

it must be remembered that the new complex not only comprises a flexible studio theatre for 200 but is a base for numerous additional activities of the Bristol Old Vic Company.

For lack of money part of the scheme must, for the time being, remain incomplete. Workshop and paint frame are still to be equipped. The platform lift, which

acts as a loading dock and which moves down to the large store and up to stage level which is 7 ft. above street level, has still to be installed; and the same applies to the passenger lifts connecting some of the dressing rooms with the stage. Only two-thirds of the dressing rooms have been equipped so far, and the administrative offices are merely shells to be fitted out later. This also applies to the rehearsal room and the wardrobe.

In the public area it is the Studio Theatre which, in spite of generous help from the Gulbenkian Foundation, has yet to receive its flexible seating specially devised on a system of interlocking rostra.

Outside, the new façade, which replaces the old theatre entrance, is without its illuminated lettering and the Royal Coat of Arms granted to the theatre in 1778. The perspective drawing gives an indication of what the King Street elevation will look like when all this has been done.

Architecturally this is essentially a remodelling job, and for this reason perhaps doesn't make the same impact as an entirely new theatre building. However, what makes this theatre complex unique is the attractive idea of combining under one roof the oldest working playhouse in this country with an unconventional Studio Theatre appropriately called the New Vic.



*Above: Old Theatre Royal entrance sandwiched between a warehouse and the Coopers' Hall.  
Below: New façade for studio theatre in its architectural context.*

