



Production photos by Mark Dawson



CAESAR'S
DESIGN



DOUBLE
BREASTED

NOTCHED
LAPEL?

enhances
boxiness of
coat

magenta/red
lining, revealed
when stabbed?



LAPEL PIN BADGE
CONCEPTS



one's hand

wanting to
show they are
part of a
movement?



LONGER LENGTH
enhances idea
of bull power
and domination



JULIUS CAESAR

MALCOLM X CENTRE,
BRISTOL

SET DESIGN BY
HOLLY LOULSON

DIRECTED BY
TANUJA AMARASURIYA



→ GLASSES
→ FIRST INSTANCE OF
BEING COMPLETELY
SWAMPED

→ HAIR
RUFFLED



TARTAN
(RED
STREAKS)

order silhouette
hidden underneath,
revealed when Brutus
lets his guard
down



green as
a standout
color
amongst
dark
suits

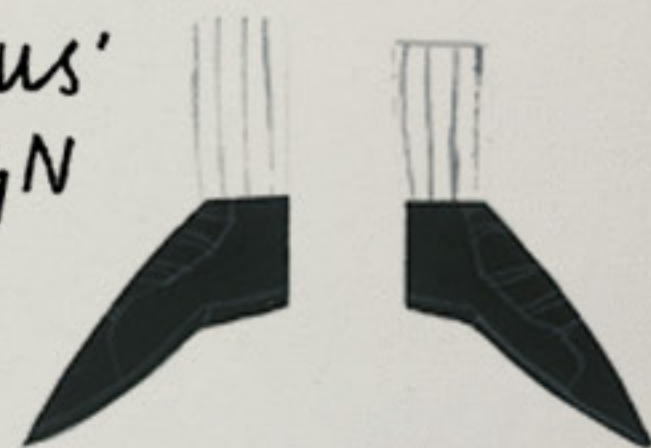


→ FRENCH
COAT



PINED
TROUSERS

BRUTUS'
DESIGN



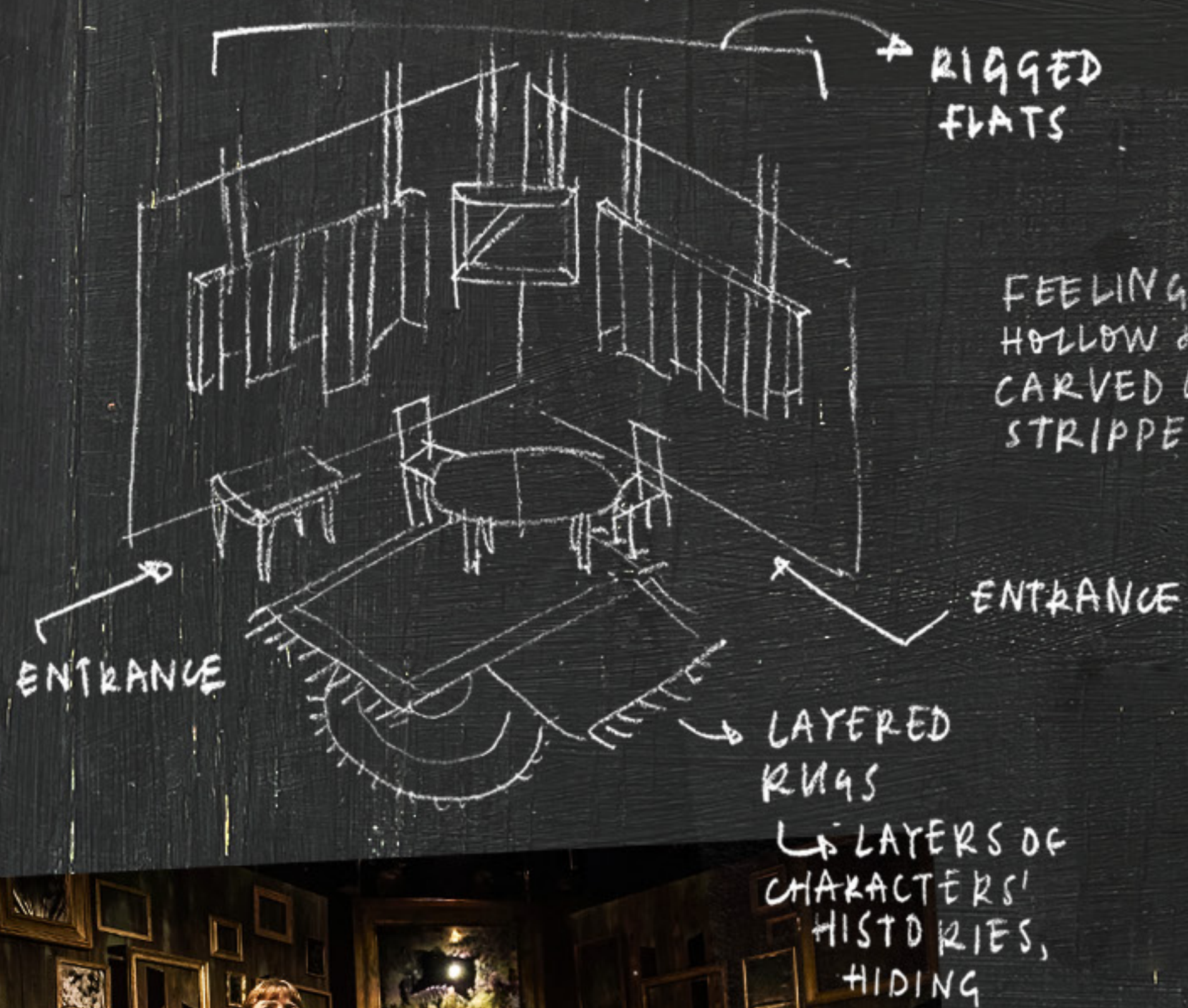
Sharp silhouette
to oppose Brutus
in powerful scenes



CASSIUS'
DESIGN

costume
'degrades' over
course of play





REPURPOSED FRAMES, SOURCED & SPRAYED GOLD

REPURPOSED FURNITURE PIECES FROM PROP STORE / SECOND-HAND

MODEL BOX

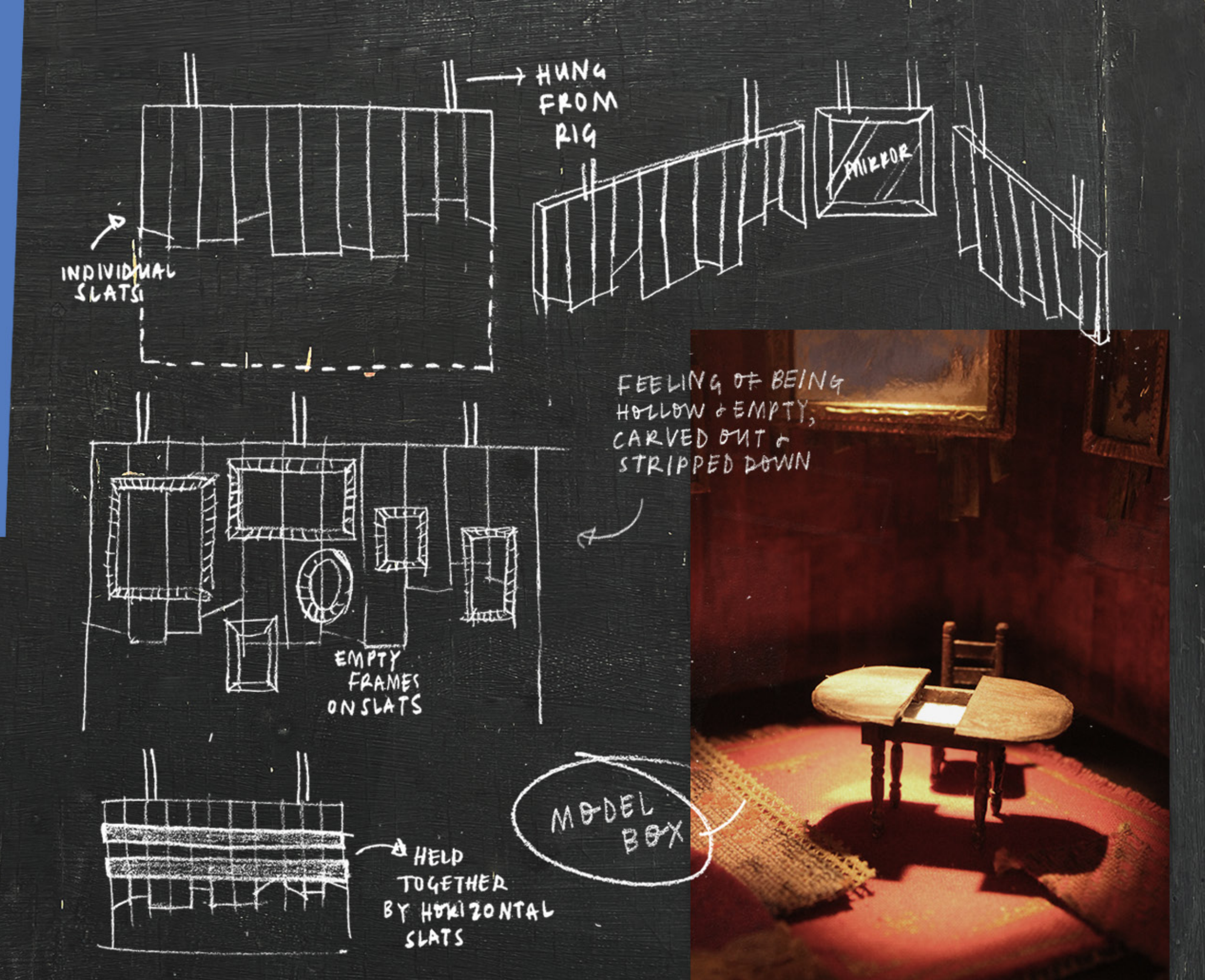
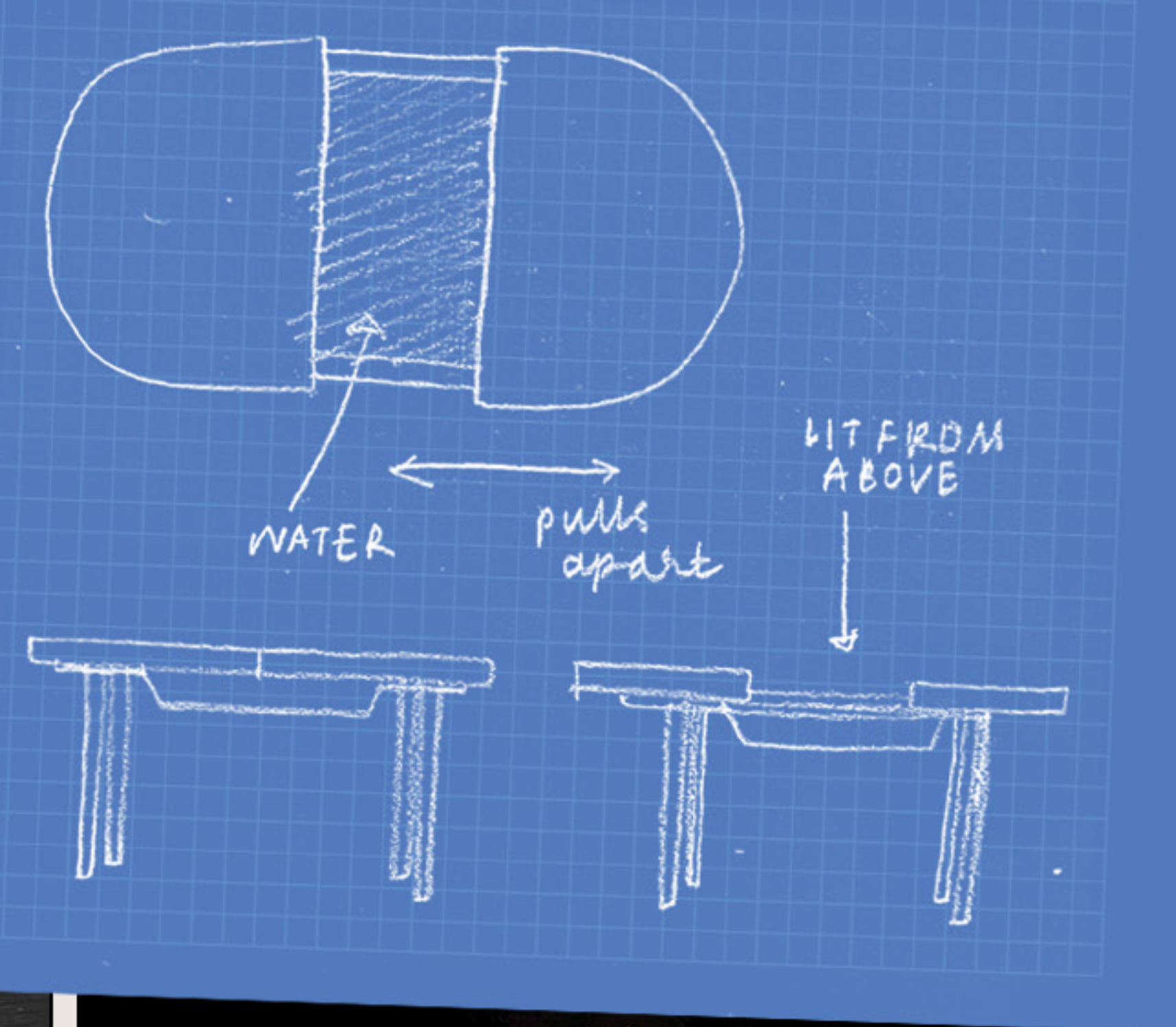
THE RIVER

THE WARDROBE, BRISTOL

CLIENT:

PROJECT:

DIRECTED BY
JON-LUKE GOODMAN



THE OTHER WOMAN



layers of fabric, use?
floral patterns? lighter
colours to contrast
with dark set

old and worn jumper
↳ wears it/ is seen
on set throughout
to connect the
scenes



THE MAN



wears shirt owned
by THE MAN → puts on
during performance

↳ all costume
pieces sourced
second-hand

THE WOMAN



both women separately
wear the checked shirt
that THE MAN wears

LION
retired army general



TINMAN
amateur drag artist



DOROTHY
out-of-town girl



SCARECROW
rookie bouncer



Wizard
of Oz

THEORETICAL DESIGN
DIRECTOR: JACK FURNESS
LOCATION: WATERLOO VAULTS
↳ 1930's New York
↳ Queerness and
found family

ADULTS ONLY!

SEE THEM IN ACTION!
<https://youtube.com/shorts/pJXJf9O943U?feature=share>



TINMAN

COSTUME
DESIGNS

dorothy

original
concept

final
TINMAN
costume
design

- hair and makeup mimicking drag styles of the 1930's
- bon made of a metal sheet & structured to work with corset
- has to be moveable in for performing in

makeup tests
for TINMAN design

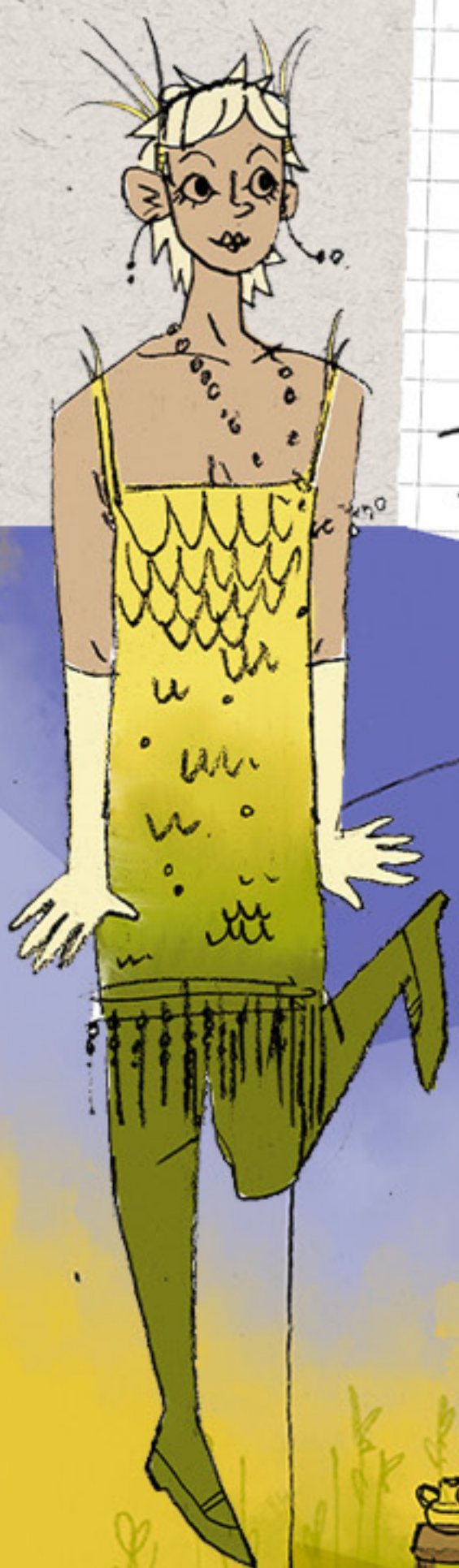
softer silhouette
to indicate
youthful nature

colours are
bright and
pigmented, contrast
to other characters

RED
BOOTS
AS 'RUBY
SLIPPERS'

original
costume
design for
'DOROTHY'

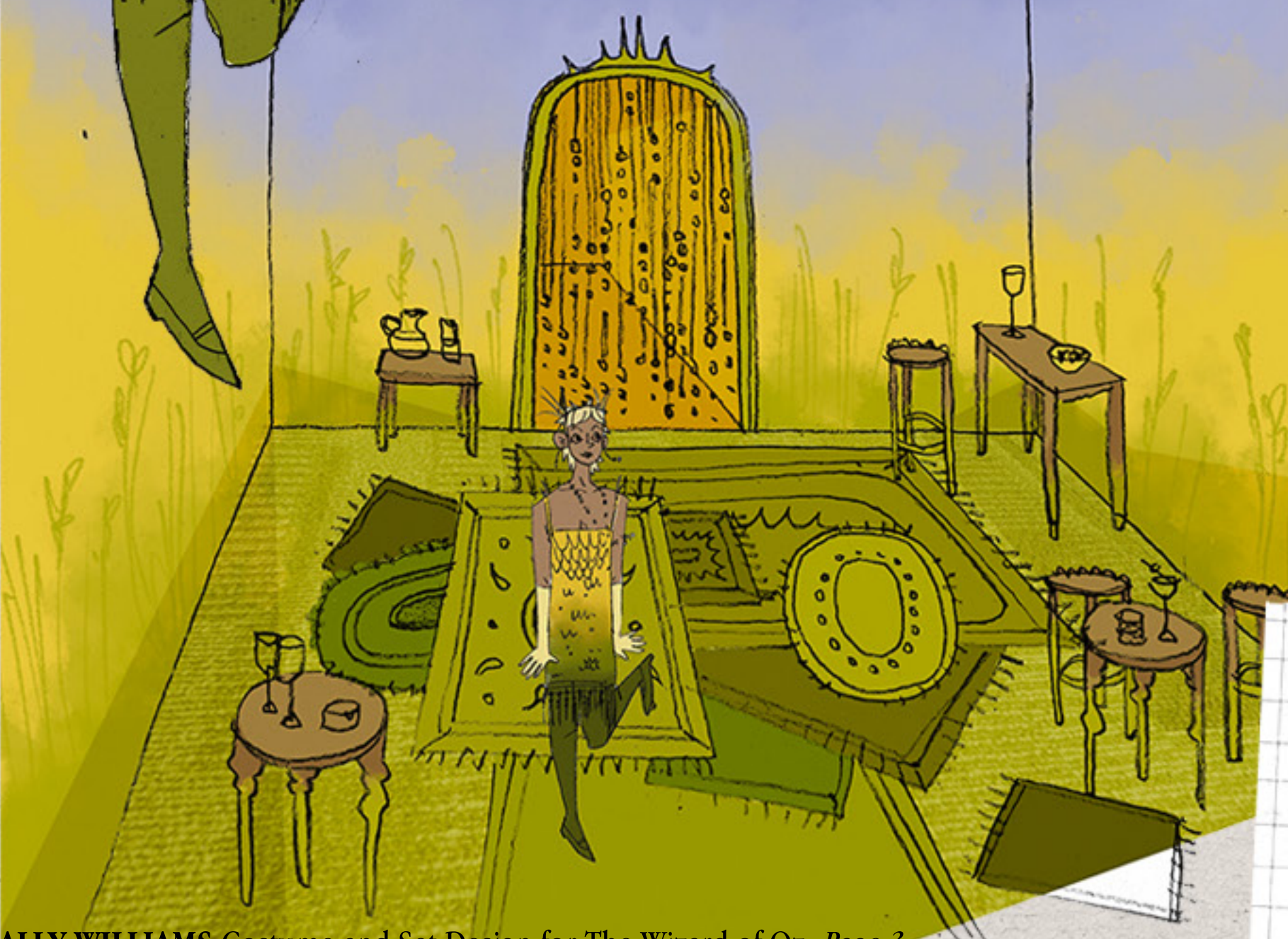
original/
initial design



CITY

'CORN' hold signs to misdirect Dorothy?
↳ move around set to give impression of a breezy cornfield. make audience feel lost

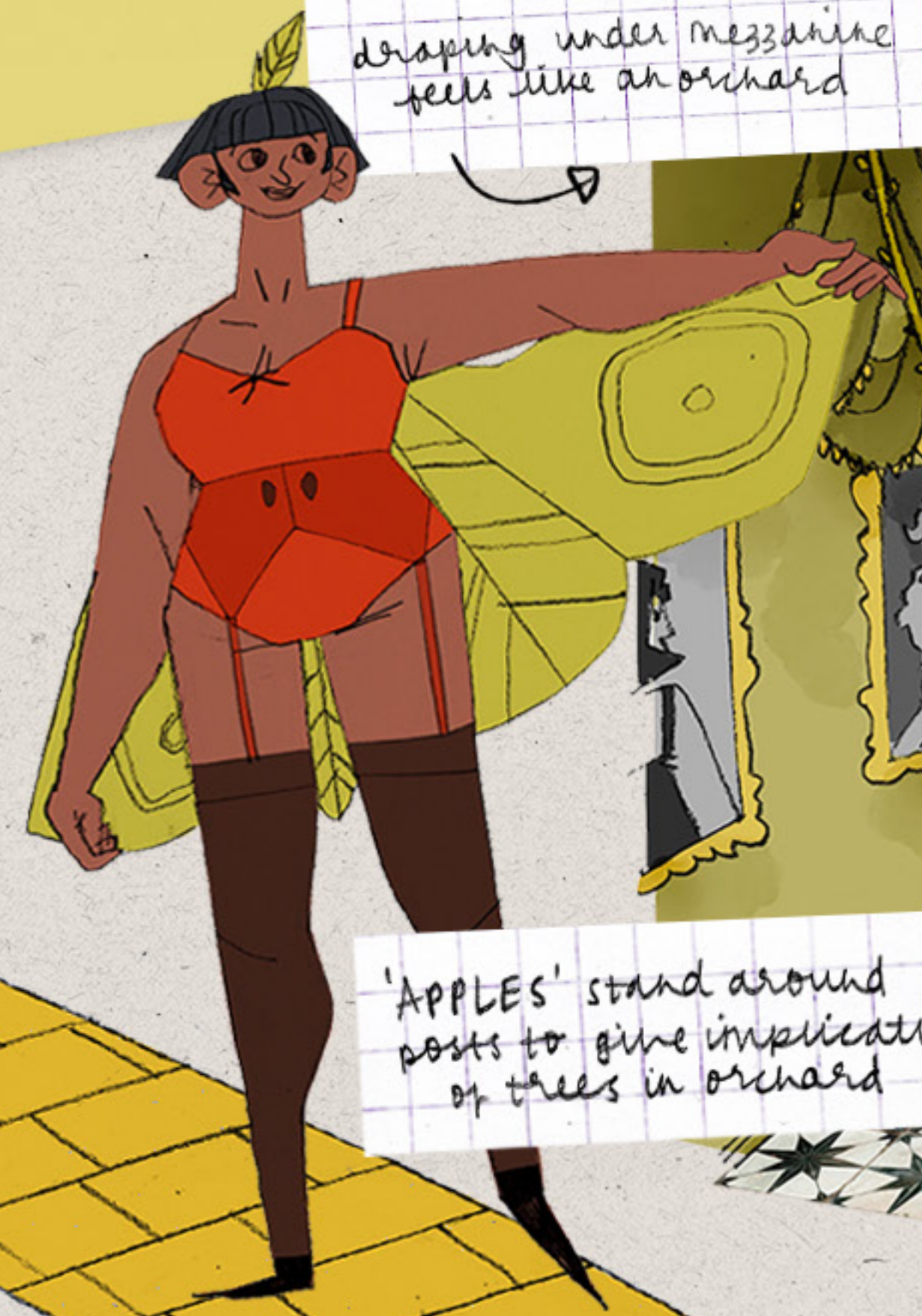
Corn field



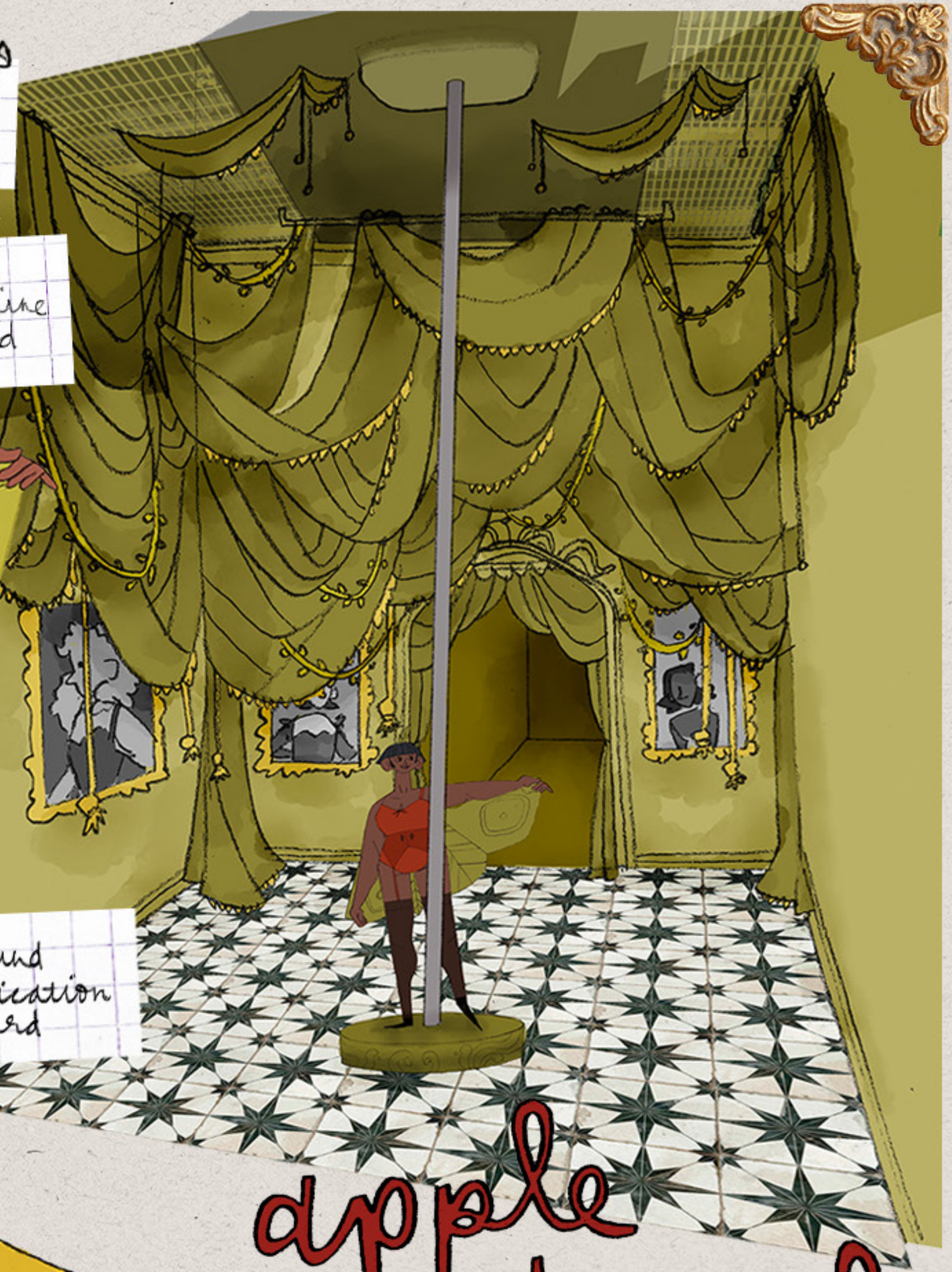
SET DESIGN CONCEPTS

MEZZANINE

draping under mezzanine feels like an orchard



'APPLES' stand around posts to give implication of trees in orchard



apple orchard

furniture painted green at bottom, looks like a cornfield
↳ matches 'CORN' costume designs

OZ TOWN SQUARE SET DESIGN

dimly lit space

RECYCLED POSTERS

↳ vintage posters, printed on recycled paper, etc.



audience enters through side

LION, SCARECROW, DOROTHY & TINMAN HAVE TRANSFORMATION SEQUENCE

↳ audience watches through mirrors



space for audience to stand

MODEL BOX



Model box photos by Ally Williams

Wizard of

WIZARD

NEWS PAPERS
+ PAMPHLETS

There's no place
like it!

The Wizard
DEALING IN
MYSTERY & MAGIC

THE WIZARD'S
calling card
given to
audience at
top of show

GRAPHICS
+
TYPOGRAPHY

MAP OF
SHOW



Hand of OZ

IRON GATE SET
PIECE IN ENTRANCE
TO 'OZ TOWN SQUARE'



EMERALD CITY

RAINBOW SHAPE, 'OVER THE RAINBOW' SYMBOLISM

THREE HEEL-CLICKS AWAY

REFERENCE TO RUBY SLIPPERS AND DRAG CULTURE