



Special Collections

("L'Ete." Costume by Umberta Brunelleschi. (see catalogue item no.36)



EXTRAVAGANZA!

Fantasy Scenes and Costumes from
100 Years of Variety Theatre, 1850 - 1950

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THE PLAN OF THE EXHIBITION

Entrance to the exhibition is through the doorway marked "Folies- Bergere" in the silver and green drop-curtain recreated by Douglas McCullough from Freddy Wittop's design for a 1930's Folies-Bergere production. The original drawing is mounted on a wall near the doorway.

For *EXTRAVAGANZA!* the term "variety theatre" has been used loosely to mean theatrical performances

which fall under the categories of revue, music hall, operetta, cabaret, musical comedy, pantomime, tab leaux vivant and parades. A few examples from opera, film, and straight theatre have been included where the style of design reflects variety theatre influences.

THE WALL OF THE FANTASY PARADE

Immediately to the left as one enters is a rendering, forty-eight feet long, by Charles Betout, of a comic parade celebrating all the elements of a gourmet feast. Titled "Bombance: Cortege Humoristique", the piece depicts every conceivable course of an elaborate meal from the aperitifs to the inevitable digestive medicines at the end. That the plan was conceived as a practical parade is proved by a schematic diagram for the drawing in the University Library collection showing that the event would require 52 women, 361 men, 84 children and 44 animals!

THE WALL OF FANTASTIC OCCUPATIONS

After the parade, stretching down the side wall of the exhibition area, is a group of designs illustrating various designers' conceptions of occupational costume for variety theatre forms. In some cases such as the soldier costumes and the different versions of cowboys and cowgirls the silhouettes are authentic but the colour and decoration lift them into the fanciful world of the stage: the Greek warriors in pastel armour and the gladiator in a paisley loin cloth are good examples. In other drawings the occupations have been whimsically idealized: the vivandieres of Betout, Wilhelm and Compte-Calix bear little resemblance to the grubby camp followers they represent, and Jenny Carre's "Femme de Chambre" is the epitome of all flirtatious maids, just as her fantasy on a Viennese officer is the perfect image of a dashing operetta soldier. The charm of some of these occupations lies in their rarity or quaintness: who has seen an egg seller, a "fileuse", or a seller of mussels, except in the theatre? Completing the wall is a group of musicians and actors in their workaday dress: several of Maurice Sand's drawings illustrate 19th century additions to the commedia dell'arte genre; the Paris music hall comedian and the three musicians of Soudeikine clearly bear a family resemblance to the commedia dell'arte.

THE GALLERY OF THE NATIONS

Opposite the wall of Occupations on the outer wall of the centre corridor is the Gallery of Nations: fantasy costumes of different nationalities. Of chief interest are Brunelleschi's native characters from exotic lands-- Cambodia, Morocco, Algeria, and India--and his three imaginative treatments of the American Indian. Jenny Carre contributes three highly romanticised versions of "English" dress and Moirain's "Russian Prince" is a study in decadence. Herman Rosse's "Shawl Curtain" adds an ethnic grace note.

BEDROOM SCENE FOR HELEN

In the far corner of the gallery is a recreation of part of Oliver Messel's famous 1932 all-white setting for the operetta *Helen*. White had long been considered an "impossible" colour for stage scenes. This reconstruction was made by University Theatre Services under supervision of Tom Legg, Martin Herbert, and Douglas McCullough. A photograph of the original setting is mounted at the entrance.

THE GALLERY OF PURE FANTASIES

The remaining three walls of the central corridor are devoted to scenes and costumes representing pure flights of imagination. One section surveys briefly the history of the showgirl from the demure dance dresses for music hall performers by Shoubrac and Betout, through the cubist impressions of Ksanna, to the extravagant confections of Jose de Zamora where showgirls carry yards of beads and pull trains twenty feet long. Carre's late 1930's dancer in her "scanties" is paired with a chorusboy in pink and white polka-dots. Freddy Wittop's setting for the Folies-Bergere is an ideal world for the fantasies of "Marcelle" and James Reynolds, and the elegant gowns of Charles Le Maire recall the glittering dress worn to parties and nightclubs in the 1920's.

The showgirl is also well represented in a section dealing with allegories: here one finds actresses dressed as the four seasons, fire, rainbows and bells. Even character qualities such as "Hope", "Gaiety", and "L'insouciance" are given form. Sometimes allegories become more elaborate, as are seen in a section dominated by Joseph Urban's designs for *The Garden of Paradise* and Wilhelm's costumes for *Le Voyage dans la Lune*.

At times pure fantasy finds its best expression in masquerade, as illustrated in Betout's sequence for *Sidonie Panache*, or in travesty as shown in Percy Anderson's costumes for *Monte Christo Junior* and *The Duchess of Dantzig*.

THE GALLERY OF HISTORY

The whole of the right hand gallery is given to costumes and scenes in which designers have worked fantastic variations on historical themes and silhouettes. Beginning at the back wall are two more parades by Charles Betout, one representing Egypt and the other Ancient Greece. Whether these mardi gras processions were actually realized for the stage is, as yet, undiscovered, but they show how a designer's mind can marry fancy with authentic historical form.

After the Betout parades, the historical section jumps to the 18th century, a time when fashion was already extravagant; the day-dream elaborations in this group push that extravagance to its limit. Two figures in particular seem to have captured the imaginations of designers: Casanova and Madame Pompadour. Indeed, the whole of the reign of Louis XV is a fertile field for costume experimentation, ranging from the heightened realism of Betout to the extreme fancies of Moirain. Brunelleschi's sophisticated Venetian woman is paired with Joseph Urban's dreamlike setting of Venice for the *Ziegfeld Follies of 1921*.

The 19th century group is dominated by the exquisite exuberance of Brunelleschi's Second Empire revue costumes. This section concludes with two costumes for Charpentier's opera *Louise*, set in 1900.

The 20th century is represented by Ksanna's cubist couple and Jenny Carre's burlesques on French political figures. Of particular curiosity is a suite of revue costumes for political figures of the 1930's including Adolph Hitler in a Tyrolean smock.

COSTUME FOR A REVUE IN THE STYLE OF LOUIS XV

In the middle of the Gallery of History is a recreation of one of the most elaborate of the costume designs

from The University of Calgary collection. Constructed by costumer Olive Wilson under the supervision of designer Sheila Lee, this revue costume of Umberto Brunelleschi (ca. 1935) includes over fifty yards of material and too many artificial flowers to count.

ORIGINAL ERTE MODEL

On a pillar near the exit is Erte's model for *Under the Sea* in its own lighted box, loaned for the exhibition by The Theatre Museum, London.

A NOTE ON THE LIST OF EXHIBITS

Ideally each design in the exhibit would be identified by the full name of the designer with dates, the title of the production, the character shown in costume drawings, the act and scene of stage designs, the medium of the work, and the size. Unfortunately, since the Calgary collection is a relatively new one and since theatre drawings are often lacking these kinds of documentation, much of this basic research still remains to be done. Sadly, many theatre designers do not annotate and sign every piece of work in a suite of drawings. The problems of documentation are compounded by the scarcity of biographical information about many scene and costume designers whose reputations have vanished in the general ephemerality which characterizes theatre production.

One of the purposes of this exhibit is to interest students and scholars in the University of Calgary collection and in this area of theatre research so that in future all such information will be readily available. In some cases I have made preliminary and conjectural identifications based on stylistic similarities, cryptic annotations on the drawings and tentative forays into secondary materials. In every case these conjectures are marked with question signs. I apologize now for errors which future researchers may bring to light.

The identification of media is not always simple: the distinctions between transparent watercolour, opaque watercolour, gouache, and tempera have changed with varying stages of technical development. In this list "watercolour" refers to what appears to be transparent waterpaint; gouache refers generally to opaque watercolours and what are sometimes termed "poster paints" and designer colours. I have used the term "tempera" where there is documented reason for doing so. Modern terms such as case in and acrylic do not apply. I have also noted whether drawings are on paper, card, or board and I have assigned colour designations ranging through cream, manila, buff, tan, and grey.

P. McCoy

LIST OF THE EXHIBITS

The exhibits are arranged alphabetically by designer. Except where otherwise noted all designs are owned by The University of Calgary Library, Special Collections Division.

PERCY ANDERSON (1852 - 1928)

"Leading English stage designer in the 1880 to 1928 period; collaborated with Sir Herbert Beerbohm Tree at Her Majesty's Theatre, 1898-1904; worked for the Gaiety Theatre, designed ballets at the Coliseum; Gilbert and Sullivan operas; *The Quaker Girl*, *Chu Chin Chow*, *The Persian Princess*, etc. *Illustrated Costume: Fanciful, Historical, and Theatrical* by Mrs. Aria (London: Macmillan and Co., 1906." From design exhibition catalogue notes by Charles Spencer, 1976.

1. "The Eggseller, Act I." Man in exotic loose trousers and tunic, green cloak and hat trimmed with curious wheel holding eggs. *The Persian Princess*, operetta by Ivan Caryll, based on Sardou's *Madame Sans Gene*, Lyceum Theatre, London, 1903. Pencil and watercolour on cream paper. 17.8 x 25.4. Initialed, titled, and annotated. Owner: Ouida Touche and Associates, Calgary.
2. "Papillon, Act I." Streetseller in white knee-trousers, blue and white striped jacket and stockings, cloak, lavishly decorated with ribbons. *The Duchess of Dantzig*, Lyric Theatre, London, 1903, role played by Courtice Pounds. Pencil and watercolour on cream board. 23.5 x 29.8. Unsigned, but labelled in Anderson's hand.
3. Man in Spanish Costume. Knee-trousers, white shirt, elaborate cloak and hat in grey, white, and red. *The Count of Monte Christo Junior* by Richard Henry, Gaiety Theatre, London, 1886. Ink and watercolour on cream card. 15.2 x 22.2. Unsigned, but labelled in Anderson's hand. Owner: private collector, Calgary.
4. Woman in Spanish Costume. Skirt, blouse, and cloak with staff in hand, matching item no.3. Ink and watercolour on cream card. 15.2 x 22.2. Unsigned. Owner: private collector, Calgary.

GEORGES BARBIER (1882 - 1932)

"Painter, designer, and illustrator. Became famous with two rare albums representing the dancers Nijinsky and Karsavina in the years 1913-1914. A prolific designer, he worked for a long time in the field of theatre design, cultivating an aptitude for vivid colour effects derived from the example of Bakst. He frequently contributed to important fashion publications." From *Parisian Fashion*, Vol. 1, (New York, Rizzoli, 1979) by Cristina Nuzzi.

5. "Casanova, Planche I." Man in green and pink dressing gown, tall white turban with pink ribbon. For the play *Casanova* by Maurice Rostand (?). Zincograph signed in the plate and dated 1918, hand coloured by the artist in gouache. 17.8 x 22.9. Owner: private collector, Calgary.

ALEXANDRE BENOIS (1870 - 1960)

Russian designer, part-founder of the Ballets Russe, especially known for *Petrushka*, 1911. The four designs cited below are initialed "AB" and their attribution to Benois is tentative, based upon the similarity of the initialed signature to known drawings from the 1930-1940 period which bear the same sign.

6. "Casanova, costume no. 2." Man in mid 18th century suit, ochre

breeches, monochrome coat, brown cape. The rendering technique suggests that this is a costume for a film. Pencil, watercolour on cream paper. 21.6x37.5. Unsigned, but clearly part of a suite, others of which are titled, annotated, and initialled.

7. "Casanova, costume no. 3." Man in mid 18th century suit, monochrome trousers and waistcoat, green coat, tricorne hat, sword. Pencil and watercolour on cream paper. 19 x 35.6. Initialled, titled, annotated.

8. "Lucienne." Street dress, style 1900, with swatches of green silk and white lace attached. Louise, opera by Charpentier. Pencil on cream card. 32.4 x 49.5. Initialled, titled, and annotated. Lucienne refers to an actress, not a character.

9. "Lucienne." Evening dress, style 1900, with swatches of red silk and white lace attached. Louise, opera by Charpentier. Pencil on cream card. 32.4 x 45.9. Initialled, titled, annotated.

CHARLES BETOUT (active ca. 1900 - 1939)

Costume designer for French opera, operetta, revue and film. Principal costume designer for the Comedie-Francaise from 1919 to ca. 1939. Especially notable for his careful attention to period research and detail; created large suites of designs for historical productions requiring hundreds of costumes.

10. Woman in Egyptian dress of gold, turquoise and deep blue with hawk headdress; detail of dagger in upper right corner. Costume for Cleopatra, ca.1910 (?). Pencil, watercolour, gold paint, and glitter on tan card. 24.8 x 32.4. Unsigned but clearly part of Betout folio.

11. Woman in Spanish riding costume, tan, with orange scarf, hat with tassel, shawl over shoulder, boots and spurs. ca. 1910 (?). Pencil, watercolour and silver paint on eggshell board. 21 x 44.5. Signed.

12. "Merveilleuse." Woman in pink gown with green and gold decoration, matching shawl and headpiece, style ca. 1905. Pencil, gouache, gold paint and glitter on tan card. 21.6 x 44.5. Signed.

13. Dancer in ankle-length dress, style 1830's, pink and green trimmed with garlands of cherries and brown ribbon, feather headdress. Pencil, watercolour, gouache, on buff paper. 21.6 x 29.8. Unsigned.

14. 'L'Anglaise." Woman in masquerade dress, blue ankle-length skirt, orange waistcoat, admiral's hat with white plume, riding whip. Sidonie Panache, (untraced production). Crayon and watercolour on cream paper. 16.5 x 31.8. Titled in Betout's hand, unsigned but clearly part of Sidonie Panache suite.

15. "Seraphina: espagnola." Woman in masquerade, Spanish peasant dress, face mask, mode 1842. Sidonie Panache. Pencil and watercolour on cream paper. 15.9 x 31.1. signed and titled.

16. "L'irlandaise." Girl in kilt-tike plaid skirt and bodice, knee-stockings, admiral's hat with plumes. Sidonie Panache. Cravon, watercolour on cream paper. 15.9 x 31.1. Unsigned, but titled in Betout;s hand.

17. Figures in masquerade or carnival costume, style ca. 1840. 21 male figures in 4 drawings, dressed variously in commedia dell'arte style, animal costumes, soldiers' uniforms, and national costumes. Sidonie Panache. Pencil, crayon and watercolour on cream paper. Each of 4 sheets-- 31.8 x 16.5. Unsigned but annotated and titled in Betout's hand.

18. "Rosalie." Vivandiere in red pantaloons with blue skirt and jacket trimmed in red and yellow, with keg and shoulder strap; swatch of blue satin attached. Sidonie Panache. Pencil, watercolour and gold paint on cream paper. 16.5 x 31.8. Initialled.

19. "George Sand." Woman in male attire, style 1840's, trousers, coat and waistcoat in shades of lavender, hat in hand. Crayon, watercolour on grey paper. 22.2 x 30.5. Signed and titled.

20. "Madeleine Biron, toilette de cour." Court dress, style Louis XV, in lavender and white with salmon and white flowers. Crayon, watercolour, gouache on cream paper. 31.1 x 47. Signed and titled.

21. "Madeleine Biron en nymphe." Court ballet dress, in green and lavender, style Louis XV, decorated with pink flowers on green lily pads. Pencil, crayon, watercolour, gouache on cream paper. 31.1 x 47. Signed and titled.

22. "La Pompadour, toilette de cheval." Blue-grey riding dress, style Louis XV, with silver trim. Crayon, watercolour and silver paint on cream paper. 31.1 x 47. Signed and titled.

23. "La Pompadour en Bergere." Pink shepherdess dress, style Louis XV with cream lace overskirt, yellow hat trimmed with roses. Crayon and watercolour on cream paper. 31.1 x 47. Signed and titled.

24. "La Pompadour, Grand Gala." Ball gown, style Louis XV, white skirt, gold decoration, bodice and overskirt of gold and black in leopardskin pattern, trim of orange roses. Crayon, watercolour, gold paint on cream paper. 31.1 x 47. Signed and titled.

25. "Mme. d'Esprades, apres midi." Afternoon dress, style Louis XV, in brown with cream, grey, and orange decorations, holding pekinese dog and walking stick. Crayon, watercolour, gouache, silver paint on cream paper. 31.3 x 47. Signed and titled.

26. "Mme. d'Esprades, costume pour la voiture." Coaching dress, style

Louis XV, rose dress with purple mantle trimmed in grey fur. Crayon and watercolour on cream paper. 31.3 x 47. Signed and titled.

27. "Mme. d'Esprades, Gala." Ball gown, style Louis XV, in green with silver decoration and silver lace bodice, trim of roses. Crayon, watercolour, silver paint on cream paper. 31.3 x 47. Signed and titled.

28. "Le Prestidigitateur." Fat conjuror in blue and green with decoration of gold question marks, pagoda shoulder wings, matching hat. Pencil, watercolour, gouache, gold paint on cream paper. 15.9 x 26. Unsigned, but titled and annotated in Betout's hand.

29. "Bombance: Cortege Humoristique." Procession of figures representing courses in a French gourmet banquet. 32 panels in one panorama, 13.7 meters by 21.5 cm. (panel no. 31 missing). An attached scheme listing personnel indicates the parade was actually performed, but the occasion is untraced. Pencil, watercolour, gouache, metallic paint, glitter on cream board. Signed and labelled.

30. "L'egypte des Pharaons: Cortege Triomphal." Procession of historical and mythical figures from ancient Egypt. Labelled by Betout as a "composition", this parade may not have been conceived for actual stage presentation, but rather as a resume of Betout's talents as a designer of historical costume. The style of the rendering would place the work in the 1900-1910 period when compared with other dated work by Betout. Pencil, ink, watercolour, gouache, metallic paint on cream board. 12 panels, in one piece, 5.5 meters by 21 cm. Signed and labelled.

31. "LaGrece Heroique." Procession of historical and mythical figures from ancient Greece. Similar in style and format to item no. 30. Pencil, ink, watercolour, gouache, metallic paint on cream board. 13 panels, in one piece, 5.9 meters by 21 cm. Signed and labelled. (The Calgary collection also includes a parade for ancient Rome, not shown in the exhibition.)

[BORIS BILINSKY \(1907 - 1948\)](#)

"Born in Odessa, lived and worked in Paris as a leading designer for stage and cinema, including the film [Metropolis, 1926](#). Collaborated with Nijinska and Massine. Opera productions include Russian and Ludmila by Glinka for the Paris Opera, 1930." From design exhibition catalogue notes by Charles Spencer, 1976.

32. "Casanova." Man in costume, style Louis XV, magenta coat with rust flowers and grey leaves, cream waistcoat, deep blue knee-trousers. Labelled "Casanova", this design may be for the film of the same title designed by Bilinsky in 1927. Ink, gouache, silver paint on tan paper mounted on cream board. 31.1 x 45.7. Labelled in one hand; attributed in another.

33. Woman in gown, style Louis XV, deep purple with rust, silver and gold

flowers. Clearly a companion piece to the "Casanova" costume (no. 32). Ink, gouache, and metallic paints on tan paper mounted on cream board. 30.5 x 45. Attributed in unknown hand.

34. "Les Perles." Showgirl in grey, aquamarine and white, ropes of pearls over grey sheer fabric with long train and giant feather attachment. Revue, ca. 1925 (?). Pencil, watercolour, raised gouache on cream paper. 31.1 x 41.3. Attributed in unknown hand: attribution may be doubtful since the style is atypical of Bilinsky's work.

UMBERTO BRUNELLESCHI (1879 - 1949)

"Painter, designer and book illustrator. After completing his studies in Florence, in 1900 he moved to Paris. In the years 1912-1914 he gained esteem as a book illustrator, and after having contributed to the leading fashion magazines of the time, he embarked on his successful career as a costume and set designer, pursued mostly in Paris (Ba-ta-clan, Les Folies-Bergere, Casino de Paris), but also in Italy (Teatro alla Scala), Germany, and America (Roxy Theatre in New York.)" Quoted from Parisian Fashion, Vol. 11, by Cristina Nuzzi, (Rizzoli: New York, 1980).

In her survey of Brunelleschi's work, Umberto Brunelleschi, (Rizzoli: New York, 1979), Cristina Nuzzi indicates that his paint medium was "tempera"; I have, therefore, labelled these designs as tempera throughout. The rendering style of the designs in the Calgary collection is very similar to that shown in Nuzzi's book for the years 1930-1940; it seems likely that most come from that period. None of the drawings are annotated with the names of the productions.

35. "La Printemps." Allegorical dress, style Louis XV, skirt showing blue sky with birds and clouds, bodice and headdress decorated with birdnest and sprays of pink flowers. Revue, ca. 1935 (?). Pencil, and tempera on cream card. 24.8 x 32.4. Signed.

36. "L'Ete." Allegorical costume, pink petal-skirt with green bodice, large butterfly and sheaf of grain at waist, leaf-patterned stockings, hat of giant daisy and poppy. Revue, ca. 1935 (?). Pencil and tempera on cream card. 24.8 x 32.4. Signed.

37. "L'Autonne." Allegorical dress, gold and yellow tunic with black and gold leaves, festooned with garlands of fruit, leafy headdress with bunches of grapes, holding red lyre. Revue, ca. 1935 (?). Pencil, watercolour, tempera, gold paint on cream card. 24.8 x 32.4. Signed.

38. "L'Hiver." Allegorical costume, silver dress with "snow" trim and over-skirt, inset with windows, headdress of green branch laden with snow. Revue, ca. 1935 (?). Pencil, tempera, silver paint on cream card. 24.8 x 32.4. Signed.

39. "Le Feu." Dancer in allegorical dress, skirt of yellow, orange, and red "flames", bodice trimmed in gold, flying ribbons in headdress and at wrists. Revue or Ballet ca. 1935 (?). Pencil, watercolour, tempera, gold paint on cream paper. 29.2 x 32.4. Signed.

40. Woman in pink gown with tiered skirt, silver trim, black lace mantle, pink flowered bonnet, style Second Empire. Revue, ca. 1935 (?). Pencil, watercolour, tempera, silver paint on cream paper. 40.6 x 32.4. Signed.

41. Woman in elaborate ball gown, pink, silver, and blue, decorated with flowers, blue feather fan, flower and lace headdress, labelled "1860". Revue, ca. 1935 (?). Pencil, watercolour, tempera, silver paint on cream card. 30.5 x 31.8. Signed.

42. Woman in white dress with pattern of black birds, trimmed in red, pink hat and plumes, red parasol, style labelled "1860". Revue, ca. 1935 (?). Pencil with touches of colour in tempera on cream card. 25.4 x 34.9. Signed

43. Woman in turquoise dress with pink flowers, pink flowered hat, turquoise plumes and pink parasol, labelled "Second Empire." Revue, ca. 1935 (?). Pencil, watercolour, tempera on cream paper. 38.1 x 31.8. Signed.

44. "Venetienne." Woman in mid 18th century carnival dress and mantle, white with grey, silver, and black flowers, black hat with white plumes. Revue, ca. 1935, (?). Pencil, tempera, silver paint on cream paper. 29.8 x 27.3. Signed. (reverse: light pencil sketch of man in a peasant costume.)

45. Woman in elaborate court dress, style Louis XV, pink, black, aquamarine, with bunches and garlands of flowers, powdered wig decorated with flower sprays. Revue, ca. 1935 (?). Pencil, watercolour, tempera on cream paper. 32.4 x 45. Signed.

46. East Indian woman in blue flowered trousers and pink bodice with gold, jeweled-encrusted breastplate, gold lace veil. Revue, ca. 1935 (?). Pencil, watercolour, tempera, gold paint on cream paper. 24.8 x 35.6. Signed.

47. East Indian princess in gold trousers with green tunic and black overskirt, all richly jeweled and decorated, turban and arm bands. Revue, ca. 1935 (?). Pencil, tempera, gold paint on cream paper. 28.6 x 39.4. Signed.

48. East Indian prince in green flowered trousers, with sheer blue skirt, gold belt and pink shirt all delicately flowered, turban with blue brush-feather, sword. Revue, ca. 1935 (?). Pencil, tempera with raised detail, gold paint on cream paper. 24.8 x 32.4. Signed.

49. "Algerienne." Woman in harem trousers and bodice of magenta and white stripes with gold decorations, black tasseled belt, white net sleeves with green trim, magenta hat. Revue, ca. 1935 (?). Pencil, tempera, gold paint on cream paper. 24.8 x 32.4. Signed.

50. Black Berber chief in gold trousers with blue jacket, blue feather head-

dress on white turban, white cloak, maroon boots with silver inlay. Revue, ca. 1935 (?). Pencil, tempera, silver paint on cream paper. 24.8 x 32.4. Signed.

51. Moroccan with white beard in loose trouser and jacket of maroon and blue trim, greycloak, long pipe in hand, red slippers, turban. Revue, ca. 1935 (?). Pencil, tempera, silver paint on cream paper. 24.8 x 32.4. Signed.

52. Cambodian woman in black quilted trouser with magenta bodice and skirt, gold and black decorations, gold pagoda headpiece. high-heeled gold shoes. Revue, ca. 1935 (?). Pencil, raised tempera detail, gold paint on cream paper. 24.8 x 32.4. Signed.

53. Cambodian princess in turquoise, white and silver, elaborate silver winged panels at shoulders and hips. Revue, ca. 1935 (?). Pencil, tempera, silver paint on cream paper. 24.8 x 32.4. Signed.

54. "Peau Rouge Indien." Warrior in plaid tunic, shield of blue and black with decoration of a white hand, elaborate headdress with rust, yellow and green feathers, body paint. Revue, ca. 1935 (?). Pencil, tempera gold paint on cream paper. 28.6 x 38.7. Signed.

55. American Indian girl seated, gold breastplate and shield, skirt of red and white stripes with grey animal-tail fringe, hairdressing of green and black feathers, body paint, blue javelin. Revue, ca. 1935 (?). Pencil, tempera, gold paint on cream paper. 28.6 x 38.7. Signed.

56. "Peau Rouge." Indian man in yellow cloak over green and white tunic with black fur fringe and brown animal tails, feathered headdress in yellow and green, blue and yellow sandals. Revue, ca. 1935 (?). Pencil and tempera on cream paper. 28.6 x 38.7. Signed.

57. "Russe." Woman in Russian peasant dress, black and green skirt with pink, blue, and white flowers, gold leaves, gold bodice and sleeve, white blouse, headscarf and apron. Revue, ca. 1935 (?). Pencil and tempera on cream paper. 24.8 x 32.4. Signed

58. "Gladiateur." Man in gold armour and face mask with rose body-cloth decorated in blue and green flowers, spike in hand. Revue, ca. 1930 (?). Pencil, tempera, gold paint on cream card. 19.7 x 31.1. Signed.

GLADYS CALTHROP (b. early 20th cent.)

Began working as scene and costume designer in 1925, has been especially associated with the works of Noel Coward.

59. "Girl no. 2 of The Merry Wives of Windsor." Woman in lavender hoop-skirt and jacket with white and black trim, pink flowered bonnet. Sigh No More, revue by Noel Coward, 1945, costume for song --

"The Merry Wives of Windsor"

"We're the Merry Wives of Windsor,
And if good luck comes our way
We shall all be merry Widows
One fine day."

Pencil, watercolour on cream paper with purple swatch attached. 38.1 x 51.4.

Signed, titled, annotated and dated.

JENNY CARRE

Parisian painter and theatrical designer, daughter of actor and playwright Albert Carre and singer Marguerite Giraud Carre (married 1901), she would appear to have become active as a designer of revue costumes ca. 1930. In 1932 she designed the setting for *Le Roi Bossu* by her father at the Opera Comique.

60. "Officier Viennois Fantaisie." Man in blue trousers and white uniform jacket with blue and silver trim. Pencil, gouache, and silver paint on cream paper. 32.4 x 50.1. This, and all other designs in the Carre section are unsigned, but bear an authoritative attribution in an unknown hand.

61. Man in motorcycle policeman's uniform, with blue jacket, white jodhpurs, boots, gauntlets and cap. Pencil and gouache on tan paper. 32.4 x 48.3
Attributed.

62. "Cowboy." Man in red, white, and blue cowboy outfit, with lasso and silver belt buckle. Costume for early post-war revue (?). Pencil, gouache and silver paint on grey paper. 32.4 x 49.5. Attributed.

63. Cowgirl in blue dress and boots with red hat, scarf and trim. Early post-war revue (?). Pencil, and gouache on grey paper. 32.4 x 49.5. Attributed.

64. "Femme Chambre." Girl with red hair in brief maid's costume, white and gold, with gold and orange feather duster. Revue. Pencil, gouache, gold paint on cream paper. 26.7 x 37.5. Labelled in one hand, attributed in another.

65. Watergirl in red, white, and blue peasant dress. Pencil and gouache on buff paper with swatch of blue satin attached. 24.1 x 31.8. Attributed.

66. "Vendeuse." Salesgirl in rust long dress with white trim. Pencil, gouache, on tan paper. 31.1 x 47. Labelled in one hand, attributed in another.

67. Girl in flowered blue and white skirt, polka-dot blouse, apron, carrying basket of mussels or oysters. Pencil and gouache on tan paper. 31.1 x 47.
Attributed.

68. Captain in the style of the *Commedia dell'Arte*. Peascod doublet, large ruffs, and feathered hat. Pencil, gouache, and gold paint on grey paper. 32.4 x 49.5. Attributed.

69. Harlequin in multi-colour triangles with white ruff and cuffs, black hat and mask, gold trim. Pencil, gouache and gold paint on grey paper. 32.4 x 49.5. Attributed.
70. "Turque." Woman in red and white harem costume with hat and veil. Pencil, gouache and silver paint on tan paper. 23.5 x 31.8. Attributed, and annotated.
71. English girl with white parasol in white lace dress with British tri-coloured sash and trim of red, white, and blue flowers. Pencil, gouache, on tan paper. 31.1 x 47.6. Labelled in one hand, attributed in another.
72. "L'Ambassade d'Angleterre." Woman in white ball gown with hat and silver sash. Pencil, gouache, and silver paint on tan paper. 31.1 x 47.6. Attributed in one hand, titled in another.
73. "L'Ambassade d'Angleterre." Guardsman in red, black, silver and white uniform. Pencil, gouache, and silver paint on tan paper. 31.1 x 45.7. Titled in one hand, attributed in another.
74. "L'insouciance." Girl in white flounced dress with trim of pink flowers and blue butterflies. Pencil and gouache on manilla paper. 32.4 x 45.7. Titled in one hand, attributed in another.
75. "La Jalousie." Orange-haired man in grey striped trousers and black tailcoat with orange trim. Pencil and gouache on manila paper. 32.4 x 50.1. Annotated and attributed.
76. "L'Espoir." Man with green hair in green tailcoat and trousers. Pencil and gouache on manila paper. 32.4 x 50.1. Annotated and attributed.
77. "La Gaite." Man in pink suit with blue tie and pink party hat. Pencil, gouache on manila paper. 32.4 x 50.1. Annotated and attributed.
78. "Oiseau." Girl in white bird costume with black beak headdress: also back view. Pencil, gouache and silver paint on buff paper. 32.4x49.5. Annotated and attributed.
79. "Poisson." Girl in mermaid costume of blue, green, and white scales, starfish bodice. Pencil, gouache on cream paper. 32.4 x 49.5. Annotated and attributed.
80. Chorus girl in pink blouse and scant dancing shorts with white and silver trim. Pencil, gouache, and silver paint on tan paper. 31.8 x 49.5. Attributed.
81. Chorus boy in white suit and cap with pink and white polka-dot shirt, neck scarf. Pencil and gouache on tan paper. 32.4 x 49.5. Annotated and attributed.

buted.

82. "Le Prince Auriole." Man in pink dinner jacket and trousers with short silver lined cape and hat. Pencil, gouache and silver paint on cream paper. 32.4 x 49.5. Annotated and attributed.

83. "L'Enchanteur Blum." Man in blue suit with wizard's robe and conical hat, holding wand with six point star. Pencil, gouache, silver paint on cream paper. 32.4 x 49.5. Annotated and attributed.

84. Man in grey suit with black cloak, white ruff at neck, top hat, spats, holding book. Clearly part of a suite including nos. 82 and 83. Pencil, and gouache on cream paper. 32.4 x 49.5. Annotated and attributed.

85. Eight male figures in varying shades of green. Apparently representing politicians from different countries as one figure is clearly Hitler, in a Tyrolean smock; another is an Englishmen in yachting costume. Political revue, ca. 1935 (?). Pencil, gouache on cream paper. 50.1 x 32.4. Much marked and annotated, attributed.

FRANCOIS CLAUDIUS COMPTE-CALIX

Nos. 86-96 "Les travestissements elegants," Paris, (journal) Les modes parisiennes, 1864. 11 of the original 15 fantasy costumes. Lithographs, engraved by Geoffroy, Ferdinand, Monnin, Carrache, Millin, coloured by hand. Each print 24.1 x 32.4. Owner: private collector, Calgary

The exhibition includes the following titles:

86. Eve.
87. Pompadour
88. Vivandiere
89. Mercure.
90. Bouquetiere
91. La Fileuse
92. Fantaisie Louis XVI
93. L'Hiver
94. Fantaisie Espagnole
95. Le Mai
96. La Cloche

KSANNA

No information concerning this costume designer has yet been uncovered. The Calgary collection contains about 20 drawings bearing the name, sometimes with a variant spelling "Kssana." Most of the designs show the strong influence of Bakst or of the Cubists, but all appear to be meant for revues or cabaret performances.

97. Woman in cubistic dress, style ca. 1920, in pink, blue, and gold, bare breasts and angular gold hat with blue feather, black fan. Gouache on cream paper. 31.8 x 48.9. Signed and labelled "Mme. Gabaroché."

98. "Gabaroche Cubiste." Man with monocle and cane in cubistic black tailcoat and trousers with blue ribbon cummerbund and red bow tie, top hat, spats. Pencil and gouache on cream paper. 31.8 x 48.9. Signed and labelled.

99. Woman in cubistic gown, panniered in Louis XV style, aquamarine, purple and gold, large hat and cubistic earrings, bare breasts. Pencil and gouache on cream paper. 30.5 x 47.6. Attributed, clearly by the hand of nos. 97,98.

100. Animal trainer in pink tunic with black and gold coat and trousers, whip in hand, hat with blue feathers. Gouache and gold glitter on cream paper. 27.9 x 39.4. Attributed.

101. Dancer in lavender and white petal-dress, one breast bare, headdress one large rose, aquamarine leaves at ears and wrists. Gouache on cream paper. 31.8 x 49.5. Attributed.

102. Greek warrior in silver and black armour with pink cape, skirt, and feathered helmet. Ink, gouache, and silver paint on cream paper. 22.2 x 32.4. Attributed.

103. Greek warrior in silver and black armour with pink cape, skirt, and feathered helmet. Ink, gouache, and silver paint on cream paper. 22.2 x 32.4. Attributed. Designs 102 and 103 show some stylistic variations and the attributions may be doubtful.

CHARLES LE MAIRE (active 1920 - 1962)

"Charles Le Maire lavished feathers, beads and chiffon on countless stars and ladies of the chorus. ('They were all beautiful when I got through with them'.) He designed for the Scandals and the Vanities, but Ziegfeld was his favorite producer. He eventually became chief designer for Twentieth Century Fox, winning an Oscar for All About Eve." From *The World of Flo Ziegfeld* (New York: Praeger Pub. 1974) by Randolph Carter

104. Woman in flowered negligee and pajamas, lime green with flower decoration. Greenwich Village Follies, 1926. Pencil and watercolour on tan card. 36.8 x 49.5. Unsigned. Owner: Billy Rose Theatre Collection, The New York Public Library at Lincoln Centre, Astor, Lenox and Tilden Foundations.

105. Showgirl in dance dress with tutu, red, orange and purple, ribbon trim, cloche hat with red plumes, many bracelets. Greenwich Village Follies, 1926, labelled "Pit Pat." Pencil, watercolour, silver paint on tan card. 36.1 x 50.1. Signed, dated, annotated. Owner: Billy Rose Theatre Collection, The New York Public Library at Lincoln Centre, Astor, Lenox and Tilden Foundations.

106. Woman in magenta wrapper with black fur trim, giant sleeves and train, "Elizabethan headdress." Greenwich Village Follies, 1926. Pencil, ink, watercolour, and gold paint on tan card. 36.1 x 50.1. Unsigned. Owner: Billy Rose

Theatre Collection, The New York Public Library at Lincoln Centre, Astor, Lenox and Tilden Foundations.

MARCELLE

About 12 designs for revue costumes in the Calgary collection are attributed to this unknown designer. All bear signs of being by the same hand.

107. Showgirl in short dress, orange, silver and black, panniers of black and orange poppies at waist with silver triangles hanging, headdress with tall poppies, long triangle earrings. ca. 1925 (?). Pencil, gouache, watercolour and silver paint on cream paper. 22.2 x 36.8. Attributed.

108. Showgirl in silver, orange, and black, with ribbon-rutt tutu and neck-piece, matching hat with orange pom-pom; also side view. ca. 1925 (?). Pencil, gouache, silver paint on cream paper. 27.3 x 34.3. Attributed.

109. Showgirl in brief costume of silver beads with green feathers, matching headdress and wrist pieces. ca. 1925 (?). Pencil, watercolour, silver paint on cream paper. 21.6 x 31.1. Attributed.

110. Dancer in tango costume, orange, yellow, with green trim and silver fringe. Orange flower at waist and matching headdress. ca. 1925 (?). Pencil, watercolour, silver paint, and glitter on cream paper. 21.6 x 34.9. Attributed.

A. MORAIN

Untraced Paris costume designer; several drawings in the Calgary collection are signed and dated late 1920's.

111. Woman dressed as a man in elaborate court dress, style Louis XIV, gold knee-breeches, silver stockings, coat with wide skirt in blue and gold, purple and gold cloak lined with ermine, surmounted by giant sun, tall wig. Revue, 1926. Pencil, watercolour and metallic paint on cream paper. 30.5 x 40.6 (irregular). Signed and dated.

112. "Prince Russe." Woman in loose silver trousers, tunic of black, red, and green, matching hat. Revue, 1927. Pencil, gouache, and silver paint on manila paper. 26 x 36.8, Signed and dated.

113. Woman in court gown, period Louis XV, blue skirt with green brocade overskirt, swags of roses, trimmed in black ribbon. Revue, 1926. Pencil, watercolour, gouache, and metallic paints on cream paper. 23.5 x 38.1. Signed and dated.

114. Cowgirl in tan chaps and fringed jacket with pink and blue trim, matching hat, black belt. Revue, 1926. Pencil, watercolour, gouache on cream paper. 24.8 x 38.1 (irregular). Signed and dated.

115. Woman in exotic East Indian costume, black trousers, with purple and

gold trim, green bodice, long sheer cloak, snake turban with green plume, holding bird. Revue, 1926. Pencil, watercolour, gouache, metallic paints on cream paper. 24.8 x 38.1 (irregular). Signed and dated.

JAMES REYNOLDS (1891 - 1957)

Irish designer, discovered by Murray Anderson for his Greenwich Village Follies, also designed for Ziegfeld, and later for the legitimate stage, known in addition for his imaginative book illustrations. Owner: Billy Rose Theatre Collection, The New York Public Library at Lincoln Centre, Astor, Lenox and Tilden Foundations.

116. "May Day." Green allegorical dress decorated with spring flowers, yellow hat, green gauntlets with parti-coloured ribbons. Greenwich Village Follies, 1920, Finale. Pencil and watercolour on cream paper. 35.6 x 50.2. Initialed, titled, annotated.

117. "The 4th of July--Independance Day." Showgirl in allegorical costume, red, white, and blue with silver, headdress represents shooting stars and fireworks, shoulder attachment of draped banners and tassels. Greenwich Village Follies, 1920, Finale. Pencil, watercolour, and silver paint on cream paper. 35.6 x 50.2. Initialed, and titled.

118. "Labour Day." Allegorical dress in white with aquamarine trim, carrying lunch basket with gingham table cloth, black and aqua shawl, tools in hand, giant straw hat. Greenwich Village Follies, 1920, Finale. Pencil, watercolour, gouache on cream paper. 35.6 x 50.8. Initialed and titled.

119. "Labour Day." Showgirl in allegorical dress of purple and red, skirt of red brick design, headdress and shoulder piece representing architectural model, pocket with mortar trowels. Rejected costume design for Greenwich Village Follies, 1920. Pencil, watercolour, silver paint on cream paper. 35.6 x 50.2. Unsigned, titled and annotated.

120. Alternate headdress for "Labour Day", item no. 119. Annotation: "painted white taffeta, starched, painted as stone, frosted with mica." Pencil on cream paper. 35.6 x 50.2. Unsigned, annotated.

HERMAN ROSSE

"Oscar winner for King of Jazz, 1930, whose style was sharply contemporary and shot with brilliant colours, also designed many notable Broadway productions including The Swan, Casanova, and The Emperor Jones." From *The World of Flo Ziegfeld* (New York: Praeger Pub., 1974) by Randolph Carter.

121. "Shawl Curtain." Drop curtain in grey, black, rose, and rust. Greenwich Village Follies, 1924 (?). Charcoal, and gouache on cream paper. 72.4 x 55.9. Signed. Owner: Billy Rose Theatre Collection, The New York Public Library at Lincoln Centre, Astor, Lenox and Tilden Foundations.

MAURICE SAND

Six colour plates representing 19th century adaptations and refinements of traditional Commedia dell'Arte

characters. From a modern edition of 40 coloured plates (Bologna: Casa Editrice Capitol, (n.d.), limited edition of 1000, these plates from copy no. 633) reproduced from the engravings of A. Manceau, drawn from designs of Maurice Sand in his *Masques et Bouffons*, (Paris: A. Levy Fils, 1862). Owner: private collector, Calgary.

The following characters are shown in the exhibition:

122. "Polliciniella, 1800."

123. "Pierrot, 1846."

124. "Leandre, 1850."

125. "Arlequine, 1855."

126. "Gianduja, 1858."

127. "Stenterello, 1859."

SHOUBRAC

Untraced Paris designer, probably active at the turn of the century.

128. Woman in dancing dress for a Paris music hall production, ca. 1900

White polka-dots with orange trim. Ink, gouache, and silver paint on tan paper.

24.8 x 31.8. Signed

SERGE SOUDEIKINE (1882 - 1946)

"Russian designer known for his decor for the ballet *La Tragedie de Salome* for Diaghilev's Ballet Russe, 1913, later collaborated with the *Chauve-Souris*, de signed a production of Gershwin's *Porgy and Bess* in 1935." From a design exhibition catalogue by Charles Spencer, 1976.

129. Fat Musician, playing lute, red beard and glasses, red trousers, white fencing shirt, black cape. Pencil and gouache on cream paper. 23.5 x 31.8.

Signed.

130. Tall Musician with mustache in black trousers with bows at knees, white fencing shirt, red cloak, stovepipe hat, carrying guitar over back. Pencil, gouache on cream paper. 23.5 x 31.8. Signed.

131. Musician with guitar on his back, in black trousers, white fencing shirt, white ruff, red cloak. Pencil, gouache on cream paper. 23.5 x 31.8. Signed

ERNST STERN (1876 - 1954)

In 1907 began his famous collaboration with Max Reinhardt in Berlin, after 1921 worked almost exclusively on operas and operettas, especially in England and the U.S. from 1934 onwards, his autobiography *My Life My Stage* published 1951.

132. "Tanagra, Grecian Ballet." Dancer in grecian dress of ancient style, yellow, aquamarine and gold. Helen, operetta based on Offenbach, produced by Max Reinhardt. (?). Crayon, and watercolour on cream paper. 29.2 x 46.4. Signed and titled.

UNKNOWN

133. Man in style of Louis XV, black breeches and coat with turquoise trim, holding black hat, powdered wig. Labelled "Theatre Montparnasse." Pencil and gouache on manila tissue. 26 x 40.6.

134. Poster of Paris music hall, Ambassadeurs, Champs-Elyses, "Libert". Dandy in red and green plaid suit, white shirt with red hearts, hat, monocle, freckled face, walking stick. 1895. 57.5 x 74.9. Owner: private collector, Calgary.

135. Girl dressed as pantomime boy, knee-trousers, tunic, stocking cap in yellow, blue and white, swatches of material attached. Indecipherable signature, dated 1918. 15.2 x 20. Owner: private collector, Calgary.

JOSEPH URBAN (1872 - 1933)

Viennese-born U.S. stage designer and architect. One of the leading designers of the "New Stagecraft" generation with R.E. Jones, Lee Simonson, and Norman Bel Geddes. Worked for the Metropolitan Opera, designed for Ziegfeld revues and musical comedies. Built the Ziegfeld Theatre in New York, 1927..

136. "Cactus Curtain." Curtain of green, gold, white, and lavender cacti on deep yellow background. Rio Rita musical comedy by Bolton, Thompson, McCarthy, and Tierney, Ziegfeld Theatre, New York, 1927. Labelled "Whoopie curtain, not used." Watercolour, gouache, and gold paint on cream board. 33.7 x 23.5. Unsigned. Owner: Library for Rare Books and Manuscripts, Columbia University New York.

137. "Venetian Scene." Scene showing view from inside circular salon across the Grand Canal to Palladio's Church of the Salute. Ziegfeld Follies, 1921. Pencil, watercolour, gouache, on cream card. 20.3 x 17.8 arched top. Initialed and dated. Owner: Library of Rare Books and Manuscripts, Columbia University New York.

138. "Swan Curtain." 6 crested swans flying against blue sky with blue trees in silhouette on horizon. Ziegfeld Follies, 1919. Pencil, watercolour, gouache on cream board. 19 x 19. Unsigned. Owner: Library for Rare Books and Manuscripts, Columbia University, New York.

139 - 147. 9 designs by Urban for The Garden of Paradise, a play by Edward Seldon, 1914. It was this production that convinced Florenz Ziegfeld of Urban's suitability as a designer for the Follies. Items 139 - 144 are owned by the Library of Rare Books and Manuscripts, Columbia University. Items 145 -147 are owned by Billy Rose Theatre Collection, The New York Public Library at Lincoln Centre, Astor, Lenox and Tilden Foundations.

139. "Glade Scene." Man and woman on knoll at edge of lake, framed in foliage and wisteria. Labelled "Never used." Watercolour and gouache on cream board. 32.4 x 20.3. Signed.

140. "Under the Sea Scene." Giant gold squid in grey-green watery deep. Pencil, watercolour, gouache, and gold paint on buff card, mounted on cream board. 29.8 x 24.1. Unsigned.

141. Old woman in red checked skirt and gold blouse. Gouache and pencil on cream tissue mounted on cream card. 5.7 x 8.3. Unsigned.

142. Cave man in grey cloth, red hair and beard, boots, club. Pencil and gouache on cream tissue mounted on cream card. 8.3 x 14. Unsigned.

143. Small monster, spiky red hair on short body with giant red hands. Pencil and gouache on cream tissue mounted on cream card. 5.7 x 10.8. Unsigned.

144. 4 chests. Drawings of property pieces: red chest, blue and silver chest, black and purple chest, round gold cassette. Pencil, watercolour, silver paint on cream paper mounted on buff card. 12.7 x 20.3. Unsigned, but titled and annotated in Urban's hand.

145. Woman, 2 fish, and snake or eel. Woman in 2 views, white dress with green and gold geometric trim, blue melon headdress with plume; also shown in voluminous purple and green cape. Silver eel or serpent. Gold and rust fish. Pencil, watercolour, gouache, gold paint on cream card. 22.9 x 30.5. Initialed and titled.

146. "Marietta, Armida, and Isotta." 3 women in white flowing dresses with flowers, on knoll covered with flowers. Labelled 'Holy Island Scene.' Pencil, watercolour on cream card. 19 x 26.7 Initialed, titled.

147. "The Emperor of Crabs." Animal costume in green, salmon, and gold, accompanied by 3 fish-like creatures holding gold and green canopy. Pencil, watercolour, gold paint on cream card. 19 x 26.7. Initialed and titled.

VILPELLE

Untraced costume designer, Paris, ca. 1925

148. Woman in Persian costume showing Poiret influence, silver trousers, turquoise tunic decorated in white and pink with greyfur trim, matching turban. Pencil, watercolour, gouache, silver paint, and glitter on cream paper. 20.6 x 33.7. Attributed.

C. WILHELM (William John Charles Pilcher) (1856 - 1925)

"Leading English designer of ballet costumes in the late 19th century and early 20th century. First professional work for Drury Lane, 1877, where he designed pantomimes until 1897. Best known for his ballet costumes for The Empire Theatre, London, for Adeline Genee and other music hall artists. Other theatrical contributions include Gilbert and Sullivan operas, 1882-1898; Peter Pan 1906; The Arcadians 1909. Wrote "Art in Ballet" for The Magazine of Art, 1895. From design exhibition catalogue notes by Charles Spencer,

1976.

149. "Cosmos." Man in long gold brocade tunic with purple trim and head-piece, decorated with crescent moons, holding gold staff. *Le Voyage dans la Lune*, Her Majesty's Theatre, London, 1883. Ink, watercolour and gold paint on tan card. 19 x 22.8 Signed, dated, and titled. Owner: Metropolitan Toronto Library, Theatre Department.

150. "Cosmos Palace Guard." Man in aquamarine leotard with silver-grey metallic pendants hanging from arms and waist, upstanding collar of silver points, elaborate helmet, staff in hand. *Le Voyage dans la Lune*, Her Majesty's Theatre, London, 1883. Ink, watercolour, metallic paint on tan card. 18 x 22.8. Signed, dated, titled. Owner: Metropolitan Toronto Library, Theatre Department.

151. "Focus." Man in late 18th century suit, dark blue knee-trousers and waistcoat, aquamarine coat with dark blue trim, periwig, red cloth and feather duster in hand. *Le Voyage dans la Lune*, Her Majesty's Theatre, London, 1883. Ink, watercolour on tan card. 14 x 22.8. Signed, dated, and titled. Owner: Metropolitan Toronto Library, Theatre Department.

152. "Homo. The Lunar Ministry." Man in blue robe decorated in new moons and stars with aquamarine overtunic and large hat in new moon shape, starred boots. *Le Voyage dans la Lune*, Her Majesty's Theatre, London, 1883. Ink, watercolour and gold paint on tan card. 19 x 22.9. Signed, dated, and titled. Owner: Metropolitan Toronto Library, Theatre Department.

153. "Instructor, Lunar Ministry." Man in Egyptian costume of pink, white and gold with headdress, geometric and leaf designs with greek key border. *Le Voyage dans la Lune*, Her Majesty's Theatre, London, 1883. Ink, watercolour, gold paint on tan card. 19 x 22.7. Signed, dated and titled. Owner: Metropolitan Toronto Library, Theatre Department.

154. Juggler. Man in blue leotard with decoration of gold triangles, sun, and moon faces, light blue sash, large turban with yellow and blue feathers, juggling balls and knives. *Princess Ida and the Sorcerer*, Savoy Theatre, or *Chilperic*, Empire Theatre, or *Whittington and his Cat*, Drury Lane, 1884. Ink, watercolour, and gold paint on tan paper. mounted on cream card. 13.4 x 21.6. Initialed and dated. Owner: Metropolitan Toronto Library, Theatre Department.

155. Sorcerer in white skirt with green overtunic decorated in the four playing-card suits, hat with green devil's tail, black and green cape, wand in hand. *Rothomago (?)*, Alhambra Theatre, London, or *Bluebeard*, Drury Lane, 1879. Ink, and watercolour on tan card. 16.5 x 21.7. Signed and dated. Owner: Metropolitan Toronto Library, Theatre Department.

156. "Repudiation." Woman in knee-length black tunic with gold and red

snake decoration, gold bat wings, green and black insect headdress with red antennae, holding staff decorated with snake and bearing banner "repudiation." Rothomago (?), Alhambra Theatre, London, 1879, or lack and the Beanstalk, Drury Lane. Ink, watercolour, gouache, gold paint on tan card. 16.5 x 22.9. Signed and dated. Owner: Metropolitan Toronto Library, Theatre Department.

157. Sorcerer in black and red tunic with cape, decorated with mice, an owl and a bat, headpiece with two long red feathers, cat on shoulder, broom in hand. Rothomago, Alhambra Theatre, London, 1879 (?). Ink, watercolour, gouache, gold paint on tan card. 15 x 22. Signed. Owner: Metropolitan Toronto Library, Theatre Department.

158. "Adeline Genee." Costume for the dancer dressed as a vivandiere in red, white, and blue stripes with gold trim, small keg at waist, cap. A Day in Paris, ballet, Empire Theatre, London, 1908. Ink, watercolour, gold paint on cream board. 16.5 x 22.9. Signed, dated, titled, inscribed.

159. Dancer in allegorical costume representing the art of painting, lavender and white dress, bodice constructed of paint tubes and ribbons, hat in shape of palette with brushes. A Day in Paris, ballet, Empire Theatre, London, 1908. Ink, watercolour, silver paint on cream board. 19 x 24. Signed and dated, titled

160. "Pierrette." Dancer in black fluted skirt with paillettes on bodice and torso in rainbow colours, matching hat and fan. Labelled "S. Ballet Pierrettes, Round the Town Again." Ink, watercolour, gouache on cream board. 13.3 x 21.6. Signed and titled. Items 158 - 160 are all costumes for Adeline Genee.

FREDDY WITTOP

"Dutch-born designer, active in Paris especially in the 1920's and 1930's for the Folies-Bergere and music hall. Contributed to the London productions of Hello Dolly, 1961, and The Great Waltz, 1970." From notes for a design exhibition catalogue, by Charles Spencer, 1976.

161. Scene-drop for the Folies-Bergere. Giant hand and arm pointing toward Folies door on wall of silver blocks with green mortar. Folies-Bergere c. 1933 (?). Gouache, glitter, collage, on silver paper mounted on cream card. 32.4 x 25.4. Unsigned.

162. Scene design, black trees with white and black foliage, pillars with showgirls in green and pink. Folies-Bergere. Gouache on cream paper. 52 x 38.1. Signed.

JOST DE ZAMORA (chiefly active 1910 - 1930)

"Spanish-born designer, worked with Paul Poiret and later French revues. Contributed to La Gazette du Ron Ton. Exhibited Galerie Leveaque, 1913." From a note by Charles Spencer in a design exhibition catalogue, London, 1976.

163. Showgirl in exotic beaded gown of silver and brown with four long

trains and giant headpiece. Revue (?), 1927. Gouache and silver paint on textured cream board. 30.5 x 46.4. Signed and dated '27.

164. Dancer in orchid costume. Giant purple petals with green beaded bodice and tights, lavender and green striped cap with large petal headdress. Revue (?), 1927. Pencil, watercolour, silver paint on cream board. 30.5 x 47. Signed and dated, 1927.

165. "Costume de cour Louis XV." Court gown with approx. ten-foot train in white, pink, silver, and gold, with sprays of blue flowers and large feathered hat in green and pink. Revue, ca. 1927 (?). Pencil, gouache, metallic paint on cream board. 30.5 x 47. Signed and titled.

166. "Costume de mariee Louis XV." Wedding dress in white, gold and silver. Revue, ca. 1927 (?). Pencil and metallic paint on cream board. 30.5 x 45.7. Signed and titled.

RECONSTRUCTIONS

167. Folies-BergL-re drop by Freddy Wittop, Repainted by Douglas McCullough of The Department of Drama, The University of Calgary. (see item 161.)

168. Portion of setting from Oliver Messel's design for the operetta Helen, London, 1930, constructed by Tom Legg, Martin Herbert, painted by Douglas McCullough of The University of Calgary. A photograph of the actual set is found at the entrance of the exhibit.

169. Costume designed by Umberto Brunelleschi (see item 45) reconstructed by Olive Wilson and by Sheila Lee, of the Department of Drama, The University of Calgary.

LATE ADDITIONS TO THE LIST OF EXHIBITS

LOUIS CURTI

170. "Peggy's Second Wedding Dress." Woman in short pink and blue lingerie, white veil, carrying lilies. Peggy Ann, Act 11, "The Yacht." Pencil, ink, watercolour, gouache, on cream paper mounted on cream board. 20 x 27. Signed, titled, and annotated. Owner: Theatre Museum, London.

171. "Saleslady." Girl in pink dress, deep neckline formed by a pair of scissors, trim of green measuring tape, white mob cap with pink ribbon. Peggy Ann, Act 1, "The Store." Pencil, ink, watercolour, gouache, metallic paint on cream paper mounted on cream board. 20 x 27. Signed, titled, annotated. Owner: Theatre Museum, London.

172. "Customer." Woman in fantasy blue tailcoat with ermine-trimmed tails, over gold fringed short skirt, blue hat with regal crown. Peggy Ann, Act 1, "The Store." Pencil, ink, watercolour, gouache, metallic paint on cream paper mounted on cream board. 20 x 27. Signed, titled, annotated. Owner: Theatre Museum, London.

ERTE. (Romain de Tiroff) (1892 -)

Born in Russia, lives in Paris. 1913 worked with Paul Poiret and designed costumes for Mata Hari. 1915, first fashion designs. 1916, music hall designs for Mistinguett and Gaby Deslys. 1917-1930, designs for Folies-Bergere George White's Scandals, and The Ziegfeld Follies. 1925, year in Hollywood under contract to M.G.M. 1933 - 1952, designs for Bal Tabarin, Paris. 1964 - 65 designs for the Latin Quarter, New York. Has also designed for opera and television.

173. "Prince Assad." Dancer in gold tights with torn sections, decorated with bloodlike jewels, silver torso with pearls, arm pieces with long strands of pearls, matching headdress. A Thousand and One Nights, Revue, Ba-ta-clan Theatre, Paris, 1917, costume for 'Danse de Fouet." Pencil, ink, watercolour, gouache, metallic paints on cream card. 16 x 24. Signed. Owner: Theatre Museum, London.

174. "Under the Sea." Two small models of stage settings in black box with its own light source. Model 1: aquatic ballet in pool surrounded by girls riding giant seahorses. Model 2: under sea forest with girls waving blue cloth. Constructed of stiff paper, card, and transparent gel; painted in gouache and metallic paint. Model 1: 20cm x 9cm x 10cm. Model 2: 20cm x 7cm x 4cm. Owner: Theatre Museum, London.

OLIVER MESSEL (1904 - 1978)

Began his career designing for Cochran's revues, 1921 -1931. Later designed for ballet, opera, film and legitimate theatre.

175. "Pantalone." Man in fantastic version of commedia dell'arte costume, green doublet, yellow knee hose, patterned stockings, beard and wig of blue. The Cochran Revue, London Pavillion, 1931, costume for Melville Cooper in ballet 'Scaramouche." Pencil and watercolour on cream paper. 23 x 38. Signed, dated, and titled. Owner: Theatre Museum, London.

176. Scottish Dancer in yellow kilt with white flower pattern, lavender jacket, plaid sash, matching hat. The Cochran Revue, (?) 1927. Pencil and watercolour on cream board. 26 x 38. Signed, dated, and annotated. Owner: Theatre Museum, London.

177. Scottish Dancer in flesh trows and maroon jacket, trimmed in yellow with plaid sash. Cochran Revue, (?) 1927. Pencil and watercolour on cream board. 26 x 37. Signed, dated, and annotated. Owner: Theatre Museum, London.

UNKNOWN

178. "Cordelia." Showgirl in brief costume constructed of two horseshoes and red, black and green cord, gold cape. Windmill Theatre, 1938. Pencil, ink, watercolour, gouache on cream paper. 24 x 37. Unsigned, titled. Owner: Theatre Museum, London.

JOSEPH URBAN (see page 18)

179 - 183. 2 drop curtains and 3 scenes for Showboat, musical comedy by Jerome Kern and Oscar Hammerstein 11, Ziegfeld Theatre, New York, 1927. These 5 drawings are owned by The Library for Rare Books and Manuscripts, Columbia University, New York.

179. Curtain, labelled "Not Used." Steamboat towing another craft on yellow river against yellow sky with silver moon and stars, all framed in ornate pattern of red, green, and silver. Watercolour and silver paint on brown board. 26 x 16.5. Unsigned

180. Show curtain. Showboat in gold, towing another craft on yellow river, framed in magnolias of orange, yellow and red. Pencil and watercolour. 23.5 x 14.5. Unsigned.

181. "Act 1, Scene 3, Saloon." Exterior of "Joe's Bar" in "French Quarter" street scene painted in shades of lavender and cream with green accents. Ink and watercolour. 19 x 12. Unsigned.

182. "Cabaret, Scene A." Interior showing stage and several tables and chairs. Proscenium painted in giant carnival figures and trees, 3 clowns on scene drop, balloons, all in orange, yellow, and other carnival colours. Pencil and watercolour. 19 x 11.5. Unsigned.

183. "Cabaret, Scene B." Different version of "A", ground plan altered with asymmetric arrangement of arches and darker colours. Pencil and watercolour. 19 x 11.5. Unsigned.

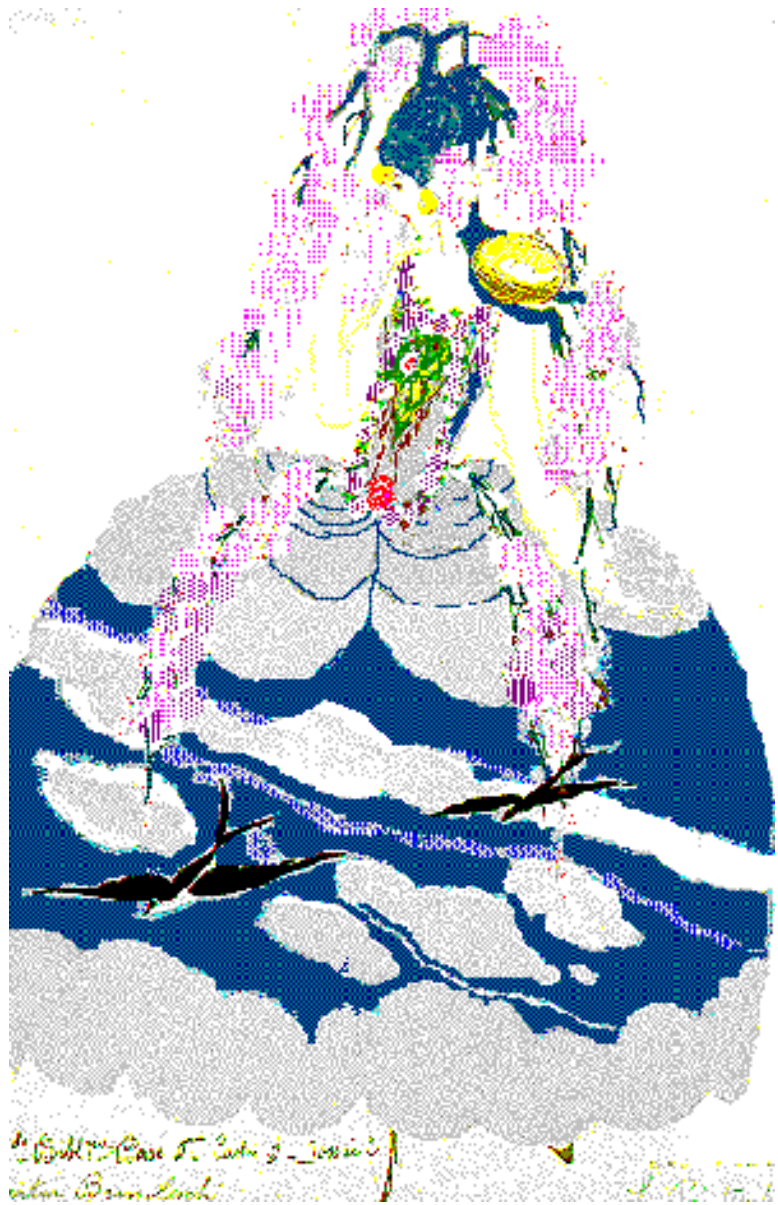
("La Printemps." Costume by Umberto Brunelleschi. (item no. 35)

ABOUT THE COLLECTION

The theatrical scene and costume design collection of The University of Calgary Libraries, Special Collections Division, comprises about 1200 items ranging in period from 1860 to 1979. The core of the collection is a large group of costume designs by Charles Betout, designer for the Comédie Française in the 1920 to 1940 period. Betout's work is particularly interesting for his meticulous research into historical dress, especially that of the 17th through the 19th centuries. Included are several complete suites of costume drawings for massive historical film and opera projects.

Another major section of the collection consists of drawings for French music hall and revue of the 1920 to 1945 period: this group contains numerous examples of the work of Umberto Brunelleschi, Jenny Carre, Boris Bilinsky, loss de Zamora and others whose careers are less well-known. Many items of this group are still undocumented and provide fertile areas of research for students of theatrical costume design.

Since 1976 Special Collections, in collaboration with the Department of Drama, has embarked on a slow but steady acquisition programme to build a selective collection of fine examples of stage and costume design from 1850 to the present. This collection now includes works by Percy Anderson, C. Wilhelm, George Harris, Natalia Gontcharova, Alexandre Benois, Boris Anisfeld, Ernst Stern, Aubrey Hammond, Cecil Beaton, Oliver Messel, Pavel Tchelitchew and others for the pre-1960 period. Contemporary designers are also represented: e.g. Nicholas Georgiadis, John Bury, Barry Kay, Ralph Koltai, Georges Wakhevitch and Yolanda Sonnabend. The aim of this collection is to provide, primarily for teaching purposes, varied examples of design style and rendering technique. In future it is hoped that examples of leading Canadian and American designers may be added and that gaps in the representation of English and Continental Designers may be filled. Periodic exhibitions are also planned.



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