

**LEEDS
PLAY
HOUSE**

A Leeds Playhouse and Belgrade Theatre Coventry co-production
presented in association with Rose Theatre



LORD OF THE FLIES

By William Golding

Adapted for the stage by **Nigel Williams**

Designed by **Max Johns**

2023

DIGITAL DESIGNER'S SKETCHBOOK
LEEDS PLAYHOUSE EDUCATION RESOURCE

REFERENCE IMAGES

The Designer, Director and members of the Production Team work closely together to imagine the world of the play, and then bring it to life on stage.

The Designer starts with reference images to build ideas of how their designs will look.



This includes the colour palette (the range or collection of colours). Our Designer thought black, white and red would be very powerful, although unusual for a desert island!



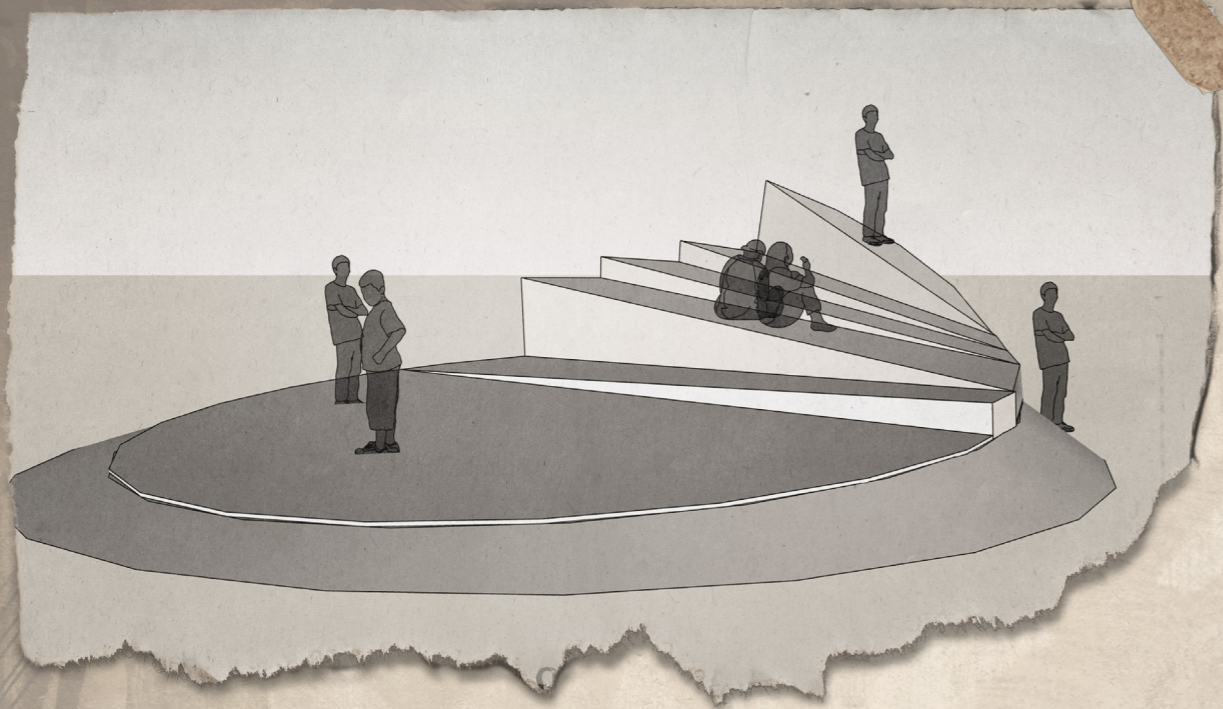
The Designer also has to think about props and costume, not just the set. As well as various school uniforms, there also needed to be robes for the choir to ensure that they would stand out.



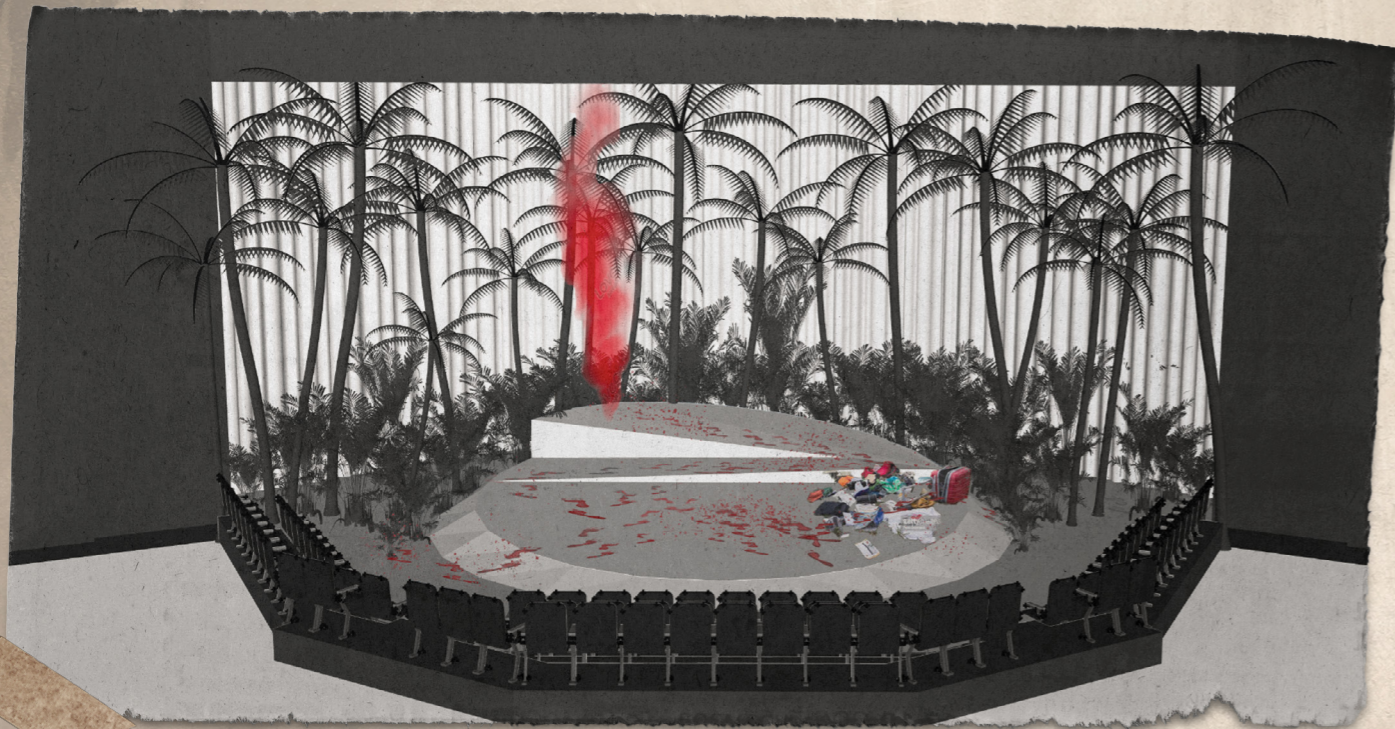
The team must also tackle some problems: How do you create fire safely on stage? How do you smash a conch in every performance? How do you make a realistic enough pig, whose head can be removed and put on a stick on stage?



IN THE MAKING

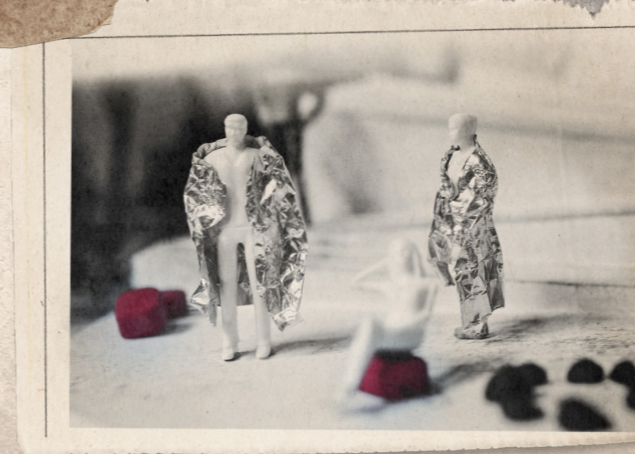


After gathering some ideas, the Designer creates computer renders (computer generated images of a realistic 3D model) to show how their design will look in real life. This helps the Director, Production Team and actors to visualise the stage while rehearsing.



This is the final computer design of the set on the Quarry Stage at Leeds Playhouse. You can see the large white cyclorama (known as a CYC) around the back of the stage.

Next, a white card model is made. This is a tiny version of everything that will be on stage, all to a 1:25 scale. Pieces can be added and taken away so the Designer can see what looks best, and so they can recreate scene transitions.

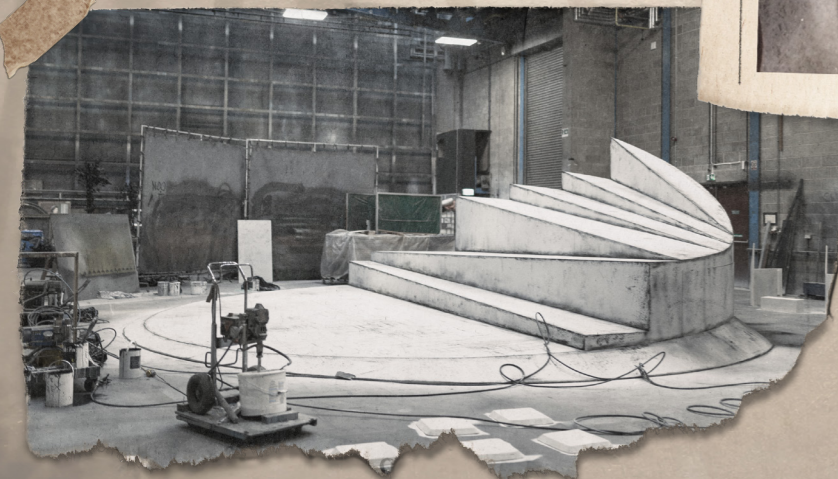


The Production Team can ask about materials, sizes and mechanisms. Communication and collaboration are key skills to ensure that the design is exciting enough on stage but also can be made within budget!

Different parts of the Production Team create the set, props and costumes for the show, working together with the Designer and Director to make everything look and feel right.

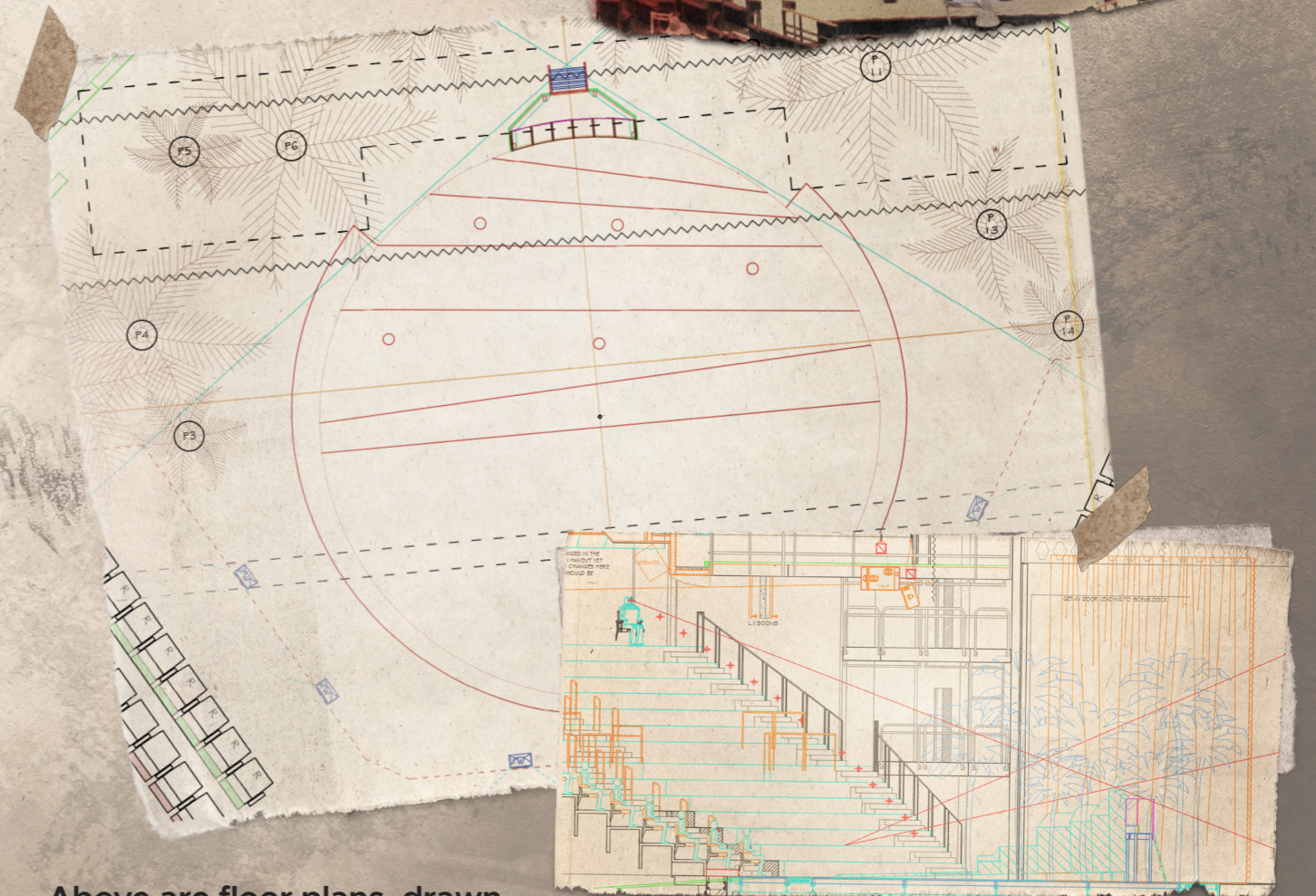


The Wardrobe Team make the costumes, then 'break them down' to make them look tired, worn or destroyed – like they would be after being on a desert island for so long.



This is the workshop at Leeds Playhouse, where the set is built; look at the similarities between the designer's first ideas and the final design.

Here is the set being assembled in the Quarry Theatre at Leeds Playhouse. What do you think about the Designer's idea to work with black and white rather than green? Is it effective?



Above are floor plans, drawn by the Technical Designer, who is a specialist in drawing the stage design on a computer programme to ensure it is architecturally right for the space.

FINAL STAGE



THANK
YOU

Resource created by the Playhouse Education Team, designed by Graphic Design Officer Beata Pejka. With thanks to Anna Duffield and the JMK Resident Assistant Director at Leeds Playhouse Zoe Lack. Designs and renders by Set and Costume Designer Max Johns.

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