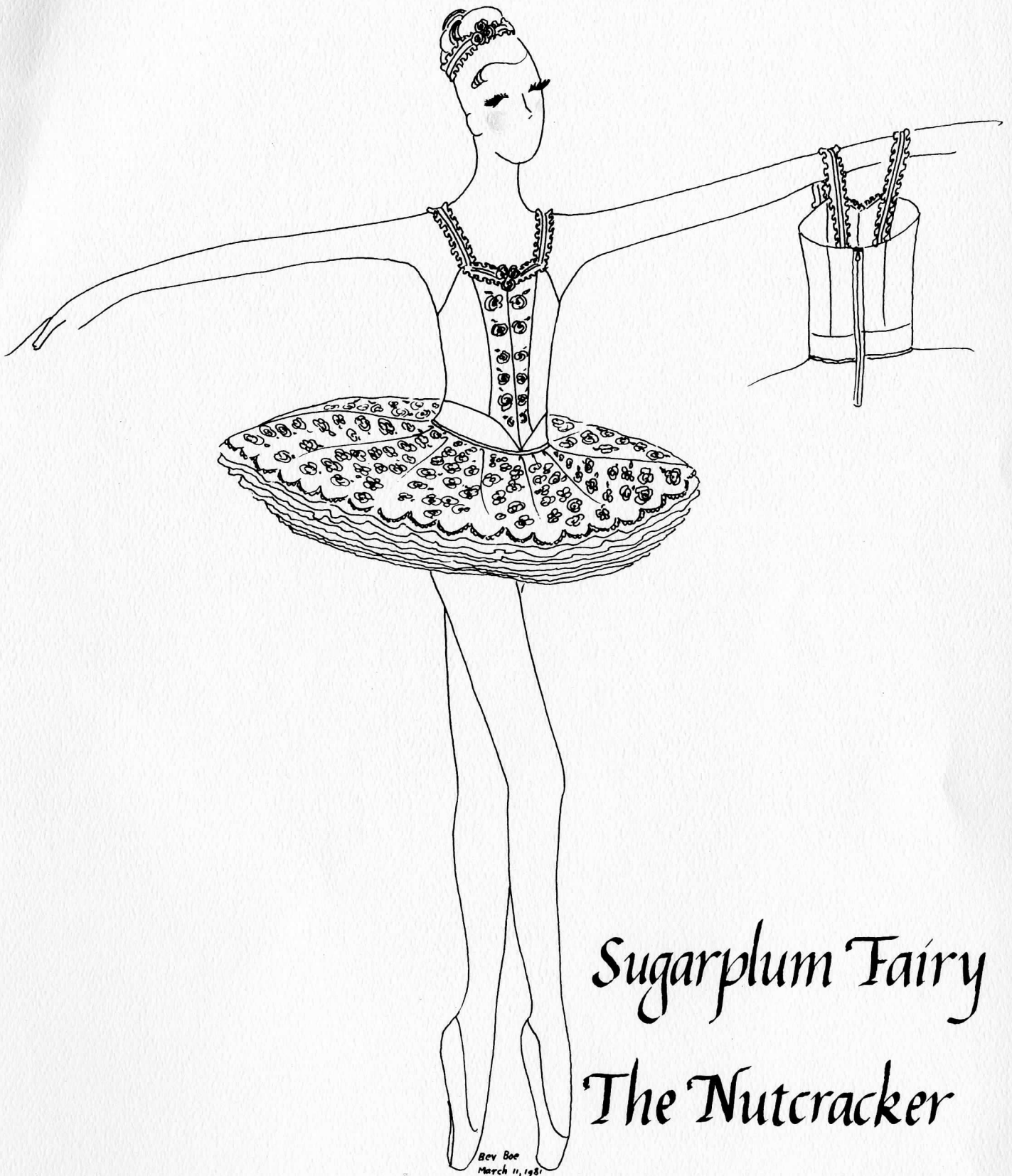


*Sugarplum Fairy*  
*The Nutcracker*



*Sugarplum Fairy*  
*The Nutcracker*

Bev Doe  
March 11, 1981

*final tutu drawing*

A Classical Tutu

For Sugarplum Fairy, 1981

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Costume Construction  
Ruth Palmerlee  
The Evergreen State College  
March 11, 1981

## A Classical Tutu For Sugarplum Fairy, 1981

This booklet will explain my concept of the Sugarplum Fairy tutu worn in a performance of Tchaikovsky's Nutcracker on stage in 1981, in relation to the tutu worn by Antonietta Dell-Era, as she danced the role of the Sugarplum Fairy in the first performance of Nutcracker at the Mariinsky Theatre in St. Petersburg, Russia, on December 7, 1892.<sup>1</sup>

So that you may have a clearer concept of the evolution of the classical tutu, we must go back in history and give a more elaborate coverage of information concerning the romantic and classical tutus.

Louis XIV, 1638-1715, was the King of France and a patron of the arts and a balletomane. His court presented many ballets at Versailles in which the King often took part. The ballet was in the adagio style, and the costumes were ornate, skirts floorlength and heavy, masks were worn to suit the character the dancer was playing, and slippers had high heels. Heavily boned corsets, towering wigs and swaying hoop skirts were also worn.<sup>2</sup> Such discomfort.

Marie Camargo, 1710-1770, was a French ballerina of Spanish descent, and trained at the Académie Royale in Paris. She represented the spirit of the eighteenth century dance. She was the first ballerina to shorten her skirts above the ankles so that the audience could study her technique. "Even this slight abbreviation caused an uproar at the time. It brought about a police ruling that opera dancers must wear precautionary panties."<sup>3</sup>

1 Era of the Russian Ballet, Natalia Roslavleva, Da Capo Press, New York, 1979, p. 131.

2 The Wonderful New Book of Ballet, Edwina Hazard Glen, Rand McNally and Co., 1962, p. 69.

3 The Ballerinas From the Court of Louis XIV to Pavlova, Parmenia Migel, 1972, p. 38.



Marie excelled in swift and brilliant use of feet and leg movements, and is credited with introducing the heelless slipper.

Marie Taglioni, 1804-1884, was an Italian ballerina born in Stockholm. She trained in Paris and is credited with being the first ballerina to dance on the points of her toes. She was the personification of the romantic era of ballet. The fantasy ballets created in Taglioni's time are called "Romantic" or "White" ballets.

Marie's costumes were designed by Eugène Lami for her appearance in *La Sylphide* in May, 1832. "The dress consisted of a tight-fitting bodice, leaving the neck and shoulders bare, bell-shaped skirt reaching midway between the knee and the ankle, and pale pink tights and satin shoes; the only adornments were a pale blue ribbon about the waist, a pair of tiny wings between the shoulder-blades, a posy at the breast, a pearly necklace and bracelets, and a garland of convolvuli to frame the hair."<sup>4</sup> This costume remained the fashion for the next thirty years and more.

The next great change in the ballerina's costume came in 1885 when Virginia Zucchi, 1847-1920, a noted Italian ballerina, appeared at the Mariinsky Theatre in St. Petersburg. Zucchi danced in a tarlatan skirt which had been snipped to knee length, which was a style already accepted by the Italian audience. The Russian dancers could understand the idea behind this shorter skirt, in that they would have more freedom for movement, so they clipped their skirts even shorter. Zucchi was largely responsible for the adoption of the Italian dance technique by the Russian dancers.

The short tutu skirt is now symbolic of the "classic" ballet, which is a combination of the Italian and French technique now danced by the Russian

<sup>4</sup> Three Pamphlets Collected, *What Ballet Is All About*, 1959. Brooklyn, Dance Horizons, Inc., 1967, p. 69.

dancers. The romantic silhouette, such as the skirt worn by Marie Taglioni, and the silhouette of the classical tutu have become the basic silhouettes of the ballerina's costume today.

Antonietta Dell-Era danced the part of the Sugarplum Fairy in the first production of Tchaikovsky's Nutcracker at the Mariinsky Theatre in St. Petersburg, Russia, on December 7, 1892. Her tutu would be considered a classical silhouette. The bodice was quite ornate, and fit snugly. The neckline was scooped, with shoulder straps low on the shoulder. Ruffles were sewn around the neckline and over the shoulders and around to the back. Ruffles also adorned the front bodice seams. Pearls or jewels were sewn at intervals in a pleasant design on the front and back of the bodice. The many layered tarlatan skirt hit five inches above the knee of the dancer.<sup>5</sup> Tarlatan is "thick or thin scrim (an open mesh, plain-weave cotton cloth), or muslin that is heavily starched. Net-like in appearance."<sup>6</sup> The bodice appears to be white silk or satin.

We must go on in our research of the tutu with costume descriptions written by Tamara Karsavina, who was born in 1885, and was a Russian prima ballerina in 1910. She trained at the Imperial Ballet School in St. Petersburg. In her ballet school the students danced their way "from brown frock to pink and from pink to white, by which time brown looked up to you with awe."<sup>7</sup> As a small child in her first appearance on stage she wore a costume with a bright velvet bodice and a little muslin apron.

Two new ballets were produced every year in the Imperial Theatres. In 1898, 40,000 roubles were spent on one production. Costumes were lavish.

<sup>5</sup> Era of the Russian Ballet, Natalia Roslavleva, Da Capo Press, New York, 1979, p. 120.

<sup>6</sup> A Dictionary of Textile Terms, Dan River, Inc., 1971, p. 104.

<sup>7</sup> Theatre Street, Tamara Karsavina, E. P. Dutton and Co., Inc., New York, 1931, p. XIII.

"heavy silks, velvet of the best quality, hand embroidery were used for costumes. Stencilling was not thought of yet. Our chief costumier, Kaffi, at times found some ingenious economical devices; for instance, the ostrich feathers in the Sleeping Beauty were all made of wool. They looked rich and even more theatrical than the real ones. The head-dresses and wigs thus ornamented were heavy to wear, but artists did not grumble against them. At that time the costume of a dancer considerably hampered the ease of movements. We wore tight corsets, stiff boned bodices, packets of tarlatans coming well below the knee."<sup>8</sup>

The brightest star of the early 20th century was Russian prima ballerina, Anna Pavlova, 1885-1931. She was trained at the Imperial Ballet School in St. Petersburg and joined the Diaghilev Company. Anna formed her own company and toured all over the world, winning international acclaim.

Pavlova's husband, Victor Dandré, said that Pavlova was exacting in the matter of theatrical costumes. "If her costume for a certain part were to the design of some well-known artists -- Bakst, Benois, or Korovine -- she would allow no alterations to be made, keeping faithfully to the indications on the drawing and colours and shades suggested. But in those cases where the dance or the ballet did not call for a special design by an artist, Pavlova chose her own colours, and having very good taste, was most successful."<sup>9</sup>

Pavlova's favorite seastress was Maria Kharchevnikova, or Manya for short. She could make the most complicated costumes and decorate them herself, with excellent taste. The main part of the costume was the bodice which had to conform to the main requirement, namely that of encasing the figure firmly without hampering the movements. Manya was so accustomed to fitting Pavlova that she could make some costumes with almost no fitting.

<sup>8</sup> Theatre Street, Tamara Karsavina, E. P. Dutton and Co., Inc., New York, 1931, p. 112.

<sup>9</sup> Anna Pavlova, Victor Dandré, New York, Benjamin Blom, Inc., 1972, p. 218.

For every dancer the ballet-skirt is the most elegant part of her costume and the shape of it is of first importance. Pavlova had to send to America for tarlatan fabric for ballet skirts for herself and her company. "The tarlatan needed to have a certain degree of starchiness: it must be neither too soft, so that it hangs like a rag, nor too firm, so that it stands out stiffly."<sup>10</sup> Manya had a secret formula for cutting and sewing tarlatan for the skirts. She didn't ever share her secret. The tarlatan on Pavlova's skirts looked as if they were cut with giant pinking sheers. Pavlova's wardrobe staff worked hard to keep her costumes, and the costumes of the company fresh looking for their world tours.

Sue Mickel, past president of the Olympia Ballet Guild, and a very talented seastress, has offered the following suggestions for the construction of a classical tutu: 1. The purchase of the book by Kathryn Kilner Conrad, Classical Tutu Construction; 2. Watch for this problem in the construction of the pant and layers of net: the ruffles should be horizontal in the front as well as back. A problem such as this might be corrected at the crotch seam; 3. For a slimming effect for the dancer, a bodice with a v-neckline and a definite v going over the basque; 4. Fit the bodice extremely well; 5. Heavy satin gives a rich effect on the bodice; 6. Velveteen used for a bodice stretches, and is hard to fit.

Melanie Henry, costume director for the Olympia Ballet Guild's "Nutcracker", said that "a costume must move with the dancer and not distract the audience from those movements. A costume is like a second skin, it must fit like a glove."

I think it is important to include a bit of the dancer's personality into the costume if at all possible, so I asked our daughter, Heather, what she would especially like incorporated into her new tutu. The following are her

<sup>10</sup> Anna Pavlova, Victor Dandré, New York, Benjamin Blom, Inc., 1972, p. 218.



requirements: 1. Color - white; 2. Satin and lace; 3. Low back;  
4. Elastic straps; 5. Didn't want the lace to hang over the edge of  
the net.

Now the ideas for a classical tutu for the 1981 Sugarplum fairy  
are ready to be put down on paper. The following are the steps I followed:

1. I sent away for Classical Tutu Construction, by Kathryn K. Conrad,  
1878 Fairway Drive, Abingdon, Virginia, 24210, for \$6.00.
2. Heather's measurements were taken, and a bodice was constructed from  
directions learned in Ruth Palmerlee's Costume Construction class at  
Evergreen State College.
3. Did research on tutu, and Nutcracker.
4. Drew picture of tutu using information collected from research criterion.
5. Selected color and fabrics.
6. Brought tutu drawing and fabric swatches to class for approval.
7. Adjusted basic bodice pattern to resemble drawing. Shoulder straps too  
low on shoulders for ease of dancing. Cotton bodice did not work out.
8. Drew a more serviceable bodice neckline, after consulting Conrad's booklet.  
Suggests that bodice be constructed in 8 sections.
9. Drew pattern, and constructed cotton bodice. Fit very well.
10. Constructed final satin and lace bodice.
11. Constructed basque according to instructions in Conrad's booklet. Cut  
cotton basque. Fit perfectly.
12. Constructed basque according to cut of cotton basque, and attached  
cording, according to Conrad's booklet.
13. Used a pant pattern from a size 10 child's pattern from the Olympia Ballet  
Guild. This pattern was too large, so I cut it down and experimented  
until the cotton pattern fit, as well as allowing for the 8 layers of net  
which were to be attached to the pants.

14. The pants fit and the ruffles went on according to Conrad's instruction, but Heather was not satisfied with the final width of the net, so we cut a final layer of net to the 11" length. She was quite satisfied. I feel that for her height, the net shouldn't go out more than  $9\frac{1}{2}$ ".
15. The pants attached to the basque with no problem, and the tutu fit perfectly.

The following is a description of Heather's Sugarplum fairy tutu:

The bodice is white satin, done in eight sections. The front two sections are white satin covered with white lace. The lace simulates the white embroidery work done on the tutus in the time of Tamara Karsavina. The lace section is adorned with small pearls, with a cluster of satin ribbon roses stitched to the center of the neckline. Pearls adorned the classical tutu of the 1892 Sugarplum fairy, while roses adorned the romantic tutu of Marie Camargo. The front neckline is trimmed with lace ruffles which continue over the shoulder as straps to the back. The ruffles are carefully stitched to elastic, so that the dancer has complete freedom of movement. These ruffles are similar to those stitched on the 1892 Sugarplum's tutu.

The basque of Heather's tutu is attached by machine to the back bodice, and is tacked with elastic thread to the front bodice, again to allow the necessary freedom of movement for the dancer. Pants are attached to the basque, to which 9 layers of net are attached, covered by a layer of lace. The top layer of lace is edged with scallops which are symbolic of the pinked finished edge of tarlatan skirts worn by Anna Pavlova and other ballerinas. I did not sew bones in the bodice, as the fit was sturdy without them.

Heather's ballet teacher, Kendra Olendorf, is going to choreograph a dance for Heather, befitting her pretty tutu. Heather will perform the dance for McKinley Grade School at the annual Mother-Daughter tea and fashion show on April 14. Now it's time for me to sew an outfit for our daughter, Holly, to model in the fashion show. She said she wants a short tennis outfit made of white satin and lace.

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Measurement sheet

Name Heather Boe, Feb. 1981 Sex Female  
Address 3419 Wilderness Dr. S.E., Oly. Phone 491-2682  
tie ribbon around waistline, take shoes off

Bodice:

bust 25"  
chest 26" under armpits  
x - chest 12" pit to pit, arms out to side  
x - back 14" pit to pit, arms out to side  
neck 12" base of neck  
sh. to waist 12½" where neck joins shoulder  
sh. to bust point 6"  
bust point to bust point 6"  
shoulder to shoulder 13" over back, shoulder  
bone to shoulder bone  
back length 12" bone at base of neck to waist  
waist 21½"

Sleeves:

shoulder point to wrist \_\_\_\_\_ to wrist bone  
biceps \_\_\_\_\_ flex, measure fullest part  
sleeve inseam \_\_\_\_\_  
sleeve measurement \_\_\_\_\_ base of neckbone to  
shoulder bone to  
wrist bone (arm out,  
elbow bent)  
wrist \_\_\_\_\_ over bones, measure r. if r. handed,  
and l. if l. handed  
hand \_\_\_\_\_ thumb tucked in; largest part  
armseye \_\_\_\_\_ around top of shoulder and  
under arm

Sleeves, continued:

front arms eye \_\_\_\_\_ shoulder pt. to pit  
back arms eye \_\_\_\_\_ shoulder pt. to pit

Skirt and pants:

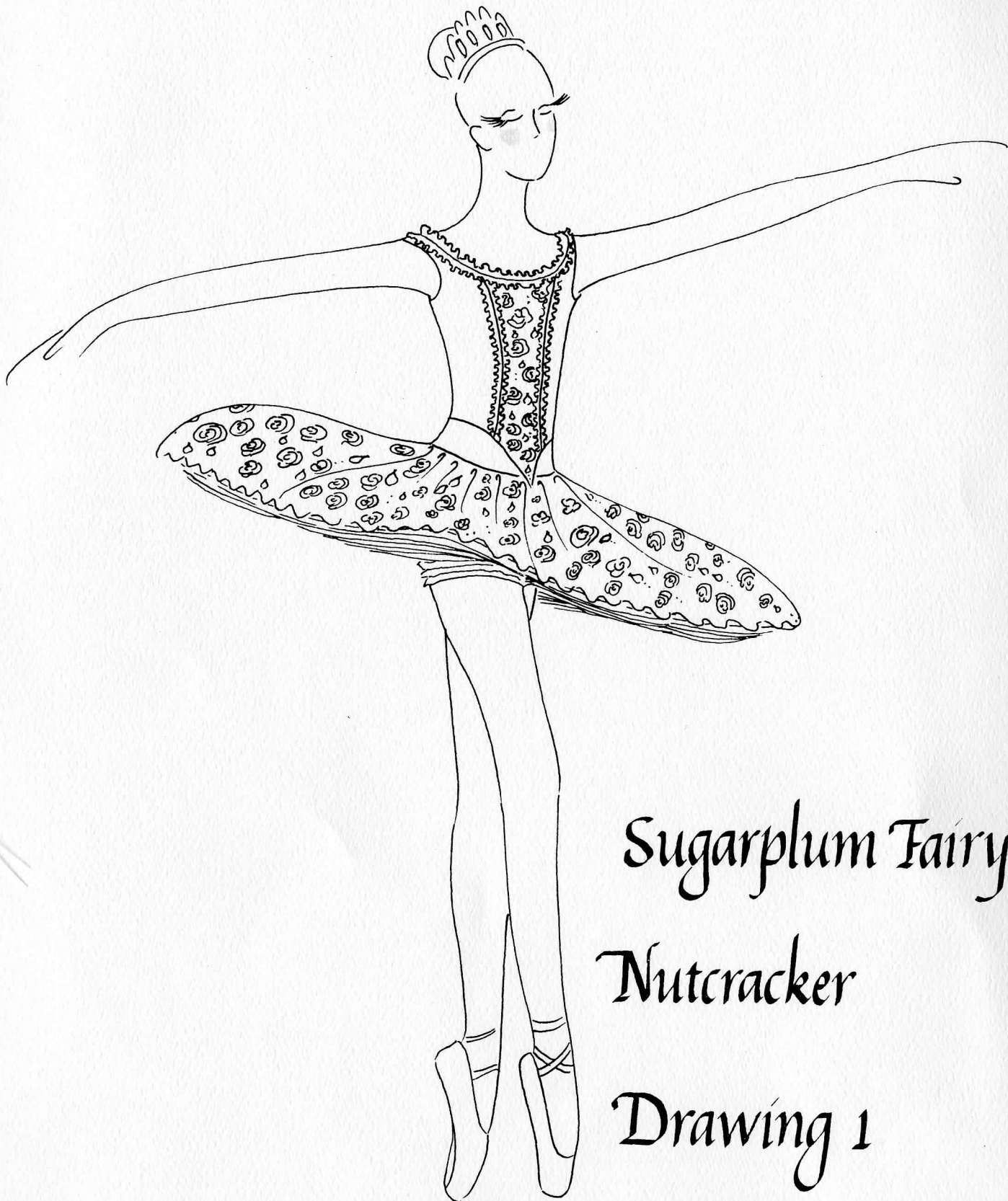
hips 27¼" fullest point  
hip point 2¼" from waist to hipbone  
outseam \_\_\_\_\_ waist to floor, outside  
inseam \_\_\_\_\_ crotch to floor  
crotch 22" front waist, under crotch, back waist  
crotch depth \_\_\_\_\_ sitting, waist to seat  
waist to knee \_\_\_\_\_ below kneecap  
thigh 16¼" largest part  
calf \_\_\_\_\_ largest part

Misc. measurements:

sh. point to floor \_\_\_\_\_ useful for capes, etc.  
neck to floor \_\_\_\_\_  
weight \_\_\_\_\_  
shoe \_\_\_\_\_  
head \_\_\_\_\_  
coat \_\_\_\_\_  
dress \_\_\_\_\_  
bra worn during measurement NO

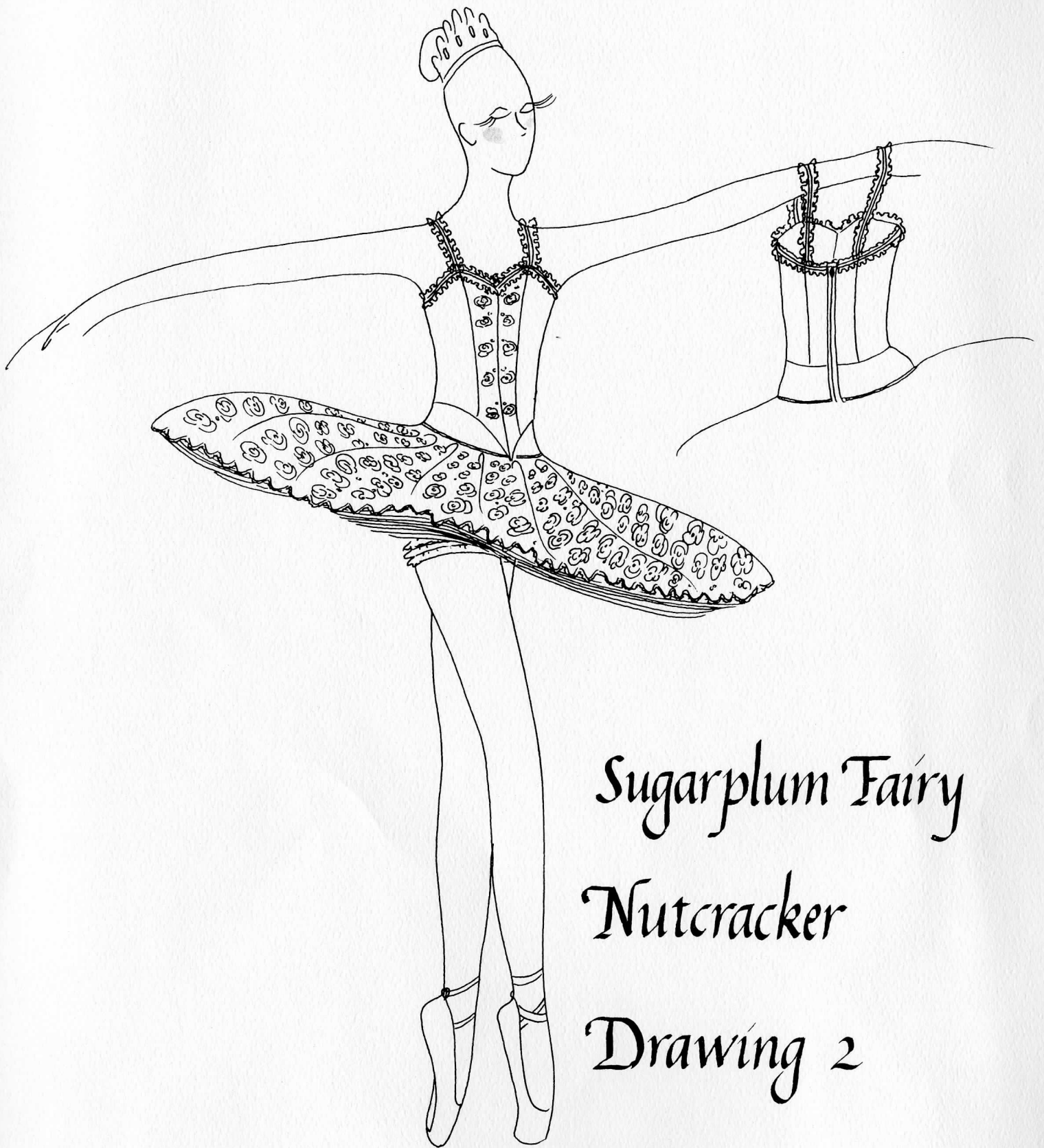
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Sugarplum Fairy  
Nutcracker  
Drawing 1

Bev Boe  
Feb. 4, 1981



Sugarplum Fairy  
Nutcracker  
Drawing 2

Bey Boe  
Feb. 11, 1981

tutu skirt



*tutu bodice*





tutu straps and  
ribbon rose trim





*Heather's bodice (tutu)*

*child's size 7-8*



Heather's pants (tutu)  
child's size 7-8

Autotracker

*The Olympia  
Ballet Guild  
presents*



*Virginia Woods  
Artistic Director*

*Kendra Olendorf  
Director*

*Capitol Theatre  
Sunday, Dec. 7 and 14  
2:30 p.m. and 7:30 p.m.*

# *Nutcracker*

*By Beverlee Coe*



# THE NUTCRACKER

MUSIC. . . . . Peter Tchaikovsky  
 ARTISTIC DIRECTOR. . . . . Virginia Woods  
 DIRECTOR. . . . . Kendra Olendorf  
 ASSISTANT DIRECTOR. . . . . Debi Campbell

## ACT I

Scene 1 - The Page introduces the story. Christmas festivities are about to begin at the Silberhaus home. Their guests arrive, one of whom is Councillor Drosselmeyer. He presents Clara with three magical dolls and then a Nutcracker doll. Clara is delighted with this gift, but her brother, Franz, is jealous. As Clara happily dances, Franz bumps into her and the Nutcracker falls to the floor, broken! Drosselmeyer mends the doll and Clara puts it on the couch for safekeeping.

Scene 2 - The parlor is dark and quiet. Suddenly, the mice and soldiers come to life and the Christmas tree triples in size. Then a small flickering light appears - it is Clara with her candle, checking to see if her Nutcracker is still safe. In an ensuing battle between the soldiers and mice, the Mouse King is about to overcome the Nutcracker Boy when Clara knocks him down with her slipper. The Nutcracker Boy is transformed into a prince who rewards Clara by inviting her to the Kingdom of Sweets.

Scene 3 - The "Land of the Snows" finds the Snow Queen and her Snowflakes waltzing through the snow forest - a beautiful whirling white snowstorm!

## ACT II

Clara and the Prince arrive in the Kingdom of the Sweets. It is even more beautiful than Clara had imagined. They are met by the Sugar Plum Fairy, and the Prince tells her how Clara had saved his life. The Sugar Plum Fairy smiles and tells Clara that she was a very brave girl. As a reward, she gives Clara the title of Princess and leads her to the royal throne, where she sits and watches a wonderful festival in her honor by all the inhabitants of the Kingdom of Sweets.

\* \* \*

### CAST (In Order of Appearance)

#### ACT I, Scene I

PAGE. . . . . Joel Crothers\*  
 MAID. . . . . Carmen Carbone  
 FRAU SILBERHAUS. . . . . Ruth Ishihara  
 CLARA. . . . . Linda Henning\*  
 FRANZ. . . . . Mary Anderson

HERR SILBERHAUS. . . . . Michael J. Kenmir  
 1st COUPLE. . . . . Cheryl Reeves & Sean Crothers\*  
 THEIR CHILDREN. . . . . Charlotte Kottman & Cristianne Glenn  
 2nd COUPLE. . . . . Rebecca Allen & Daniel Smith  
 THEIR CHILDREN. . . . . Becky Galentine & Rachel Nelson  
 3rd COUPLE. . . . . Wendy Peart & Paul Townsend  
 THEIR CHILDREN. . . . . Danielle Evenstad & Holly Boe  
 COUNCILLOR DROSSELMAYER. . . . . Brian Olendorf  
 1st DOLL. . . . . Marilyn Forrester  
 2nd DOLL. . . . . Heather Boe  
 3rd DOLL. . . . . Corene Campbell

#### Scene 2

MICE. . . . . Corene Campbell, Pam Forrester,  
 Annuska Zolyomi, Michele Vance  
 SOLDIERS. . . . . Matt Mickel, Marilyn Forrester,  
 Heather Boe, Daina Higgenbotham  
 NUTCRACKER BOY. . . . . Alice Berschauer\*  
 MOUSE KING. . . . . Shawn Kipp\*  
 PRINCE. . . . . Dan Heitzman

#### Scene 3

SNOW QUEEN. . . . . Mich Yamane\*  
 SNOWFLAKES. . . . . Jane Maurer\*, Kristin Olendorf\*, Valerie Pennell\*,  
 Jennifer Mickel\*, Beverly Forrester\*

### INTERMISSION

## ACT II

SUGAR PLUM FAIRY. . . . . Lisa Kipp\*  
 HOT CHOCOLATE. . . . . Maryann Murphy  
 COFFEE. . . . . Kim Yamane\*  
 TEA. . . . . Beverly Forrester\* & Kristin Olendorf\*  
 TREPAK. . . . . Shawn Kipp\*  
 FLUTES. . . . . Marilyn Forrester & Heather Boe  
 CANDY CANE. . . . . Jennifer Mickel\*  
 MOTHER GIGNONE. . . . . Jeff Kingsbury  
 CLOWNS. . . . . Vanessa Kaufman, Heather Kaufman, Becky Galentine,  
 Edie Fijalke, Jennifer Lukenbill, Ashanti Trent  
 DEW DROP. . . . . Alice Berschauer\*  
 FLOWERS. . . . . Valerie Pennell\*, Jane Maurer\*, Karen Bell\*,  
 Mich Yamane\*, Kim Yamane\*, Joel Crothers\*  
 TARANTELLA. . . . . Melanie R. Henry

\*Denotes Member of Olympia Ballet Company

April 14, 1981



Heather Boe



April 14, 1981



Heather Boe