

*Friends
Association
Charity Cards*

Over the years the Friends of the University of Bristol Theatre Collection have produced a range of greetings cards available for sale. A selection of them have the message "Best Wishes for Christmas and the New Year" or alternatively they are available as blank cards for your own message. A selection are shown below. To view the full selection please visit our website at www.bristol.ac.uk/theatrecollection

They are available By Post or can be purchased directly from the Theatre Collection, 21 Park Row, Bristol, Monday - Friday. Tel: 0117 9545464.

Prices: £1.00 each, or £4.00 for 5, or £7.50 for 10, or £13.00 for 20, for larger orders, please contact the Theatre Collection.



UNIVERSITY OF BRISTOL



A Fully Registered Museum

*The
Best
Of
Friends*

*A display of items purchased by the
Friends of the University of Bristol
Theatre Collection, to celebrate their
25th Anniversary*

5th November 2002 - 31st January 2003



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*Catalogue
£1.00*

Introduction

Since 1976, the Friends of the University of Bristol Theatre Collection have made a lasting contribution to the Collection, raising funds for acquisitions, security equipment and other Theatre Collection endeavours. Since their formation, the Friends of the University of Bristol Theatre Collection have been a group of volunteers, acting as ambassadors for the work of the Theatre Collection and have more recently become more practically involved through specific Friends Volunteers Projects.

“The Best of Friends” display is evidence of how significant their contribution has been over the last 25 years and the University of Bristol Theatre Collection is proud to be able to display such a wonderful selection of items. The display is made up of just one piece representing the acquisitions of each year, but more often than not, several items were purchased annually. In recent years, they have chosen to focus on more functional items that have helped the Theatre Collection enhance its procedures, such as the security system, which has enabled “The Best of Friends” items to be put on display in a more secure environment.

For their annual subscription, they receive a regular newsletter three times a year, enjoy hospitality at exhibition previews and the Annual Open Day, go on theatre trips, as well as having the opportunity to be involved in projects specific to the Friends Association.

If you would like to know more about the Friends of the University of Bristol Theatre Collection, please contact us we will be happy to forward you an application form and a Volunteers Diary.

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is not a classic beauty but in her kingfisher blue robes she becomes regal, exotic and, like all the best exotic queens, unpredictable.’ The Times commented on Alan Bates’ performance and costume. ‘Bates’s Antony, almost always untidily dressed, and either holding a cup of wine or calling out for one, is grandly grizzled.’

For further information about the Friends of the University of Bristol Theatre Collection, please contact

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providing funds to buy minidisks and backup CD's, to ensure the future of the project. Finally, members of the Friends Association have offered to be interviewed about their theatrical experiences and the Friends Volunteers have been involved in interviewing, transcribing and giving their spare time towards supporting the Project.

2002

Costume Design by Yolanda Sonnabend for Frances de la Tour as Cleopatra and Alan Bates as Antony in Antony and Cleopatra performed by the RSC at the Royal Shakespeare Theatre. Mixed media on paper, 1999.
Ref:TCD/C/000723/1,2

Yolanda Sonnabend (born 1935) is an artist and designer for theatre, opera and ballet. She has worked for the Royal Opera House and the Royal Ballet, as well as Sadler's Wells, the London Old Vic, the Oxford Playhouse and the Stuttgart Ballet Company. Sonnabend has also worked in film, designing the costumes for Derek Jarman's *The Tempest* (1979). As a painter, Sonnabend is particularly renowned for her portraits. She frequently works in oil on canvas, and has six paintings in the National Portrait Gallery. These include portraits of the mathematician and theoretical physicist Professor Stephen Hawking (1985), and the choreographer Sir Kenneth Macmillan (1988). In 2000 Sonnabend won the Garrick-Milne prize for theatrical portrait painting.

Yolanda Sonnabend worked closely on the designs for Antony & Cleopatra with director Stephen Pimlott. Their inspirations were varied. Pimlott initially wanted a Jacobean style for the costumes, as he was interested in the idea of the parallel between the Romans and the 17th century Puritans. Sonnabend however felt that in the Ancient World, Rome and Alexandria were very close yet different, in the same way that Rome and Milan are now. She saw Alexandria as sophisticated and self-indulgent, and Rome as harder, and more businesslike. Drawing on influences as diverse as *The Book of the Dead* and the haute couture of John Galliano, Sonnabend produced a range of colourful and eclectic designs. The characters of Antony and Cleopatra were not the only ones to be imaginatively dressed. The Romans wore leather biker jackets, and the Egyptians fluid silks.

Sonnabend's costume design for Cleopatra received a great deal of critical attention. An extract from *The Times* commented that 'De la Tour

1977

Costume Design by Cecil Beaton for Katherine Hepburn as Coco Chanel in Coco. Pencil and watercolour on paper, 1969.
Ref: TCD/C/000043

Sir Cecil Beaton (1904-1980) is perhaps best known as a society photographer, but his career also encompassed writing, painting, and set and costume design for theatre and films. This painting is one of his costume designs for the musical *Coco*, based on the life of Coco Chanel. *Coco* was written by Alan Jay Lerner, with music by Andre Previn, and starred Katherine Hepburn as Chanel. The production ran at the Mark Hellinger Theatre, New York in 1969. Beaton was responsible for set designs as well as costumes. He approached this with great inventiveness, creating a revolving stage and a moveable circular staircase. Production costs were over a million dollars.

Beaton was apprehensive about recreating costumes for one of the twentieth century's greatest designers and fashion icons. He explained: 'I knew people would criticise me for designing Chanel clothes, but if we had put authentic Chanel dresses on stage they would have looked like they came from the thrift shop'. Beaton's concerns were unfounded. The following year he was awarded a Tony Award for Costume Designing for his work on *Coco*.

Other purchases in 1977

Costume design for Pearly King, *My Fair Lady* by Cecil Beaton, 1956
(Ref: TCD/C/000044)

Character Portrait of Rex Harrison as Professor Higgins, *My Fair Lady*, 1956 by Cecil Beaton (Ref: TCP/C/000002)

Set Design for *Marguerite & Armand*, Covent Garden, 1963 (Ref: TCD/S/000430)

1978

Portraits Ellen Terry and Henry Irving by William Rothenstein. Lithograph on paper from a pencil drawing, 1898.
Refs: TCP/P/000056,57

William Rothenstein (1872-1945) was an artist and writer. He was principal of the Royal College of Art from 1920-1935. Rothenstein established his reputation through a series of 24 lithographs of Oxford dons in 1893. He went on to produce over 750 portrait drawings and 135

lithographs.

Lithography was invented in 1798, making it a relatively new print form. An image is drawn on stone (usually limestone) with a greasy material such as a crayon, graphite pencil or ink. The stone is then dampened, and ink is applied with a roller. The grease repels the water and attracts the oily ink, so ink is deposited on the drawing, but not on the damp stone. The stone is chemically treated to enhance this effect. Paper is placed on the stone, and it is put through a press. The ink is lifted from the greasy drawing material onto the paper. Lithography is so sensitive to grease that if a finger is placed on the surface, the fingerprint will attract the ink. It produced a high quality final print.

Ellen Terry (1847-1928) was one of the leading and best-loved actresses of the late nineteenth-century. She played her first part (of Mamillius in *A Winter's Tale*) aged eight, and became particularly famous for her Shakespearian roles.

Ellen Terry and Henry Irving had an on-stage partnership which lasted over 25 years. In 1878 Irving took on the lease of the Lyceum, which he ran with Bram Stoker until 1899. Irving hired Terry as his leading lady, and they appeared together in plays such as *The Merchant of Venice* (1879), *The Corsican Brothers* (1880), *Romeo & Juliet* (1882), *King Lear* (1892) and *Tennyson's Becket* (1893). Irving was made the first British theatrical knight in 1895, and Terry was awarded the DBE in 1925. The pair maintained a close friendship throughout their lives.

Sir Henry Irving (1838-1905) was one of the foremost actor-managers of the late Victorian stage. In 1897, one year before Rothenstein drew this portrait, Irving's business manager Bram Stoker published his novel, *Dracula*. The character of Count Dracula is now widely believed to be based on Irving. An extract from the novel describes the Count:

'His face was a strong – very strong – aquiline, with high bridge of the thin nose, and peculiarly arched nostrils, with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seems to curl in its own profusion.'

Other purchases in 1978

Set Model for "The Sunset Touch", Bristol Old Vic, 1977, designed by John Elvery (Ref: MODEL/24)

18th century mezzotint transparency for *Macbeth* (Ref: TCP/S/000113)

Theatre Collection in 2000. It is primarily a Bristol theatre based archive which specifically features the Chute family and the Princes Theatre, and the actor/director Murray Carrington. A few of the varied items in the archive are: programmes, correspondence, press cuttings, autograph albums, and photographs. The archive was collected by Adrian Varcoe during his 32 years as a professional entertainer.

Programme for Henry V at the Prince's Theatre, Bristol, Nov 1937

Ref: VAR/000114

The Prince's Theatre in Bristol was situated opposite the Department of Drama in Park Row, in the site that is now occupied by the Prince's Street Service Station. It opened in 1867 under the management of James Henry Chute and it became a popular Bristolian institution featuring actors and actresses such as Ellen Terry, Henry Irving, Edward Gordon Craig and Sarah Bernhardt. It was bombed during a World War II air-raid in 1940, and was never used as a theatre again.

Album of press cuttings collated by Murray Carrington, 1923

Ref: VAR/CAR/000004

This album contains press cuttings from the first tour under the management of Murray Carrington in 1923. It includes reviews for the plays: *The Judgement of Pilate*, *The Three Musketeers* and *Charles I*. The tour visited Stratford-upon-Avon, Brighton, Cardiff, Hull, Portsmouth, Bristol and Birmingham.

Autograph album, from the Prince's Theatre, Bristol, 1909 – 1923

Ref: VAR/000324

This album contains autographs and photographs from members of the casts who performed in various Prince's Theatre productions. These include the pantomime *Mother Hubbard* 1909 – 1910, and many other unnamed productions. The identity of the compiler of the autograph book is unknown.

2001

The Friends Association have contributed to the Oral History Project in several ways. Firstly, by making a financial donation, the Friends contributed to the funding of the minidisc recording equipment, headphones, microphone and a battery recharger. Also, a bequest of £500 by one of the Friends, *Dorothea Clover*, who remembered the Theatre Collection in her will, has enabled us to maintain the Project, by

portraits, and “noted engravers competed... to secure the reproduction rights of the best works”. Engravings are made by cutting a design into a metal plate using a sharp tool called a burin. Ink is applied to the plate, which is then wiped so that ink remains only in the furrows left by the burin. Paper is placed on the plate, and it is put through a flatbed press. The pressure forces the ink inside the lines onto the paper.

Other purchases in 1998

Costume Designs for “Spring Awakening”, 1977 designed by Deirdre Clancy (Ref: TCD/C/000412)

Costume Designs for “Taming of the Shrew”, 1937, designed by Doris Zinkeisen (Ref: TCD/C/000414)

Costume Design for “The Merchant of Venice”, designed by Doris Zinkeisen (Ref: TCD/C/000411)

1999

CCTV and Video Security Equipment.

In 1999 the Friends Association made a substantial donation towards the purchase of security equipment to provide CCTV video monitoring for the Theatre Collection. The installation of the equipment has enabled us to monitor the library, reading room and lobby exhibition areas. This, in turn, has allowed us to display actual archival material safely in the downstairs lobby as part of our summer exhibitions. It is a significant deterrent, reducing the risk of loss or damage to archive items and books being consulted in the Reading Room and library.

The security of our archive collections is an important element of our Collections Management procedures. Our status as a fully registered museum provides public recognition of the fact that we have reached the approved standards of museum management and collection care. We are extremely grateful to the Friends for their contributions in helping us to achieve this.

2000

Adrian Varcoe Archive

Ref: VAR/000001 – 332

This archive was bought by the Friends of the University of Bristol

Costume Designs for “High Button Shoes”, London Hippodrome, 1948 designed by Slade Lucas (Ref: TCD/C/000068)

“Granville Theatre, Walham Green”, painted by James Proudfoot, 1945 (Ref: TCP/T/000134)

Drawing of Ellen Terry outside Hampstead Theatre by Marguerite Steen, 1920 (Ref: TCP/P/000091)

1979

Satin playbill for Benefit performances for Mr J M Chute, of Chatterton and Saucy Sally, at the Prince’s Theatre, Bristol, 29th June 1903.

Ref: TCPB/000601

Silk or satin playbills were first produced in 1790. They were specially made for royal command and benefit performances. This playbill was produced for the annual benefit evening for Mr J M Chute, the manager of the Prince’s Theatre (1878-1912). In the year 1903 renovation and decoration had been undertaken at the theatre. Actors that had performed that year at the Prince’s Theatre included, Sir Henry Irving, Ellen Terry and Sir Charles Wyndham. In 1903 Mr J M Chute also celebrated his 25th anniversary of entry into theatre management.

A newspaper report from the Bristol Mercury reviews the evening, describing it as a big success. The play Chatterton, performed by the Clifton Comedy and Dramatic Club was especially “received with enthusiasm, and at the close the curtain had to be raised again and again”.

Other purchases in 1979

Five Playbills for the Theatre Royal, Bath

Design for “Fin du Jour”, Covent Garden, designed Ian Spurling, 1978 (Ref: TCD/C/000474)

Costume Design for “The Sea” designed by Deirdre Clancy, 1973 (Ref: TCD/C/000045)

Lithograph of George Bernard Shaw by Rothenstein (Ref: TCP/P/000058)

1980

Print of David Garrick as Richard III, from an engraving by W Hogarth and C Grignion, 1746.

Ref:TCP/C/000093

William Hogarth (1697-1764), one of the most famous British engravers and painters, produced some of the most vivid and dramatic images of 18th century life. Charles Grignion the Elder (1717 - 1810) was a British engraver of French parentage, who was employed by Hogarth.

The portrait of David Garrick was painted by Hogarth in 1745 (oil on canvas, 190 x 250cm), and was subsequently engraved by Grignion and Hogarth. This print is made from its first engraving and is dated 20th June 1746. It was a landmark: a precursor of a whole genre of large and expensive prints of actors produced in the eighteen and nineteenth centuries.

Garrick was known as an actor with a greatly expressive face. This did not make it easy for painters to capture his true likeness, as his face was 'so mobile and shifting that it dodged the fixity of picture altogether'. For this painting Hogarth is said to have made so many attempts that he eventually painted the face separately and it was then stitched on the canvas.

Garrick is credited as being one of the great Shakespearan actors, and he played Richard III on his London acting debut. The scene depicted is Richard III in his tent on the eve of the Battle of Bosworth Field, haunted by the ghosts of those he had murdered.

Other purchases in 1980

Three framed playbills for Theatre Royal, Bristol

Set Design for "Robinson Crusoe" Theatre Royal, Drury Lane, 1894, designed by Robert Caney, (Ref: TCD/S/000363)

Limited Edition "St Joan" with drawings by Ricketts

1981

Set Designs for King Lear by Charles Ricketts.

Mixed media on paper, 1909.

Ref:TCD/S/000018/1-2

Charles Ricketts (1866-1931) was an artist with a wide range of talents. His career encompassed illustration, book design, wood engraving, painting, sculpture, collecting, writing and theatre design. Ricketts' work

1997

King Lear - The Storm Scene by Edward Gordon Craig. Woodcut on paper, 1923.

Ref: EGC/000007

Edward Gordon Craig (1872-1966) was an actor, director, author, artist and designer whose creative and innovative approach is visible in all aspects of his work. In this woodcut, Craig depicts King Lear, who has turned his back on his two treacherous daughters, wandering in the storm with the loyal Duke of Kent and the Fool. Craig used a combination of horizontal and diagonal lines and curves to suggest the force of the storm. The human figures are reduced to tiny silhouettes, emphasizing their vulnerability and the drama of their surroundings.

Woodcutting is one of the oldest methods of printing. It is a relief printing method, so the artist draws a design onto a piece of wood or plywood, and carves away the area that is not to be printed. Ink is then applied to the remaining raised area. Woodcut prints often retain the texture of the wood, giving a slightly soft or grainy appearance. This print is considered to be one of Craig's finest. It is the fourteenth print from a series of 150, and is signed by the artist.

1998

Character portraits of Mrs Siddons in the roles of Belvidera, Zara, Medea and Isabella, by various engravers. Prints, 1783-1792

Ref: TCP/C/000077, 79, 80, 81.

Mrs Sarah Siddons (1755–1831) was born into the eminent acting family, the Kembles. Her father was Roger Kemble (1721-1802), a strolling player and manager, and her brother was the actor-manager John Philip Kemble (1757-1823). Mrs Siddons took to the stage at an early age. She is most famed for her role as Lady Macbeth, and gained the reputation of being the greatest British tragic actress.

These engravings show Siddons in some of her famous roles. She was described in performance as Zara, "Her features...assumed such a softness as added infinite beauty to her countenance". Siddons was painted by many artists such as Sir Joshua Reynolds, Thomas Lawrence and Thomas Gainsborough. Engravings were commissioned from these

Many of the figures in “Our Playfellows” are featured in the Theatre Collection archive. Indeed Henry Irving (who was the first actor to be knighted) appears again in this exhibition, in the Rothenstein lithograph. The Collection also has items concerning Veizin, Wyndham, Brough and Boucicault.

Other purchases in 1995

Costume Designs for John Gielgud & Angela Baddeley in “Love For Love”, Haymarket, 1943, designed by Jeanette Cochrane (Refs: TCD/C/000035,36)

Costume Designs for “Richard III”, New Theatre, London, 1944, designed by Doris Zinkeisen (Ref: TCD/C/000135)

1996

Costume Design by Percy Anderson for Miss Jane Gair as Diana in Orpheus in the Underground. Pencil and watercolour on paper, 1911.

Ref: TCD/C/000212

The production this costume was designed for was Orpheus in the Underground, a comedy based on Orpheus in the Underworld. It was written by Alfred Noyes, Frederick Norton and Herbert Beerbohm Tree, with music by Jacques Offenbach. Orpheus in the Underground was performed under Tree’s direction at His Majesty’s Theatre, London (1911-1912). The Theatre Collection has a substantial Herbert Beerbohm Tree archive, and the purchase of a collection of Tree’s correspondence was made possible with the help of a generous contribution from the Friends.

This costume was designed by Percy Anderson (1852-1928) for Diana. Diana is the Roman Moon Goddess, the Virgin Goddess, and the goddess of nature and the hunt. Anderson’s design is fairly typical, as Diana is usually depicted wearing a white tunic, with bare legs. The small crescent moon over Diana’s brow is a reference to her status as Goddess of the Moon, as are the tiny stars on the shoulder of the left-hand figure, and Anderson’s note that the cloth should be covered with stars. Miss Jane Gair played the part of Diana.

Other purchases in 1996

Architectural drawings of the Shaftesbury Theatre
Items related to “Mavoureen” & Beerbohm Tree

was greatly admired by Oscar Wilde and George Bernard Shaw.

These set designs were created for a production of King Lear at the Theatre Royal, Haymarket, London (8th September, 1909) which was produced by Herbert Trench, and marked the first of his seasons at the Haymarket. Norman McKinnell played King Lear.

The designs for King Lear were partly inspired by Stonehenge. This is reflected in the combination of grand scale and simple architectural forms in these images. One of Ricketts’ trademarks was his use of one key-colour to dominate a scene, which is shown in the larger of these two pictures, with its grey tones. This device was later used by other set designers, including Leon Bakst for the Russian Ballet.

Other purchases in 1981

Playbill for the Theatre Royal, Covent Garden

1982

Costume designs by Sir Lawrence Alma-Tadema for Hypatia. Pen and ink on paper, 1893.

Ref: TCD/C/000047

Sir Lawrence Alma-Tadema (1836-1912) was born in Holland, and trained at the Academy of Antwerp. He moved to England around 1870, where he pursued a highly successful career, specializing in paintings of idealized classical scenes from Ancient Greece and Rome. His work is notable for its close attention to historical detail, with particular regard to archaeology and dress. Alma-Tadema designed costumes for several theatre productions, including Cymbeline, Julius Caesar and Coriolanus.

These designs for were for Beerbohm Tree’s production of Hypatia, adapted from the 1853 Charles Kingsley novel of the same name. Hypatia ran at the Haymarket from 2 January to 15th April 1893.

The story of Hypatia is a dramatic one. Hypatia (370 – 415 AD) was a gifted mathematician, astronomer, and Platonic philosopher. She was also a controversial figure, both female and pagan in an increasingly Christian environment. When Hypatia’s friend Orestes (pictured in the upper left corner) disagreed with the Bishop of Alexandria, she was blamed for the resulting conflict. Her story has a tragic end. Hypatia was seized on the street by a gang of angry Christians, who dragged her to a church. They put Hypatia to death and burned her remains.

Other purchases in 1982

Costume Designs for "King John", Her Majesty's Theatre, 1899, London, designed by Percy Anderson, (Ref: TCD/C/000448)

1983

Scene from a Japanese Noh Play by Tsukioka Kogyo. Woodblock print on paper, 1899.

Ref: TCP/S/000022

Tsukioka Kogyo (1869-1927) was a Japanese woodblock print artist famous for his distinctive style and his images of Noh plays. His best known works were Nogaku zue (100 Noh pictures, 1897-1902), and Nogaku hyakuban (100 Noh dramas, 1922-1926) which were issued at monthly intervals and sold in envelopes in sets of three. The red mark in the lower left corner is Kogyo's personal stamp or hanko, used in place of a signature. The script around the page border describes the events of the play.

This scene is from the Noh drama Shakkyō (The Stone Bridge) by Motomasa (1395-1431). The story concerns a Japanese priest who travels to China to study and gain enlightenment. When he reaches the foot of Mount Shōryō, and is about to cross a narrow stone bridge which spans a deep ravine, he is stopped by a woodcutter. The woodcutter tells the priest that this is the bridge to a paradise and that he is not yet fit to cross it, but that if he will wait, the servants of Saint Monju will come to entertain him. Presently two lion dogs, shown in this print, appear and perform a vigorous shishi-mai, or lion dance, for the benefit of the priest who has failed to enter paradise. The lion spirit masks worn by the lions are called shishi-guchi, meaning lion's mouth. Masks are of central importance to Noh drama. They are made of wood, usually Japanese cypress, and are surprisingly light. A superior mask must be a masterpiece of both carving and painting. Noh masks are passed down from father to son, and many are several hundred years old.

Other Purchases in 1983

Set Model "A Country Wife", Bristol Old Vic, 1981, designed by John Elvery (Ref: MODEL/10)

Set Model "Awake and Sing", Bristol Old Vic, 1982, designed by John Elvery (Ref: MODEL/9)

1994

Set design by Rolf Gerard for La Locandiera, (Mine Hostess) performed at the Art's Theatre, London. Mixed media, 1944.

Ref: TCD/S/000007

This set design for La Locandiera was painted by Rolf Gerard, and although little is known about this production, the design has a decidedly Italian feel, with ochre colours and rural simplicity. A review in the periodical Theatre World, describes the costumes and settings as 'most effective'. Rolf Gerard went on to design costumes and sets in America. This production was directed by Alec Clunes, who had recently taken over the Art's Theatre and had brought it back from the verge of collapse in 1942 to having a membership of 6,000 in 1944.

La Locandiera was written by Carlo Goldoni in Venice in 1753, and it was an immediate triumph. It has often been staged in the lace-cuff style of Eleonora Duff, but in 1971 an Italian production had 'randy and impoverished noblemen guzzling and tumbling fly-blown actresses against the background of a sleazy inn'.

Other purchases in 1994

Costume Designs for "The Importance of Being Earnest", Young Vic, 1976, designed by Alix Stone (Refs: TCD/C/000335 - 338)

Costume Designs for "Measure for Measure" Old Vic, London, 1957, designed by Barry Kay (Ref: TCD/C/000056)

1995

Print entitled "Our Playfellows" by Alfred Bryan, Wood engraving, 1881

Ref: TCD/P/000108/2

This wood engraving was published in The Evening World and features many well-known actors, theatre managers and playwrights of the late nineteenth century. The engraving itself is attributed to Alfred Bryan, who also featured Henry Irving in numerous cartoon engravings for The Illustrated Sporting and Dramatic News and The Entr'acte. The technique of wood engraving was very popular in the mid to late nineteenth century with an explosion of books and magazines which had illustrations on the text pages.

This design is for the final scene which takes place on Clifton Suspension Bridge. The production photograph for this scene is shown below.

Other purchases in 1992

Design for two swords "A Midsummer Night's Dream" designed by Berkeley Sutcliffe c 1960 (Ref: TCD/C/000481)

Selection of designs and caricatures

1993

Character Portrait; Sir Herbert Beerbohm Tree as Svengali in Trilby by J.B. Booth. Ink, watercolour on paper, 1908

Ref: TCP/C/000109

Gerald Du Maurier's immensely popular novel, Trilby, was dramatised by Paul Potter in 1895. Trilby is an artist's model who falls under the mesmeric spell of Svengali, a German-Polish musician, who trains her voice and establishes her as a famous singer. His power over her is such that when he dies her voice fails, she loses her eminence, languishes, and dies. The setting of the story reflects the writer's years as an art student in Paris.

When Beerbohm Tree (1853-1917) staged the play in 1895 he chose Dorothea Baird to play Trilby opposite his Svengali. It was a phenomenal success. They had created a sensation and everybody went 'Trilby' mad and the hat she wore perpetuates the name Trilby today.

This character portrait appears to have been painted on 19th February 1914 by J.B.Booth. It captures the essence of Tree's Svengali although it was painted long after Tree's premier in 1895. Tree's wife, Maud said of his Svengali "a weird, spectral Satanic figure which literally took away our breath". The artist and the reason for painting it so long after Tree's renowned performance remain a mystery.

Other purchases in 1993

Designs by Owen Paul Smythe, Old Vic, London, 1929-1933 (Refs: TCD) Costume Designs for "The Tempest", designed by Berkeley Sutcliffe (Refs: TCD/C/000619)

Costume Design for "Arms and the Man", New Theatre, 1944 designed by Doris Zinkeisen (Refs: TCD/C/000132,133)

Costume Designs for "The Tempest", Shakespeare Memorial Theatre, 1946, designed by Paul Shelving (TCD/C/000141)

Two Costume Designs "The Tempest" Film 1979, designed by Yolanda Sonnabend

Set Design for "Sleeping Beauty", Theatre Royal, Bristol, 1843, designed by George Gordon (Ref: TCD/S/000011)

Lithographs of Ellen Terry and Henry Irving by Edward Gordon Craig c. 1910 (Refs: EGC/00001,2)

1984

Costume design by Roger Furse for Robert Helpmann as Mr O'Reilly in The Prospect Before Us, Vic-Wells Ballet, Sadler's Wells Theatre, London. Pencil and watercolour, 1940.

Ref: TCD/C/000073

The Prospect Before Us was a new work created by Dame Ninette de Valois (1898–2001) for the Vic Wells Ballet as it valiantly continued to perform though World War II. Valois began as a dancer in the Ballet Russe and was the founder of the Royal Ballet and the Royal Ballet School. She established ballet in Britain when the country had no classical dance tradition and became a revered choreographer, teacher, and director.

The production was based on John Ebers's "History of the Kings Theatre" which tells the story of two rival theatre managers and their efforts to attract a troupe of dancers, and keep audiences, whilst each loses his theatre by fire. It was a comedy charter ballet designed to be a relief from wartime stresses.

Roger Furse's (1903-1973) costume and set designs were inspired by the drawings of the eighteenth century artist, Thomas Rowlandson. They reflect the 'spirit of burlesque and irreverence' in his drawings and one even gives the ballet its name.

This costume design was for Mr O'Reilly who was played by Robert Helpmann. They went on to work together in 1960 when Helpmann directed Duel of Angels in New York, and Furse was the designer.

Other purchases in 1984

Set Design for "The Bells Go Down" Film, 1943, designed by Michael Relph (Ref: TCD/S/000424)

Costume Design for Freda Jackson in "Henry V" Film, 1944, designed by Roger Furse (TCD/C/000471)

Contribution to the Beerbohm Tree Correspondence (Ref: HBT)

1985

Satirical print by Charles Williams “A Buz in a Box, or the Poet in a Pet, with a Chip on the Block, mounted on Papa’s Pegasus”.
Published by S W Fores, 21st October 1812.

Ref: TCP/S/000041

This print was produced during 1780-1830, the ‘golden age’ of British satirical prints. The prints were mainly produced in London and sold singly by publishers, S W Fores was a prominent publisher of the period.

The scene depicted is a satire of the controversy that surrounded the special address at re-opening of the Drury Lane Theatre on 10th October 1812. The address preceded the opening production of Hamlet.

A competition to write the opening address had not produced any suitable entries, so Lord Byron (a member of the theatre committee) had written an address which was read by R W Elliston (who was playing Hamlet). The entrants of the competition were in uproar at the ‘favouritism’ and in his anger it is said one entrant jumped on stage to speak his address anyway. The controversy died down when a volume of *Rejected Addresses* was published.

The Theatre had a troubled history, and this reopening followed the third re-building of the theatre, which had been destroyed by fire for the second time in its history in 1809. In 1812, this, the fourth and present, incarnation of the theatre was designed Benjamin Wyatt at a cost of £152,671.

Other purchases in 1985

Set Design “Bach Ballet” designed by Roger Furse (Ref: TCD/S/000014)

Print “Theatrical Leap Frog” by Rowlandson, 1804, (Ref: TCP/M/000038)

Character Portrait of Mr Braham as Orlando by R Dighton, 1802 (Ref: TCP/C/000023)

Set Designs for “The Duchess of Malfi” Royal Shakespeare Company, 1960, designed by Leslie Hurry (Ref: TCD/S/000428/1,2)

produced a number of pictures showing life “behind the scenes” in the Old Vic. They give an intriguing insight into the work carried out, usually unseen, to prepare for a production. This painting combines the use of pen and ink with watercolour to produce an atmospheric view of “work in progress”.

Jane Cooke, the head scenic artist at Bristol Old Vic, is pictured here spray-painting the “tree” for Uncle Vanya. In her 40 years as a scenic artist Jane has worked on 500+ productions.

This production, designed by Tim Read, had “a panelled box set, raked stage and blue walls in receding perspective ... terminated by sky and cornfields”. Real straw was used to recreate the effect of a cornfield upstage, but much of the set had been adapted from the previous production, *The Clandestine Marriage*. The set’s transfer from the farcical approach of that play to Chekhov’s jaundiced view of Russian provincial life, reflected the financial economies required in straightened times rather than any artistic attempts to link the plays.

Other purchases in 1991

Theatre Playbills (Ref: TCPB)

Painting “The Fit-Up For Lady Windermere’s Fan” by Rachel Hemming Bray, 1990 (Ref: TCP/S/000091/1)

1992

Set Design by Peter Rice for the scene on the Suspension Bridge, in Christmas in King Street. Pencil, watercolour and gouache on paper, 1958.

Ref: TCD/S/000333

Peter Rice (1928-) studied at the Royal College of Art. He designed his first professional production, *Sex and Seraphim*, at the Watergate in July 1951. Rice subsequently created sets for theatre, operas and ballets. He has worked in a variety of venues, including the London Old Vic, Covent Garden, Glyndeborne, Sadler’s Wells, and several international theatres. *Christmas in King Street* was a Christmas musical written by Julian Slade (born 1930) in collaboration with Dorothy Reynolds and James Cairncross. Julian Slade and Dorothy Reynolds went on to write the famous musical *Salad Days* in 1954. *Christmas in King Street* was performed by the Bristol Old Vic Company under the direction of John Moody at Bristol Theatre Royal (1958-1959). The cast included Henry Woolf, Valerie Gearon and Patricia Routledge.

**Cartoons by Mel Emmwood for The Tatler and Bystander Magazine.
Pen and Ink, 1953–1955.
Ref:TCP/C/000004–6**

John Musgrave-Wood (pen name Mel Emmwood) became the cartoonist for The Tatler through his love of show business. His work was known for its excellent bold and critical line. These three pen and ink drawings are part of a collection of satirical drawings produced for publication in The Tatler and other magazines.

A Day by The Sea

This famous cast appeared in the first production of Hunter's A Day by the Sea at the Haymarket. Sir John Gielgud said Sybil Thorndike's role as Laura Anson, was one of the 'most perfect examples of her acting'.

Hamlet

This production of Hamlet was performed at the Phoenix Theatre. It had the third longest unbroken run in English stage history although Paul Scofield's Hamlet was found by some critics to be too restrained.

Pygmalion

John Clements directed and starred in Pygmalion at St James Theatre with his wife, Kay Hammond, who dropped her famous drawl and received good reviews for her Cockney Eliza.

Other purchases made in 1990

Playbills for the Theatre Royal, Bristol

Costume Design for "The Tempest" Old Vic, London, 1954, designed by Leslie Hurry (TCD/C/000079)

Set Design for "Hamlet", New Theatre, London, 1944, designed by Leslie Hurry (Ref: TCD/S/000431)

Costume Design for "Phaedra Britannica" National Theatre, 1975, designed by Tanya Moiseiwitch (Ref: TCP/C/000103)

Set Design for "Noah", Young Vic, 1947, designed by Vivienne Kernot (Ref: TCD/S/000009)

1991

The Paint Shop - Jane Cooke making the tree for Uncle Vanya, Bristol Old Vic by Rachel Hemming Bray. Pen, ink and watercolour, 1990

Ref: TCP/S/000091/2

Rachel Hemming Bray is a highly respected local artist who has

1986

Costume Design by Berkeley Sutcliffe for Biron in Love's Labour's Lost. Pencil, watercolour and gouache on paper, 1949.

Ref: TCD/C/000314

Berkeley Sutcliffe (d.1979) designed the set and costumes for this production of Love's Labours Lost. In Biron's costume designs, he shows the character's outfit for attendance at court on the left, and his clothing for the hunt scene in the detail on the right.

The artist has used a combination of watercolour and gouache. Watercolour is popular with costume designers, because of its versatility. It is a very sensitive medium, which used at different dilutions can suggest layers of costly fabrics, skin under fine clothing, or glittering jewels. Gouache does not achieve such intense, vivid colours, but some artists find it easier to use because it is thicker and more opaque than watercolour. A popular compromise among designers is to use watercolour for washes, and gouache for details and highlights. Berkeley Sutcliffe has taken this approach, using watercolour to capture larger areas such as the fabric of Biron's sleeve and the sweep of his cloak, with gouache for details such as the lace around the neck and the spurs on his boots. The Theatre Collection also holds Berkeley Smith costume designs for The Merchant of Venice, A Midsummer Night's Dream and The Tempest.

Other purchases in 1986

Costume Design for "The Taming of the Shrew" Old Vic, London, 1939, designed by Roger Furse (TCD/C/000074)

Contribution to the Beerbohm Tree Correspondence (Ref: HBT)

Ten drawings by Bransby Williams

Shakespeare Scrapbook

1987

Set design by Edward Seago for the Sleeping Beauty pantomime, Arts Theatre, Cambridge, Pencil and watercolour, 1951.

Ref: TCD/S/000021.

Edward Seago (1910-1974) was commissioned to design the background scenery for this pantomime by Cyril Fletcher. Norman Higgins in his Personal Record of the Cambridge Arts Theatre, 1936–1968, describes

how the designs came about;

“Edward Seago, a friend of the Fletchers, designed the scenery, and in due course produced fascinating colour sketches (mainly on paper of different sizes) on which I spent some hours with Cyril Fletcher plotting those intended as backcloths, insets and full stage settings before preparing scale drawings for the studio carpenter and a hanging plot for the stage manager”.

There is a pencil grid marked on this painting, which relates to the production of scale drawings. It helps bridge the gap between the designer’s imagination and the actual reality of constructing the set.

This pantomime toured after its season in Cambridge, it went to the Festival Theatre, Malvern and the Theatre Royal, Brighton.

Other purchases in 1987

Costume design for “Paganini”, Basil Ballet Company, Covent Garden, 1939, designed by Sergie Soudeikinen (Ref: TCD/C/000138)

Set Design “The Devils”, Royal Shakespeare Company, 1961 designed by Sean Kenny (Ref: TCD/S/000008)

Sets of Production Photographs

Costume Design for Margot Fonteyn in “Les Patineurs”, Vic-Wells Ballet, 1937, designed by William Chappell (Ref: TCD/C/000037)

1988

Portrait of Dame Marie Tempest, English actress and singer, by Flora Lion. Pencil, 1908.

Ref: TCP/P/000001

Dame Marie Tempest (pseud. of Mary Susan Etherington; 1864 – 1942) made her stage debut in 1885 in Suppe’s comic opera *Boccaccio*. She trained as a singer and began her stage career in musical comedy. However, in 1899 she began to perform in dramatic roles. After London successes in comedy, she toured the world as Kitty in *The Marriage of Kitty* (1902) and on her return to London became renowned for her playing of elegant middle-aged women. Her 'small, exquisite talent' (Agate) was best displayed as Judith Bliss in *Hay Fever* (1925), a part written especially for her by Noel Coward when she was 61. She was made DBE in 1937.

This portrait by Flora Lion (1876-1958), is believed to have been drawn in 1908, when Dame Marie Tempest was 44. Flora Lion was a painter and war artist, who is best known for her pencil portraits and lithographs of

prominent public figures in the early part of the twentieth century including Sir Lawrence Alma-Tadema, whose work is featured in this exhibition.

Other purchases in 1988

Tuppence coloured engraving of Charles Dillon as Richard III

1989

Bristol Hippodrome, Paule Vezelay. Watercolour, 1918

Ref: TCP/T/000118

Paule Vezelay (1892-1984, real name Marjorie Watson Williams) was one of the first and foremost female British artists to commit herself totally to the abstract movement.

She was born in Bristol in 1892 and, feeling stifled by English middle class provincial life, moved to Paris in the 1920s. Here she worked alongside many famous artists of the School of Paris, and during this time changed her name to Paule Vezelay. In the 1930s she joined the group Abstraction – Creation. Her paintings at this time became 'studies of harmony, balance, spacing and rhythmical contrast executed in clear contrasting colours or black and white'. The outbreak of war forced her return to Bristol, where she made several studies of bomb damaged buildings and barrage balloons. After the war, she remained in England continuing her abstract work and designing textiles until her death aged 92 in 1984.

This painting shows the interior of the Bristol Hippodrome. It was built by Oswald Stoll in 1912 and is one of the largest stages in England outside the West End. This watercolour was painted in 1918, ten years before Vezelay produced her first abstract painting. It is one her earliest known works in public hands.

Other purchases in 1989

Costume Designs for “Richard II”, Old Vic, London, 1955 designed by Leslie Hurry (TCD/C/000470, 472)

Costume Designs for “Orpheus in the Underworld” His Majesty’s Theatre, 1911 (Ref: TCD/C/000214)

1990