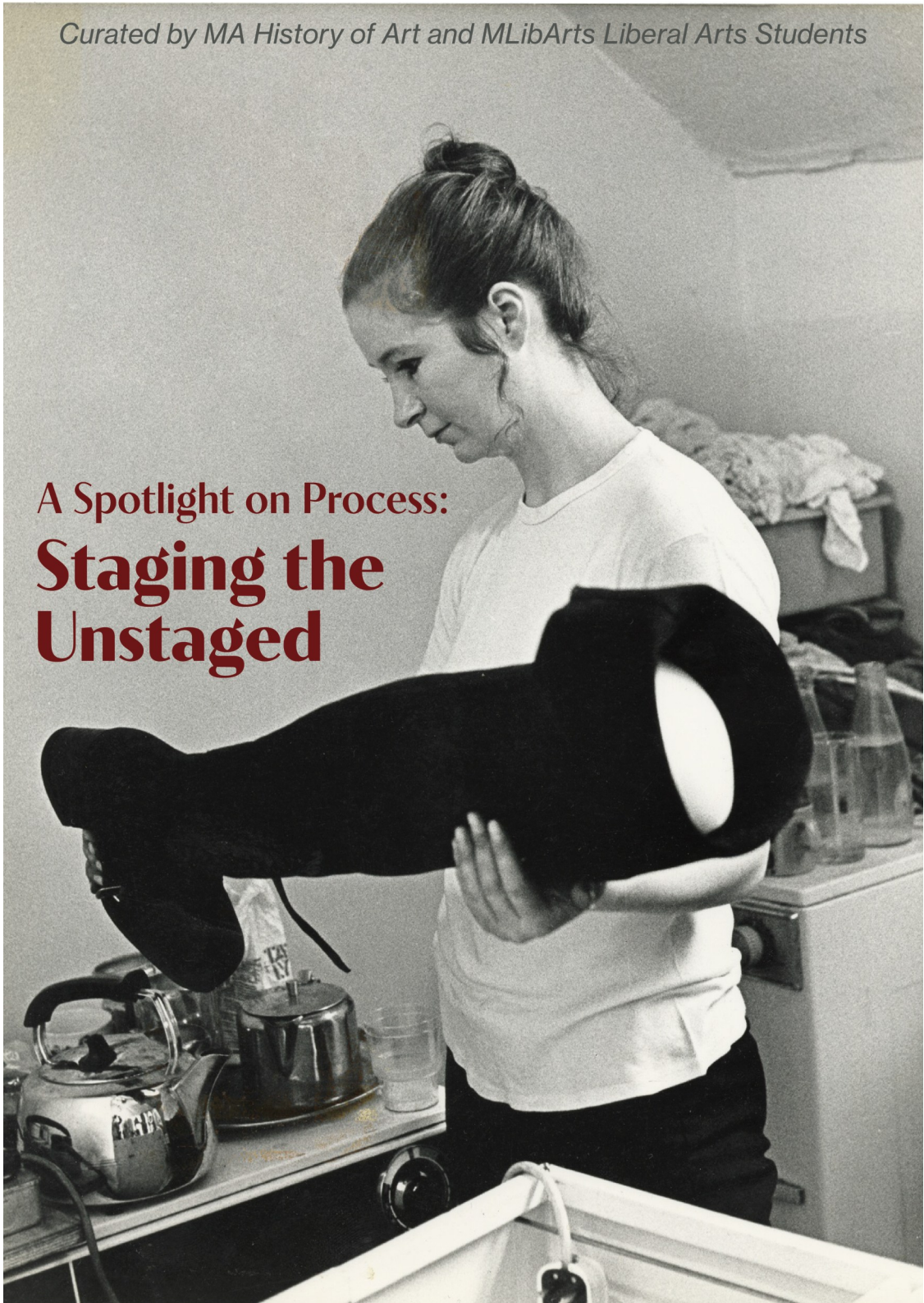


Curated by MA History of Art and MLibArts Liberal Arts Students

A Spotlight on Process:
Staging the
Unstaged



A Spotlight on Process: Staging the Unstaged

Introduction

Nineteenth- and early twentieth-century theatre histories frequently focused on the plays and performers at London and regional theatres, with only occasional glimpses of the hard work that happened behind the scenes. Since the late 1960s however, there has been a greater move to study all aspects of what Michael R. Booth referred to as 'the business of theatre', a more holistic approach to all the different aspects of theatrical production.

Archives held at the University of Bristol Theatre Collection reflect this research interest in the creation of theatre, but many records of the backstage work have not been seen before.

Starting from the work of specific practitioners such as lighting designer Robert Stanbury, wig maker Willy Clarkson, and set and costume designer Julia Trevelyan Oman, as well as the rehearsal process and stage management, this exhibition explores the range of work that takes place behind the scenes of a theatrical production.

Curated by MA History of Art and Liberal Arts students, *A Spotlight on Process: Staging the Unstaged* celebrates those items in the Theatre Collection that reveal the technical work and preparation before the curtain rises, shining a light on the people and processes rarely seen in the spotlight.

Panel 1: Lighting

Since the early nineteenth century, theatre productions have embraced new technologies, in particular the way in which a performance is lit. In the 1820s, gas lighting replaced the centuries old use of candles, enabling more of the stage to be lit, but creating hazardous working environments, with manually operated gas bags and a mixture of chemicals to create coloured effects. By the 1890s theatres were moving to using electricity, and the profession of the lighting designer became established in the twentieth century, exemplified by the work of Robert Stanbury (Case 1).

The role of the lighting designer involves creating a lighting plot, charting the different lighting to be used in a production, with detailed cues that would then be incorporated into the prompt book (see Case 3), as well as creating small scale but functional miniature electric lights for the set models (see Case 4). These would then be used to demonstrate to the director and lighting team the look of a production and, importantly, how it would operate.

Gallery 1

Wall Above Case 1

1. *A View from Backstage, The Grinning Man, Bristol Old Vic*

Rachel Hemming Bray
2016
Oil pastel on paper
BTC406/1/8

2. *Technical Work Backstage Seen from Side Stage Left, The Grinning Man, Bristol Old Vic*

Rachel Hemming Bray
2016
Pencil on paper
BTC406/1/8/4

These two artworks by Rachel Hemming Bray use dynamic sketches and expressive colours to highlight the role of lighting in shaping a set's mood, focus and depth. From the backstage perspective to the illuminated stage, they reveal how technical work and design come together to transform an empty stage into an immersive theatrical world.

Case 1

3. Lighting preparation for the production of *Ring Round the Moon*, Bristol Old Vic Company. From left to right:

Lighting technician

Unknown photographer
1952
Black and white photograph
BTC334/6/1

Robert Stanbury and crew member

Unknown photographer
1952
Black and white photograph
BTC334/6/1

Fireworks control lighting mechanism

Unknown photographer
1952
Black and white photograph
BTC334/6/1

Robert Stanbury and Charles Knode working on the firework display

Unknown photographer
1952
Black and white photograph
BTC334/6/1

Robert Stanbury was a lighting designer who pioneered the design and making of miniature stage lighting. He worked with and for other prominent lighting designers in the 1950s and 60s, such as Michael Northen and Richard Pilbrow, and companies such as D'Oyly Carte Opera Company. Stanbury was most widely known though, for his miniature, fully functioning electric lighting, which were generally used with 1:24 set models and which demonstrated the final stage set up for a production, alongside the set models of theatrical productions. Stanbury also used these models when teaching lighting design students at Wimbledon College of Art where he taught from the late 1950s until the mid-1960s.

4. Miniature flood lights

Robert Stanbury
c.1950s-60s
Steel/aluminium and glass
BTC334/3/4/3

5. Miniature Leko light

Robert Stanbury
c.1950s-60s
Steel/aluminium and glass
BTC334/3/4/3

A Leko light is a spotlight, which can focus the light to a very specific area or small diameter.

6. Rosco supergel colour filter sample

c.1950s-60s
Paper and coloured plastic
BTC334/3/4/5

7. Miniature coated bulb, possibly for spotlight effect

Robert Stanbury
c.1950s-60s
Steel/aluminium and glass
BTC334/3/4/3

8. Miniature focus spot with slots for coloured gels

Robert Stanbury
c.1950s-60s
Steel/aluminium and glass
BTC334/3/4/3

9. Miniature large floodlight

Robert Stanbury
c.1950s-60s
Steel/aluminium and glass
BTC334/3/4/3

10. Miniature follow spot

Robert Stanbury
c.1950s-60s
Steel/aluminium and glass
BTC334/3/4/3

A follow spot, as opposed to a fixed spotlight, can be used to 'follow' a performer across the stage

11. Strand Electric colour filter sample

c.1950s-60s
Paper and coloured plastic
BTC334/3/4/5

12. Notebook with lighting designs

Robert Stanbury
c.1950s
Paper and pencil
BTC334/6/1

13. Miniature chandelier from Williamsburg Theatre model in Blue Riband box

Robert Stanbury
c.1950s-60s
BTC334/3/4/3

14. Model of the Williamsburg Theatre stage showing miniature chandeliers

Richard Southern
n.d.
Black and white photograph
RS/45/62

The model of the Williamsburg Theatre in Virginia, USA, was made by the designer Richard Southern; the chandelier, carefully preserved in an old tobacco box, suggests that Robert Stanbury not only designed miniature lighting but also collected examples of early lighting models.

15. Model Theatres and Stage Lighting

Robert Stanbury
c.1950s-60s
Print
BTC334/6/1

Case 2: top shelf

16. Press cutting: *Behind the Scenes—The Limelight Man*

1880
Print
MM/2/TH/AS/19

After its initial discovery by Goldsworthy Gurney in the early 1820s, limelight was a technological breakthrough for theatre lighting when it was first used in theatres in the late 1830s. Formed by igniting calcium oxide (or quicklime) in an oxy-hydrogen flame it created an incredibly bright white light. As seen in this illustration, the lamp containing the flame was manually operated to control the oxygen and hydrogen jets and to turn the cylinder of lime in the flame. Limelight was used as a projected spotlight to illuminate individual performers, an effect which had not been possible with gas lights.

17. Strand Electric Glossary of Technical Theatrical Terms

Strand Electric & Engineering Co. Ltd for the Amateur Theatre and Dramatic School.
1947
Print
MM/2/TH/AS/19

18. Fly tower ropes at Bristol Old Vic

Derek Balmer
1977
Black and white photograph
BOV/4/4/6/8

The fly tower allows for scenery to be raised from and lowered to the stage. It originated in the nineteenth century when the space above the stage was increasingly used for flying mechanisms for scenery and special effects. Ropes attached the scenery to a system of beams and joists called the gridiron, worked manually from fly galleries at the sides of the stage. This atmospheric photograph captures a behind the scenes feature that could have taken place at any point in the last two hundred years.

19. Set construction

The two images, taken backstage at Bristol Old Vic, document the evolving techniques of stage construction. A posed hand grips a power drill; a masked welder works amid a shower of sparks. Together they reflect a shift from traditional craft to modern mechanisation in backstage labour. These images speak to theatre histories often overlooked and reveal physical skill, innovation and transformation. This labour is what makes performance possible in spaces shaped by centuries of technical ingenuity.

Left: Welder constructing stage rigging

Bob Willingham
1994
Black and white photograph
BOV/4/4/6/25

Right: Set construction

Unknown photographer
1975
Black and white photograph
BOV/4/4/6/20/5

20. *Behind the Scenes at the Theatre*

Major Equipment Ltd
C.1950s
Print
MM/2/TH/AS/4

21. Illustration of a star trap mechanism in action

c.1950s reproduction
Print
MM/2/TH/AS/4

Victorian pantomime demons and fairies could be made to suddenly appear on stage via a star trap, a set of triangular hinged and sprung flaps in the stage floor through which a performer could be propelled from a manually operated lift below the stage.

22. *Behind the Scenes at Drury Lane: How the Scenery of the Pantomime is Illuminated*

The Graphic Magazine
1910
Print
MM/2/TH/AS/19

This coloured illustration shows the manually operated electric switchboard at the Theatre Royal, Drury Lane in the early twentieth century.

Panel 2: Transforming the Performer

From establishing the tone of the production to enhancing the attributes of each character, costumes and wigs play a crucial role in the staging of a production. However, costuming a production goes beyond design, requiring the sourcing of funding, the selection of fabric, the development of sewing patterns and the assembly of the final costume. This section follows the personnel behind the costuming of productions, underscoring the craftsmanship and collaboration essential to bringing characters to life on the stage. Crucial to this process is the work of the designer, costume consultant (who checks elements such as historical accuracy, fabrics and costs), and the wardrobe department staff who are responsible for the making and maintenance of costumes. Completing a costume also requires the skills of the wigmaker, whose art in the late nineteenth century was exemplified by the celebrated work of Willie Clarkson.

Case 2: middle shelf

23. Henry Irving as Becket, Lyceum Theatre

Unknown photographer

1904

Sepia photograph, autographed and mounted on board
RS/A13/2

Sir Henry Irving (1838-1905) is one of the most influential actor-managers in British theatrical history. This photograph was taken for what would become his final role as the murdered Archbishop of Canterbury, Thomas Becket in the 1904 adaptation of Alfred Lord Tennyson's 1884 play *Becket*. The tonsured wig, provided by C. H. Fox costumiers, transforms Irving into a medieval archbishop. Irving passed away in 1905 following a performance of *Becket*.

24. Programme for *Becket*, Lyceum Theatre, London

c.1904
Print
BTC30/2/1/53

The back page of this programme lists 'Perruquier, Mr. Fox'. This is the company of C. H. Fox, perruquiers or wigmakers.

25. Wig box from C. H. Fox

C.H. Fox Ltd
Early twentieth century
Cardboard with embossed name and address
EJE/CO/64

26. Wig tool

W. Clarkson
n.d
bone with embossed ink details
MM/2/PE/DE/12

Specialised tools such as this are required for the preparation and fitting of wigs. Willie Clarkson was first required to supply wigs for Queen Victoria in 1888, for private (i.e. family) theatricals at Osborne House and shortly after this he was appointed 'Perruquier and Costumier to Her Majesty'.

27. Willie Clarkson's shop, 41 & 43 Wardour Street, London

Unknown photographer
Early twentieth century
Sepia photograph on board
MM/2/PE/DE/12

28. Lawyer's wig

C. H. Fox
Undated
Hair, gauze and glue
EJE/CO/64

This wig, made by C. H. Fox, was owned by the actor Bransby Williams (1870-1961). An actor known particularly for his impersonations of major theatrical figures, he also performed monologues and appeared as characters from the novels of Charles Dickens. This wig may have been used in a version of *The Mystery of Edwin Drood*, which he first produced in 1914.

29. William Clarkson, Supplement to *The World* periodical

Gilbert Whitehead & Co. Ltd. (printer)
c.1900
Print

A skilled wig-maker, Willie Clarkson (1861-1934) counted royalty, aristocrats and leading figures from the theatrical world among his clients, as well as members of the public and even Scotland Yard detectives. An article in *The Era* claimed that 'scarcely any big [theatre] production in London is undertaken without the aid of the owner of the Wellington-street wiggeries.'

30. Promotional 'banker's draft'

Willie Clarkson
Undated
Print
MM/2/PE/DE/12

Clarkson was a businessman with an eclectic clientele. This 'banker's draft' carries the inscription 'anyone presenting this draft to any bank will probably wish they had not', demonstrating Clarkson's humour as well as his business acumen.

31. Wig mounting, Bristol Old Vic Company

Unknown photographer
c.1952
Black and white photograph
BTC334/6/1

From a series of images in the Robert Stanbury Collection that capture behind the scenes work for a production of *Ring Around the Moon*. An unidentified member of the costume department works with a wig on a stand. Surrounded by tools, the photograph reveals that a wig is not just a design, but has to be worked on and adapted before it is ready to be worn by an actor.

32. Wig designs for *Warren Hastings*

Richard Southern
c.1930
Pencil on paper with pencil annotations
TC/D/S/299

These wig designs reflect the early stages in creating the characters for Lion Feuchtwanger's stage adaptation of *Warren Hastings*. Southern's annotations regarding hair texture, colour and shape, reveal the detailed process required to create convincing and distinctive wigs for individual performers.

Case 2: bottom shelf

33. Costume 'bible', *Hamlet*, Gielgud Theatre, London

Steven Gregory
1994
Mixed media
TC/D/C750

Costume bibles are the repository of all the relevant costume information for a theatre production and are often produced

by the Head of Wardrobe or a costume consultant. This particular 'bible' was put together for the 1994 production of *Hamlet* directed by Peter Hall. The rich costumes were conceived from the everyday fashion of the mid-90s. The all-encompassing work of the costume consultant, Steven Gregory, is reflected in the content of the brimming file, which contains reference images, designs, photographs of fittings, fabric samples, cast measurements and correspondence such as the following memo, displayed on the file.

Memo by Wardrobe Supervisor Veronica M Hardwick, from the Steven Gregory Costume 'bible'

This memo shows the complexities of budget management and costuming for a single production, focusing on the various aspects of designing and producing that require funding quickly to avoid 'the costs to escalate'. It also highlights the trust and respect designers and wardrobe supervisors put in the costume department staff: 'The production has been chosen, on the basis of their [...] quality and [...] names.' Finally, it states that the costumes can be realised in time and within budget, by sourcing costumes elsewhere: 'Our in house figures could be achieved [...] were the items hired.'

34. Costume design for 'Polonius', *Hamlet*, Gielgud Theatre

Steven Gregory

1994

Pencil and crayon on paper, with pencil annotations, photograph and fabric swatches

TC/D/C/750

35. Ladies Wardrobe Catalogue, Old Vic Theatre

Helen Sharp

1937

Paper, card, ink and pencil

OV/M/233

This file was compiled by Helen Sharp, Wardrobe Mistress at the Old Vic in the 1930s. It lists the costumes held, their location backstage and the productions each has been or is being used for, as well as the names of the relevant actors.

36. Checking costumes at the Bristol Old Vic Wardrobe Department

Derek Balmer

1970s

Black and white photograph

BOV/4/4/6/20/3

37. Wardrobe Department staff

Reg Wilson

1970s

Black and white photograph

MM/2/TH/AS/37

This candid shot shows costume makers taking a break from their work. In the background can be seen a mannequin on which a costume is being constructed.

38. Fabric pattern pieces, *The Beggar's Opera*, Bristol Old Vic

2002

Cotton cloth with pencil marks

BOV/3/2/753/5

After the costume design is finalised with the director and actors, the construction begins with the creation of pattern pieces, from which the final costume is constructed. Usually made from white or ivory sturdy cotton cloths, the patterns show the delicate and complex art of sewing and dress construction.

39. Fabric cutting in the Wardrobe Department, Bristol Old Vic

Derek Balmer

1970s

Black and white photograph

BOV/4/4/6/20/3

Wall next to case 2

40. Touring Wardrobe Mistress Jill Thornley altering a boot, Welsh National Opera

Unknown photographer

c.1980s

Black and white photograph

MM/2/MU/OP/37

The reverse of this image reads: 'Touring Wardrobe mistress Jill Thornley adopts unusual tactics. Here she uses steam to make a new boot more flexible.'

Wall at foot of stairwell

41. Michael Goodliffe as William of Sens

Unknown photographer
1949
Black and white photograph
BTC327/3/1

42. Costume design for William of Sens, *The Zeal of Thy House*, Canterbury Festival (revival)

Norah Lambourne
1949
Watercolour, pencil and ink on paper, with pencil annotations and fabric swatches
BOV/4/4/6/20/3

This design was created for Dorothy L. Sayers' religious play *The Zeal of Thy House* (original production, 1938). The play concerns the architect William of Sens, chosen to rebuild the Choir of Canterbury Cathedral in 1174. He suffered a serious fall during the work and the play is based on the eyewitness account of events, by Gervase the Monk. The title was taken from Psalm 69:9 'For the Zeal of thy House hath eaten me up'. Lambourne's detailed design demonstrates her knowledge of historical costume, and illustrates the process of the design from concept to the annotated details which assist the costume makers in creating this piece.

Panel 3: The Promptbook

In the final moments before curtain-up the theatre is a space of intense coordination. At the centre of this process is the promptbook (also known as the book, 'bible' or the prompt copy), a production script used to coordinate all the technical elements of the performance alongside the actor cues. The promptbook takes its name from the longstanding history of 'the prompter', a person who cued lines and technical elements, a recorded phenomenon since the 1670s. Created and developed throughout the various stages of rehearsal, the promptbook contains detailed annotations, from lighting and sound cues to blocking (the agreed positioning of actors on stage), to prop placements and scene and costume changes. During a modern performance, the deputy stage manager relies on this book to 'call the show' through cueing; it thus becomes the central point of collaboration between all departments during a performance. More than just a script, the promptbook is a living document that evolves throughout the rehearsal progress. It captures the intricate collaboration of performers, directors and crew behind the scenes, guiding the transition from rehearsal to performance.

Case 3

43. Promptbook, *Julius Caesar*, His Majesty's Theatre, London

1904-05

Paper, type, ink and pencil

HBT/33

This promptbook was used for Sir Herbert Beerbohm Tree's production of Shakespeare's tragedy. The handmade nature of the book is very evident here - the printed script has been pasted into a separate volume and then annotated with a variety of cues. Compared to the more modern promptbooks, this is freer in its annotation style, suggesting that it was created by multiple people but there are also elements of convention. For example, lighting cues are indicated by 'Li' written in red, which is similar to the modern 'LXQ' cue for lighting, and blocking (the movement of actors) indicated by the contraction 'X' to represent crossing the stage.

44. Promptbook, *Cabaret*, Bristol Old Vic

1978

Paper, type and ink

BOV/3/2/458/2

This modern promptbook, produced for Bristol Old Vic Theatre Company, is more organised and uses contemporary promptbook conventions. It is open at Act One Scene One, and details the processes that occur just before curtain up, such as the Beginners Call of actors to the stage, the preparation of a quick costume change for Mr Derrington, and the details of lighting cues. On the right the term 'LXQ' followed by a number indicates the call for a lighting change.

45. Monitor above case 3

Analysis of Treasury Payments & Estimated Weekly Trading Accounts, His Majesty's Theatre, London 1905.

1904-05
Paper and ink
HBT/F/27

Julius Caesar, His Majesty's Theatre, London

Regent House, Hull (tour images)
1904
Sepia photographs
HBT/PH/18

Rehearsal photographs of Cabaret, Bristol Old Vic

Derek Balmer
1978
Black and white photographs
BOV/3/2/458/6/2/2-3

Programme for Cabaret, Bristol Old Vic

1978
Print
BOV/3/2/458/6/2

Deputy Stage Manager at their desk in the wings

Ronald E. Brown
n.d.
Black and white photograph
BTC334/6/1

Deputy Stage Manager Sue Usher calling the cast to the stage

Unknown photographer
c.1970s
Black and white photograph
MM/2/MU/OP/37

Panel 4: Backstage Moments

Theatre is a testament to collaboration, and every theatre performance is the result of the combined efforts of multiple teams working behind the scenes. The display in Gallery 2 therefore continues the exploration of technical expertise but also celebrates rarely seen behind-the-scenes moments for both crew and cast. The scale set model, complemented by the work of the lighting and costume designers crucially moves the process from concept to the realisation of a production. It forms part of a detailed process, as shown in the portfolio photographs, research notes and plans from the Julia Trevelyan Oman Archive. Photographs from the Bristol Old Vic Company Archive offer a glimpse of informal moments behind the scenes: a letter by Sarah Siddons hints at the frustrations of a bad rehearsal, whilst artworks by Thomas Rowlandson and Rachel Hemming Bray demonstrate the long-held fascination of artists with the rehearsal process. These behind-the-scenes moments may not be part of the formal performance, but every rehearsal and every adjustment made out of view of the audience are equally worth remembering.

Stairwell

46. The Rehearsal Room, *The Man Who Had All the Luck*, Bristol Old Vic

Rachael Hemming Bray
Pencil on paper
BTC406/1/3/2

Gallery 2

Left-hand wall

47. 'Calls and Changes for Supers', *Julius Caesar*, His Majesty's Theatre, London

1904-05
Print
HBT/39/11

This notice is from Sir Herbert Beerbohm Tree's production of *Julius Caesar*, and details the changes that the 'supers' or supernumeraries - now known today as extras or ensemble - needed to make in various scenes throughout the play. This notice would have been displayed backstage and checked just before the curtain went up.

48. Monitor

One of Julia Trevelyan Oman's most celebrated productions is *Brief Lives*, a play adapted from the seventeenth-century diaries of John Aubrey and directed by Patrick Garland. The folder (case 4) is a comprehensive collection of photographs, notes on the stage layout, the construction and working of the stage brazier, details of the lighting, copies of correspondence and lists of props. The folder was compiled by Trevelyan Oman and sent ahead of the production's transfer to New York in 1967 to ensure her meticulous standards were maintained (even down to the apples that had to be replaced every three days to ensure the right amount of decay!)

Set for *Brief Lives*, London and New York

Julia Trevelyan Oman
c.1967
Black and white photograph
JTO/7/6/1

Furniture setting plan for *Brief Lives*, London and New York

Julia Trevelyan Oman
c.1967
Paper and ink
JTO/7/6/1

Set for *Brief Lives*, London and New York

Julia Trevelyan Oman
c.1967
Black and white photograph
JTO/7/6/1

**Research images of plants for the set design of *Brief Lives*,
London and New York**

Julia Trevelyan Oman
c.1967
Black and white photographs
JTO/7/6/1

Set details of *Brief Lives*, London and New York

Julia Trevelyan Oman
c.1967
Black and white photographs
JTO/7/6/1

**Sketch of the arrangement of bookcases for the set of *Brief
Lives*, London and New York**

Julia Trevelyan Oman
c.1967
Paper and ink
JTO/7/7

**Sketch of the arrangement of the kitchen table for the set of
Brief Lives, London and New York**

Julia Trevelyan Oman
c.1967
Paper and ink
JTO/7/7

**Sketch of the arrangement of the refectory table for the set of
Brief Lives, London and New York**

Julia Trevelyan Oman
c.1967
Paper and ink
JTO/7/7

Case 4

49. Set model, *Race*, Hampstead Theatre

Tim Shortall
2013
Plywood, paper, metal, paint and photographic print
BTC381/54

David Mamet's 2009 play *Race* was produced in London in 2013. Shortall's 'wood panelled, book-lined legal office' created an atmospheric single set for Mamet's 'contemporary issues of race and gender'.

50. Production tour file for *Brief Lives* (New York transfer)

Julia Trevelyan Oman
c.1967
JTO/7/6

51. Sketch book of props and prop settings for *Brief Lives* (London and New York)

Julia Trevelyan Oman
c.1967
JTO/7/7

This sketchbook is a perfect example of the level of detail that defined Trevelyan Oman's process. When compared with the production photographs for *Brief Lives*, it is clear how intricately planned out the set was. Items such as the bookshelf and the bear visible in the photograph have carried over from the early sketches to the final production.

Wall space (left to right)

52. *Mrs Siddons, Old Kemble and Henderson, rehearsing in the Green Room*. Framed with letter from Sarah Siddons to William M'Cready, Manager of the Theatre Royal, Bristol

Thomas Rowlandson
1780s
Hand-coloured etching on paper
TC/P/C/33

Rowlandson's satirical drawing of the actors Sarah Siddons, (old) Roger Kemble, her father, and John Henderson captures the charged atmosphere of the actors' green room—normally a site of backstage relaxation.

Letter

Sarah Siddons
c.1800
Paper and ink
BTC78/3

The letter reads:

My dear M^r M.Cready

I'm afraid you thought me very rude today – but this wretched young man's appearance So wild and altered had really make me (together with my own indisposition) quite stupid pray forgive me if I was and believe

that I am ever your

grateful

S. Siddons

The note reveals a moment of frustration at a morning rehearsal, when a fellow actor arrives, clearly in no state to play opposite the leading lady, Sarah Siddons!

53. *Rehearsals, Master Harold and the Boys*, Bristol Old Vic

Rachel Hemming Bray
1989-90
Pencil on paper with annotations
BTC406/1/2

The artist Rachel Hemming Bray has created unique working relationships with local theatres Bristol Old Vic and The Tobacco Factory, whereby she produced artwork from her careful observations of rehearsals and backstage moments. One of the productions she documented was Athol Fugard's *Master Harold and the Boys*, a play exploring racism and fractured relationships in apartheid-era South Africa. In this drawing of the rehearsal process, Hemming Brays' layered portraits of actors Wale Ojo, Adrian Scarborough and Jude Akuwudike creates a dynamic sense of movement and emotion. The inclusion of the set anchors the drawing in storytelling, offering a powerful glimpse into a politically charged and emotionally resonant production.

54. *Read-through for King Lear*, Bristol Old Vic

Rachel Hemming Bray
2016
Pencil on paper with annotations
BTC406/1/7/1

Rachel Hemming Bray captures a moment from the early read-through of Director Tom Morris's 2016 production of Shakespeare's tragedy at Bristol Old Vic. Actor Timothy West (far left) played Lear for one of his last stage appearances, and Stephanie Cole (back row, second from right) played Fool.

55. Member of the theatre office staff, Bristol Old Vic

Allen Daniels
c.1987
Black and white photograph
BOV/4/4/6/24

Photographer Allen Daniels took a series of photographs at the Bristol Old Vic in the late 1980s, specifically featuring the producers, staff, and backstage areas. Without the context of a production, Daniels' lens turns towards the human presence behind the scenes or impromptu moments at a rehearsal, offering a personal counterpoint to the public spectacle of theatre.

56. Cast member at rehearsal, Bristol Old Vic

Allen Daniels
c.1987
Black and white photograph
BOV/4/4/6/24

57. Cast members observing Eileen Diss's set model, Bristol Old Vic

Ivan Kyncl
1995
Black and white photograph
BOV/3/2/667/6/1

This image captures the cast of the 1995-96 production of *Twelve Angry Men*, encountering the set model for the first time, and reveals a key moment in the creative process when the cast can see the early designs for the set in which they will be performing. This photograph reflects the collaborative artistry at the heart of theatre making.

Sources:

Booth, Michael R., *Theatre in the Victorian Age* (Cambridge: Cambridge University Press, 1991)

Fisher, Philip, Review of *Race* at the Hampstead Theatre, British Theatre Guide, online (June 2013).

Greenwall, Harry J., *The Strange Life of Willy Clarkson. An Experiment in Biography* (London: John Long, Limited, 1936)

'A Chat with Willie Clarkson' (By our special correspondent), *The Era*, Saturday 10 November, 1900, p.13.

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Cover Illustration: Touring Wardrobe Mistress Jill Thornley steaming a boot to make it more flexible, Welsh National Opera, c.1980s. Unknown photographer (MM/2/MU/OP/37).

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