by Madame Barbara Karinska is hard to describe but to a dancer, her work is easily identified by the fit and comfort it provides. Karinska could certainly make the typical Russian pancake tutu composed of twelve or more layers of gathered net and supported by a hoop. But Karinska also made softer tutus with as few as four layers of tulle. She also created a unique support system made of radiating spokes similar to an umbrella (Bentley, 1995).

In March 1963 the Ford Foundation offered Balanchine money to invest in necessities for his company. Balanchine chose Karinska, who assumed control of the costume shop for the exclusive use of the NYCB. (Huckenpahler, 1978). It is from that point on that Karinska dedicated herself solely to Balanchine's Company.

Madame Barbara Karinska began her association with the NYCB in 1949 working there with Balanchine until 1977, for many of those years as the ballet's principle costume maker. Karinska never remarried nor found her husband who lived and worked in New York until his death. Some say Karinska was married to the ballet until the end. In 1977, at the age of 90, Karinska suffered a stroke just hours after putting the final touches on costumes for Balanchine's *Vienna Waltzes*. Karinska survived for six years after her stroke although she never regained her speech or memory. In 1983 at the age of 96 Barbara Karinska died in a nursing home.

Conservation

Conservation and restoration are not easily defined. Bartley and White (1996) of the Canadian Conservation Institute (CCI) feel that the terms conservation and restoration are frequently used interchangeably for a treatment. Tarrant (1983) defines conservation as the cleaning and repair of costumes and textiles in an effort to slow down their decay. Restoration is not an appropriate term as it is not possible to restore a garment to its original state, nor is it desirable. Restoration involved the replacement with new parts if any old ones are missing or too damaged to repair.

Tarrant's definitions clearly identify a distinction between conservation and restoration but her definition of conservation does not include storage supports and environmental control as factors that contribute to slowing decay. These are important factors influencing the preservation of artifacts and should be included in any definition of conservation. The term conservation as used throughout this study shall therefore be defined as the cleaning, repair, support, storage and environmental control of costumes and textiles in an effort to slow their decay.

The principle of conservation is first do no harm. Anything a conservator does should be reversible without further damage to the object. Any harm done to an object can not only shorten its life but it can also reduce its value (Jedrzejewska, 1975). The information that can result from treatment of an artifact is often under-valued. Conservation training, unlike other historical training, emphasizes knowledge of materials and construction. Conservators have a predisposition toward physical understanding of objects; dismantling during treatment very often increases one's knowledge of construction details

(Bartley & White, 1996). An example of this is the conservation of a costume from the Ballets Russes in the Australian National Gallery collection. Pictures of the costume for Chief Eunuch from the ballet *Scheherazade* varied over the 20 year period it was performed. It was believed the original costumes were lost until conservators examined the surviving costume in detail and discovered the old costumes sewn under the newer versions. In the end three pair of trousers were recovered from the one costume and the close examination, deconstruction and reconstruction of each gave examiners insight into the transformation and re-use of costumes. The discoveries "made during the conservation of a costume became an integral part of the scholarly documentation of the collection" (Healy & Lloyd, 1990, p.60)

Conservation Process

Conservation activity involves three main steps: examination and documentation, preservation, and treatment. Examination and documentation determines the significance of the artifact and records any available information. The examination determines its structure, materials, condition, and alterations.

A condition report is used by many institutions as a systematic means of documentation, several different formats considered for this study can be found in Appendix C. Each report should include written notes on the object's history and an assessment of the present condition noting any damage, weaknesses, or previous repairs. Drawings and photographs should also be used as they are less subjective than descriptions.

Preservation prevents or slows deterioration and damage to artifacts by control of the environment and/or treatment. Preservation also means to

provide protection from harm, from extremes of temperature and relative humidity, from excessive light, and ultraviolet radiation, from careless handling, incorrect storage and display methods, dust, dirt, damage in transport, pests, and other problems which may result in an inadequate physical plant and untrained staff (Ministry of Citizenship and Cultural Heritage Administration Branch, 1982).

Treatment is any action taken to make a deteriorated or damaged artifact stable. The aesthetic and historic integrity should be considered prior to treatment. Treatment attempts to overcome the damages that time and harmful conditions have caused. It includes cleaning, mending, replacing missing parts, corrosion and tarnish removal, straightening crooked pieces, and a myriad of other processes (Ministry of Citizenship and Cultural Heritage Administration Branch, 1982). While preservation conditions can be maintained by staff, treatment requires experts. Treatment taken too far by over-zealous caregivers may turn into restoration. Landi (1992) uses an example of a badly deteriorated tapestry. A true conservator uses unobtrusive neutral colored threads to support the failing structure of the item to supporting and prolonging its life. A restorer attempts to make the item look like new. Coloured threads would be used to fill in damaged areas and the restorers interpretation of the item may be inaccurate. The colours used will probably differ from the original.

According to Jedrzejewska the life of an artifact in the hands of a conservator can be divided into two stages: (1) a relatively short active period of treatment and (2) a longer period of supervised existence (otherwise known as storage). But, even under supervised existence textiles do not last forever. "The methods employed to achieve the ends of conservation must be chosen

on the grounds that they do not add more material than absolutely necessary, that they do not change the character of the object and that they leave open other options for the future", which according to Landi is another way of saying the methods of conservation should be reversible (1992, p. 4). All conservation is a compromise, there is no perfect answer. Conservators must weigh the available options and decide on the best course of action (Landi, 1992).

Conserving Ballet Costumes

Are ballet costumes worth the hours of slow patient work necessary to preserve them? According to Landi (1992) performance costumes are rarely considered for conservation by museums:

Uniforms and theatrical costumes are made for the two extremes of endurance - uniforms to survive through many hard wearings, and theatrical costumes for a few occasions of spectacular brilliance. The fabrics and other materials used as well as the standards of manufacture, are therefore also at opposite ends of the quality scale. The ethics of dealing with theatrical costume are particularly difficult to reconcile with the aims of conservation since in the first place they were not made to last (p.31).

Finch (1970) reinforces this view by stating that theatrical costumes are assumed to have a limited life as many time-saving techniques used are initially visually appealing to audiences but do not last. The special methods used often have a detrimental effect on the fabrics and can present unique problems for conservators. Special consideration in the handling, display, and storage of these costumes should be given after conservation (Finch, 1970).

In contrast to many theatrical costumes ballet costumes seem to be very well-constructed from sturdy materials. It appears the requirements of dance

necessitate changes from normal performance costumes. Karinska costumes are said to last three to four times longer than the average ballet tutu. In fact, Bentley (1995a) describes Karinska's choice of delicate weaves, ready-dyed fabrics, intricate seaming, and hand-stitched edges as creating costumes with the precision, strength, and quality of a military uniform.

Several museums including the Australian National Gallery, the Royal Ontario Museum, and the London Museum have recognized the importance and value of ballet costumes (Finch, 1970; Healy & Lloyd, 1990; Krasuki, Whiteford, & Holford, 1983). They have begun devoting time and experts to their conservation and the publication of the specialized techniques used in their preservation.

Costume and clothing preservation is a relatively recent phenomenon (Alvarado, 1983). Each item in a collection tends to be unique. Variations in style, size, fabrication, and condition necessitate the use of customized treatments. According to Alvarado, there is no agreement as to the best method. Each artifact requires pre-testing to determine an appropriate course of action. No treatment is carried out until screening tests have been performed. The conservator must be satisfied that potential problems have been identified and all possible alternatives have been considered and evaluated (Healy & Lloyd, 1990).

Healy and Lloyd begin a typical conservation treatment with a close examination of each costume. In order to preserve an artifact the historical and technological characteristics must be identified and documented (Alvarado, 1993). It is through this examination that all materials and methods of construction are identified, photographed and recorded. In some costumes

examined by Healy and Lloyd (1990) there have been more than 20 different materials used in the fabrication of a single costume: these can include straw, newspaper, feathers, leather, wood, glass, metal, as well as a wide range of fabrics. A good conservator knows the exact nature of the materials used and uses that knowledge to select the most appropriate treatments. Frequently the most appropriate treatment decision may be that of not to treat the costume but to provide it a safe environment. The following chapter examines the process of conservation in more detail.

CHAPTER THREE

Methodology

There are two strong components to this study: material history documentation and material conservation. The methodology for this study was developed from the objectives related to these two components. This chapter outlines the specific objectives of this study and how they were met.

As stated in chapter one, the objectives of this study were:

1. To verify attribution of the RWB *Pasticcio* costumes to Karinska.
2. To gain knowledge of historical construction techniques and fabrics in dance costumes.
3. To initiate conservation of costumes with historical significance to the RWB, stabilizing them so they can be put on display.
4. To create a permanent storage support structure.
5. To provide material to assist the RWB in educating the public regarding value of costumes generally and Karinska's in particular.

Material History

Prown (1982) defines material history as the use of artifacts as primary data to determine the beliefs, values, ideas, attitudes, and assumptions of a community or society at a particular time. The study of material culture is considered a methodological branch of cultural history and it is closely related to architecture and art history. Material culture is the object-based aspect of the study of culture. In this case it may be a study of a subculture, namely, one

related to ballet. I chose a material history approach because it was best suited to meet my objectives, dealing as it does with the historical and physical nature of historic artifacts such as the RWB tutus from *Pasticcio*.

The first objective was to verify attribution of the RWB *Pasticcio* costumes to Madame Barbara Karinska. The second objective was also directed towards this goal as it was necessary to understand how Karinska's costumes differed from others. Several components needed to be examined in order to meet these objectives: construction techniques, characteristics, fabric, and colour choices that were relevant to the characterization of Karinska's work. According to Bentley (1995) and Ann Armit (Personal communication, July 7, 1998) other visual evidence includes a signature label or inscriptions of dancers names in the costumes.

To meet the first two objectives my research involved archival investigation of books and periodicals related to the history of the RWB, the ballet *Pasticcio*, Barbara Karinska, and ballet costumes in general.

The third and fourth objectives dealt with the conservation and preservation of the tutus. The preservation of costumes and textiles relies on the provision of adequate storage and an appropriate storage environment. These issues were dealt with in the revised material history model proposed later in this chapter.

Finally, the fifth objective of providing the RWB with material to assist in educating the public regarding the value of costumes generally, and Karinska's in particular, will be met in the form of the thesis and by providing a model for storage and potential display that can be copied for exhibiting all the *Pasticcio* tutus. In this way, the profile of the RWB is further highlighted within the

community, with the potential of reaching a wider audience who might otherwise not be responsive.

The historical aspect of the study involved archival research and interviews with the RWB alumni directly or peripherally involved with *Pasticcio* and with costumers and wardrobe mistresses from several ballet companies including the NYCB and the National Ballet of Canada. Many of the interviews were conducted in person, but internet and other telecommunication means were used also.²⁰ A list of possible introductory questions was used as a guide for interviews. Because this ballet has not been performed in over 40 years I felt that open-ended interviews were more appropriate to elicit as much information as possible from those who were involved in *Pasticcio*. The five areas examined were: historical information on ballet costumes in general and tutus in particular, historical information on traditional methods of construction of tutus, historical information on the RWB, historical information on the ballet *Pasticcio*, and historical information on Madame Barbara Karinska.

The material evidence was documented following careful examination of the RWB *Pasticcio* tutus and others for comparison purposes. In this regard, several RWB tutus attributed to different designers have already been examined. Their examination made it clear that some systematic form of documentation was needed to compare the costumes.

A data collection sheet that incorporates these aspects can be found in Appendix B.

²⁰ Interviews no longer need to be conducted in person. The technological advances such as the internet allow the opportunity to talk to people world-wide that would otherwise be impossible to do due to financial constraints.

Model

For this study, a revised version of the Condra (1998) material history model was used. Condra's model is based on the seminal work of Prown (1982) and Fleming (1974). Prown's methodology promotes the study of artifacts as primary data to study culture. In order to obtain information regarding culture from clothing, each object must be analyzed. Steele (1998) summarizes Prown's three stages of object analysis which include description, deduction, and speculation.

Another model of object analysis which builds on Prown's work, that of E. McClung Fleming, divides the analysis into two main conceptual tools which are then further subdivided. First, the artifact's basic properties are examined and classified under the following subdivisions: history, material, construction, design, and function. Finally, each of the basic properties are considered in terms of "identification (factual description), evaluation (judgment), cultural analysis (relationship of the artifact to culture), and interpretation (significance)" (Steele, 1998, p.329). Steele (1998) suggests that though Fleming recommends the comparison of similar artifacts during the evaluation process and Prown does not "explicitly say so" this is an essential part of the analysis process.

Since the artifacts in question in this study- the RWB *Pasticcio* tutus- have a clearly defined function, that property has not been incorporated into my methodological model. Additionally, for this study, another stage has been added, that of conservation, since conservation was a logical process to the preservation of cultural artifacts. Figure 7 shows the proposed revised model. An explanation of the various components within the model follows.

Figure 7. The new model for the study of costume as material culture shows the categories and steps involved.

	Material	Design + Construction	Cultural Analysis	Provenance	Interpretive Analysis
Observable data/ identification					
Comparative Data Of other tutus					
Supplimentary Data/ Secondary Sources					
Conservation					
Conclusions					

Material refers to the fibre and weave type of the fabrics and decorations used within each costume.

Design and construction refers to the details within each costume: workmanship, size, pattern, proportions and construction methods, type of applied surface design, stitching techniques, and silhouette.

Cultural analysis refers to the usefulness of the artifact to contemporary society. This section could be very useful for the RWB for educating the public about costumes. In this section the analysis may also include how the artifact is viewed by the users and makers of such artifacts.

Provenance attempts to uncover where and when the item was made as well as by whom. It also examines any traceable changes in ownership, construction, design and function.

Interpretive analysis refers to the judgments made by the researcher throughout the analysis. This could include the value of the item to the maker and user. It also includes an assessment by the researcher as to the skill involved in producing the artifact.

Four Stages in Analysis

There are four stages in using the model.

Identification: Through a visual and tactile examination the material, design, construction, function, cultural analysis, provenance and interpretive analysis has been recorded. A tape measure and magnifying glass were used to measure the dimensions and examine the material and decorations on each item. Steele (1998) notes the importance of controlling how much data is gathered as too little information leaves a researcher with nothing to work with but too much information causes a loss of focus on the object.

Comparative analysis: Data gathered by comparing other similar garments of various ages that have been produced by numerous other costumers has been compared with the RWB *Pasticcio* tutus with respect to details such as the proportions, material, design and construction. Differences were noted; data was recorded.

Supplementary sources: Written records, pictures and paintings of a primary and secondary nature were consulted to verify findings.

Conservation: Documentation of the conservation process of the garments using condition and treatment reports.

Conclusions: Conclusions were made for each of the functions. From these conclusions about the RWB tutus the objectives of the study were addressed.

Material Conservation

Much of the above information forms the first step in material conservation: the initiation of the condition report. The report supplements information gleaned from the data collection sheet. A museum condition report was also used as a systematic method of examination for each *Pasticcio* tutu. A condition report describes the character and condition of an artifact at a given moment of time. It includes drawings or photos of key details or problem areas. Condition reports are used not only to document the present condition of a piece of material history they are also used to document changes in items that have been stored or displayed. When artifacts are compared with previous condition reports changes can be noted. This can aid researchers in determining if the storage environment is acceptable. Ideally if a good storage environment has been provided no changes will occur to the artifact. When it is re-examined the report can be updated and not redone. If changes occur such as insect damage, degradation of sensitive fabrics for example weighted silk shatters and shreds. These changes can be noted in the relevant documentation. There is no way to prevent degradation in storage; changes are monitored but can not be prevented.

Condition reports can be used to avoid excess handling of artifacts as the condition of the item can be determined without locating it and examining it personally. This prevents the unnecessary handling of artifacts. For the RWB a

file of condition reports for their costume collection could be used for inventory and storage purposes. Since their facilities consist of two costume storage locations a master file of reports could aid the wardrobe mistress in locating and monitoring the collection. The method outlined in the University of Manitoba Clothing and Textiles Hallway Museum's condition report is suitable for this study.²¹ In order to complete each report it was necessary to include a non-destructive microscopic examination of the fabric, yarn and fibre structures of the fabrics used in each costume. From a simple microscopic examination, information such as fibre and yard diameter, twist direction, twist amount, yarn structure, weave structure and possibly fibre identification was determined. Several of the fibres used were man-made therefore, they had no distinguishing characteristics. This required the removal of several yarns from the seam allowances of each fabric present in the costumes to perform chemical solubility and/or melting point tests in order to identify the fibre types used. I obtained as much information as possible from a very small or limited sample. The sample requirements for these identification and characterization tests were so small that the structure and appearance of the costumes was not affected.

The condition report, stain examination and fibre identification results as well as information gained from costume experts was used to make a decision on whether or not the costumes would benefit from cleaning. The location and type of stains present were examined and classified where possible.

Not only is dirt unattractive to look at, touch, and smell but it can reduce the life of artifacts and contaminate surrounding items. But one should be warned in advance that cleaning is the most irreversible of all conservation

²¹ I created the condition and treatment reports for the Clothing and Textiles Hallway Museum in 1998.

processes. All cleaning involves the loss of fibres, and one should never do more than is necessary. Cleaning was an option, and pre-testing was done to determine the most appropriate method of cleaning.

The final objective to be addressed in this methodology section is the creation of a permanent storage support structure used to stabilize the costumes so that they can be displayed. An ideal structure meets the storage requirements of the RWB and provides protection for the garments. The four most threatening degradation processes these retired costumes encounter daily are light, dirt, humidity and temperature fluctuations.

Slater (1991) describes degradation as a pervasive change in textile structure that is inevitable and universal. Degradation, it must be emphasized, cannot be avoided completely. Its progress can be decelerated but not totally halted. "Textiles, probably more than any other medium, are subject to deterioration" (Horswill, 1988, p.95). During its life, an item may have experienced alterations, wear and tear, stains, dirt, laundering, damage from light (technically referred to as light damage), improper storage conditions such as acidic box storage, improper folding or hanging. It is important to try and preserve the condition of historic artifacts and keep them as authentic as possible to the original appearance of the item. Horswill notes that "in the past, the care of these fragile and important artifacts has been given a low priority and, due to this, many textiles are in a state of severe and irreversible damage" (1988, p.95).

Light damage is cumulative and irreversible (Commoner, 1992; Orlofsky, 1992). "Unfortunately there is no known level of lighting at which color loss ceases to occur in textiles, and there is no known light source that does not

cause some degree of color loss" (Crews, 1987, p. 21). The most obvious sign of light damage is change in colour. Other signs of light damage are less obvious but include decreases in molecular weight, discoloration, loss of strength and embrittlement (Block, 1987).

Dirt makes items difficult to handle as it can be spread to other items. But more important is the damage it causes. Through friction and abrasion, dust particles can cut fibres. Dust and dirt also stain and dull the appearance of textiles.

Natural textiles are hygroscopic meaning that they absorb and give off moisture to their surroundings until they reach an equilibrium. Thus, changes in humidity can result in dimensional changes, fabric stress, metal corrosion, biological attack, and increased rates of chemical reactions (Landi, 1992). Generally, it is recommended that humidity be maintained between 45% and 55% RH. The exact RH is not as important as the maintenance of a stable environment for storage.

Temperature control is similar to humidity in that a stable environment is essential. Block (1987) stresses the importance of proper temperature regulation to prevent chemical reactions from occurring. Not only does a rise in temperature permit new reactions but he states that a rise of five degrees can double the rate of chemical reactions already in progress. Textiles should be stored and displayed at temperatures between 15°C to 25°C as this is an acceptable range for human comfort and textile storage.

Discussions with the RWB elicited information as to their desires and limitations. The best storage options were discussed. Finally, recognizing that textiles do not have an infinite shelf life, careful photographic documentation of

the *Pasticcio* tutus formed an important part of the conservation process, a step that ensures future ballet historians will have a complete record of the *Pasticcio* tutus.

CHAPTER FOUR

Condition

The following chapter will document the condition of the *Pasticcio* tutus supplied by the RWB. In museum terms the accumulation of the information on the condition of an artifact is referred to as a condition report. There are many forms that museums use to standardize the gathering of information on the artifacts in the collection. I had hoped to use the form I developed for the University of Manitoba Clothing and Textiles Hallway Museum. I have completed these forms for each tutu and they can be found in Appendix D. However since the garments were so similar and detailed I found the form did not leave enough room to explain the features and condition of each garment. That information is contained in this chapter.

In order to have a complete understanding of dance costume, it is necessary to examine both the construction techniques and the fabrics utilized in the costume. Because the tutu parts and terminology associated with the garment are different from traditional clothing it is first necessary to identify these parts, understand the role they play within the tutus and the construction techniques used in their assembly.

There is very little documentation on tutus. There are a few basic books on their construction or decoration but they assume the costumer has a prior knowledge in dance and costuming. Parts are not defined, terminology and technique differ based on the writers experience. Understanding tutu parts and construction is essential in order to describe and document similarities and

differences between costumes. As it will be shown, it is necessary knowledge to be used in determining the provenance of specific tutus.

The first section of this chapter examines the basic parts of the tutu and key characteristics of each part. This information has been compiled from interviews with costumers, examining costumes and the few incomplete dance costume references found. An illustration (Figure 8) has been included in the following page as a visual reference aid. Three tutus from the production *Pasticcio* will then be examined for construction techniques, fabric analysis and fibre identification.

Anatomy of a Tutu

Bodice: The tutu bodice is the upper portion of the tutu covering the body from bust to waist. It is generally made up of numerous shaped panels used to fit the contours of the body. A tutu bodice must be very close fitting but also must have some give since dance is an aerobic activity and dancers must be able to breath easily while performing. Hence, bias panels are often incorporated into the bodice to allow for a tight fit yet allow the dancer to breath easily. The bodice often has boning inserted at the seams of the centre front portion of the costume. The bodice and upper decorative layer of the frill, called the plate are usually highly decorated.

Basque: The basque is the part of the tutu connecting the bodice and the plate. Correct fit of the basque is the key to a well-made tutu. If the basque is too tight the costume will ride up and be very uncomfortable. The basque is the

base of the costume. It is made first and the rest of the costume is built onto the basque. They are custom fit by trial and error for each dancer.

Frills: These are multiple layers of netting gathered to the basque to make up the voluminous portion of the skirt. When making a tutu care must be taken when attaching the frill and the basque so that the frills are parallel to the floor. If they are not parallel the tutu will appear tilted and may be unstable and unattractive when dancing. Frills are often adjusted to the dancer. According to Harrison (1988) slender dancers have a narrower top frill while a short stocky dancer would have a wider frill. Harrison provides a chart which suggests how to determine the number and width of frills based on the dancer's height. The outer edge of the frill can be left straight or cut with scallops or points.

Plate or Plateau: The plate is the upper most layer of the frills. It is usually made of the same fashion fabric as the bodice and basque. Care must be taken to avoid a heavy fabric for this layer or the skirt will sag. The bodice and plate are usually highly decorated. When decorated the same principle must be considered, too much decoration will cause it to sag. Heavy decorations should be placed close to the basque not near the outer edge of the plate.

Panty: This lower portion of the costume is rarely seen. Panties must be cut full enough in the back to prevent them from riding up during movement. They are made of netting or cotton and can be plain or ruffled. The ruffles on the panty are sometimes referred to as "butt ruffles" (Folts, 1996).

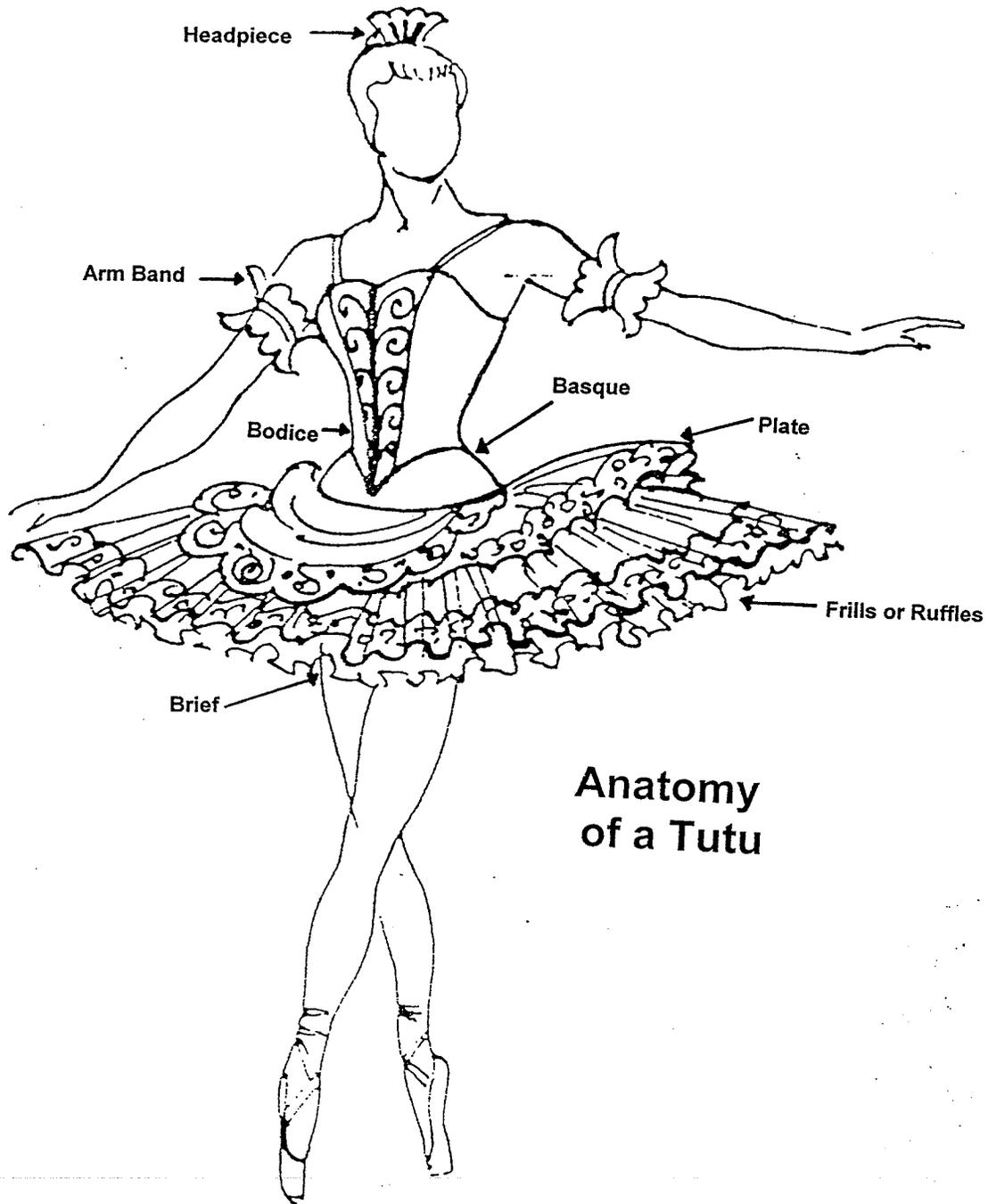


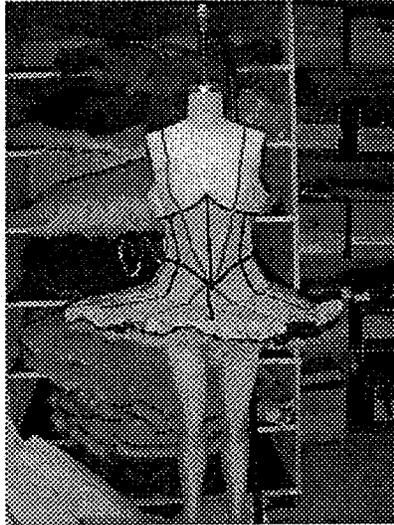
Figure 8. Diagram of a typical tutu with the major parts identified. Description of the parts is in the section entitled Anatomy of a Tutu. Amended from Harrison (1988), p 102.

Although considerable knowledge had been obtained on conservation theory along with hands-on workshop experience, treatment of the RWB's irreplaceable tutus required expert supervision that would ultimately benefit the RWB and myself. To this end, Lorrie Storr, Senior Conservator of Textiles and Organics at Parks Canada, Western Canada Service Centre, Cultural Resources Services in Winnipeg, Manitoba was consulted. Ms. Storr provided guidance and expertise throughout the hands-on work with the *Pasticcio* tutus as well as providing the opportunity to work with technologically advanced facilities and materials. The following section relates to the observable analysis and identification of material design and the construction component of the analysis model.

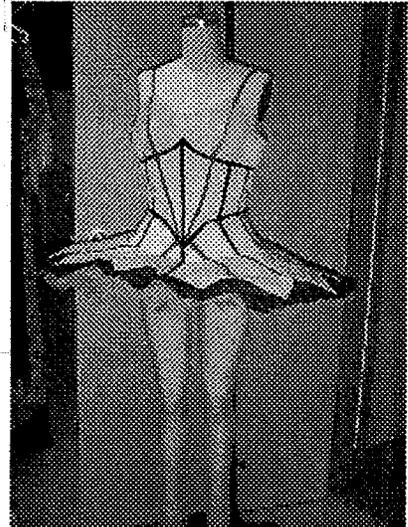
The wardrobe mistress for the RWB, Ann Armit, provided three of the anticipated four *Pasticcio* remaining tutus; one yellow tutu on loan for display was unavailable. The three provided were taken to the Parks Canada conservation lab at 428-145 Mc Dermot Avenue Winnipeg where they were examined, documented and a course of action was developed as to the care and treatment. The first descriptions of the general structure of all the *Pasticcio* tutus is followed by a section for the three specific and their distinguishing characteristics.



Yellow Tutu #1



Blue Tutu # 2



Yellow Tutu # 3

Figures 9a, 9b, and 9c. Depict the tutus photographed as they were first examined at the RWB.

Photographs by pat tomszczyzn

Description of the *Pasticcio* Tutus

Visual impact is highly desirable when costuming. The durability of materials may be a secondary consideration. For this reason costumes can be composed of an amazing variety of decorations, trims, and fabrics making them difficult to examine. The *Pasticcio* tutus are not highly decorated yet they consisted of a wide variety of materials.

Each of the three *Pasticcio* tutus was examined individually with the assistance of Lorrie Storr. First the construction was examined; most of the tutus were constructed by machine, but repairs or alterations had been done by hand. The seams are strong and in good condition. The thread does not match the fabrics in most cases. It is possible the thread may not have been an exact match when sewn as fabrics are known to have changed colour during years of storage. It is also common if an exact match of thread cannot be found to pick a shade slightly darker on the spool. It will sew in slightly lighter than it appears on the spool and the dark shade will not reflect light as much thus blending better with the fabric than a light shade of thread. The thread used in these costumes now appears slightly darker than the fabrics it is joining.

The fabrics used on the outside, that is, the fashion fabric, as well as those fabrics used to line the costumes appear in good condition. They are still strong and pliable with a good hand. Fibre content was determined by removing a small sample of the yarns from the warp and fill direction of each fabric or trim used in the tutus (See Appendix G for qualitative analysis procedure and results).²² Samples were taken from seam allowances so as not

²² When a fabric is woven, length and widthwise yarns interlace. The lengthwise yarns are called the warp yarns and the widthwise yarns are referred to as fill or weft yarns.

to damage the integrity of the costumes. The lining of the plate could not be determined because the edges were finished in such a way that no raw edges or seams were exposed. Thus fibre content of this particular fabric remains unknown. For the other fabrics, each sample was examined microscopically for distinguishing features. Many natural fibres can be identified by microscopic examination alone. Others required further testing. Fibre identification then becomes somewhat of a process of elimination based on a series of testing. For example, if fibre content could not be determined by microscope, a series of solubility tests were run; for others, the melting point of thermoplastic fibres was determined. The combination of information obtained from these three procedures provided me with a definitive answer as to the fibre content for all the samples tested.

The general construction of the parts that make up all the tutus follow as well as information on the fibre content of each fabric based on testing done by the examiners. This is followed by a section on each individual tutu documenting specific damage, staining, missing parts and other distinguishing features.

Bodice

The bodice, plate and basque have all been constructed from the same fabric. The lead dancer's costume is a pale blue; the other costumes are a creamy yellow colour. They are made from a 100% rayon woven fabric with a crepe weave (Appendix G shows microscopic images of the fabric structure).

The bodice consists of six panels see Appendix E for construction details and pattern shapes. All the panels have been cut on the straight of grain except

the two panels found on either side of the centre panel, which were cut on the bias. The trim gives the appearance that the tutu has been constructed from many more panels. There are 12 lines of trim running vertically on the bodice. On the yellow tutus six lines of trim are black and six are royal blue. The lead dancer's costume differs in that the six blue trim lines have been changed to a gold metallic braid while the black trim is the same as the others. The trim at the centre bust area has been extended to form straps. A small section of the strap where it attaches to the back bodice has been made of an elastic with a similar width as the trim material forming the rest of the strap. This allows the strap some give to accommodate movement by the dancers²³.

The bodice was lined in a sturdy cotton twill fabric, all three panels have been cut on the straight of grain²⁴. Bias tape was stitched over the three seams at the front of each tutu. Some of the tutus have a flat smooth metal boning inserted into the bias tape casing. The amount of boning varies in each costume; one costume has casing but shows no signs boning was ever inserted. Is it possible the wearer preferred a costume without boning?

The bust area of the costume is made of gathered netting similar to that used for the ruffles. The fibre content of the net is 100% nylon. There are six panels of netting backed with cotton twill similar to the bodice area. At the upper edge there is a 3/4 inch ruffle made of the netting.

The back of the tutu is closed by a series of large stainless steel hooks and eyes that run from the bodice to the plate.

²³ One of the ways that dressing dancers differs from regular costuming is that extra ease must be left in the length for movement. The amount of extra ease added is a fine balance because too much extra fabric distracts from the dancers form and hides subtle movements.

²⁴ This seems odd. The purpose in having bias panels on the exterior portion of the garment is allow the natural give of bias to accommodate dancer's movements and breathing. If the inner portion is not cut the same it negates the bias effect. Karinska used numerous bias cut panels on the inside and

Basque

The basque is composed of three pieces of the crepe fashion fabric. Each piece is circular and is fully lined with a plain-woven cotton fabric. There are no darts so the costumes must have been custom cut to each dancer's measurements or a sample basque made prior to the costume's construction. The basque on these tutus is decorated, the lines of trim from the bodice extending to the basque and onto the plate. According to Folt (1996) the basque should never be decorated.

Plate

The plate is made of the same fabric as the bodice and basque. It has been lined with an unusual plain woven sheer fabric that has a stiff hand²⁵. All seams were enclosed and it was not possible to test the fibre content of this fabric without damaging the tutu so it remains unknown.

Frill or Ruffle

The ruffles have been made of 100% nylon netting. There are seven layers, the widest is 10 inches decreasing in width by approximately one inch per layer as they work from the top or the layer closest to the plate down toward the panty area. The netting is quite grey and dull on all the tutus though some are more greyed than others perhaps due to picking up dirt over the years of both sitting and use. Since nylon is a dye scavenger that stains easily and

outside of the costume (Bentley, 1995)

²⁵ The hand remained stiff even after washing, so if sizing was used to provide the stiffness it was not water soluble.

holds on to soils and dyes tenaciously, it is unlikely the original colour (if it were indeed a true white) could be returned.

The layers of ruffles have been tacked loosely to the plate by hand.

There are seven layers of fabric making up the ruffle. The first layer below the plate is a black sheer silk fabric with a two inch ruffle of the same fabric attached at the outer edge of this layer. The next six layers are composed of 100% nylon netting, the width of each layer decreasing as the layers move lower and closer to the panty. The widest layer is the black layer at 10 inches and they move down in size from 9, 8, 8.5, 7.5, 6.5, 5.5. The diameter of the frill is 33 inches across.

Panty

The panty is constructed of two pieces made from the same nylon net fabric as the ruffles. There are no side seams as the front and back were cut as one. Two rows of short ruffles have been attached to the upper portion of the panty. The leg openings were finished with elastic that was inserted into a pale pink cotton bias tape casing. The elastic in all the tutus has long since lost its elasticity.

Yellow Tutu #1

The tutus were numbered to differentiate the condition reports on each. Tutu #1 was one of the two yellow tutus examined. There are no manufacturer labels in the tutus but there are identification labels showing the name of the dancer who wore each costume. According to Ann Armit, Director of Wardrobe at the RWB, this used to be common practice. Each costume was custom-fitted

and it was necessary to identify each costume quickly so each dancer would be in the correct costume. Traditionally new labels were added over old ones when a new dancer was fitted to a previous dancer's costume. This results in a history in labels of who had performed in each costume. In addition, this label record could provide insight as to how many times a costume had been worn and altered. Unfortunately this practice is no longer in use at the RWB, but the *Pasticcio* tutus have these labels.

The label found on this tutu is made of a cream-coloured non-woven felt-like fabric. The fibre content of this label was not tested but it appears to be composed of a synthetic fibre. It is not wool and only wool felts naturally so this is probably made by heat setting thermoplastic fibres to create a felt-like fabric. This is too thin and has a different hand than wool. Microscopic examination shows it to be synthetic. The edges have been pinked with shears. The label is two inches in length by one-half inch in width. Typed in blue ink on the label is "Royal Winnipeg Ballet B. Kerr". There is another label made of cotton twill tape located directly below this label. It appears to have writing on it but it is impossible to read the label unless the upper label is removed. This was not done as removing the upper labels would result in losing the original stitching. But we could find out the identity of the original wearer. Lorrie Storr and I debated this question for a time and decided that it would not provide much information and would be better left intact since this practice is no longer in use. Though her name does not appear in the seasonal brochures or nightly house programs, Barbara Kerr is a member of the RWB Alumni.

In addition to the labels there is some handwriting made with permanent ink on the inner twill lining of the bodice. It appears to read "R.W.B. B.

Etiozoai". I cannot find a record of any dancer by this name in any of the *Pasticcio* programs or brochures for this time period. The writing is difficult to read and this may not be an accurate interpretation. It is possible that since the name is written in pen, it may be the name of someone who wore the costume much later.

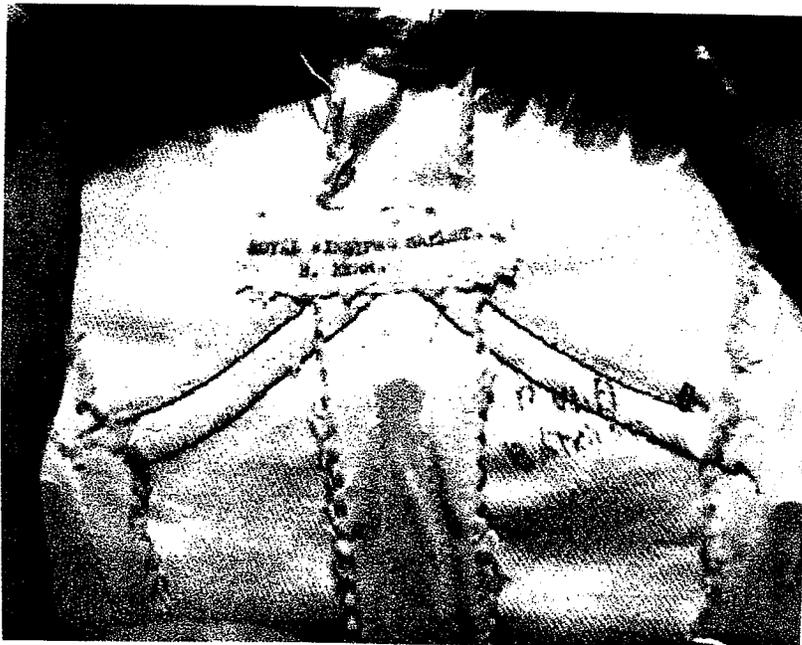


Figure 10. Close up of label on yellow tutu #1.
Photograph by Judy Manness

It has been suggested that the tutus may have been used by the ballet school as practice tutus for a number of years. It has also been suggested by Ann Armit that the missing tutus from *Pasticcio*, eight by my calculation from the pictures of the full cast, were probably disposed of by the school as they wore out with use.

The netting of the skirt on this particular costume is quite severely greyed with some overall soiling. The arm scythe area shows staining from perspiration that has aged and yellowed the garment. There are numerous small contact stains that appear to be caused by dye transfer or bleeding, the source unknown.

The casing that contained the hoop for this tutu had been slit and the hoop removed since the first examination at the RWB. Some of the boning was missing. The casing appears to have worn and frayed and the boning probably fell out, it is unlikely it was removed for parts as boning is inexpensive and commonly available. The hoop on this tutu was quite unique and a similar hoop would be all but impossible to find to replace it, it was most likely removed for use in another costume.

Generally, the tutu is in good condition. It has slightly less body, the fabric feeling softer with more drape, than the other tutus and appears to have been washed before. The dress shields are soft and the manufacturer writing seems to have washed away. The costume glows when examined under Ultraviolet (UV) light, evidence that it has picked up optical brighteners from the detergent used to clean it. The other two tutus do not fluoresce or glow under UV light. There are no signs of insect damage, mould or rust. Any damage to the costume appears to be a result of wear and tear during use.

Blue Tutu #2

Of the approximately 12 original *Pasticcio* tutus this tutu differs from all the others in that it is blue in colour. It was worn by lead dancer Marilyn Young. According to programs and brochures Marilyn Young danced the lead in

Pasticcio for several seasons. Marilyn Young was born in Yorkton, Saskatchewan, educated in Winnipeg, and trained at the Canadian School of Ballet and the Banff School of Fine Arts. Marilyn married Grant Marshall, a designer for the RWB, and both are still actively involved with the RWB Alumni Association and the arts community in Winnipeg.

Marilyn's lead dancer costume has no labels. Written twice in permanent black ink on the inner twill lining of the tutu is "M. Young." This tutu also differs in that it has no boning. The casing has been attached that would hold the boning but none is present and there are no signs that there ever was boning in this costume.

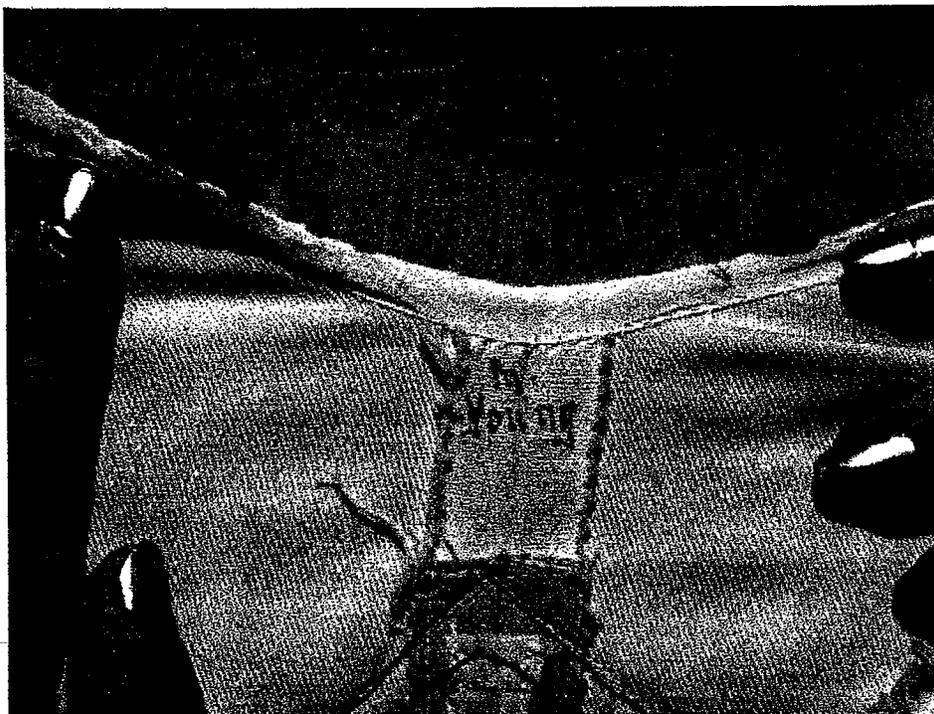


Figure 11. Identification writing inside the lead dancer's blue tutu #2.
Photograph by Judy Manness

There are several bright yellow stains on the bodice and basque. The stains do not appear to be from the metallic trim unique to this tutu as they are not located in the proximity of the trim. Not only is the trim unique on this tutu but the placement of the trim differs from the other two tutus examined. This tutu has the same black bias trim added to the outer edge of the plateau, accenting the shaped perimeter of the plate. There is also a narrow white ruffle tacked to the black ruffle just below the plate. This was probably added to show off the black trim at the edge of the plate, as it would blend and be lost with the black layer of ruffle found directly below it.

The stains on this costume appear quite random. If they were from the gold braid I would expect to find colour transfer directly underneath the trim. Unlike the other tutus this tutu has stains on the inside as well as the outside of the costume. There is a hole on the centre front portion of the basque. It appears to have been there for some time as it is frayed and worn looking. The panty has been torn and crudely patched several times at the panty back.

As with the other tutus the netting on this tutu is quite greyed. Of the three, this tutu has the most staining. Aside from this, the tutu is in fair condition. This costume did not fluoresce under UV light and it does not appear to have been washed. Both dress shields and fabric have a lot of body. It is possible the costume may have been drycleaned as drycleaning solvents do not contain optical brighteners. Like tutu #1 the original hoop has been removed and the silhouette is changed by the loss of the hoop.

Yellow Tutu #3

This yellow tutu has cream-coloured non-woven labels similar to that found on yellow tutu #1. The uppermost label reads "Royal Winnipeg Ballet E. Zorgo". Located directly below this label, which is only partially attached, there is another label which is easily read. It is typed like the first on similar material two inches in length by half an inch in width and it states "Royal Winnipeg Ballet, E. Wullem".

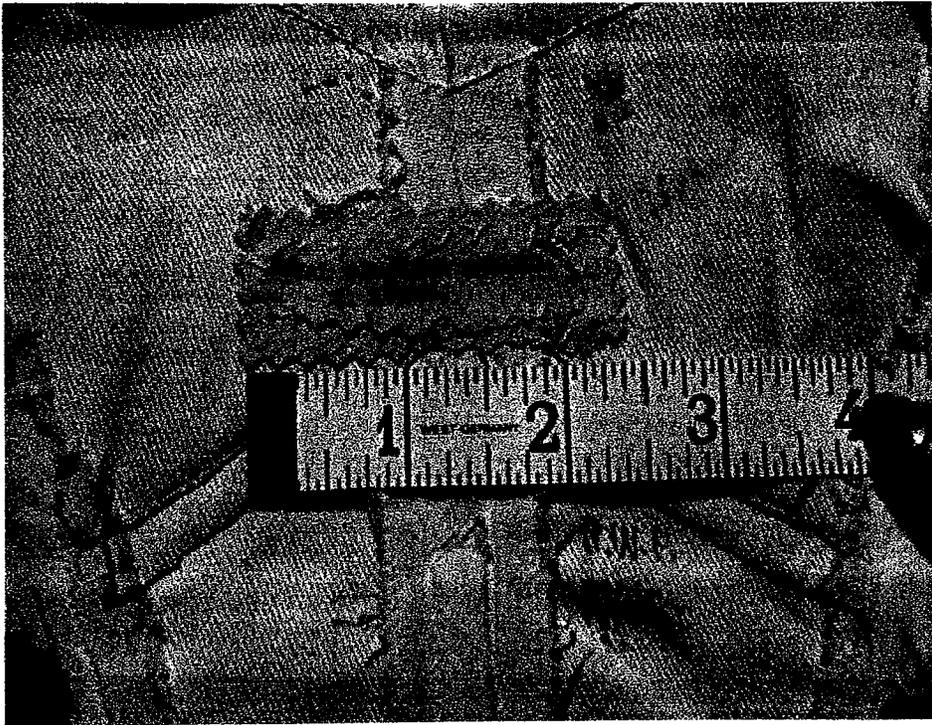


Figure 12. Label inside yellow tutu#3.
Photograph by Judy Manness

Elizabeth Wullem did not dance in the opening performance of *Pasticcio*. She is, however, listed in the 1958-59 seasonal brochure as a member of the company for that year. She is also listed in a house program for October 1958 as dancing in *Pasticcio* that evening. The background given on her includes a

season of training with Zachary Solov of the Metropolitan Opera and performances at the Buffalo-Toronto Melody fair.

No listing could be found for an E. Zorgo. Neither Elizabeth Wullem nor E. Zorgo are members of the RWB alumni. Is it possible that Zorgo is Wullem's married name since both people who danced in this costume had a first name starting with an E?

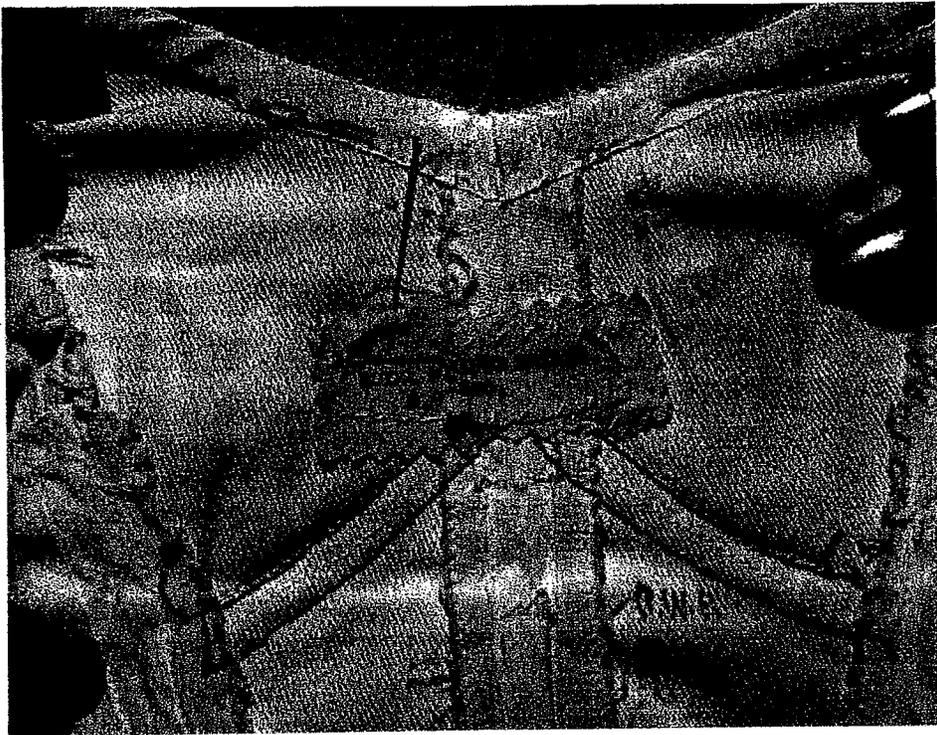


Figure 13. Picture of label inside tutu # 3, shows how labels are layered, indicating the history of dancers using a costume.
Photograph by Judy Manness

This tutu's netting is the whitest of the three examined, suggesting the others were at one time brighter and cleaner. There is some overall soiling and perspiration stains in the underarm area. Of the three tutus examined this appears to be in the best condition and it is the only one with the original hoop. Two of the three original pieces of boning can still be found in this tutu: the

centre front piece and one of the side pieces. There is very little staining on this tutu. The writing on the dress shields is clearly visible its reads " crescent shape size 3 Made in England". The shields have a crisp hand, and appear to have never been washed. The plate is a slightly different colour from the bodice and basque with a slightly pinker hue to its yellow colour.

As previously stated, this tutu is the most complete and in the best condition of the three costumes examined. It is richer in colour and appears not to have been washed as all the writing on the dress shields is intact.

CHAPTER FIVE

Treatment

This section addresses the conservation component of the model. After the tutus were examined, a thorough condition report was written for each one. Chapter four documents all the findings on the condition of the three *Pasticcio* tutus examined. The details needed to distinguish between the three very similar garments were not easily accommodated in a traditional condition report so the information was documented in the previous chapter but traditional condition reports on each costume can be found in Appendix D. In consultation with Lorrie Storr, the course of action for examination and treatment of each piece was determined based on the information gathered in the condition reports. This resulted in a number of questions. Were the costumes strong enough to withstand cleaning? Would cleaning benefit the costumes in any way? What risks did cleaning pose to the costumes? Was cleaning appropriate for the fabrics, trims etc. What repairs were necessary? Should any work be done to them if they were going to be sold off or used for parts in the future. The starting point to gain the knowledge to answer these questions is the condition report.

A condition report is used most frequently by museums to document the current condition of an artifact. At a later date, when the item is re-examined, the existing condition can be compared with the condition report to see if any deterioration has taken place. Museums can encounter problems that can result in changes to artifacts: insect infestations, natural disasters, and equipment breakdown. Another reason to create a condition report is to prevent

excess handling of artifacts. Instead of pulling out a piece and handling it to determine its state, a condition report can be used. If the condition of the artifact is poor the decision to display it or not can be determined without ever disturbing the artifact.

Now that complete condition reports were finished, as noted in the previous chapter, representatives of the costume departments at the New York City Ballet, the Royal Winnipeg Ballet, the National Ballet of Canada, Pacific Northwest Ballet, and Ballet BC were contacted to determine how modern costumes are cleaned and stored. Do they document the condition of pieces? Do they sort costumes into categories of usable, not usable, student, professional? If old costumes were still used, how were they cleaned? Did cleaning procedures differ with modern or retired costumes?

The cleaning procedures were similar for all the companies regardless of whether the company was cleaning old or new costumes. All agreed that costumes are not cleaned frequently, mostly due to budgetary restraints. Most dancers' contracts state that the costumes must be cleaned at specified intervals, usually after a determined number of performances. This varies with the company but can range anywhere between eight and 20 performances. Considering the conditions of use, strenuous exercise and hot lights, this finding was very surprising. Think, for example, of wearing workout clothes for 20 trips to the gym before cleaning them! Often a costume would not see eight performances in a season so there would be no contractual requirement to clean it, therefore, it may be packed dirty. The National Ballet, with the generous donation of a local drycleaner, now cleans all its costumes at season end before packing them. Also when costumes are rented out they must be

cleaned and examined prior to the loan and they may be returned clean or cleaned again upon return depending on the agreement.

In most companies costumes are cleaned less often than that of the National Ballet. Money is always a consideration and it was viewed as a waste of labour to clean items for storage when they may never be used again. Costumes are also expensive to clean. They may contain components that do not withstand cleaning and which will need replacement if damaged or they may require disassembly to clean. It is common practice in most companies to completely clean and repair costumes only when required. Spot cleaning or "refreshing" is much more common. Costumes are refreshed by wiping the arm pit and panty area with alcohol or new odor removing sprays such as Febreze™. Barbara DeKat of the National Ballet explains that when costumes are worn by a single dancer there is less of a problem. When more than one dancer wears a costume the perspiration mixes and causes odors. She revealed that a combination of refreshing before dry cleaning has been more effective than dry cleaning alone. Kate Burrows, Ballet BC, concurred with DeKat that productions that are double cast require more frequent cleanings. Dancers are asked to wear undergarments to protect the costumes. Dress shields are also used to provide protection.

One major disadvantage to frequent cleaning of costumes lies in the fact that a fabric loses its body as a result of the process. The body and volume of a tutu is key to its silhouette and appearance. When tutus are cleaned repeatedly the ruffles lose their crispness. Sizing can be added in an attempt to restore the body but the costume never returns to its original appearance. Tutus are often opened and new layers of net are added in an attempt to revive old, wilted tutus.

Cleaning procedures on old and new costumes did not differ. The NYCB said that the ruffles of old and new costumes were often cleaned in a washing machine by putting the frills in with the leg opening slipped over the agitator.

After examination it was decided the tutus were strong enough to attempt cleaning. One of the tutus appeared to have been cleaned successfully in the past since it showed evidence of laundering. It was less crisp, there was minimal staining on the dress shields and the fabric fluoresced from the deposition of detergent optical brighteners. It was felt that cleaning would not result in any damage to the costumes. Ann Armit, Wardrobe Director at the Royal Winnipeg Ballet, was informed of the risks associated with cleaning since there is always a risk and wet cleaning damage is often irreversible. She was informed that the costumes had been pre-tested and did not seem to pose any risk but her acceptance of the cleaning plan required confirmation. She agreed to permit the process to proceed.

Two cleaning procedures were chosen. One was to use traditional conservation cleaning procedures on two of the tutus. The blue lead dancer's tutu as well as the yellow tutu that had not been previously cleaned and had the original hoop intact were chosen for this method. The yellow tutu that had been previously cleaned would be taken to a local cleaner trained in a new restoration treatment called Web-Re-Stor™ (see brochure in Appendix H).

All the tutus were tested for colourfastness prior to any cleaning procedure. The procedure is very simple: a small area of each of the fabrics, trims, thread, etc. to be cleaned was wet out with all possible cleaning solvents. After allowing the solvent to penetrate, the wet out area was blotted with white blotting paper. Once dry the paper was examined for any dye pickup. For pre-

testing, the worst case scenario was the starting point for testing, for this was the best way to show the potential for a problem. This involved a solution of a high detergent concentration and warm water. If bleeding occurred then other scenarios were tried: no detergent, cold water, salt, or vinegar to set the dyes.

The fashion fabric of all three tutus was tested for colourfastness and no staining occurred. The metallic trim showed a slight yellow tinge on the blotter but the other trims did not stain the blotter. The two tutus chosen for the conservation wet cleaning process showed minor staining during pre-testing. The thread used to stitch the black frill layer appeared to bleed slightly. But since it was sewn to black fabric this was not a great concern. Had black thread been used on the yellow fabric, bleeding to surrounding fabric would have been a major concern. A soap solution with vinegar was tested and bleeding was less than without the vinegar. Adding salt to the test solution seemed to set the dye and no bleeding was seen on the pretest sample of the thread with the salt solution. Based on this pre-testing, it was decided that most components had good colourfastness and washing the tutu in a cool salt water and Orvus™ solution would be the safest approach.²⁶

The previously-cleaned yellow tutu #1 showed no colourfastness concerns. The black thread that bled on the other two samples left no colour on the blotter paper for this sample. This tutu was chosen for the Web-Re-Stor™ treatment.

Because this tutu had been cleaned before colourfastness issues were not a concern as excess dye on the thread had probably been washed away during the prior cleanings. Also, this tutu was one of the two tutus in which the hoop had been removed. The Web-Re-Stor™ process involves cleaning in a special washer with gentle agitation provided by air bubbles. A tutu with a hoop would not fit in the washer, so in this case it was advantageous that hoop had been removed for use in other costumes.

Wet Cleaning Blue Tutu #2 and Yellow Tutu #3

The first tutu to be cleaned was tutu #3. Chosen because there were three yellow tutus remaining from the 12 originals. Thus if a catastrophe occurred in cleaning, it would be better to lose a yellow tutu when two others remained than to lose the one and only blue lead dancer costume. Cleaning began at the Parks Canada conservation lab under supervision. If wet cleaning was successful the experimental Web-Re-Stor™ treatment would be attempted, if it was not successful cleaning by the Web-Re-Stor™ process would not proceed.

The process was as follows:

Yellow tutu #3 was the first to be cleaned. The Parks Canada conservation lab is equipped with a large stainless steel table for wet cleaning. The table is approximately four feet in width, six feet in length and eight to ten inches deep. The wash table was filled with distilled de-ionized cool water, approximately 25°C. While the table was filling approximately 1 pound of table salt was dissolved in the water, as pre-testing showed that salt helped to set the excess dye in the thread of the black ruffle. Once the salt was dissolved the tutu

was immersed in the water and observed carefully for any signs of bleeding dye. No problems were observed so a small amount of Orvus™ was added to a far corner of the table. Again the interaction with the detergent was observed for signs of bleeding. No problems occurred. If bleeding had occurred, the table is equipped with four drains, one at each corner, so the detergent solution could be quickly drained and the costume rinsed.

Lorrie Storr demonstrated the two cleaning procedures favored by their lab. One was to cup your hand and gently work the water into the garment being cleaned. The other was to use a natural sponge and a similar motion to clean the garment. Both of us worked on the tutu together. This tutu had the original hoop so it was easy for us to support the costume and turn it so it could be gently worked from both sides. Dirt particles were released into the cleaning solution. The table was drained and refilled three times in order to rinse the costume well. It was then blotted between thick clean white towels to remove excess moisture. Then Lorrie Storr suspended the costume with bungee cords over the table and set up several fans to circulate the air and dry the costume quickly. It was carefully observed for any signs of bleeding: none occurred and the costume was almost completely dry within an hour. It was then turned upside down and supported with foam to continue drying until the following week when the same procedure was repeated with the lead dancer's blue tutu. There was no difference in the cleaning procedure for the other two tutus. But as a result of some bleeding from the yellow cotton cording found in the centre of the gold metallic braid, which became evident when blotted with the clean white towels, the drying procedure was changed slightly. In addition to the fans used to dry the costume a hand-held hair dryer was used on the gold braided

trim to dry it quickly and prevent bleeding onto the fashion fabric of the tutu. While the trim did not bleed in pre-testing, a small amount of bleeding occurred directly under and around the trim in several places. This proved to be the source of the numerous yellow stains on the outside and inside of this costume. Luckily the bleeding was apparent immediately through blotting and dealt with properly and little damage occurred. It did provide the opportunity to learn a technique used to treat dye bleeding. Jose Milne from the Parks Canada lab showed me a technique she uses to remove migrated dyes. It is a time-consuming process involving wetting a small area at a time and pulling the excess dye through the fabric to a blotter fabric below it by use of a suction or vacuum table. The instructions for the technique as written by Milne can be found in Appendix I.

After cleaning and drying, the costumes were steamed, repaired and photographed. Repairs consisted of obtaining boning and a hoop from the RWB to replace the missing hoop in the lead dancer's costume. Parks Canada provided netting of a similar colour which was sewn by hand over the damaged hoop casing so that a new hoop could be inserted. Boning was not added to the lead dancer's costume as it appears the costume never contained any. The missing boning was replaced in the yellow tutu. The tutus were then steamed which was very successful: the tutus appeared to bounce back to life with a good steaming. Finally, the tutus were photographed for the treatment report as well as for use on the outside of the storage container.

Web-Re-Stor™ Cleaning Yellow Tutu #1

Because the wet cleaning of the first yellow tutu was successful and the only complication in cleaning the lead dancer's tutu was the gold trim which was unique to that tutu alone, it was felt that the tutus were in sufficiently good condition to attempt the Web-Re-Stor™ process on the third tutu. This process is used most frequently for antique wedding gowns but has been used successfully on a variety of old textiles. The process involves soaking the garment in the patented cleaning solvent for as much as several days. The solution is drained, and if the solvent is especially dirty a second soaking may be done. After the garment is drained it is rinsed in clean cool water by a special low agitation washing machine where the agitation is provided by the action of air bubbles instead of a normal agitator. The garment is then air-dried with the aid of fans to circulate the air and dry the garment quickly. The cleaner gave assurance that the process involved no harsh chemicals and the cleaning ingredients could be found in any household: it was the combination that led to such spectacular results.²⁷ The process is quite remarkable in its ability to remove stains and dirt that have oxidized during years of storage.

The tutu was placed in a pillowcase and submerged in the cleaning solution in a sink. The garment was observed several times over the next few hours; no bleeding occurred. The cleaner felt dirt was coming off but the garment required soaking overnight. When the cleaner returned in the morning the cleaning solution was very dark. The solution was drained and the garment rinsed. The degraded black silk ruffle was the source of the dark cleaning

²⁷ The combination of chemicals used is unknown. The cleaner described the process but would not disclose exactly from what the cleaning solvent was composed.

solution. During the overnight soaking the dye started to bleed and anything in direct contact with the black layer suffered contact staining.

The cleaner suggested removing the black ruffle and re-cleaning the costume, however, reconstructing a tutu is very difficult unless you are well trained. Reconstructing a tutu can be more difficult than constructing it. Tutus tend to "grow" when they are deconstructed making reconstruction difficult. The process of deconstructing and reconstructing the garment was not an option as this process was beyond my capabilities.

There are always risks associated with any cleaning procedure. In spite of pre-testing, selecting a previously cleaned garment, taking all possible precautions, and adding careful observation during the process, this staining of the garment occurred. Unfortunately this results in having a garment not suitable for display. Since the tutu will not be acceptable for display, the hoop casing was not repaired nor was a new hoop added to this tutu. However, the form and structure of the tutu are still good and can be used for design analysis as it is a unique and beautiful piece.

Cleaning results

The results were mixed. The two wet cleanings at the Conservation lab were very successful. The costumes are brighter, cleaner and any body residues such as oils and perspiration have been washed out of the costumes. The costumes had been stored atop one another and flattened substantially from prolonged storage. Cleaning helped to revive the tutus, their previous volume has been returned. Unfortunately the Web-Re-Stor process did not work on the third costume. Possibly a shorter cleaning procedure might have

met with greater success. Treatment reports detailing the results can be found in Appendix F.

Storage

Storage is at a premium in all the ballet companies and the RWB is no exception. They currently have two storage facilities. There is a small storage space in the costume shop of the RWB which houses garments that are currently being worked on or costumes that are of particular value.



Figure 14. Current storage shelves at the RWB building on Graham Street.
Photograph by pat tomczyszyn

The design of several custom-made support structures was discussed but they would be space-consuming and expensive. I discussed storage with several costumers on an on-line ballet costuming discussion group. Most individuals on the list owned only a small number of costumes. They stored them upside down in closets or in several homemade storage containers. One suggestion was an oversized pizza style box. Cardboard becomes acidic with age so acid free containers made of Coroplast or acid free cardboard would be required. The National Ballet has purchased custom-made boxes of this style. They are quite expensive unless being purchased in large quantities. Also they require quite a bit of space. Individuals on the list used similar boxes stored costumes under beds. The RWB would have to use their current storage units. A couple of boxes would take up the same amount of space that five or six tutus are currently housed. This would mean some of the costumes would have to be moved to the other storage facility which would be less favorable. Another suggestion was to use a round zippered fabric case for tutu storage. A fabric case would be inexpensive and easy to make.

Zippers and Velcro could not be used as they could possibly catch and damage the costumes. For this reason and because of space concerns it was decided a simple cover similar to a large pillow case or duvet cover would be constructed of a plain-woven undyed cotton fabric. It is similar to the round case idea but easier to construct. The case would be space efficient, not taking up more space than the tutus were already allowed. It would help to keep the tutus clean and free from dust. Each tutu would get its own cover, though all three tutus from the same production could be housed together, if that were more desirable to the ballet. The case was closed with large button closures along

the hemmed edge of the case. A layer of Coroplast (an acid free plastic cardboard) was encased in undyed cotton and inserted at the bottom of each case. The fabric covers the raw edges of the board so it will not snag the delicate fabrics and trims used on costumes. The Coroplast layer is used as a means of support, it also allows the tutus to be moved with a minimum of handling. The board can be grasped rather than the garment.

Finally, a clear plastic pocket was sewn onto each case and Polaroid pictures of each garment were added to the pocket so the contents of the case are known without having to disturb its contents. This prevents excess handling. Hopefully each garment having an individual case will differentiate it from the other costumes in the collection and protect the costumes from any further harvesting of parts.

While the garments have been documented, cleaned and appropriate storage containers prepared, the history of the *Pasticcio* costumes is still unknown. The following chapter will attempt to answer the questions of where the costumes were made, when, by whom and who designed the tutus.

CHAPTER SIX

Provenance

This chapter details the information obtained from interviews with several ballet companies and *Pasticcio* participants. The interviews with participants have helped with understanding of the background of the ballet, some of the people involved, and past company practices. From this information it can be pieced together how the *Pasticcio* tutus came to the Royal Winnipeg Ballet and why they are believed to be made by Madame Barbara Karinska. The information clearly shows that there are similarities and differences between the *Pasticcio* tutus and key characteristics similar to Karinska tutus exist. The differences, however, are significant, and along with interview information has enabled some conclusions to be drawn; these follow in Chapter 7.

In order to verify the attribution of the RWB *Pasticcio* costumes to Karinska it was necessary to gain knowledge in construction techniques used in dance costumes, particularly tutus. The research process was divided into searching for tutu construction information in general as well as those specific techniques credited to Karinska. It was also important to try to determine why the unlabelled *Pasticcio* tutus at the Royal Winnipeg Ballet were believed to be designed and/or constructed by Karinska. To address this last inquiry, original participants in *Pasticcio* were interviewed.

Establishing A Tutu's Provenance

A library search revealed that little has been written on the specifics of tutu design or construction. There were, however, several books containing instructions to make children's practice tutus. Once I had read the information available and had a basic understanding of the anatomy of a tutu I felt I could apply the conservation knowledge I had to the *Pasticcio* tutus. The conservation process and results are recorded in Chapter 4. Part of the conservation process was a detailed report of all the design features of the *Pasticcio* tutus, knowledge which could be used for comparison with other tutus. Costuming practices were examined at The National Ballet, Ballet BC, NYCB and Pacific Northwest Ballet Company for comparison with RWB tutus. It was hoped that a ballet company that had tutus made by Madame Karinska would be found.

National Ballet

The National Ballet was contacted first as they had a complete list of their repertoire from 1951-1998 listed on their internet website (www.nationalballet.ca). Between 1979 and 1996 the site listed four ballet productions crediting Karinska as the costume designer. Since these dates extend beyond Karinska's career (she designed her last ballet in 1977 and died in 1983) it was thought possible that the sets and costumes could have been borrowed or purchased from the NYCB. Ultimately, it was discovered that the National Ballet does not own any costumes made by Barbara Karinska. It seems they have a unique way of crediting costumers. All of the costumes credited to Karinska were made by designers hired by the National Ballet. The

designer looked at pictures of the productions designed by Karinska and costumes were created based on the designer's interpretation of Karinska designs. It was disappointing that no Karinska tutus were found but the on site storage facility was toured and a wide variety of tutus viewed. Barbara DeKatt, from the costume department, provided information on the design, construction, and cleaning practices currently used at their facility to tend to costumes in their collection and those borrowed from other companies.

The basic knowledge of tutu anatomy, and viewing other tutus, allowed a different perspective when reexamining the *Pasticcio* tutus. The National Ballet of Canada only had one set of tutus with clean cut frill edges, all others in their collection had scalloped or pointed edges. The National Ballet had several tutus with a silhouette quite different from the typical powder puff tutu. The *Sleeping Beauty* production provides a good example. The tutu bodice and plate were cut all in one with no basque. The silhouette was that of a short princess style lined dress with ruffles hung heavy and low. A wide variety of materials were used to support the tutu. The hoops found in their tutus were of various widths and shapes, but none were similar to the *Pasticcio* hoops. Moreover, no tutus with the radiating spoke support system credited as a favorite of Madame Barbara Karinska were seen.

While at the National Ballet I also met with Sharon Vanderlinde, who is in charge of the Education Archives and the Harold Meadows Costume Archive. The National Ballet has a library which is open to researchers when booked by appointment. Ms. Vanderlinde printed a list of the books in their collection relating to costume design. She also explained how the costume archive was organized. It is a fairly large collection containing several photo albums with

pictures of the costumes in the collection. The albums are arranged alphabetically by production name. With each production there is a data sheet where information about the designer, choreographer, and brief condition notes etc can be found if it is known.

Ms. Vanderlinde has a Master's degree in Dance History. She used her knowledge and research to pick the pieces now housed in the Harold Meadows Costume Archives. Most of the costumes are from the 1960's and 1970's. Costumes made in the 1970's or more recently are frequently still in use so they have yet to find their way into the costume archive. When costumes are no longer desired for use Ms. Vanderline looks through retired costumes to select peices for the collection. The number of costumes in a production can be staggering; if all the costumes were preserved, a very large archive would be necessary, so only select pieces are retained.

The costumes and accessories are then photographed, packed and stored. Duplicate photographs are made. One is put on the front of the storage container and the other in the library. Costumes are stored as is. Costumes are only cleaned when deemed necessary, for example, if they are to be placed on display. Some costumes are incomplete as tutus may have been removed and reused. In this case, only the bodice may remain. This practice of reusing tutus is no longer followed thus future costumes should remain intact.

Although the collection is relatively small it is well-packaged, with tutus packed individually in Coreplast boxes. Coreplast, a synthetic white plastic cardboard, is used as it does not degrade and turn acidic like cardboard boxes. Large boxes of an appropriate size for tutus were purchased. The collection is housed in a room devoted to it. The room is not climate controlled and ideally

all items should be cleaned before storage, but it is well organized and easily accessed.

Ballet British Columbia (BC)

Ballet BC is a young company, established in the early 1980's and focuses on contemporary ballet. The company's wardrobe person fulfills all the roles a whole department would be required for in another company. Their costumes are simple, mostly leotards. The costumes are made of modern knit fabrics composed of fibres such as lycra and coolmax. They are easily cleaned with home laundering procedures. They have no need for a costume department, they do not use traditional ballet costumes, consequently there are no tutus in their collection.

New York City Ballet

Holly Hynes, the Director of the NYCB costume shop is the resident costume expert of the Balanchine Trust, dealing with the recreation of many Karinska designs.²⁸ She travels worldwide to teach the execution of Karinska designs to other companies. Ms. Hynes also supervises the creation and restoration of classical and modern costumes as well as doing original design work herself. Ms. Hynes revealed that it is virtually impossible to determine if a costume was made by Madame Barbara Karinska without examination, though she said it was unlikely the *Pasticcio* tutus were made by Barbara Karinska if they didn't have a Karinska label. Karinska used her own labels until the 1970's when she switched to using the New York City Ballet labels.

Images of the *Pasticcio* tutus were sent to Ms. Hynes who was initially willing to look at the costumes and give an opinion as to whether they may, or may not have been, made by Karinska. Regrettably she did not respond.

An attempt was made to examine tutus known to be made by Karinska at the NYCB. Unfortunately, Ms. Hynes explained that there were no research facilities "unless the web counts". It was possible to make an appointment at the New York City Public Library to view their photographic dance collection. Unfortunately, details like the type of materials used for construction, hoop type and structure, and other distinguishing features would not be evident in a photograph.

Further Ms. Hynes did explain the procedures used by the New York City Ballet to clean their costumes. As with other companies, the tutus aren't cleaned after each performance but frequently refreshed. When a major cleaning is required it is laborious as tutus are notoriously difficult to clean. First, the bodice must be disconnected from the lower portion of the costume. The fashion fabric is removed from the plate and bodice and they are sent to a professional cleaner. The tutu skirt or ruffles are then washed by machine, the leg opening fit carefully over the agitator. The tutu is then rebuilt or reassembled. If the tutu has lost its life and there is no time to remake the costume a layer of stiff net may be added to the ruffles to increase the volume. Before re-assembly the layers may be separated and sprayed with sizing. When not in used tutus are stored upside down from hanger tapes; heavy tutus which cannot be suspended are crated.

Ann Armit of the RWB suggested I contact the tutu registry in NY as it might be a good way to trace the *Pasticcio* tutus. Unfortunately the number Ms.

Armit provided was no longer in service. Ms. Hynes was contacted and asked about the organization. She said the Tutu Registry, part of a low scale rental firm in New York known as Costume Collection had gone out of business. The registry had attempted to coordinate companies with low budgets with larger companies willing to rent their costumes.

Pacific Northwest Ballet Company

The Pacific Northwest Ballet of Seattle Washington was in the midst of staging during the interview period. It was not possible to view their collection but the wardrobe mistress did answer some questions concerning their cleaning and storage procedures as well as offering her e-mail address for follow-up questions. The Pacific Northwest Ballet does not have any Karinska costumes in their collection.

This company seems to be in a similar situation to most companies: there is little money to clean and store costumes. Refreshing is performed in-house and major cleaning is done by professional dry cleaners when necessary. Storage is at a premium: no special facilities are available for old costumes.

Interviews with *Pasticcio* Participants

Five members of the original dancers from *Pasticcio* were contacted and interviewed along with one of the two set designers and choreographer Ruthanna Boris. Their recollections provided interesting information about the *Pasticcio* ballet performance and costumes. These alumni were eager to talk about their experience with the ballet and while their memories were varied, they were unanimous in their delight that the ballet was being studied.

Although most of the ballerinas are now married and most have changed their names, for purposes of continuity with the programs, they will be referred to by their stage names.

Ted Patterson and Marilyn Young (Marshall)

Mr. Patterson and Ms. Young were interviewed together at the RWB building. Alumni members meet every Monday morning to organize the materials donated to their archives. Mr. Patterson informed me that of all the photos of *Pasticcio* found in the seasonal brochures only one is on stage in a realistic setting. All other pictures show a single dancer or a pair. These were not taken from performances but posed images probably taken for publicity purposes. Mr. Patterson pointed out that the pictures peppered throughout the promotional materials show ballerinas posed with male dancers who are not actually wearing *Pasticcio* costumes. This ended my hope that since the seasonal brochures had so many pictures of people in the *Pasticcio* costumes it indicated that it was a popular and memorable production. Mr. Patterson felt that this probably was not the case and explained that because of a general lack of funds for promotional materials, professional photographs were rarely taken. Most photography was done by volunteers from the Winnipeg Photography Club. *Pasticcio* received better funding than most ballets in that time period. The professional photographs taken for this production were thus extensively used.

As previously noted in Chapter 4, there are four tutus remaining from the *Pasticcio* production: no male dancers costumes were found. Mr. Patterson offered an explanation for this. He felt the costumes were rather ordinary and

probably deemed not worth keeping. The male dancer's costume had a white scooped neck leotard with long sleeves, a waistband with a shoulder strap in turquoise, gold and black, black capri pants, white knee socks, white shoes and the lead male dancer wore a small black "beanie" cap worn low at the back of the head. Lead dancers costumes differed slightly from other dancers' costumes. In the case of the ballerina, the tutu was a different colour.

Mr. Patterson recalls the music as being very unique. It had a difficult complex beat that was difficult to keep time to. Often it was necessary to count everything in his head to stay on cue and cue others. It was not popular with the dancers. There are no written records of *Pasticcio's* choreography. Recording choreography is very complex and expensive. It was not done at the RWB, though a few productions were filmed by the Canadian Broadcasting Corporation (CBC). Modern productions are now videotaped as a record.

Though *Pasticcio* was listed in the repertoire of the RWB in their seasonal brochures for 1956-1957, 1957-1958, 1958-1959, Mr. Patterson and Ms. Young stated they did not know how many times it was performed. Seasonal brochures were often printed before the season's programming was finalized. Ballets that were not performed were often listed in the repertoire. Ms. Young and Mr. Patterson were unsure as to when it was last performed.

Although the archival collection is not complete, by examining existing house programs in the archives it was determined that *Pasticcio* was performed on the following dates: *Pasticcio* premiered on February 27th 1956, and was subsequently performed on January 4th and 5th 1957 and October 17th 1958. The program for the premiere lists the costumer as Ann Sirob (Appendix A). No program other than the first one credits a costumer for the production.

Interestingly, one of the house programs credits Karinska for the costumes for *Comedians*, a ballet choreographed by Ruthanna Boris. It states that the *Comedians* costumes were designed by Alvin Colt and executed by Karinska courtesy of the New York City Ballet Co.

Mr. Patterson and Ms. Young (Figures 15a and 15b) remember Boris supplying costumes for several productions she choreographed. They posited that the Karinska costumes may have been from productions Miss Boris had choreographed and danced in herself. Mr. Patterson suggested that costumes may be the property of the choreographer.

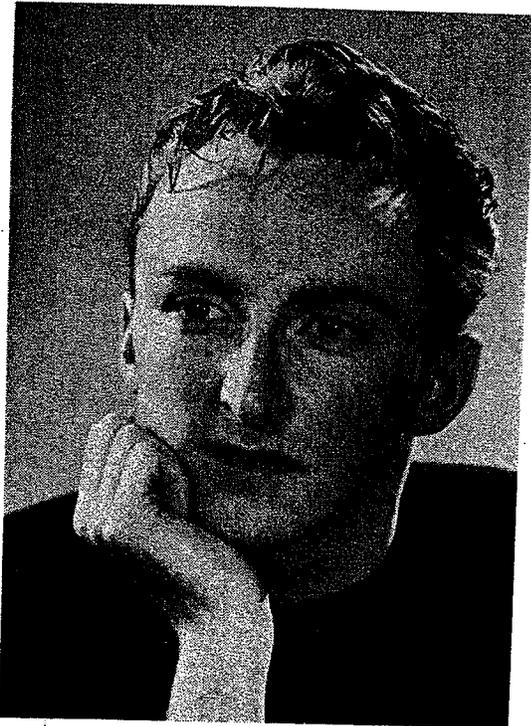


Figure 15a and 15b. Ted Patterson and Marilyn Young (Marshall).
Royal Winnipeg Ballet Seasonal Program 1958, p 21 and 9

The *Pasticcio* tutus are indeed a style different to that normally worn. Apparently the dancers found it a challenge to adjust to hooped tutus. Mr. Patterson remembers rebounding off a ballerina if he got too close. Ms. Young

also remembered their tendency to tip. In a later correspondence with Mr. Patterson I mentioned that the opening night house program credited the costumes to Ann Sirob, and that Sirob was Boris backwards. He said it wouldn't surprise him if it was Boris, indeed it must have been as she loved to reverse things. There was even a section in *Pasticcio* that was danced with the dancer's backs to the audience.

Beverly Barkley (Craig)

Ms. Barkley (Figure 16) was interviewed by telephone during a visit to Vancouver, British Columbia where she resides. She remembered *Pasticcio* fondly. She currently has a picture of herself in the *Pasticcio* costumes framed in her living room, looking at it often to refresh her memory of the costume details. Her mother had the black-and-white picture coloured. The picture shows her in a pink tutu, but she remembers correctly that this was not the color of the tutus. Although she never danced the lead ballerina role in *Pasticcio*, she recalled the lead dancer's tutu was blue. According to Ms. Barkley the tutus were very beautiful and still stand out in her memory. Ms. Barkley feels the costumes were made in Winnipeg by local seamstresses. She does not remember anything about who might have been the designer. The name Ann Sirob did not sound familiar.

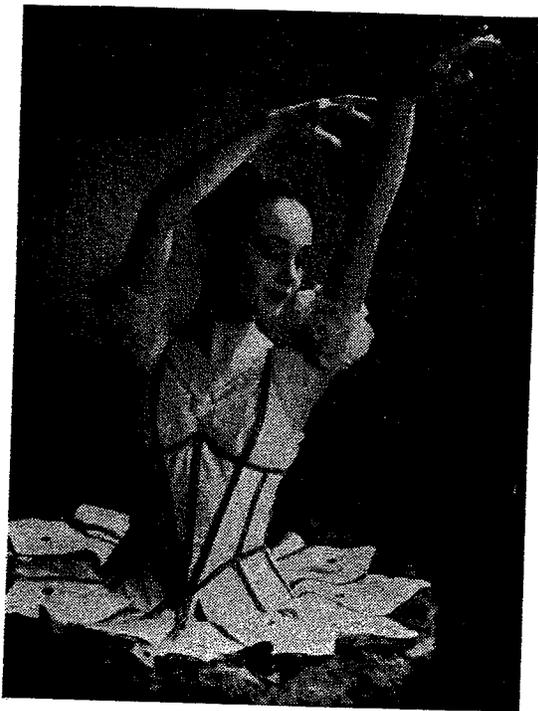


Figure 16. Beverly Barkley.
Royal Winnipeg Ballet Seasonal Program 1957, p 21.

Jill Alis (Lhotka)

Ms. Alis is positive the costumes were made locally but is also unsure as to the designer. Her reasoning for the costumes being made locally was that the ballet was low on resources after the fire of 1954 and *Pasticcio* was a large production with many dancers. Ms. Alis believes that there was no way the ballet could afford to purchase a large number of costumes from New York. In the 1950's many of the ballets performed only had a pair of dancers on stage making it possible for more elaborate costumes to be commissioned for these productions as the two dancers would require only one costume each.

Productions with only a single pair of dancers were outfitted by Ruthanna Boris with costumes she brought with her from the costume shop of Barbara Karinska at the NYCB. According to Ms. Alis, these Karinska costumes were likely from Ms. Boris' own costume collection.

Kit Copping (Groom)

Ms. Copping definitely confirmed that the costumes were made locally, stating that one of the seamstresses a friend of one of the wardrobe personnel, was involved with their construction. Ms. Copping had this same lady design her a dress for the Junior League ball. She could not remember the name of the dressmaker but said the name Ann Sirob was familiar and could possibly have been the same lady. Ms. Copping located some of her personal ballet souvenirs and found that *Pasticcio* was indeed a ballet that was toured. Her programs showed it was performed in Edmonton and Regina in 1957. Because of Ms. Copping's suggestion that Ann Sirob may have been a local dressmaker, local records were searched in an effort to determine if any Sirobs lived in Winnipeg. Phone books and Henderson directories from 1950-1960 were examined in the public library. There were no records for anyone with the surname Sirob. There was a listing for an Ann's Made to Measure. Further research showed the business was registered to a Mrs. Ann Dovelmann. A check of the current phone records on the internet showed Sirob is a very unique name. At the present time there are only four families in North America listed in phone directories with this last name. One is in Toronto and the remaining three reside in California. The Manitoba Geneological Society has no birth, death or marriage records for any Sirobs. The legislative library was contacted to see if there were any records of a Sirob. One of the librarians at the legislative library, Linda Horodecki, did a search and found no records for this name. She too noted that Sirob is Boris in reverse.



Figure 17. Kit Copping.
Royal Winnipeg Ballet Seasonal Program 1956, p 31.

John Graham

John Graham and John Russel co-designed the sets for *Pasticcio*. I spoke to Mr. Graham on the phone and he was certain the costumes were made in Winnipeg. Again he mentioned that *Pasticcio* was a large production and there was not much money available during that time period. When I mentioned Ann Sirob was credited with the costume design, he agreed it was a very unusual name, something that should stand out in memory, yet the name did not sound familiar. He remembers no one by that name involved with the company but he also noted it was Boris spelled backwards. He suggested the costumes must have been designed by Ruthanna Boris, though he didn't specifically remember her designing them. He did remember her as being very particular in what she wanted, suggesting she probably drew a sketch and brought it to the costume department. The pattern and details would be worked out there and multiple costumes were made. Often there weren't experienced

costume designers available. He was certain it must have been Ruthanna that designed the costumes stating there was "no other logical explanation." It is not usual for a choreographer to design costumes to get what they wanted though it would not have been customary to credit the choreographer with the designs. "She wouldn't want to put her name on it" (Personal communication, December 17, 2000). Apparently dancers/choreographers did not want to be connected to costume design. He said that when Betty Farrally danced with the company and also designed the costumes she never used her own name but everyone involved always knew it was her. This was not uncommon. It all seems too coincidental and he feels absolutely certain the costumes must have been designed by Ruthanna Boris.



Figure 18. Ruthanna Boris (right) discussing set design for *Pasticcio* with (from left) John Russel, John Graham and Betty Farrally. Dafoe (1990). p. 38.

Uniqueness of *Pasticcio* Tutus

Tutus are very complex and truly an art form. There are few schools that teach the required skills for making dance costume. Banff School of Art offers a tutu workshop and Dalhousie University focuses on dance costume as part of their theatre costuming courses. Most individuals at the ballets contacted and visited for this study were self taught. Some of the best costumers like Karinska learned from trial and error. Bentley (1995) said that Karinska did not allow apprentices in her costume shop. She felt she had nothing to teach students. Everything she knew she learned on her own and it was her opinion that any good costumer should learn the same way. When the tutus were initially examined at the RWB Ann Armit, Wardrobe Director of the RWB and Paul Daigle, a costume designer, discussed some of the features. To an untrained observer all the tutus they selected for examination looked similar. The major differences noticed by these two trained observers were noted. The first difference was the good condition of the *Pasticcio* tutus. Some much newer tutus were in worse condition. Another difference was the size of the hoop used. The hoop was 5/8 inch in width. According to Mr. Daigle older tutus often had a 3/8 inch hoop and most modern tutus have a 1/4 inch hoop. The other major feature noted at the time was the unruffled plain or "clean" panty, found in the *Pasticcio* tutus. This is a Balanchine design feature. The National Ballet of Canada only had only one set of tutus with clean cut edges, all of the other tutus in their collection had scalloped or pointed edges.

Key Features of Karinska Tutus as Compared with *Pasticcio* Tutus

According to Toni Bentley (1995) there are several design features that are typical of Karinska's tutus. The bodices consisted of six to 15 panels of fabric and typically the back and centre front panels were cut on the straight of grain. In between these panels were various bias cut panels between, under, and around the ribs and diaphragm (Bentley, 1995). The *Pasticcio* tutus have six panels cut in a similar manner with bias panels sandwiched between the centre front and back panels. Natural fibres were favored by Karinska, she rarely used synthetic fabrics. The lining of the *Pasticcio* tutus are a natural fabric but the fashion fabric is rayon, a synthetic fibre. The ruffles are also made of a synthetic fibre nylon. There is evidence in Bentley's book that Karinska did sometimes use nylon netting for tutus. A personal correspondence from George Balanchine to a ballet company in Italy indicates his choice of materials and how if availability is limited he could arrange to bring fabrics with him (Bentley, 1995).

All the tutus pictured in the Bentley book show smooth elegant bodices with dropped or diagonal waists and little to no basque (Figures 19a & 19b). The *Pasticcio* tutus appear quite different. The waistline is at the natural waist, not dropped. The basque is much larger than any of those known to be made by Madame Barbara Karinska. The basque and bodice of the *Pasticcio* tutus are made of the same fabrics, whereas, Karinska's often differed. The ruffles are all the same colour, white. Karinska avoided using white fabrics and was known to layer several colours within a tutu's ruffles to give the costume depth on stage. The *Pasticcio* tutus are well finished on the inside and outside, they have stood up well over time which attests to the fine workmanship shown in

making them. The seams are large, allowing for maximum adjustability, and indeed there are indications that some of the tutus were worn by several different dancers. Minor alterations and layers of name tags show the history of the costume.



Figure 19a and 19b. Karinska tutus.
Bentley (1995b) p. 104 and 114.

Karinska was known to add hidden details that would not be seen on the stage but were known only by the dancer and costume maker: ribbons, gems and medallions. None were found on the three *Pasticcio* tutus examined.

Another interesting note is that Karinska did not like yellow; it was, in fact, a colour she despised. Although she did make costumes in yellow for other designers, Toni Bentley states that she would never choose yellow herself. All of the *Pasticcio* costumes other than that of the lead dancer are in yellow.

Karinska must have made tutus with hoops for support but Bentley notes she designed an innovative support system similar to an umbrella with spokes radiating out from the dancer's waist. She favored this design as the spokes moved independently preventing extra movements and tipping of the skirt. These were problems Mr. Patterson learned to adjust to while dancing with a ballerina in a *Pasticcio* tutu. Ms. Young also commented on similar difficulties.

Balanchine preferred a shorter, lighter, softer, fluffy tutu. In an effort to achieve this effect Karinska reduced the number of ruffles to seven and staggered each ruffle by a one-half inch then loosely tacking the layers together. The *Pasticcio* tutus have seven layers as well but each layer is one inch longer than the previous one.

Table 1. Comparison of key tutu features with known Karinska attributes.

Karinska	<i>Pasticcio</i>	Similar (+) Different (-)
Bodice six to 15 panels	Bodice six panels	+
Back and centre front bodice panels cut on straight of grain	panel to the side of centre front cut on bias	+
Lining cut on bias	Lining cut on straight of grain	-
Natural fibres preferred throughout the costume	Synthetic used on outside Natural used on lining	-
Dropped or diagonal waist	Natural waistline used	-
Little to no basque favored	Well defined basque	-
Basque and bodice made of different fabrics	Same fabric used for basque, bodice and plate	-
Often used seven frills or ruffles	Seven ruffles used	+
Frills staggered by 0.5 inch	Staggered by 0.5 or one inch	+
Loosely tacked ruffles	Loosely tacked ruffles	+
Layered different coloured fabrics in the frills	Frills all the same colour except top layer	-
Frills rarely white, preferred cream	Appear to have originally been white frills	-
Favored spokes for support	Hoop used for support	-
Well finished inside and out	Well finished	+
Stood up to repeated use and time	Still in good condition after repeated use almost 50 years later	+
Karinska or NYCB labels	No manufacture labels	-
Large seams for adjustability	Large seams	+
Hated the colour yellow, never used it by choice	11 of the 12 <i>Pasticcio</i> tutus are yellow	-
Hidden details like ribbons and gems	No hidden details found	-

This table clearly shows strong similarities between the *Pasticcio* tutus with those designed by Karinska but the differences cast doubt. The following chapter provides conclusive evidence to answer this issue.

CHAPTER SEVEN

In this chapter conclusions regarding the three tutus from the RWB's production of *Pasticcio* will be outlined in detail. One of the most important questions in this research was whether or not the costumes were designed or made by Madame Barbara Karinska, the famous founder of the NYCB costume shop. The research questions and conclusions made during this study were guided by this question. This chapter will address the objectives set out at the beginning of the study and solve the mystery as to where and by whom the costumes were designed.

Comparison with other classic tutus within the collection of the RWB and those housed at the National Ballet of Canada confirmed the *Pasticcio* tutus differed from any other costumes found in the two collections. From the construction and design details noted in the chart at the end of chapter 6 the tutus shared enough common design features with Karinska's style so as to not rule out the possibility they were made by her. However, there are some details that raise a red flag. Karinska did not like the colour yellow so it is doubtful she would have chosen to design costumes in this colour. She could have executed yellow costumes someone else had designed as designers frequently dictate the colour of costumes in order to set the feeling, mood, atmosphere, sense of period or national tradition they are trying to create (Harrison, 1988). Also there are no Karinska label in the tutus. Karinska had a well-established reputation and used her own labels until the 1970's so it was expected that her labels would be seen in these costumes from 1956. No labels were found in any of the four costumes examined.

Searching for Ruthanna Boris

Several attempts were made to reach Ruthanna Boris. With the passing of Cindy Officer and several other key people in the wardrobe department I felt only Ms. Boris could truly solve the mystery as to where the *Pasticcio* costumes were made and put the rumours and disagreements to rest.

Biographical information shows that Ms. Boris would currently be in her 80's if she were still alive. I was in contact with the NYC ballet and asked if they had any information on Ruthanna Boris. They could not find any information and RWB and its alumni had not heard from her in years. I contacted Max Wyman, who interviewed her for one of his books on the RWB. He gave me the address he had for her in Washington. When Mr. Wyman interviewed Ms. Boris in the late 1970's, she was elderly then though still very feisty. However, not having heard from her or of her in many years, he felt she may no longer be with us. As an aside, he noted as did Paterson and Graham, that Betty Farrally assumed a whole variety of names in the RWB programs. Mr. Wyman commented on the costuming and "Sirob" clue saying..."it is certainly plausible that a choreographer would not want to be credited with design, particularly in this case". (Personal communication, May 7, 2001). The circumstances surrounding *Pasticcio's* creation were that "Ruthanna had just arrived in a blaze of glory and she would clearly want to position herself as choreographer: additional credits would seem as if she were working on the cheap" (Personal communication, May 7, 2001). The University of Washington alumni was contacted as Ms. Boris taught there for several years. They provided a California address but no response was forthcoming. Internet telephone listings and newspaper obituaries provided no information.

While preparing the final draft of my thesis one last search on a new internet search site was made where a listing for an R. Boris in California, no address, was listed. I phoned the number listed and found myself speaking to Ruthanna Boris herself. She is 83 years old and in good health. She had a very good memory for details but was a little unclear on dates, having said at one point that she was with the RWB in 1949.

Ms. Boris confirmed that she had designed the costumes for *Pasticcio*. She said she could confess to that now, there being no reason to hide it any more. She said she chose a pseudonym for herself so the production would not have her name all over everything. Ms. Boris said she hated to appear the "chief cook and bottle washer" and (Personal communication, June 7th, 2001) if she was credited for everything it would appear that way. She had never used the name Ann Sirob before or since, though she admits to writing poetry under the name Louissa Magdalena Sirob. She has always loved to reverse things and dreamed of doing a ballet Alucard (Dracula). She confirmed that the costumes were made in Winnipeg by the RWB costume shop, under the supervision of Cindy (Constance) Officer, the chief of wardrobe.

Ruthanna Boris danced professionally in NYC from the time she was 15. She was raised on the traditions of Russian ballet and NYCB. She found the RWB different, run by English tradition. She felt they were anti-American and her stay in Winnipeg was full of conflict and political controversy. British ballet is different in that French/Italian/Russian ballet requires more skill in Ms. Boris' opinion. She says English ballet appears diluted, the foot positions are less pronounced and require less strength and skill. She had a disagreement with

Nenad Lhotka, the artistic director about this and the disagreement became so intense that he quit his position at the RWB over the difference of opinion.

She remembers *Pasticcio* fondly. She said it had an interesting opening and beautiful music by Vittorio Rieti. It began in darkness with a pinpoint of light on the two lead dancers, who danced an adage in the spotlight. Other pairs of dancers entered one at a time holding flags, each with a pin point of light as they entered. The full effect was when the lights came up and the lead dancers were surrounded almost magically by all the other dancers that had entered a pair at a time.

Ms. Boris can understand how there may be some confusion as to the crediting of the design of the *Pasticcio* tutus. They were indeed very similar to Karinska's tutus as she based the design of the tutus on some of Karinska's tutus. Ms. Boris was very close to Lincoln Kirstein, co-founder of the NYCB, Boris having practically been raised by the ballet. As Ruthanna recalls, when she was leaving NYCB she was approached by Kirstein, he offered her the costumes from their production of *Kaleidoscope*. He said the ballet needed to frequently change its repertoire and it was unlikely this production would be done again without Boris being there. The costumes were by Alvin Colt and made by Barbara Karinska in her atelier.²⁹ So Ruthanna happily accepted the offer and brought those costumes as well as her own costumes by Karinska for *Swan Lake*, *Nutcracker* and *Ramunda* here to Winnipeg for the use of the RWB during her stay. She thought some of them might have remained and asked if they were still with the RWB.³⁰

²⁹ French for a designer's workshop.

³⁰ Costumes not currently in use or slated to be used in the immediate future are often used by the ballet school. Others are sold to raise funds for the ballet. The RWB has no costumes known to be

The idea of hooped costumes was something new to the RWB as confirmed by Marilyn Young and Ted Patterson. But hoops were in style then and Ruthanna was accustomed to dancing in them. They are difficult to dance in, requiring great skill. The dancers must keep a certain distance between them. They were less sexy because the dancers were not in constant contact. But they were part of the style of the period and based on Karinska's design, she "believed strongly in the hoop"³¹ (Personal communication, May 7, 2001).

Ms. Boris also commented that the ballet was very short on funds during her stay at the RWB. She felt the board was stingy. Frequently there was no money for costuming at all. Often they had to recycle costumes. One ballet Boris choreographed was done completely in old costumes. She recalled that she and Cindy Officer pulled out every costume they had and spreading them out on the stage, three of these, four of those and together pieced something together. For *Pasticcio* there was some funding resulting from the donation by the Junior League but the board would not hire a designer. Design was not new to Boris so she did the job and all the costumes were made in house under her and Cindy Officer's supervision.

Are costumes of value?

Ballet costumes are very valuable and unique in their design and construction requirements. They must fit perfectly; the body beneath the costume is always the focus. Dance is unique in that, once it is over, the only

made by Madame Barbara Karinska in their collection, only the *Pasticcio* tutus which were suspected to be made by Karinska.

³¹ According to Bently (1995) Karinska favored a system of support made from radiating spokes as opposed to hoops. But either method would give a different tutu design and shape than an unsupported tutu.

visual representation remaining of the performance, unless it has been videotaped, are the costumes.

Well-made tutus from a popular production can be seen in use decades after they have been constructed. Once they are no longer used, they still can be useful. Tutus retired from productions may be stored, passed on to ballet schools for student use or costumes may be auctioned off in fund-raising events.

From a conservation point of view it could be argued that the costumes should be preserved. Realistically, companies do not have the space or resources to store all the costumes they may accumulate over the years. While it would be financially and spatially impossible to retain all costumes from a ballet, some selected samples from each production should be conserved. In this way, the available resources can be devoted to the proper preservation of several representative pieces. Also in times when resources are scarce the temptation to re-use or appropriate parts from retired costumes can be very tempting. This is a huge concern. From the initial examination of the *Pasticcio* tutus until the time they were taken to the conservation lab two of the three tutus had had their hoops removed. As mentioned this was a key feature of the *Pasticcio* tutus. Awareness of the value of costumes must be raised to prevent the harvesting of parts. A system of putting aside costumes to be preserved and designating other costumes for reuse or sale for fund-raising such as the one used by the National Ballet would be optimal. The expense of materials make recycling appealing but representative pieces could be put aside first so all the costumes are not destroyed.

Understanding the temptations and mixed values of costumes, there are better ways to keep them and awareness should be raised. Therefore I would make the following recommendations:

The value of costumes should be considered. Criteria customized to the company in question on how to value costumes should be determined.

Through my interviews with several wardrobe mistresses I have found the designer, maker, production, dancer and special events can all add value to a costume. Sentimental and physical characteristics both can add to the equation. Each wardrobe mistress would probably rank the costumes differently depending on their background and experience.

The number of costumes in a production can be staggering. Key costumes should be selected. Since there is no room to house everything, the best and most valuable should be protected. Excess costumes may be donated to museums, or used for parts, students and fundraisers as they have been in the past.

Costumes selected for preservation should be given as much care as possible. As mentioned resources are limited and ideal museum conditions are unlikely but other steps can be taken. All costumes should be thoroughly cleaned prior to storage. This prevents fabric damage and reduces their attraction to insects and pests. Items should be photographed and inventoried if possible. Suitable storage containers should be used for storage. Wicker baskets are common to store tutus, simple shelving units like those found at the RWB can be modified for adequate storage, dust covers or archival storage boxes may be purchased.

What do the findings mean?

In the course of this research I was able to answer the questions posed at the start of the study. Interviews with alumni members from the *Pasticcio* production unanimously indicate the costumes were made locally, for the ballet *Pasticcio* which was choreographed by Ruthanna Boris and premiered in 1956. Because Ruthanna Boris was known to bring tutus made by Barbara Karinska, and the style of the *Pasticcio* tutus is significantly different from the style of tutu being produced by the RWB during this time period, over time the *Pasticcio* tutus have been mistakenly credited to Karinska. Ruthanna Boris confirmed this finding. She admitted to designing the costumes based on Karinska costumes she had brought with her. She also confirmed the costumes were made in the RWB costume shop. Even without this last minute confirmation, I was fairly certain about this conclusion. The chart at the end of Chapter 6 shows a comparison of key Karinska features with the *Pasticcio* tutu's. Even though the *Pasticcio* tutus are unique and beautiful, they lack several of the features typically ascribed to Karinska's work.

The construction of these costumes and the materials used to make them has been documented. Key features of these costumes in comparison with other possible variations have been considered. The costumes have been documented, treated, and stabilized. They are ready for display when and if the facilities become available. This thesis as well as copies of detailed condition and treatment reports will be provided to the RWB to assist them and the public in gaining knowledge as to the value of these costumes.

Does finding that the costumes are not made by Madame Barbara Karinska negate their value?

Tutus are very valuable, especially those worn by a famous ballerina, designed by a prominent designer or executed by Karinska. Even though these tutus were not designed or executed by Madame Barbara Karinska they are still of enormous value to the RWB. As stated previously, they are some of the earliest tutus in their collection. They are in excellent condition, better than many of the later costumes. Of significance is that they are from a locally commissioned ballet, there is a photographic record of dancers in these costumes, thus their history is known and documented. They are still of great value to the ballet if the ballet recognizes their potential. Hopefully the practice of harvesting parts from old costumes can be stopped. This can only happen if the value of old costumes can be argued to costume makers and those in charge of the care of costumes and funding sources other than the sale of old costumes can be developed.

Critique of the Research Model

Seasonal brochures, nightly programs, and interviews with participants were used to determine the origin of the *Pasticcio* costumes. The list of questions formulated at the beginning of the study was helpful as a guide for interviews. Each person had a different background, role and memory of events. Interviews were quite dynamic with the question list used as a starting point.

The data collection table for the costumes proved less effective. It was a good educational tool to train myself to be conscious of small details that can

differentiate one costume from another. The companies visited were too busy and had little space available to allow the detailed examination the form required.

Ballet costumes are rarely stored at the costume department. They can be scattered in several storage facilities. Pulling them from storage is a costly procedure. Unionized employees must be used to find and move the costumes. For this reason the examination was limited to the costumes housed in the costume departments. The Wardrobe Directors of the RWB and the National Ballet provided tours of their facilities. I examined several tutus at these locations. None of the companies I spoke with had any costumes designed or constructed by Madame Barbara Karinska. I saw several tutus with one or two of the unique features of the *Pasticcio* tutus but I saw no other costumes of a similar style or construction. It was not possible to go through my chart for each costume in the collections.

Recommendations

First and foremost better storage facilities are recommended. Wardrobe directors are not trained in conservation. Their knowledge in construction, materials, dyes, and cleaning varies depending on the person's background and training. Most have been trained by apprenticing. Climate-controlled, museum quality storage is not a reality for any of the companies. Resources are spent on maintaining the company and putting on new productions. But several inexpensive changes could extend the life of current costume collections. I would recommend looking for the donation of cleaning services like the National Ballet has acquired. It is important to keep the costumes as clean as

possible to prevent degradation of the materials and make costumes less appealing to pests. Costumes should be stored upside down, suspended if possible. If stacked, the number of costumes stacked atop one another should be reduced from as many as eight costumes stacked atop one another to three so lower costumes are not crushed. Dust covers should be placed over costumes when not in use to keep them as clean as possible.

Once the costumes have been cleaned and their history traced they should be put on display as often as possible. The RWB alumni works hard to preserve documents they have gathered from its members. They organize and index the materials collected. They have also mounted many posters from works over the years and display them as well as photographs throughout the ballet building on Graham Street. A costume display would be a wonderful addition. This would require a space located out of direct sunlight, a case and possibly a mannequin to display the costume. The display would need to be rotated to prevent cumulative damage to the displayed costumes from exposure. The National Ballet has several tutu display cases. Their tutus are laid flat in a large glass case attached to the wall, unfortunately one is located in a very sunny window and light damage has occurred to the tutu on display.

Future Study

At the same time as this study revealed the richness of material for examining ballet costumes, it also revealed the lack of serious research on ballet and ballet costumes in particular.

The RWB's significance to the cultural history of this nation and this province marks it as an important subject of documentation and of real value to citizens.

Further investigations into costume design connected with associated reknown dancers such as Evelyn Hart, choreographers such as Mark Godden, and designers such as Desmond Healey and Paul Daigle would greatly benefit the ballet's status.

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Appendix A



NINETEENTH SEASON

RUB

PLAYHOUSE THEATRE

1958 - 1959

Oct 58

Director

ARNOLD SPOHR

Music Director

ERIC WILD

THE COMPANY

MARILYN YOUNG

MARINA KATRONIS

SONIA TAVERNER

FREDRIC STROBEL

FREDERIC KONRAD

BEVERLEY BARKLEY

TED PATTERSON

RACHEL BROWNE

OLIVIA WYATT

RICHARD RUTHERFORD

ELIZABETH WULLEN

NAOMI KIMURA

JIM CLOUSER

SHEILA MACKINNON

MICHAEL HRUSHOWY

KIT COPPING

DAVID HOLMES

Business Manager

JACQUE DARWIN

Director of Wardrobe

CONSTANCE OFFICER

Stage Manager

BRUCE BUSBY

BALLET AND THEN...
MEET AND RELAX IN
THE EXOTIC

**BALINESE
LOUNGE**

MONTE GREEN

at the piano



BUSENESS
MENS
LUNCH

1.50

SERVED DAILY 11.30 to 2.30

ts for future performances by the
Winnipeg Ballet may be bought or
ed at the Box Office in the lobby of
this theatre tonight.

Programme

NOVEMBER 17 (Evening)

Dance

Music: GLAZONOFF; Choreography: GWENETH LLOYD; Costumes: CONSTANCE OFFICER
 Executed by: MARTHA PERSON, OTTILIE STADELMEIR; Set Design: W. J. PHILLIPS

A Romantic Ballet danced in the Traditional Style.

SONIA TAVERNER FREDERIC KONRAD OLIVIA WYATT

Richard Browne Beverley Barkley Naomi Kimura Kit Copping Sheila MacKinnon

Darkling

Music: BENJAMIN BRITTEN; Choreography: BRIAN MACDONALD
 Sets and Costumes: PETER SYMCOX

How often when the heart has learned, it is too late.

TRIAL

DarklingMARILYN YOUNG Her LoverMICHAEL HRUSHOWY

Their Images

MARILYN WYATT JIM CLOUSER KIT COPPING NAOMI KIMURA
 RICHARD BROWNE SHEILA MACKINNON DAVID HOLMES ELIZABETH WULLEN
 TED PATTERSON RICHARD RUTHERFORD

The Judges

Depicting Beauty Excerpts

Music: TSCHAIKOVSKY Choreography: PETIPA Costumes: CONSTANCE OFFICER

Bluebird Pas de Deux: SONIA TAVERNER FREDERIC KONRAD

Fairy Variations: Elizabeth Wullen Rachel Browne Beverley Barkley

Aurora Pas de Deux: MARINA KATRONIS FREDERIC STROBEL

Sticcio

Music: RIETI Choreography: BORIS Costumes: BORIS

Set: JOHN RUSSELL and JOHN GRAHAM

*Sticcio is an Italian word meaning "stew". The basic ingredient must be meat. From there on
 the cook adds what he pleases. The basic ingredient of this ballet is the thought of love; one
 who is loved, and their circumstances.*

MARILYN YOUNG

TED PATTERSON

Richard Browne, Beverley Barkley, Olivia Wyatt, Naomi Kimura, Elizabeth Wullen, Kit Copping,
 Sheila MacKinnon, De Dee Washington

Jim Clouser, Richard Rutherford, Frederic Konrad, David Holmes

PLAYHOUSE THEATRE

1958 - 1959

Oct 58

THE COMEDIANS

116

ChoreographyRUTHANNA BORIS
MusicDIMITRI KABELEVSKY
CostumesALVIN COLT
Executed byKARINSKA

Costumes courtesy of New York City Ballet Co.

From time immemorial, troupes of strolling players have set up improvised shows, wherever they happened to be and as their means and imagination dictated. THE COMEDIANS, in contemporary context, is based upon this idea.

The Players are:

MARINA KATRONIS MARILYN YOUNG
PADDY McINTYRE ALFA LIEPA PAUL SUTHERLAND

INTERMISSION

CIRQUE DE DEUX

ChoreographyRUTHANNA BORIS
MusicCHARLES GONOU
Decor and CostumesROBERT DAVISON
Executed byKARINSKA
OrchestrationROBERT DRUMM

PRESENTING:

MISS RUTHANNA BORIS AND MR. FRANK HOBI

ASSISTED BY:

MISS VIRGINIA WAKELYN AND MR. LAWRENCE GRADUS

INTERMISSION

Jan 4, 1954
117

LE JAZZ HOT

Choreography RUTHANNA BORIS
Music of the 20's, compiled and
arranged by PAUL KUETER
Orchestration ROBERT DRUMM

A nostalgic glance at the "Roaring Twenties"; a review of the dances, styles and music, as might have been seen in a vaudeville act of the period.

Night of January 4: Presenting!

RUTHANNA BORIS FRANK HOBI ALFA LIEPA

Night of January 5: Presenting!

RUTHANNA BORIS FRANK HOBI PADDY McINTYRE

INTERMISSION

PASTICCIO

Commissioned by the Junior League of Winnipeg, Inc.

Choreography RUTHANNA BORIS

Music VITTORIO RIETI

Decor JOHN RUSSELL, JOHN GRAHAM

NIGHT OF JANUARY 4:

MARINA KATRONIS PADDY McINTYRE

MARSHA WARDALL BEVERLY BARKLEY BELLA SHOLOM

VIRGINIA WAKELYN KIT COPPING MARGARET GRANT

ALFA LIEPA PAUL SUTHERLAND TED PATTERSON LAWRENCE GRADUS

NIGHT OF JANUARY 5:

MARILYN YOUNG PAUL SUTHERLAND

MARSHA WARDALL BEVERLY BARKLEY BELLA SHOLOM

VIRGINIA WAKELYN KIT COPPING SONIA TAVERNER

ALFA LIEPA PADDY McINTYRE TED PATTERSON LAWRENCE GRADUS

Conductor for all ballets: ROBERT DRUMM

PASTICCIO

118

(Commissioned by The Junior League of Winnipeg, Inc.)
Choreography Ruthanna Boris
Music Vittorio Rieti
Sets John Russell, John Graham
Costumes Anne Sirob

CARLU CARTER

BILL McGRATH

with

Marina Katronis, Marilyn Young, Charlotte Wright, Paddy McIntyre,
Ted Patterson, Roger Fisher, Lawrence Haider

and

Jill Alis, Beverley Barkley, Gloria Contreras, Kit Copping,
Margaret Grant, Bella Sholom, Marsha Wardall, Barbara Lee Spinner.

Our Thanks to the Junior League

The Royal Winnipeg Ballet takes great pleasure in expressing to the Junior League of Winnipeg, our gratitude for their gift of five thousand dollars, presented to us last year for the commissioning of our new ballet, "Pasticcio." Because the League's work in the community takes the form of "projects," rather than contributions to campaign funds, this gift was not a part of our campaign last year, but was offered to us, contingent upon the success of that drive for funds. Only one stipulation was made — that the entire sum should be used for one ballet. The result of this generous offer is the beautiful ballet, "Pasticcio" which is receiving its world premiere at these performances, having been created especially for us by Miss Ruthanna Boris, one of the leading choreographers on this continent. "Pasticcio" thus becomes an important and lasting contribution to the repertoire of the R.W.E.

With the commissioning of a new ballet for the Royal Winnipeg Ballet, the Junior League of Winnipeg enters still another field in its service to the community. Since 1928 when the Junior League of Winnipeg was founded it has helped to pioneer many endeavours, among them the Family Bureau of Winnipeg, the Central Volunteer Bureau, the Children's Theatre of Winnipeg and Logan Neighborhood House. In order to support such projects the League's chief money-raising endeavour is the Thrift Shop on Ellice Avenue, and all profits from it are spent in the community to fill a community need.

"Pasticcio" is the culmination of the League's long-term interest in the Royal Winnipeg Ballet as a cultural asset to the city. This interest had earlier been shown in the presentation of two bursaries to deserving ballet students.

WINNIPEG LOOKS TO

JOB

Appendix B

Tutu Comparison Chart

	1	2	3	4
Institution				
Ballet				
Designer				
Date				
Bodice Fabric				
Pantone Colour				
Bodice Lining				
Boning (Y/N)				
Number of Ribs				
Bodice Panel #				
Cut of Panels				
Skirt Fabric				
Pantone Colour				
Fabric Layer #				
Skirt Width				
Hoop (Y/N)				
Hoop Thickness				
Hoop Diameter				
Costume Length				
Designer Label				
Designer Name				
Dancer Label				
Dancer's Names				
Closure				
Pantie				
Decoration				
Pantone Colour				
Accessories				

Institution-the place the costume is housed

Ballet- the ballet or ballets the costumes were used in.

Designer-the person credited with the costume design.

Date- the date of the first use of the costumes and dates of any other subsequent performances.

Fabric- descriptions should include the fiber content, weave structure, yarn type and any other information made available through examination.

Pantone Colour- the Pantone Professional Colour System is used by industry to document colour in a consistent manner. The sample is compared with colour chips under standardized conditions to find the colour closest in hue, value and chroma. This measurement becomes a way of determining changes over time.

Bodice- the costume bodice will be examined to determine how many panels were used, if the fabric panels were cut on the bias or straight of grain, as well as what method of support such as boning was used.

Skirt- the costumes skirt will be examined to determine the number of fabric layers used, the fabric choices, colour choices, and methods of support if any were used.

Costume Length- will be classified as short powder-puff style, knee length opera tutu, or long romantic style.

Labels- will be examined and compared to the designer credited with the work as well as a means of tracing who wore each costume.

Closure- types could include hooks and eyes, zippers, or button closures.

Panties- can be ruffled or unruffled

Decorations-could include trims,embroidery, appliques, feathers, leather etc.

Accessories- could include hair pieces, gloves, hats or headresses etc.

Appendix C

Date: _____

Examined by: _____

Potential Conservation Project: _____

MIMSY entered: _____

Accession No.: _____ 122

Artifact: _____

Location - old _____

- new _____

CLOTHING AND TEXTILES COLLECTION

CONDITION REPORT - survey

Description/Colour/Dimensions:

Fibre/Material ID: (if unsure and/or visual only follow with a "?")

Condition:

1
Excellent
- sound
- stable

2
Good
- minor damage
- easily repaired

3
Fair
- larger repairs
- fairly stable

4
Poor
- major damage
- requires a lot of
repair, fabric is weak

5
Unexhibitable
- very weak and/or brittle or friable
- cannot be handled without
further damage occurring

Details of Condition: (check all that apply)

Soiling

- all over soiling (dirty/dusty)
- insect casings/frass
- mould/mildew
- residue
- rodent droppings
- stains (rust, grease, perspiration, water, urine)
- tide lines

Discolouration

- colour alteration
- dye transfer
- fading
- yellowing/greying

Distortions

- alterations/previous repair
- crushed
- dents
- dog-eared
- folds
- shape loss
- wrinkles/creases

Damage

- abrasion
- adhesive failure
- brittleness
- broken yarns/filament/other
- corrosion
- cracking
- flaking/powdering
- fraying
- holes
- insect damage
- lifting
- loss
- loss of hair/fur/feathers
- loss of notions (beads, buttons, trim)
- splitting
- tears
- thinning
- unstitched/thread loss

Other Comments

Recommended/Implemented (Indicate with an "R" or "I"):

- Storage: hanging (clamp or coat hanger)
- rolled
- flat (tray or shelf)
- custom mount (ethafoam, polyester batting, cotton stockinette, nylon tricot, fome-cor®, nylon netting/tulle)
- bin storage (shelf) (ethafoam, cotton stockinette, polyester felt, polyester or nylon web, cotton knit)
- cold storage

Treatment: (to be completed by a conservator)

- mechanical clean (vacuuming, use of tweezers, brushing, corrosion removal)
- wet or solvent clean/bleaching
- spot clean
- humidification/blocking
- stabilization/consolidation (stitching/couching, adhesive consolidation, encasement, coating)
- mount/hanging support

Other Comments/Observations:

CONDITION/TREATMENT REPORT
CLOTHING AND TEXTILES COLLECTION

Date:

Completed by:

Description:

Accession No.: _____

Artifact: _____

Photographs: Before _____

After _____

Other _____

Fibre/Material ID:

Dimensions:

Colourfastness Testing: + indicates colour transfer
 - indicates no colour transfer

Yarn or FabricDH,O0.2% Shurgain™Perchloroethylene

Condition:

1	2	3	4	5
Excellent	Good	Fair	Poor	Unexhibitable
<ul style="list-style-type: none"> - sound - stable 	<ul style="list-style-type: none"> - minor damage - easily repaired 	<ul style="list-style-type: none"> - larger repairs - fairly stable 	<ul style="list-style-type: none"> - major damage - requires a lot of repair; fabric is weak 	<ul style="list-style-type: none"> - very weak and/or brittle or friable - cannot be handled without further damage occurring

Soiling (loose dirt, all-over soiling, stains)Discolourations (dye transfer, fading)Damage (tears, holes, fraying, broken yarns, abrasion, splitting, lost beads/buttons/trim)Distortions (wrinkles/folds, stretching, shape loss, alterations)Other Observations

Treatment (proposal/actual):**Vacuuming**

Vacuumed using low suction through a screen to remove particulate soil.

Humidification**Wet-cleaning/Bleaching**

Wet-cleaned using 0.2% Shurgain solution in distilled water.

Stain Removal**Stabilization****Mounting (Internal/External Supports)****Accession No.:** _____**Artifact:** _____

Treatment Completed by _____

Date _____



UNIVERSITY OF ARKANSAS . University Museum

TEXTILE CONDITION REPORT

Accession Number _____ Examiner _____
 Title/Description _____ Date of Examination _____
 _____ Provenance _____
 _____ Date of Textile _____
 Origin: () archaeological () ethnographic () historical () _____
 Dimensions _____

FABRIC

1. Description (fiber identification, weave construction, color, count, etc.):

2. Condition: Note size/extent and location (describe or use sketch)

- () Discoloration () Stains _____
 () Surface grime _____
 () Accretions _____
 () Fading () Crocking _____
 () Stiffness () Embrittlement _____
 () Folds () Creases _____
 () Cuts () Tears _____
 () Holes _____
 () Loss of () warp () weft _____
 () Weak seams _____
 () Mold () Insect damage _____
 () Corrosion of metal threads _____
 () Previous repairs _____
 () Other _____

3. Comments:

FABRIC DECORATION

126

1. Description: () paint () embroidery () attachments _____
() printed () other _____

2. Condition: Note size/extent and location (describe or use sketch)

- () Discoloration () Stains _____
- () Surface grime _____
- () Accretions _____
- () Fading () Crocking _____
- () Folds () Creases _____
- () Cuts () Tears _____
- () Abrasion () Fraying _____
- () Missing elements _____
- () Weak seams _____
- () Mold () Insect damage _____
- () Corrosion of metal threads _____
- () Glue () Labels _____
- () Additions _____
- () Previous repairs _____
- () Other _____

3. Comments:

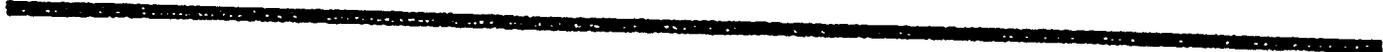
MOUNT, FRAME, BACKING, LINING

1. Description:

2. Condition:

3. Comments:

Sketch:



General Comments:

Description

Dimensions (cm)
(h)
(w)
(d)

Accession/Catalogue No. _____

condition

treatment proposal

ommendations

atment & recommendations by _____

DATE: _____
HOURS TOTAL: _____

ography

all front before	<input type="checkbox"/>	during	<input type="checkbox"/>	after	<input type="checkbox"/>
all back before	<input type="checkbox"/>	during	<input type="checkbox"/>	after	<input type="checkbox"/>

ll (specify) _____

TEXTILE SURVEY SHEET

130

Accession #:

Sketch:

Didactic Information: (see attached)

Dimensions: H W D

Present Location:

B Box Ft Flat Fd Folded Sk Stacked R Rolled F Framed

Present Storage Format:

Recommended Storage Format:

CONDITION

Hand: [] Pliable [] Brittle [] Fragile [] Stiff [] Friable

Fiber/Ground strength: [] Strong [] Average [] Weak

Seam/Construction strength: [] Strong [] Average [] Weak [] None

Embellishment: [] Secure [] Insecure [] Missing [] Damaged [] None

Lining/mount. [] Secure [] Insecure [] Inappropriate/Harmful [] None

[] Tears [] Cuts [] Slits [] Breaks [] None Location:

[] Loss [] Holes [] None Location:

[] Abrasion [] Fraying [] None Location:

[] Distortion [] Creases [] None Location:

[] Dust/dirt [] Accretion/enrustation [] None Location:

Stains: [] Water marks [] Food/beverage [] Perspiration [] Other [] None Location:

Discoloration: [] Fading [] Yellowing [] oxidation [] Other [] None Location:

[] Dye bleeding [] Dye transfer [] None Location:

[] Insect damage [] Mildew damage [] None Location:

[] Previous treatments [] None Location:

Labeling: [] Appropriate [] None [] Inappropriate Location: Other:

Present Physical Condition: [] Excellent [] Average [] Poor

Treatment Recommendations:

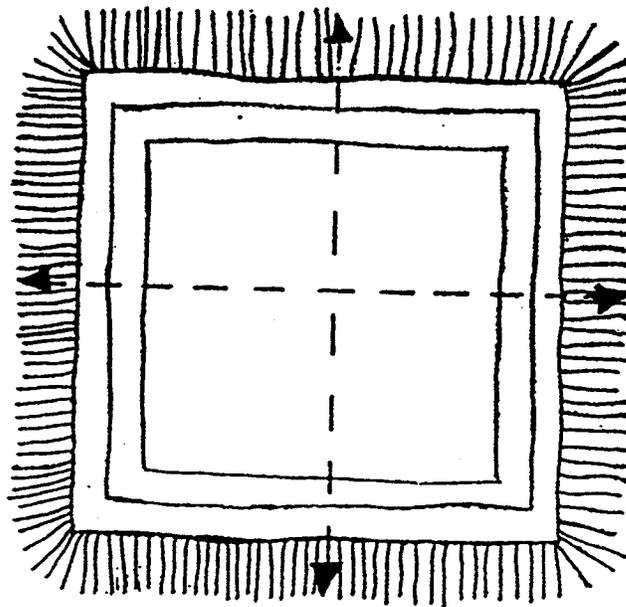
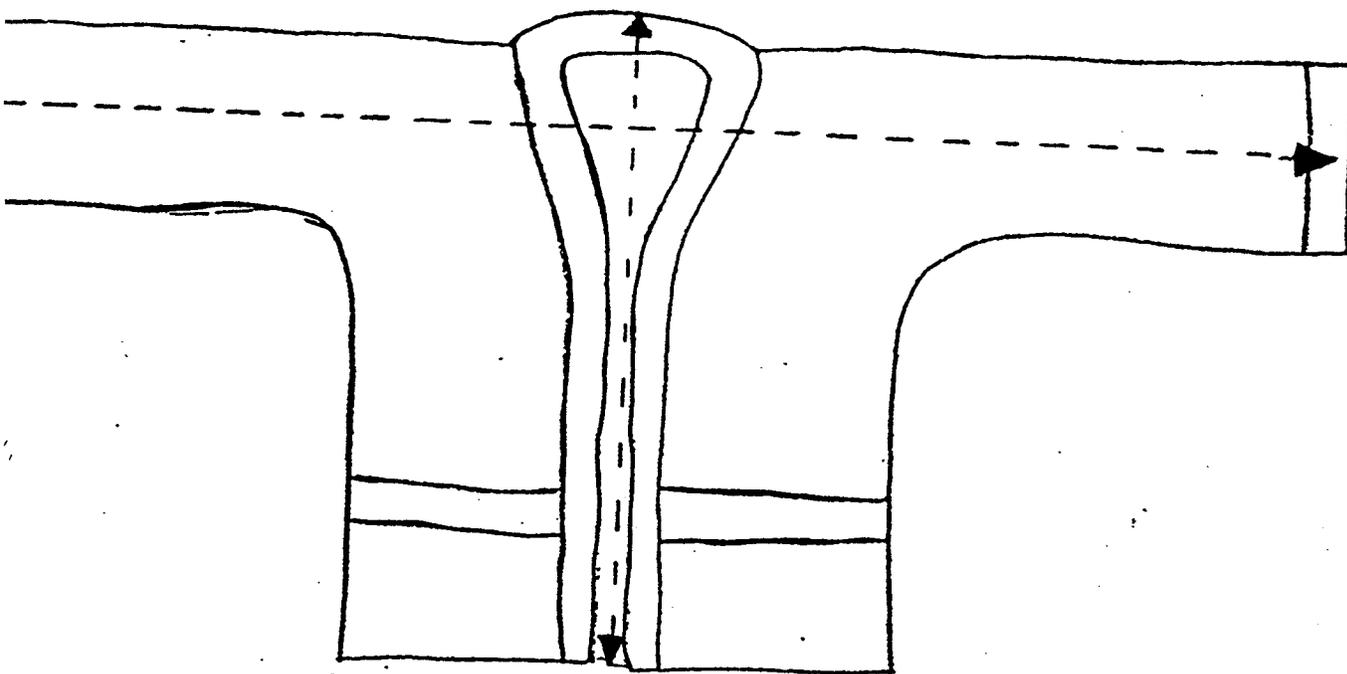
- [] Clean
[] Stabilize/consolidate/compensate
[] Reverse mount/support/hanging device
[] New mount/support/hanging device
[] Other

Estimated Treatment Hours:

Priority: [] High [] Medium [] Low [] Urgent [] Not urgent

Future Recommendations:

Examined by _____ Date _____



When measuring costumes and other textiles, it is normal practice that only two measurements are taken for a general description or catalogue card.

These two measurements are the maximum height and maximum width. Other measurements are normally taken only when specific research is done.

W.O.M. PRETREATMENT CONDITION RECORD

P: 132 ___ of ___

at in ballpoint ink)

venience # _____
(complete)

at _____

cial _____

Date of examination _____

Conservator _____

Number of pieces _____

Dimensions _____
(metric)

SKETCH
(mount/attach Polaroids to separate sheet)

CONDITION REPORT

Treatment proposal

es requested (dates)

Photography/Radiography (type, file numbers and dates)

Lab. #

in ballpoint ink)

W.O.M. TREATMENT RECORD
(attach to pretreatment condition record)

ience #: _____

Conservator: _____

PROCEDURE / OBSERVATIONS	TIME	NAME

Lab. #: _____

Appendix D

Yellow Tutu #1 **CONDITION REPORT**

Type of Object RWB Ballet Tutu (Pancake Style)
 Date of Textile 1956
 Origin: () Archeological () Ethnographic () Historical () Textile () Other
 Description One of 4 remaining tutus from an original
12, from RWB Production Pasticcio
Designed by Ruthanna Boris (NYC Choreographer)
and made in Winnipeg By RWB Costume Shop
 Number of Pieces 1 Colour pale buttery yellow
 Dimensions (H x W x D) plate diameter 30 inches

Location: () Rm 318 () Rm 304 () Freezer (X) Other RWB Building on Graham Ave
 Storage Format: (X) Flat () Hung () on a form () Other _____
 Recommended Storage Format ideally a 3D storage support but space does not allow
 (B)Box (Ft)Flat (Fd)Folded (Sk) Stacked (R)Rolled (F)Framed: () Other for one

Fabric Description:

Fibre Identification Fashion Fabric Twill (Rib), Lining of garment Cotton twill
 Weave Construction: () Plain () Satin (X) Twill () Other or Rib fabric
 Fabric Count: Warp cant dissect fabric Fill _____
 Pantone Colour(s) _____

Fabric description (print, checks, napped, etc.) Solid Color
 Yarn Structure single yarn staple fibres.
 Other _____

General Condition:

Construction: () Hand () Machine (X) Both Main portion by machine, repairs by hand
 Seam Strength: (X) Strong () Average () Weak
 Fabric Strength: () Strong (X) Average () Weak () Other _____
 Hand: (X) Pliable () Brittle () Fragile () Stiff () Other _____
 Embellishment(s): (X) Secure () Insecure () Missing () Damaged () Other Trims Secure
 Closure Type Hook + Eye Steel Location CB Colour Steel
 Manufacturer Label No info in house @ RWB
 Location _____ to 10 wearer.
 Accession Label Location: Fabric label RWB B. Kerr
 Comments These are matching headpieces, stored separately
(barette is same trim)

Fabric Damage: Yellow tutu # 1

Discolouration: Fading () Yellowing () Other _____

Location _____

Description Slightly faded as compared to other yellow tutu.
Good condition, no repairs, Hoop Missing
Boning still intact.

Stains: () Water marks () Food/Beverage () Perspiration Dye Bleeding
() Dye Transfer () Surface Grime () Mold () Encrustation () Unknown

Stain Colour _____

Location Stains on tutu plate as a result of Web-Re-Stor

Description process carried out as treatment in 1999
see treatment report.

Fabric Damage: () Cuts () Holes () Tears () Pills () Breaks () Folds
() Creases () Fraying () Abrasion () Insect Damage
() Distortion () Loss of Yarns Warp and or Fill
() Corrosion of Metal Threads or Closures
() Missing elements () Other

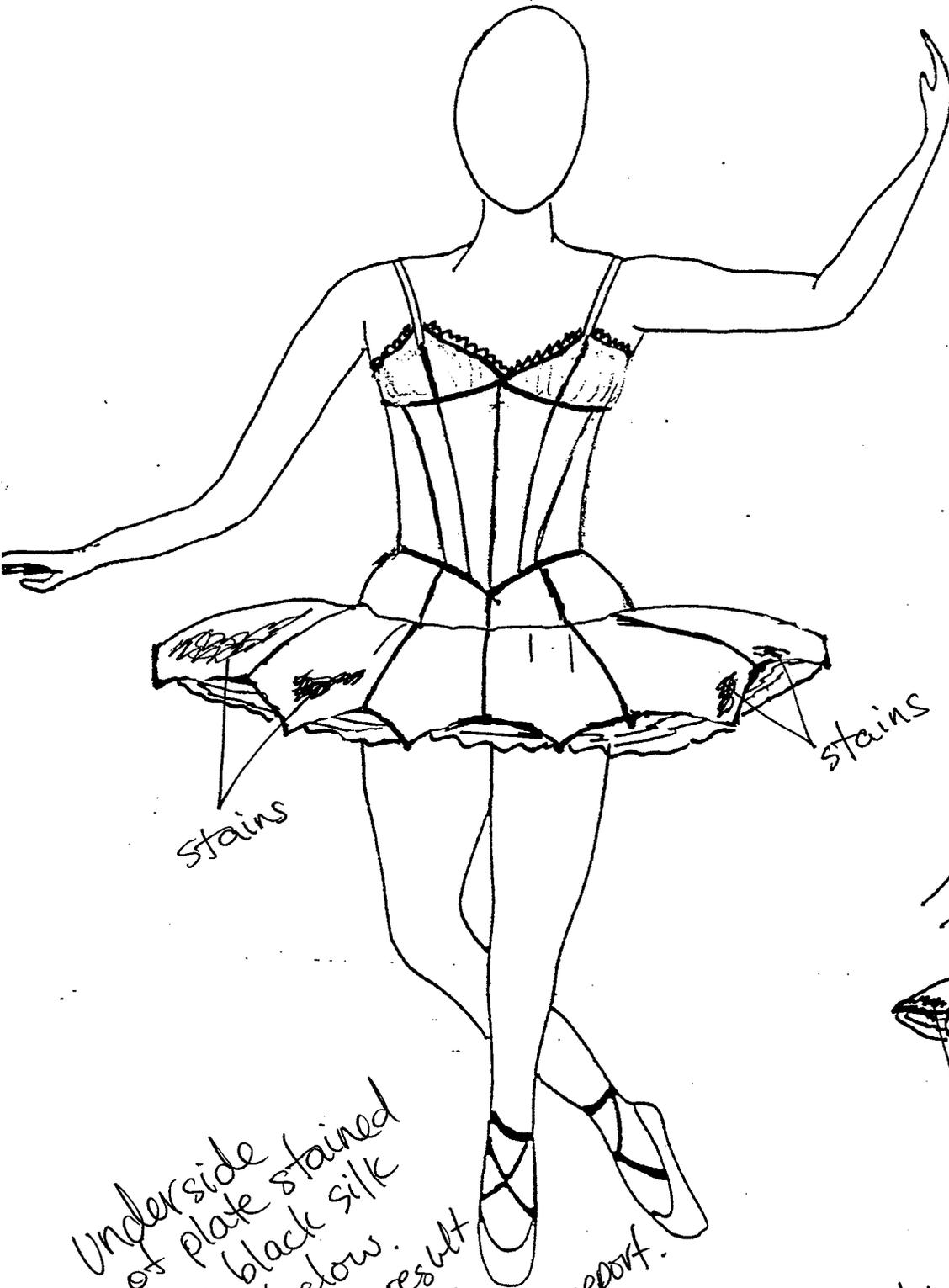
Location and Description Fabric wearing thin at ends of Boning
Straps were altered elastic added
all elastic has lost its elasticity.

Signs of Alterations and/or Repairs None other than elastic strap
extensions. No slams let out.

Overall Physical Condition

1 2 3 4 5 6 7 8 9 10
Poor Average Exellent

Yellow Tutu # 1



Underside
of plate stained
from black silk
layer below.
Damage as a result
of Web-Re-Stor
treatment
see treatment report.

This tutu
has no hoop
(removed by Rub)

Blue Tutu #2 **CONDITION REPORT**

Type of Object RWB Ballet Tutu (Pancake Style)
 Date of Textile 1956
 Origin: () Archeological () Ethnographic () Historical () Textile () Other
 Description One of 4 remaining tutus from an original
12, from RWB Production Pasticcio
Designed by Ruthanna Boris (NYC Choreographer)
and made in Winnipeg By RWB Costume Shop
 Number of Pieces 1 Colour pale blue
 Dimensions (H x W x D) diameter of plate ~ 30 inches

Location: () Rm 318 () Rm 304 () Freezer (X) Other RWB Building on Graham Ave
 Storage Format: (X) Flat () Hung () on a form () Other
 Recommended Storage Format ideally a 3D storage support but space does not allow
 (B)Box (Ft)Flat (Fd)Folded (Sk) Stacked (R)Rolled (F)Framed: () Other for one

Fabric Description:

Fibre Identification _____
 Weave Construction: () Plain () Satin () Twill (X) Other Rib
 Fabric Count: Warp unknown Fill unknown
 Pantone Colour(s) not used at Parks Canada Lab
 Fabric description (print, checks, napped, etc.) Solid Color
 Yarn Structure staple fibres, single yarn.
 Other _____

General Condition:

Construction: () Hand () Machine (X) Both Main portion by machine, repairs by hand
 Seam Strength: (X) Strong () Average () Weak
 Fabric Strength: () Strong (X) Average () Weak () Other
 Hand: (X) Pliable () Brittle () Fragile () Stiff () Other
 Embellishment(s): (X) Secure () Insecure () Missing () Damaged () Other Trims Secure
 Closure Type Hook + Eye Steel Location CB Colour Steel
 Manufacturer Label No mfr in house @ RWB
 Location _____
 Accession Label Location: No label written inside Linky M. Young
 Comments There are matching head pieces, stored separately
(barette is same trim)

Fabric Damage: Blue tutu #2

Discolouration: Fading () Yellowing () Other

Location All over the plate

Description Plate slightly faded bodice seems to be a slightly deeper color.

Stains: () Water marks () Food/Beverage Perspiration Dye Bleeding
() Dye Transfer () Surface Grime () Mold () Encrustation () Unknown

Stain Colour perspiration on sweat shields.

Location Dye bleeding various places inside & outside the costume.

Description Bright yellow stains randomly distributed everywhere. no rhyme or reason to staining pattern.

Fabric Damage: () Cuts Holes Tears () Pills () Breaks () Folds
() Creases () Fraying () Abrasion () Insect Damage
() Distortion () Loss of Yarns Warp and or Fill
() Corrosion of Metal Threads or Closures
() Missing elements () Other

Location and Description Hole on basque at CF
Tearing & repairs to CB party, patched by hand.

Elastic at legs shot, pulled out and tied by a wearer?

Signs of Alterations and/or Repairs

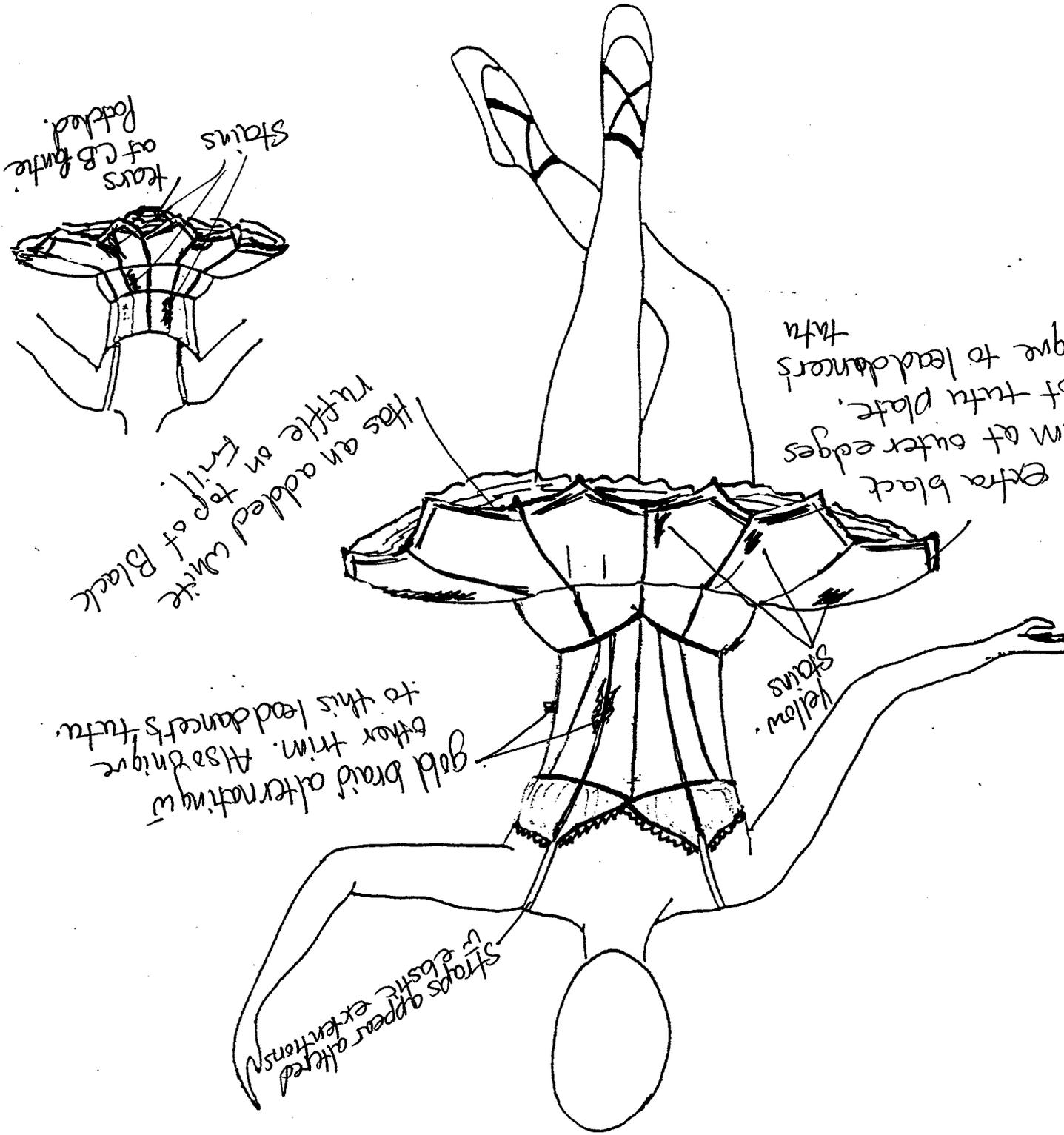
No boning in this garment, appears there never was any.

Hoop missing "borrowed" by RWB prior to study

Overall Physical Condition

1 2 3 4 5 6 7 8 9 10
Poor Average Exellent

Blue tutu # 2



Yellow tutu #3 **CONDITION REPORT**

Type of Object RWB Ballet Tutu (Pancake Style)
 Date of Textile 1956

Origin: () Archeological () Ethnographic () Historical () Textile () Other

Description One of 4 remaining tutus from an original
12, from RWB Production Pasticcio

Designed by Ruthanna Boris (NYC Choreographer)
and made in Winnipeg By RWB Costume Shop

Number of Pieces 1 Colour pale buttery yellow

Dimensions (H x W x D) ~ 30 inches diameter of plate.

Location: () Rm 318 () Rm 304 () Freezer (X) Other RWB Building on Graham Ave

Storage Format: (X) Flat () Hung () on a form () Other

Recommended Storage Format ideally a 3D storage support but space does not allow
 (B)Box (Ft)Flat (Fd)Folded (Sk) Stacked (R)Rolled (F)Framed () Other for one

Fabric Description:

Fibre Identification Rib w Cotton twill lining see pictures of fabric structure

Weave Construction: () Plain () Satin () Twill (X) Other Rib

Fabric Count: Warp not known Fill not known

Pantone Colour(s) —

Fabric description (print, checks, napped, etc.) Solid color

Yarn Structure staple fibre, single yarn.

Other

General Condition:

Construction: () Hand () Machine (X) Both Main portion by machine, repairs by hand

Seam Strength: (X) Strong () Average () Weak

Fabric Strength: () Strong (X) Average () Weak () Other

Hand: (X) Pliable () Brittle () Fragile () Stiff () Other

Embellishment(s): (X) Secure () Insecure () Missing () Damaged () Other Trims Secure

Closure Type Hook & Eye Steel Location CB Colour Steel

Manufacturer Label No mfe in house @ RWB

Location

Accession Label Location: Non worn label indicating wearer's name (several str)

Comments There are matching headpieces, stored separately
(charette is same trim)

Fabric Damage: Yellow tutu #3

Discolouration: () Fading () Yellowing () Other _____

Location _____

Description Fabric is in excellent condition
this tutu is the brightest in color of the three
examined

Stains: () Water marks () Food/Beverage () Perspiration () Dye Bleeding
() Dye Transfer () Surface Grime () Mold () Encrustation () Unknown

Stain Colour caramel

Location on sweat shields

Description _____

Fabric Damage: () Cuts () Holes () Tears () Pills () Breaks () Folds
() Creases () Fraying () Abrasion () Insect Damage
() Distortion () Loss of Yarns Warp and or Fill
() Corrosion of Metal Threads or Closures
() Missing elements () Other

Location and Description None.

Signs of Alterations and/or Repairs No signs of alteration

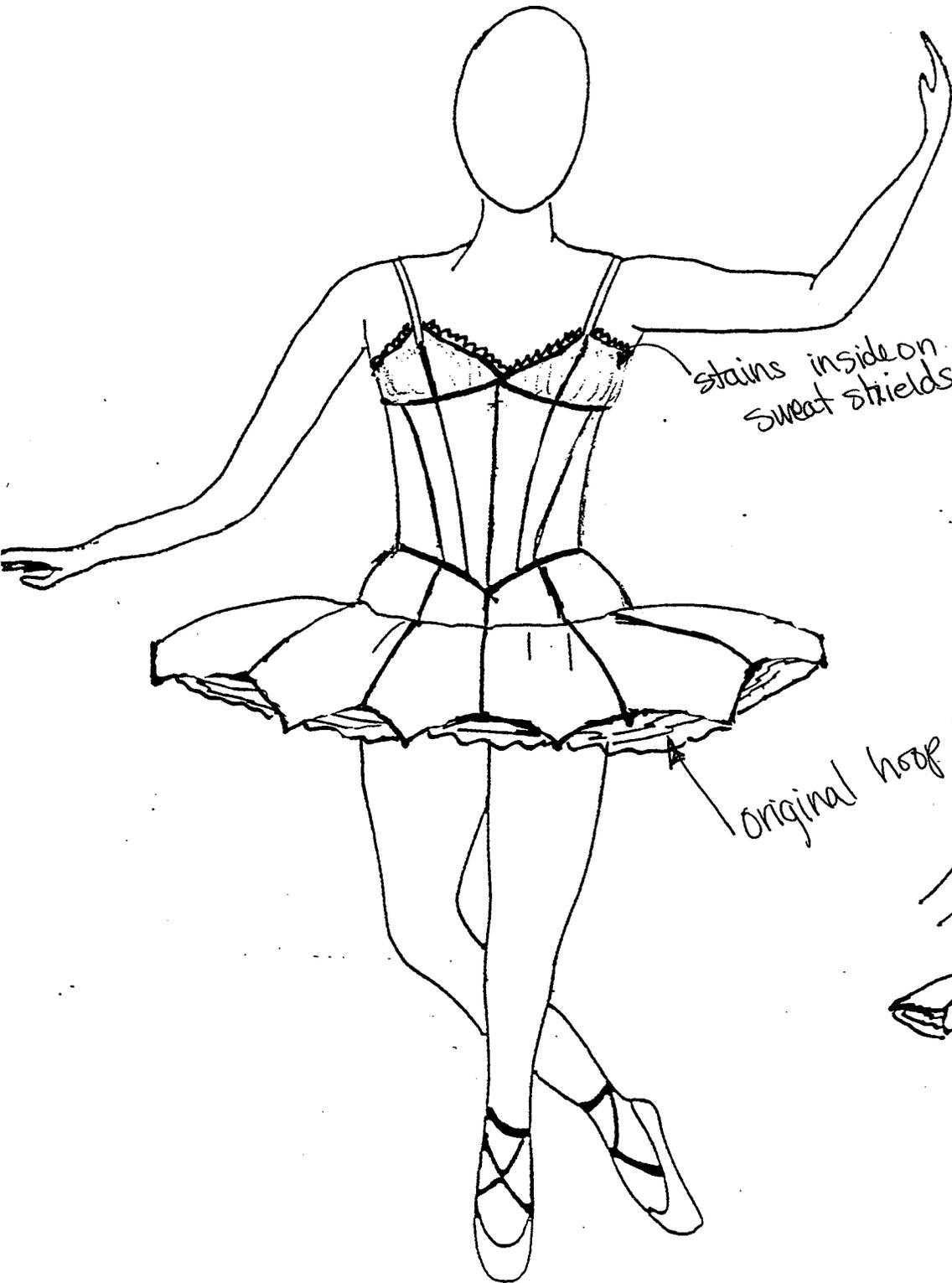
* Only tutu w the original hoop still intact

Overall Physical Condition

1	2	3	4	5	6	7	8	9	10
Poor				Average					Excellent

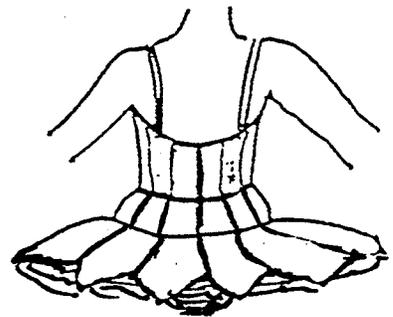
Yellow tutu #3

143



stains inside on
sweat shields

original hoop in tact

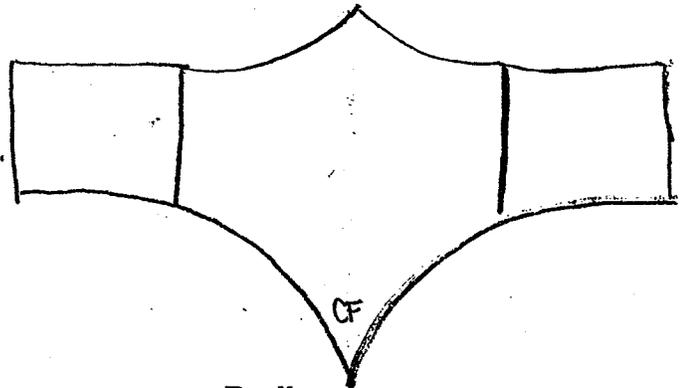
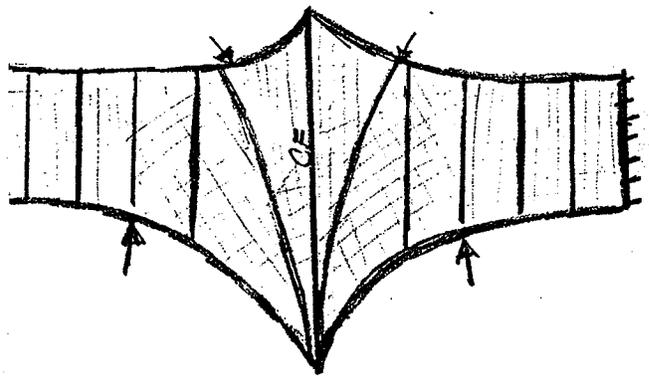


Appendix E

Tutu Construction Illustrations

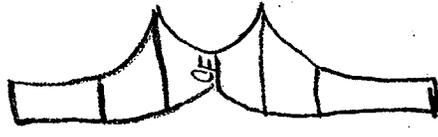
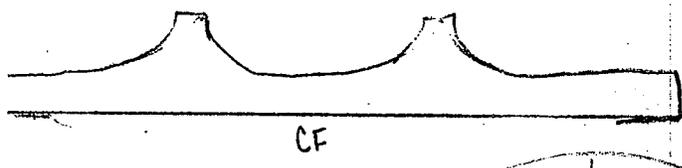
Fashion Fabric

Lining



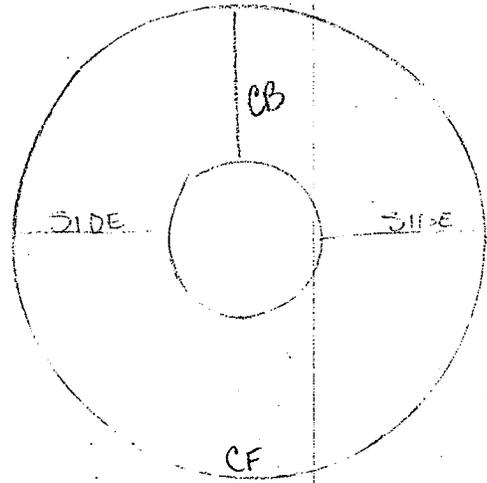
Bodice

Bodice



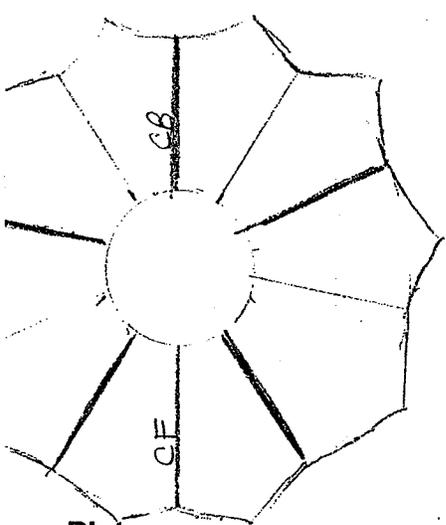
Upper bodice

Upper bodice

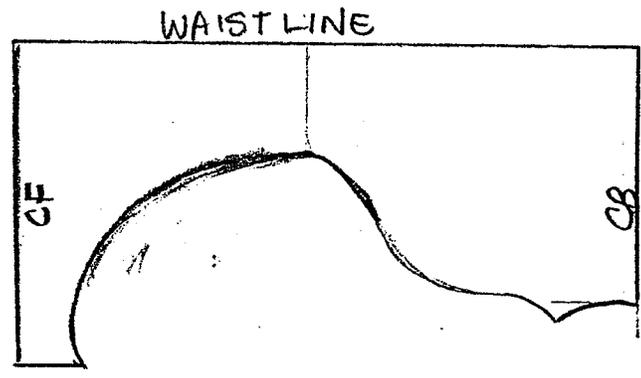


Basque

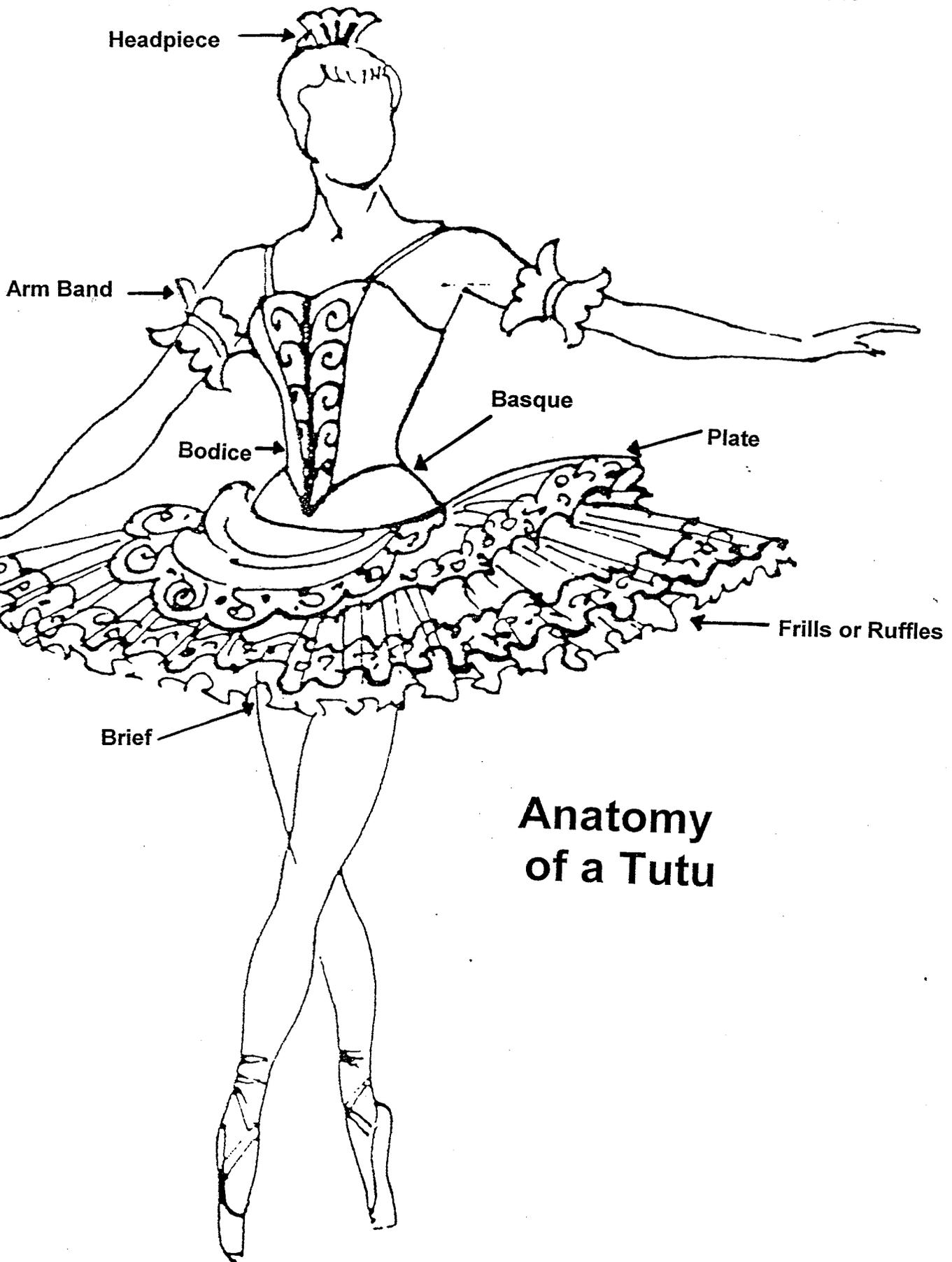
Basque



Plateau



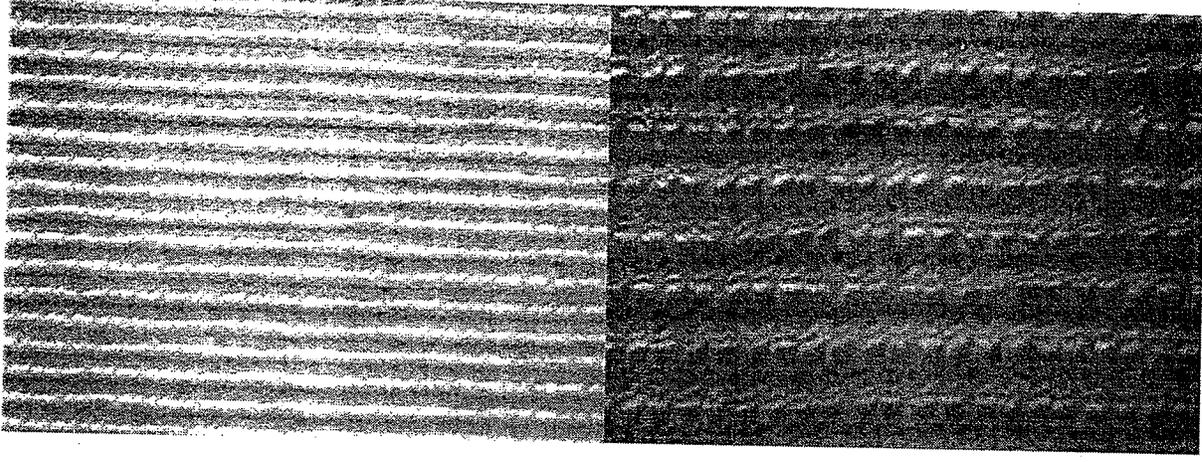
Panty



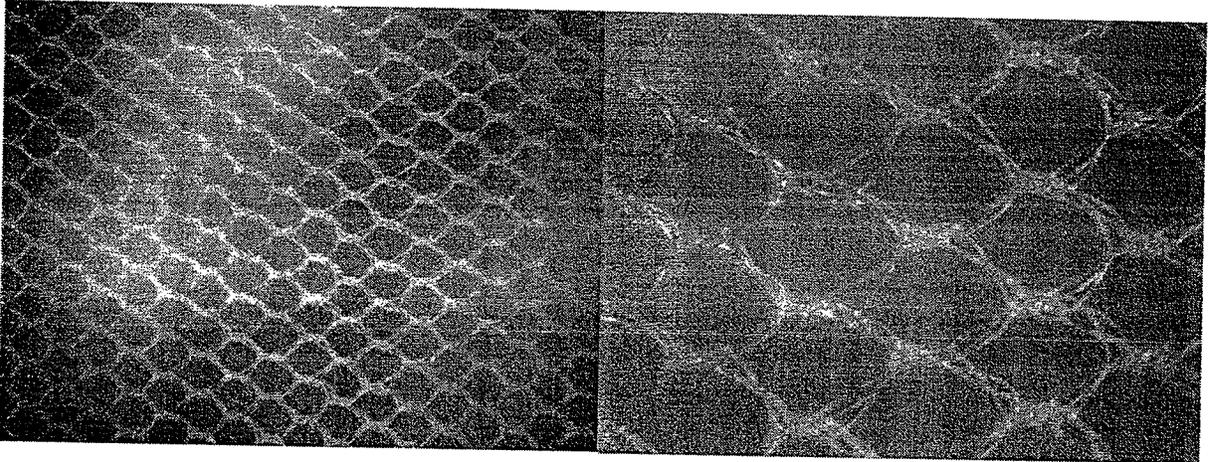
Anatomy of a Tutu

Appendix F

Macroscopic Images of Fabric Components ¹⁴⁸

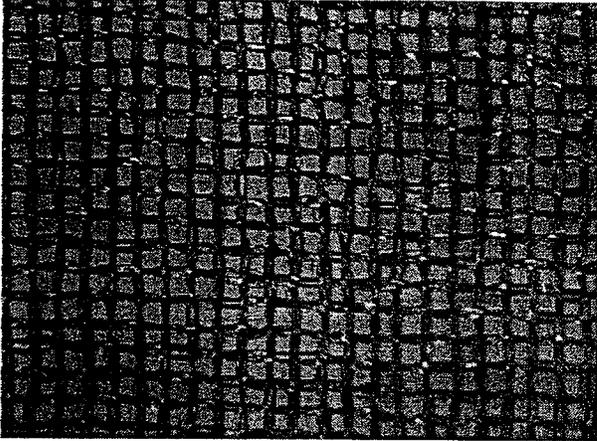


Fashion Fabric (Bodice, Basque and Plateau)

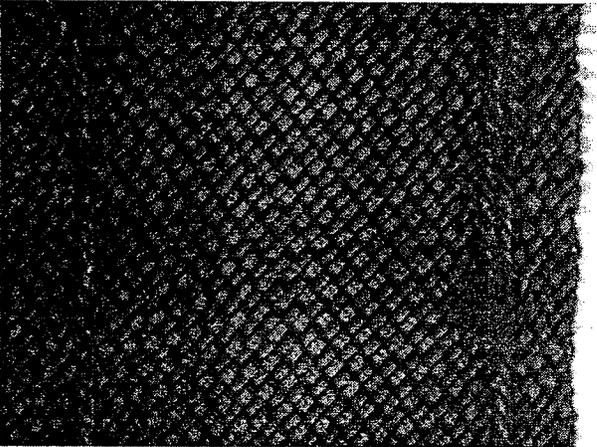


Netting (Ruffles or Frills)

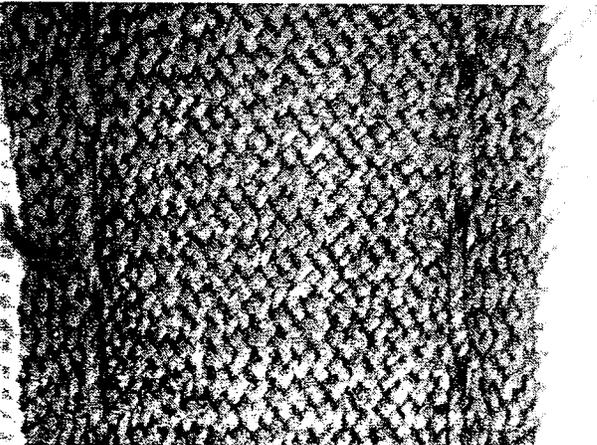
Macroscopic Images of Fabric Components



Black silk fabric used
for accent layer
on skirt frills.



Black bias trim.



Royal blue crepe bias trim
used on the yellow tutus.

SUGGESTED SEQUENCE FOR QUALITATIVE FIBRE ANALYSIS

1. **MICROSCOPIC.** Define shape. Striations. Delustered. Medulla. Lumen. Convolutions. No internal markings. Even Diameter. Fine. Coarse.

- How many fibres present
- Man made or natural
- Directional

2. **SOLUBILITY TESTS.** Fill test tubes 1/3 full only. Test several fibres. If directional analyse separately. Filter (mesh screen or crucible) to obtain residue. Wash with water and examine microscopically.

70% Sulfuric Acid.

-If SOLUBLE mount specimen in zinc chloriodide to test if rayon, linen, tencel, cotton, ramie are present. Confirm rayon with 60% Sulfuric Acid.

-If SOLUBLE and negative zinc chloriodide test for NYLON with 20% Hydrochloric Acid.

-If SOLUBLE and none of the above try 70% Acetone and then glacial acetic acid. Acetate is soluble in both. Triacetate is soluble in Glacial Acetic.

-If INSOLUBLE the fibre could be polyester, acrylic, or olefin. determine melting point.

-If INSOLUBLE and does not melt, mount specimen in glycerine and examine with the polarizing microscope, 530 compensator inserted. If the fibres are orange/ blue they are probably acrylic. Confirm acrylic by solubility in butyrolactone at 93C. Heat chemical in oil bath to 93C. Pour some butyrolactone heated to 93C in a test tube containing the fibres. Swirl test tube in oil bath to maintain temp for up to 5 minutes. Acrylic is soluble.

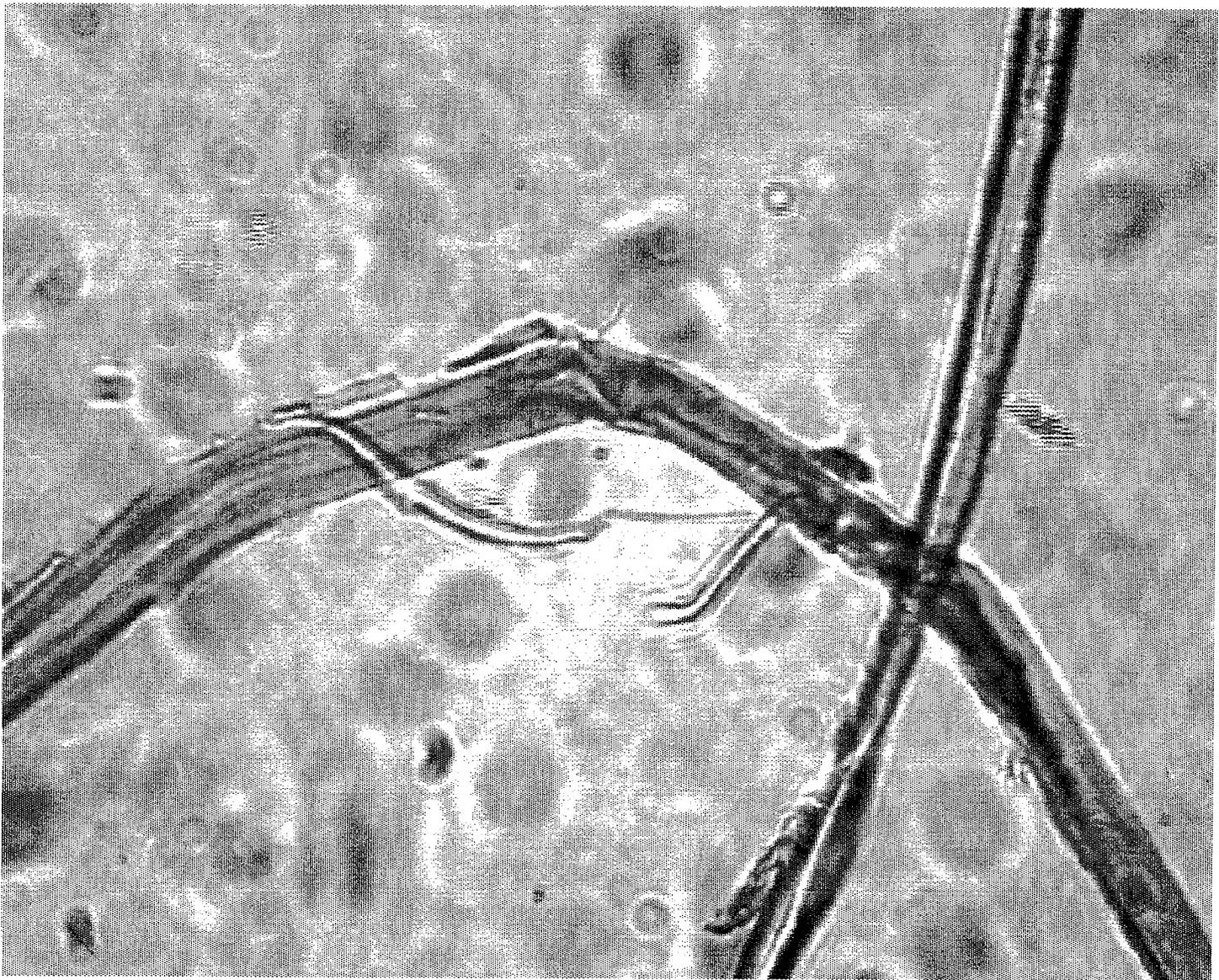
If you suspect wool or silk, test with 3.5% - 7% Sodium Hypochlorite. Wool and Silk are soluble. Confirm with Positive Millon's Test.

FIBER IDENTIFICATION SAMPLE:

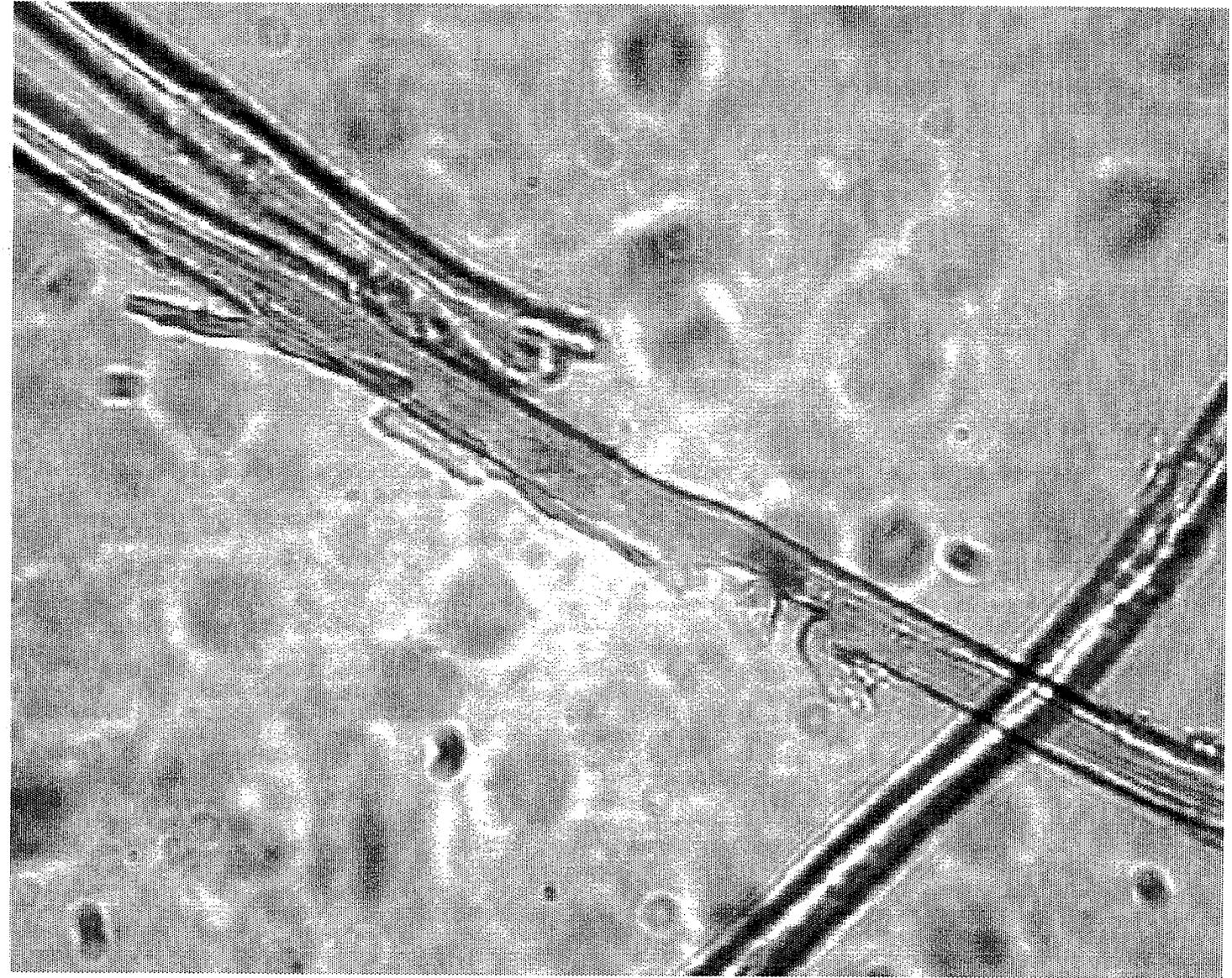
Microscopic Lengthwise:

Microscopic Widthwise:

Acetate				
Acetone	(S)	()		
70% Acetone	(S)	()		
Melting Point	(260)	()		
Triacetate				
Acetone	(S)	()		
70% Acetone	(I)	()		
Melting Point	(288)	()		
Acrylic				
70% Sulfuric Acid	(I)	()		
Butyrolactone	(I)	()		
Butyrolactone, 93C	(S)	()		
Melting Point	(none)	()		
Modacrylic				
Butyrolactone	(S)	()		
Glacial Acetic Acid	(I)	()		
60% Nitric Acid	(I)	()		
Beilstein Test	(P)	()		
Melting Point	(188/120)	()		
Nylon 6/6.6				
Formic Acid	(S)	()		
Glacial Acetic Acid	(I)	()		
20% Hydrochloric Acid	(S)	()		
Melting Point, 6	(213-225)	()		
Melting Point, 6.6	(256-265)	()		
Polyester				
High Elasticity	(N)	()		
70% Sulfuric Acid	(I)	()		
38.5% TCA/Chloroform	(S)	()		
Melting Point	(250-260)	()		
Rayon				
Hydrochloric Acid, CONC	(S)	()		
60% / 70% Sulfuric Acid	(S)	()		
Burn Test, ash, paper	(Y)	()		
Zinc Chloriodide	(+)	()		
Melting Point	(none)	()		
Cotton				
Ribbon Like	(Y)	()		
Burn Test, ash	(Y)	()		
70% Sulfuric Acid	(S)	()		
Zinc Chloriodide	(+)	()		
Melting Point	(none)	()		
Wool				
Scales, Medulla	(Y)	()		
3.5% Chlorine / NaOCl	(S)	()		
Millon's Reagent	(P)	()		
Melting Point	(none)	()		
Nytril				
Acetonitrile	(I)	()		
Acetonitrile, Boil	(S)	()		
60% Nitric Acid	(S)	()		
Melting Point	(218)	()		
Olefin				
Density (Floats in Water)	(Y)	()		
m Xylene, Boil	(S)	()		
Cyclohexanone	(I)	()		
Melting Point	(135/170)	()		
Saran				
Cyclohexanone	(S)	()		
Butyrolactone	(I)	()		
Melting Point	(168)	()		
Spandex				
High Elasticity	(Y)	()		
Dimethyformamide	(I)	()		
Dimethyformamide, 93C	(I)	()		
Melting Point	(230)	()		
Burn Test, White Smoke	(Y)	()		
Silk				
Longitudinal Scales	(N)	()		
3.5% Chlorine / NaOCl	(S)	()		
Millon's Reagent	(+)	()		
Vinyon				
Acetone	(S)	()		
Glacial Acetic Acid	(I)	()		
70% Sulfuric Acid	(I)	()		
Melting Point	(230/400)	()		
Vinal				
20% Hydrochloric Acid	(S)	()		
m Cresol, 138C	(I)	()		
70% Sulfuric Acid	(I)	()		



Microscopic Image of degraded silk fibres from the black silk fabric layer located below the plate of the *Pasticcio tutus*.



Microscopic Image of degraded silk fibres from the black silk fabric layer located below the plate of the *Pasticcio tutus*.



Microscopic Image of degraded silk fibres from the black silk fabric layer located below the plate of the *Pasticcio tutus*.

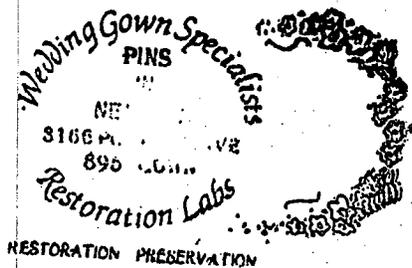
Appendix G



NEW! visit us at WeddingGownSpecialists.com

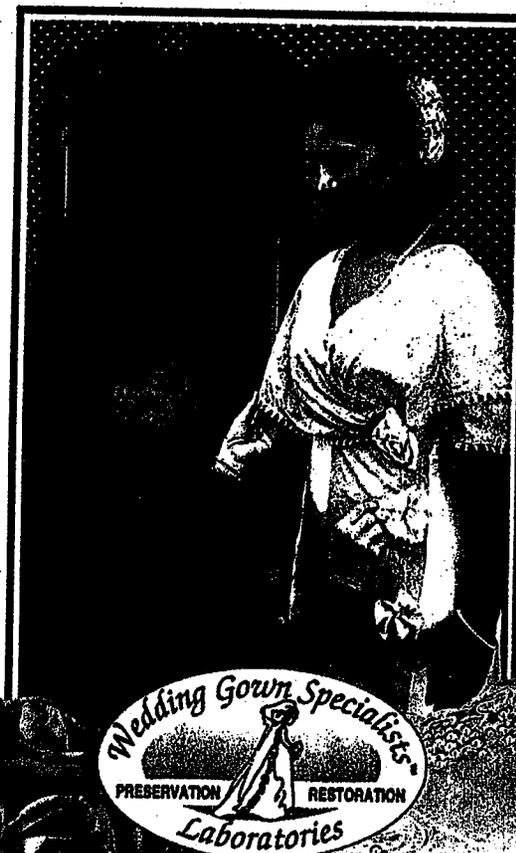
...Or Save Your New Gown for Someone Special

Preserve your wedding gown with a true preservation and turn the memory of your special day into an heirloom. Perhaps someday your daughter or granddaughter will walk down the aisle wearing the same gown that meant so much to you. Keep your gown in the family the right way with the preservation service you can trust! Wedding Gown Specialists handclean and treat every gown with a unique anti-sugar process™ to remove latent stains that turn an ugly brown over time. Our trademarked Web-Re-Stor preservations also give your gown the pure, lasting protection of acid-free tissue and a premium-quality box with an acid-free window for viewing the treasured symbol of your marriage vows.



NEW! visit us at WeddingGownSpecialists.com

Restore & Preserve Your Family Heirloom



Restored by
Wedding Gown Specialists
Lifetime on the Lifetime

156

Restore Your Family Gown
to the True Color...

If the wedding gown of your dreams is a family gown that time has yellowed and stained, call us! We specialize in restoring antique gowns to the true color without damage to delicate fabrics or dyes, and our exclusive Web-Re-Stor process removes stains and discoloration that ordinary drycleaners cannot. You can enjoy the wonderful feeling of using a family heirloom — a family wedding gown or one of those special dresses you or someone in your family wore as a child. Call today for a free consultation because the perfect gown for you may be the one in your attic!

Before



Wedding Gown Specialists™ are licensed to use the safest, most effective methods ever developed for preservation and restoration of all heirloom fabrics such as family gowns, linens, quilts, and doll clothes. A blind test of four nationally-known gown preservation services conducted by National Bridal Service proved our Web-Re-Stor preservation was cleanest, provided the safest packaging environment, and offered the most comprehensive guarantee. You can trust us to give your special gown the individual care and attention it deserves.

Our Thoroughness and Attention to Detail Guarantee Great Results...

Free Evaluation: We will gladly give you a free consultation and estimate for the care of any fabric, new or old.

Handcleaning: We handtreat and clean each gown individually — never in combination with other dresses. We take every precaution to protect delicate beads, embroidery, and lace during the cleaning process.

Anti-sugar Stain Treatment: Spills containing sugar, salt, and acid often dry clear and cannot be seen. These latent stains do not dissolve during ordinary drycleaning and turn an ugly brown over time. Our unique anti-sugar stain treatment™, featured in *Modern Bride* and *Bride's*, ensures that all sugar, salt, and acid — seen or unseen — is removed.

Heirloom Preservation & Restoration is Our Specialty.



Personal Inspection Available: You may arrange to inspect your gown before the true preservation is completed.

Environmentally-Pure, Lasting Protection: Vacuum or plastic seals and other acidic materials damage gowns. We use acid-free tissue to protect your gown and seal it in a premium-quality box with an acid-free acetate window for viewing your treasured memories.

International Guarantee: Wedding Gown Specialists Laboratories are represented in more than 450 cities around the world. Return your gown with the seal unbroken any participating Wedding Gown Specialist who will inspect and press the gown at no charge. Breaking the seal without the supervision of a Wedding Gown Specialist may cause damage and compromise the true preservation of your gown.

Appendix H

TREATMENT REPORT

Treatment Recommendations: Yellow tutu # 1

Recommended Treatments (Cleaning) repair, support, relabelling etc.)

has been successfully cleaned before

Sweat shields have less body no, writing & UV fibres
showing prev cleaned

Priority: () High Medium () Low () Urgent () Not Urgent

Assessor: _____

Assessment date: August 2000

Treatment History:

Vacuum not required

Dry

Clean Probably has been dry cleaned before, definitely wash

Wet Clean: () Hand () Machine wash

with Web-Re-Stor process

() Water only () Detergent _____ Water

Temperature 25°C

pH water/detergent prior to

cleaning Web-Re-Stor chemicals

pH water/detergent after

cleaning Rinsed in bubble washer several times

Method of Drying: Blotted Hang Dry () Spun dry () Lay Flat

() Tumble with air () Tumble with heat to fans

Other _____

Press: () Finger press () Steam () Iron at _____ temperature

Colour(s) after cleaning (use Pantone system) _____

Stabilize Storage container made of Muslin

New Mount/Support/Hanging

Device _____

Date _____

Description _____

Comments Fibres under UV light indicating the
tutu has been washed in a detergent containing
optical brighteners (which can not be added to DC solns)

Web-Re-Stor treatment was not successful
staining occurred. The degraded black
silk ran.

Treatment Date _____

Actual Treatment

Hours Hands on 2 hr

allowed to soak overnight

TREATMENT REPORT

Treatment Recommendations: Yellow Tutu # 3

Recommended Treatments (Cleaning, repair, support, relabelling etc.)

Cleaning following conservation process w/ distilled H₂O & Orvis under the supervision of Lorie Storr (Parks Canada)

Priority: () High (X) Medium () Low () Urgent () Not Urgent

Assessor: U A

Assessment date: August 1999

Treatment History:

Vacuum not rec

Dry

Clean may have been DC or washed prior to this history unknown.

Wet Clean: (X) Hand () Machine wash

sponge technique
() Water only () Detergent Orvis Water

Temperature 25°C

pH water/detergent prior to cleaning —

pH water/detergent after cleaning —

Method of Drying: (X) Blotted (X) Hang Dry () Spun dry () Lay Flat
() Tumble with air () Tumble with heat (X) w/ Fans

Other —
Press: () Finger press (X) Steam () Iron at — temperature

Colour(s) after cleaning (use Pantone system) —

Stabilize —

New Mount/Support/Hanging —

Device New storage bag made

Date —

Description —

Comments Successful cleaning, steaming restored tutu fullness. Appears slightly whiter (ruffles)

Treatment Date — Actual Treatment
Hours ~ 4 hours cleaning

Appendix I

COLD SUCTION TABLE

These instructions are designed to assist the inexperienced person to work with textiles on the cold suction table. They are based on by experience and are intended as a starting point only.

*Jose Milne
June 1991*

SETTING UP

1. Attach one hose to the back of the table top and connect it to the intake (lower) hole on the power unit. Attach the second hose to the exhaust (upper) hole on the power unit and direct it away from the work area; keeping this exhaust vent open gives greater suction.
2. In the water reception area at the bottom of the power unit put a polyethylene sleeve on the end of the hose and direct it into the water tub. A plastic barrier covering two thirds of the water tub prevents water from splashing around in the water reception area.
3. Put wooden blocks under the front two wheels to tilt the table back. This stops the water from dripping on your knees when using large amounts of water.
4. Ensure that the vents under the table top are closed. Mask off the areas not being used with plastic. An alternate way of working is to open the vent under the table and completely sealing off the top of the table (over the piece being dried). This method circulates the air up through some of the holes and down the other holes. Make sure the table is drained before setting up this way because water in the table may spit up with the air and stain the textile.

WORKING METHODS

1. Blotting Paper Method

When using blotting paper under the area worked on you can work on an area approximately 0.35 sq meters and maintain approximately 45 m bar of pressure over the whole area. Working on smaller areas will result in higher suction. (The highest pressure that I have been able to get is 62 m bar). Cut blotting paper slightly larger than the masked off area and place the edges under the plastic mask. With the suction on dampen the area until the paper gets sucked down. Dry areas provide less resistance therefore if some of the area being worked on is dry the suction will be reduced. This is one of the advantages of using the blotting paper under the piece. The blotting paper can be kept moist, not wet, and a smaller area on the textile can be worked on. Place a towel over the masked off area, any moisture on the plastic will quickly wick in an unwanted area if the plastic is not kept dry. If the towel touches the wet blotting paper it can also wick the moisture back onto an unwanted area.

2. Screen Method

This method is useful when you want to flush an area with lots of water very quickly however, there is little control over wicking and a large area can get wet quickly unless you are very careful. It is however, useful to rinse a large area with lots of water or to work on a very small area that requires lots of flushing.

PROCEDURE

There are a number of tools and techniques to use depending on the type of fabric and the type of stain being worked on. A variety of useful tools include misting bottles, squirt bottles, air brush, small soft brushes, and eye droppers. The misting bottles are useful to lightly moisten an area when starting out or to keep an area moist but not wet. One of the drawbacks of using the mister is that there is little control over where the spray goes. The squirt bottles provide more control, and are useful for flushing out small areas with lots of water. An eye dropper can also be useful. A small brush can be used to work the solution into the fibers providing the fabric will withstand this type of agitation.

The type of cleaning solution is chosen using the same criteria that is used when cleaning any historic textile. The table does not work well when a solution requires a soaking time to work. However, by turning the suction down and carefully adding more solution as required some control is maintained. This should only be tried after some experience has been gained and there is room for wicking. When applying the cleaning solution do not apply the solution to the limits of your working area. To rinse start in the dry area and work into the wet area.

CLEAN UP

Empty the water tub, and leave the door open to allow any spilled water to evaporate. Place a large long container under the front edge of the table and tilt the top up to a vertical position allowing the water to run into the container, opening the vents on the underside allow the water to run out faster. If the dome is replaced leave one of the port holes open until the inside of the table has time to dry.