

Oliver Messel Schools' Resources

Oliver Messel: Art of the Theatre

The Sleeping Beauty

OHM/1/2/4/1/18/1-12 – Selection coloured photographs of Messel's costumes and headdresses for the American Ballet Theatre Production of Sleeping Beauty, c.1976

OHM/1/2/4/1/18/15-22 - Selection coloured photographs of Messel's costumes and headdresses for the American Ballet Theatre Production of Sleeping Beauty, c.1976

OHM/1/2/4/1/18/27-37 - Selection coloured photographs of Messel's costumes and headdresses for the American Ballet Theatre Production of Sleeping Beauty, c.1976

OHM/1/2/4/2/2 - Design by Oliver Messel for the Wing from the Prologue of Sleeping Beauty

OHM/1/2/4/2/4 - Design by Oliver Messel for the Wing from the Prologue of Sleeping Beauty

OHM/1/2/4/2/5 - Design by Oliver Messel for the staircase at the Palace from Sleeping Beauty

OHM/1/2/4/2/6 - Two smaller pieces of card painted to resemble rocks and bushes mounted on a large piece of card labelled Ground Rows Act I Act II

OHM/1/2/4/2/14 - Design by Oliver Messel for the Canopy for the King and Queen in Sleeping Beauty

OHM/1/2/4/2/15 - Design by Oliver Messel for a stool decorated with rococco dolphins covered with a fringed cloth

OHM/1/2/4/2/16 - Design by Oliver Messel for a stool for the last act of Sleeping Beauty

OHM/1/2/4/2/17 - Design by Oliver Messel for the cradle for the baby Princess Aurora in the Prologue of Sleeping Beauty

OHM/1/2/4/2/18 - Design by Oliver Messel for a basket of flowers and a branch, the offerings of the Fairy of the Enchanted Garden and the Fairy of the Woodland Glade from the prologue of Sleeping Beauty

OHM/1/2/4/2/19 - Design by Oliver Messel for a conch shell, labelled as the "Offering of a magic conch from the Fairy of the Crystal Fountain" from the prologue of Sleeping Beauty

OHM/1/2/4/2/20 - Design by Oliver Messel for a crown on a cushion for Sleeping Beauty labelled Offering from the Silver Fairy

OHM/1/2/4/2/21 - Design by Oliver Messel for a cornucopia, the offering from the Fairy of the Golden Vine during the prologue of Sleeping Beauty

OHM/1/2/4/2/22 - Design by Oliver Messel for the Lilac Fairy's wand

OHM/1/2/4/2/23 - Design by Oliver Messel for a bluebird in a cage from Sleeping Beauty, possibly from the prologue or last act of Sleeping Beauty

OHM/1/2/4/2/24 - Design by Oliver Messel for the large cushion on which the White Cat is borne in during the last act of Sleeping Beauty

OHM/1/2/4/2/25 - Design by Oliver Messel for spears and for Catalabutte's staff from The Sleeping Beauty

OHM/1/2/4/2/26 - Design by Oliver Messel for the Magic Barge from Act 2 of Sleeping Beauty

OHM/1/2/4/2/27 - Design by Oliver Messel for a female figure dressed in elaborately beribboned bodice holding a garland of convolvuluous flowers

OHM/1/2/4/2/28 - Design by Oliver Messel for a Skull labelled "2 skulls for Carabosse attendants"

OHM/1/2/4/2/29 - Design by Oliver Messel for Carabosse the evil fairy in a snake-covered chariot with vultures overhead from the prologue of Sleeping Beauty

OHM/1/2/4/2/30 - Design by Oliver Messel for the snake staff for the Fairy Carabosse from Sleeping Beauty

OHM/1/2/4/2/31 - Design by Oliver Messel for the costume for Calabutte, the Major-Domo from Sleeping Beauty

OHM/1/2/4/2/39 - Unfinished design by Oliver Messel for the costume of the Princess Aurora from Sleeping Beauty

OHM/1/2/4/2/40 - Design by Oliver Messel for the costume for one of the fairy tale characters (possibly the Wolf) from the last act of Sleeping Beauty

OHM/1/2/4/2/41 - Design by Oliver Messel for the costume for one of the fairy tale characters (possibly the Beast from Beauty and the Beast) from the last act of Sleeping Beauty

OHM/1/2/4/2/42 - Design by Oliver Messel for the costume for a character, possibly one of the pages to the White Cat in the parade of fairy tale creatures from the last act of Sleeping Beauty

OHM/1/2/4/2/44 - Design by Oliver Messel for the costume for Bluebeard's wife, one of the fairytale characters from the last act of Sleeping Beauty

OHM/1/2/4/2/45 - Design by Oliver Messel for the costume for Goldy Locks (sic), one of the fairytale characters from the last act of Sleeping Beauty

OHM/1/2/4/2/46 - Design by Oliver Messel for the costume for a character, possibly a page, wearing a turban

OHM/1/2/4/2/48 - Page with a list of Oliver Messel's designs for Sleeping Beauty, 16th February 1976

OHM/1/2/4/3/2/4 - Black and white print of the painting Mademoiselle Camargo Dancing by Lancret from the Wallace collection

OHM/1/2/4/3/2/9 - Black and white print of a painting, Los Sentidos Corporales el Olfato (The Senses: Smell) by Jan Breughel in the collection of the Prado museum

OHM/1/2/4/3/2/11 - Black and white print of the painting Verduta con Cortile e Portico by Canaletto from the Accademia in Venice

OHM/1/2/4/3/2/18 - Black and white print of the painting Fete in a Park by Jean-Antoine Watteau from the Wallace Collection

OHM/1/2/4/3/3/1 – Copy of print from brown envelope labelled 19th Century Prints & Scene designs For Sleeping Beauty, c.1946

OHM/1/2/4/3/3/26 – Copy of print from brown envelope labelled 19th Century Prints & Scene designs For Sleeping Beauty, c.1946

OHM/1/2/4/3/3/7 - Copy of print from brown envelope labelled 19th Century Prints & Scene designs For Sleeping Beauty, c.1946

OHM/1/2/4/4/3-1 - Letter from Ninette de Valois at the Royal Opera House to Oliver Messel explaining the practicalities of reworking Sleeping Beauty for an American production and enclosing a rehearsal schedule for Messel to come along and view the costumes to make any suggestions, 2nd June 1955

OHM/1/2/4/4/3-2 - Letter from Ninette de Valois at the Royal Opera House to Oliver Messel explaining the practicalities of reworking Sleeping Beauty for an American production and enclosing a rehearsal schedule for Messel to come along and view the costumes to make any suggestions, 2nd June 1955

OHM/1/2/4/4/5 - Two copies of a letter from Oliver Messel to Ninette de Valois concerned about her attitude towards the costumes for the revival of Sleeping Beauty and insisting that the costumes need to be remade under Messel's direction, 10th June 1955

OHM/1/2/4/4/6 - Letter from Basil Taylor of the Performing Arts Council Transvaal asking if Messel would allow his designs to be used by the PACT for a South African production of The Sleeping Beauty and setting out potential arrangements, 22nd September 1970

OHM/1/2/4/4/7 - Letter from John Hart of the United States International University Performing Arts Centre upset that Messel has refused to allow his designs to be used for the Performing Arts Council Transvaal production of Sleeping Beauty, 16th October 1970

OHM/1/2/4/4/8-1 - Letter from Basil Taylor of the Performing Arts Council Transvaal upset that Messel has refused to allow his designs to be used by the PACT and offering suggestions as to how they can overcome Messel's objections against the performance restrictions imposed by the apartheid system, 22nd October 1970

OHM/1/2/4/4/8-2 - Letter from Basil Taylor of the Performing Arts Council Transvaal upset that Messel has refused to allow his designs to be used by the PACT and offering

suggestions as to how they can overcome Messel's objections against the performance restrictions imposed by the apartheid system, 22nd October 1970

OHM/1/2/4/4/8-3 - Letter from Basil Taylor of the Performing Arts Council Transvaal upset that Messel has refused to allow his designs to be used by the PACT and offering suggestions as to how they can overcome Messel's objections against the performance restrictions imposed by the apartheid system, 22nd October 1970

OHM/1/2/4/4/9 - Copy of a draft letter from Oliver Messel to Basil Taylor of Performing Arts Council Transvaal expressing his objections to the Apartheid system which have fuelled his refusal to allow PACT to use his designs for a production of Sleeping Beauty, c.1970

OHM/1/2/4/4/15-1 - Airmail letter from Hugh Skillen to Oliver Messel congratulating Messel on the American Ballet Theatre production of Sleeping Beauty and his desire to work with Messel on the production and the availability of the original moulds and designs, 16th December 1975

OHM/1/2/4/4/15-2 - Airmail letter from Hugh Skillen to Oliver Messel congratulating Messel on the American Ballet Theatre production of Sleeping Beauty and his desire to work with Messel on the production and the availability of the original moulds and designs, 16th December 1975

OHM/1/2/4/4/23-1 - Copy letter from Oliver Messel to Mary Skeaping explaining that he is using his 1946 Sleeping Beauty production for the American Ballet Theatre and explaining his original vision and influences for the production, 7th March 1976

OHM/1/2/4/4/23-2 - Copy letter from Oliver Messel to Mary Skeaping explaining that he is using his 1946 Sleeping Beauty production for the American Ballet Theatre and explaining his original vision and influences for the production, 7th March 1976

OHM/1/2/4/4/49-1 - Letter from Oliver Smith to Oliver Messel mentioning that they continue to receive compliments on Messel's work on Sleeping Beauty and mentioning parts of the production which did not work and which has now been fixed, 16th July 1976

OHM/1/2/4/4/49-2 - Letter from Oliver Smith to Oliver Messel mentioning that they continue to receive compliments on Messel's work on Sleeping Beauty and mentioning parts of the production which did not work and which has now been fixed, 16th July 1976

OHM/1/2/4/4/49-3 - Letter from Oliver Smith to Oliver Messel mentioning that they continue to receive compliments on Messel's work on Sleeping Beauty and mentioning parts of the production which did not work and which has now been fixed, 16th July 1976

OHM/1/2/4/5/23/2 - Black and white still photograph from the American Ballet Theatre's production of Sleeping Beauty, c. June 1976

OHM/1/2/4/5/23/9 - Black and white photograph of Natalia Makarova and Mikhail Baryshnikov as Princess Aurora and Prince Florimund, c. June 1976

OHM/1/2/4/6/3-1 - Envelope containing dried, pressed rose petals and stem. The envelope is labelled "The Rose that Margot gave me from her bouquet on the stage of the Metropolitan Opera House New York on the opening night of The Sleeping Beauty", C.1949

OHM/1/2/4/6/3-2 - Envelope containing dried, pressed rose petals and stem. The envelope is labelled "The Rose that Margot gave me from her bouquet on the stage of the Metropolitan Opera House New York on the opening night of The Sleeping Beauty", C.1949

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OHM/1/2/4/6/5-1 - Preliminary synopsis for a proposed film of The Sleeping Princess

OHM/1/2/4/6/5-2 - Preliminary synopsis for a proposed film of The Sleeping Princess

OHM/1/2/4/6/5-3 - Preliminary synopsis for a proposed film of The Sleeping Princess

OHM/1/2/4/6/5-4 - Preliminary synopsis for a proposed film of The Sleeping Princess

OHM/1/2/4/6/5-5 - Preliminary synopsis for a proposed film of The Sleeping Princess

OHM/1/2/4/6/5-6 - Preliminary synopsis for a proposed film of The Sleeping Princess

OHM/1/2/4/6/5-7 - Preliminary synopsis for a proposed film of The Sleeping Princess

OHM/1/2/4/6/5-8 - Preliminary synopsis for a proposed film of The Sleeping Princess

OHM/1/2/4/6/5-9 - Preliminary synopsis for a proposed film of The Sleeping Princess