



Maria Terry
Performance Designer

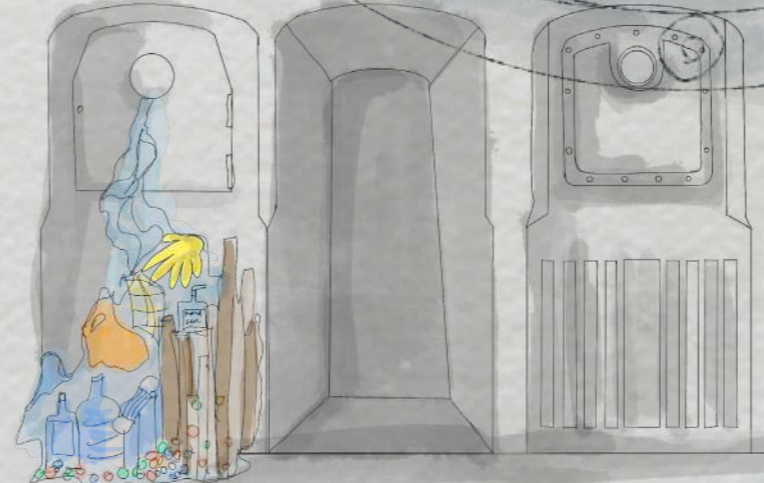
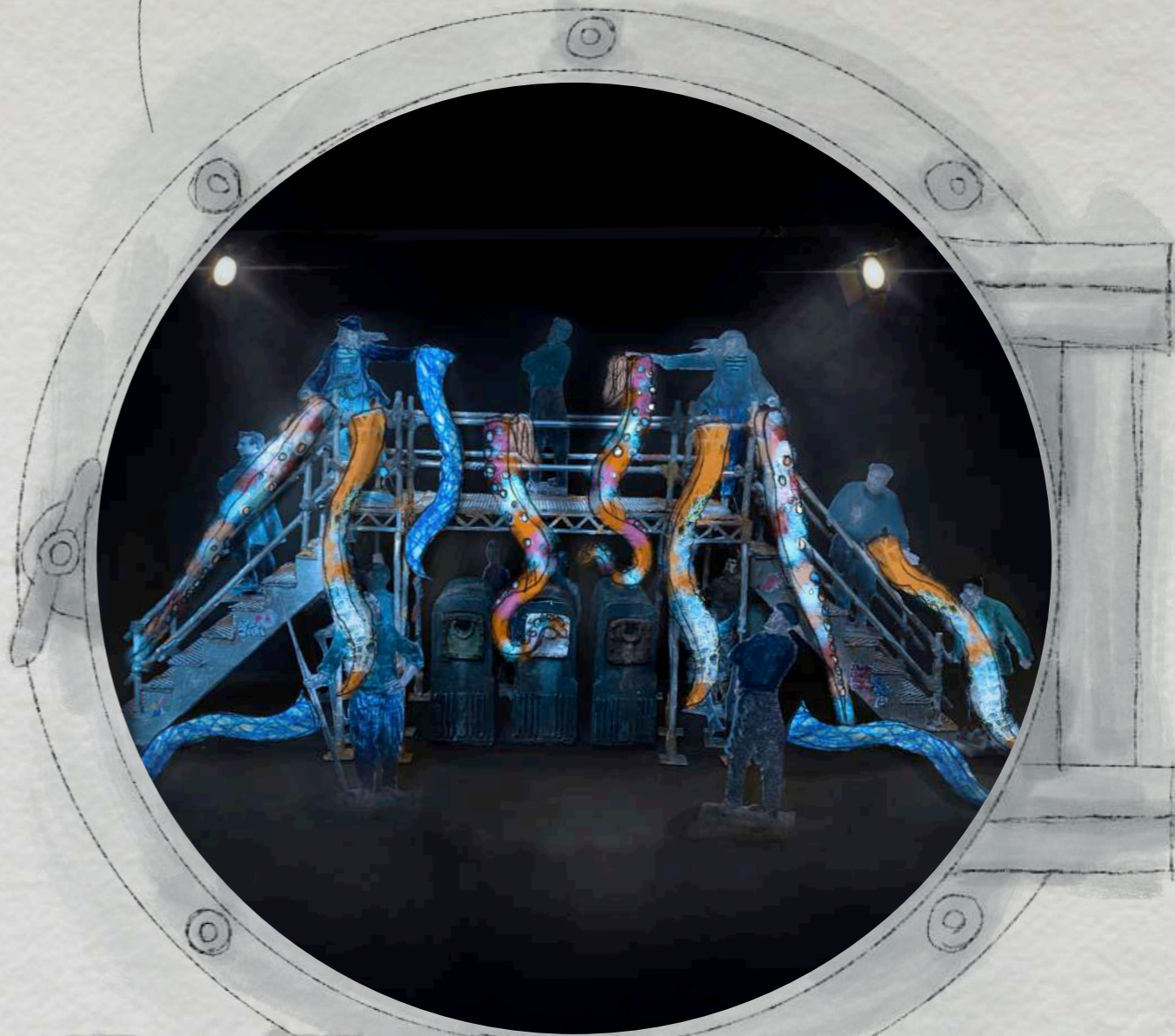
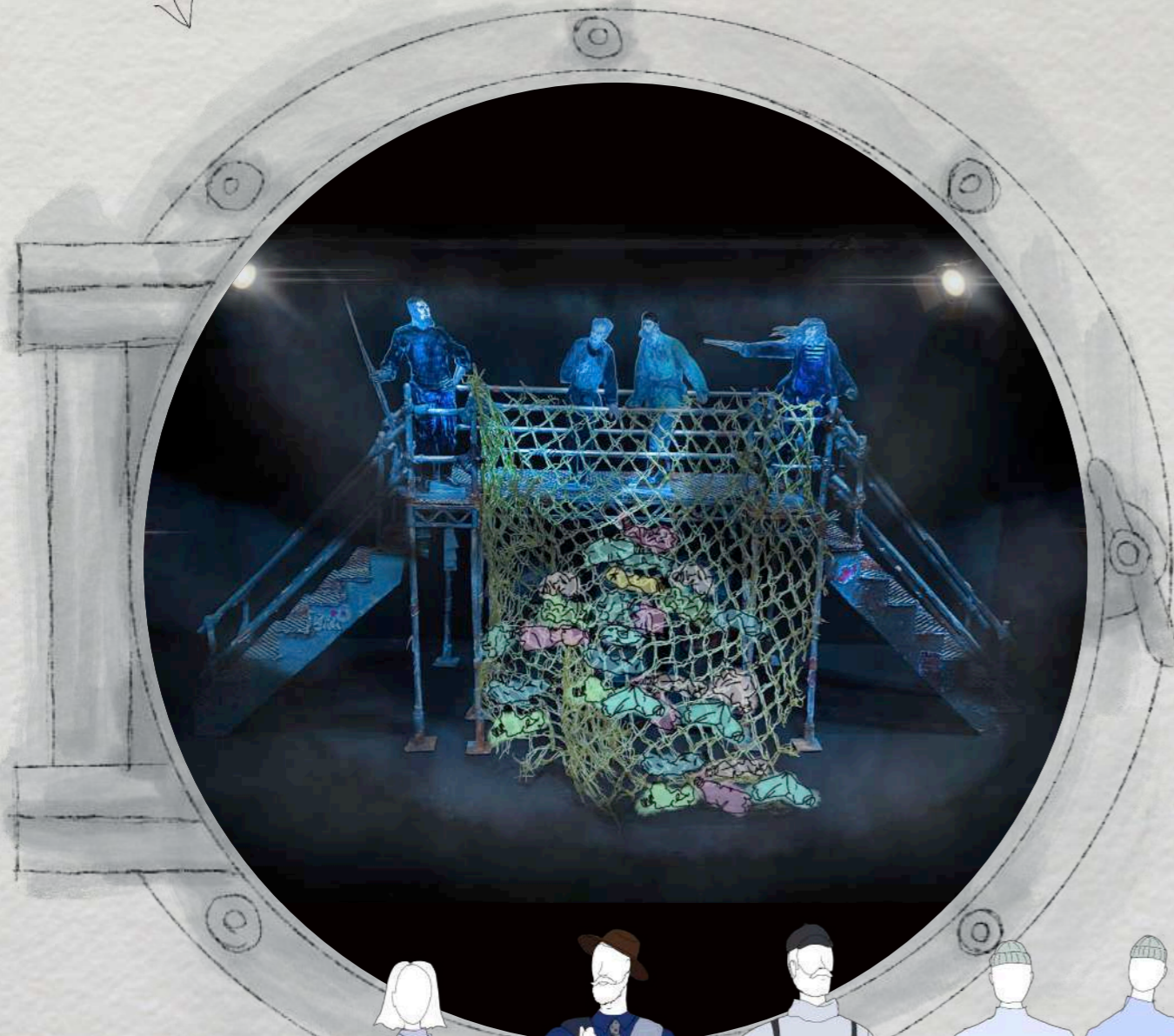
'A rip-roaring yarn' with a sustainable focus and a 'rubbish' design!



20,000 Leagues Under the Sea
Rde: Set & Costume Designer / Prop-Costume Maker
Adapted & directed by: Toby Hulse
Venue: ACTA Centre (later performed on Zoom)

Casting a net into the North Atlantic Garbage patch

"That she blows!"
Captain Nemo defends the Nautilus from the giant squid

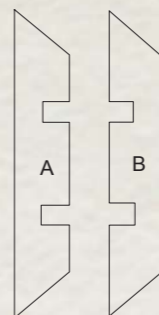


1:25 scale model

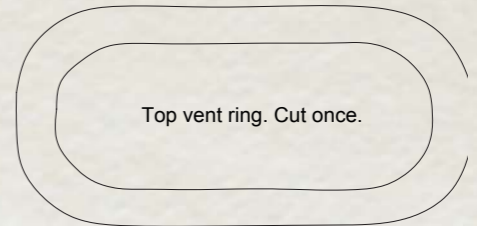
20,000 Leagues Under the Sea



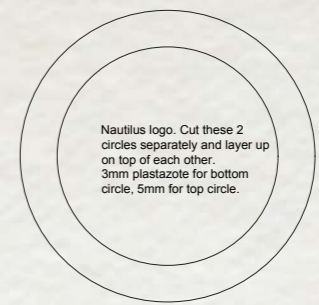
Ear hole rings. Cut twice



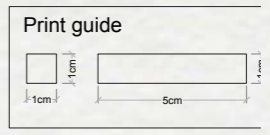
Ear hole grills. Cut each one 4 times.



Top vent ring. Cut once.



Nautilus logo. Cut these 2 circles separately and layer up on top of each other. 3mm plastazote for bottom circle. 5mm for top circle.



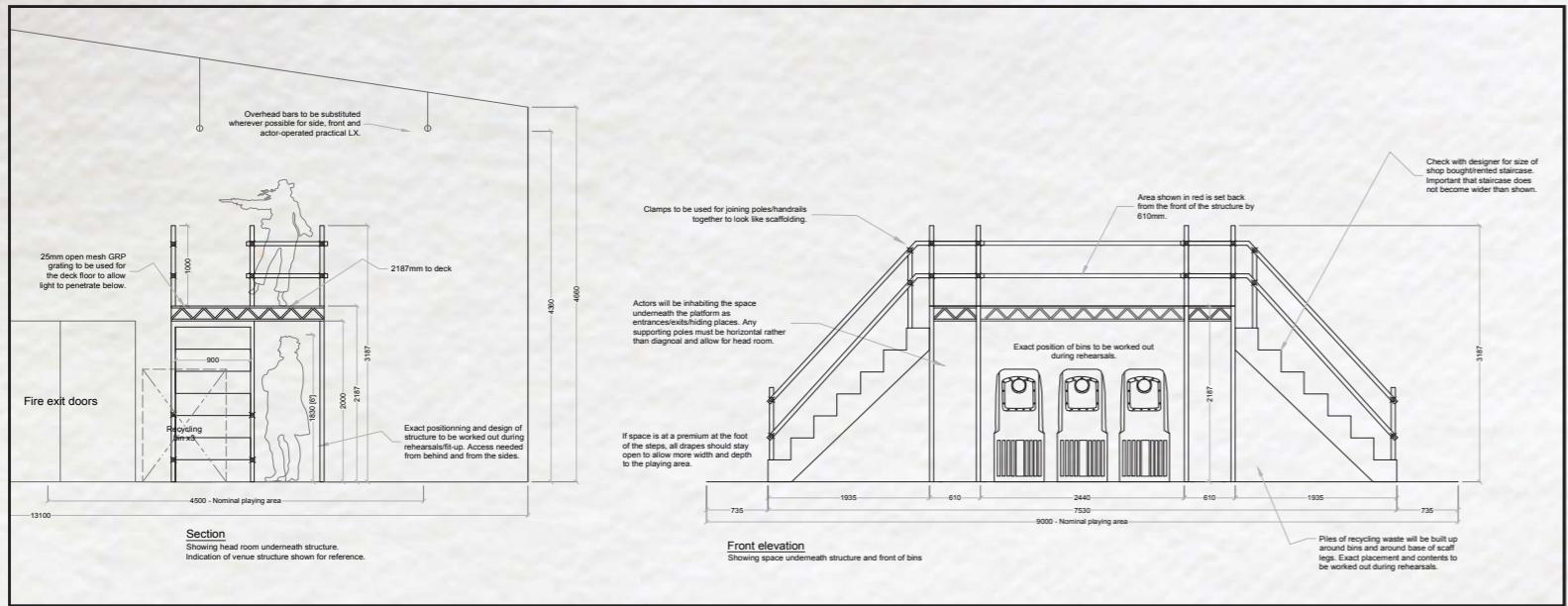
Print guide

Small logo circle.

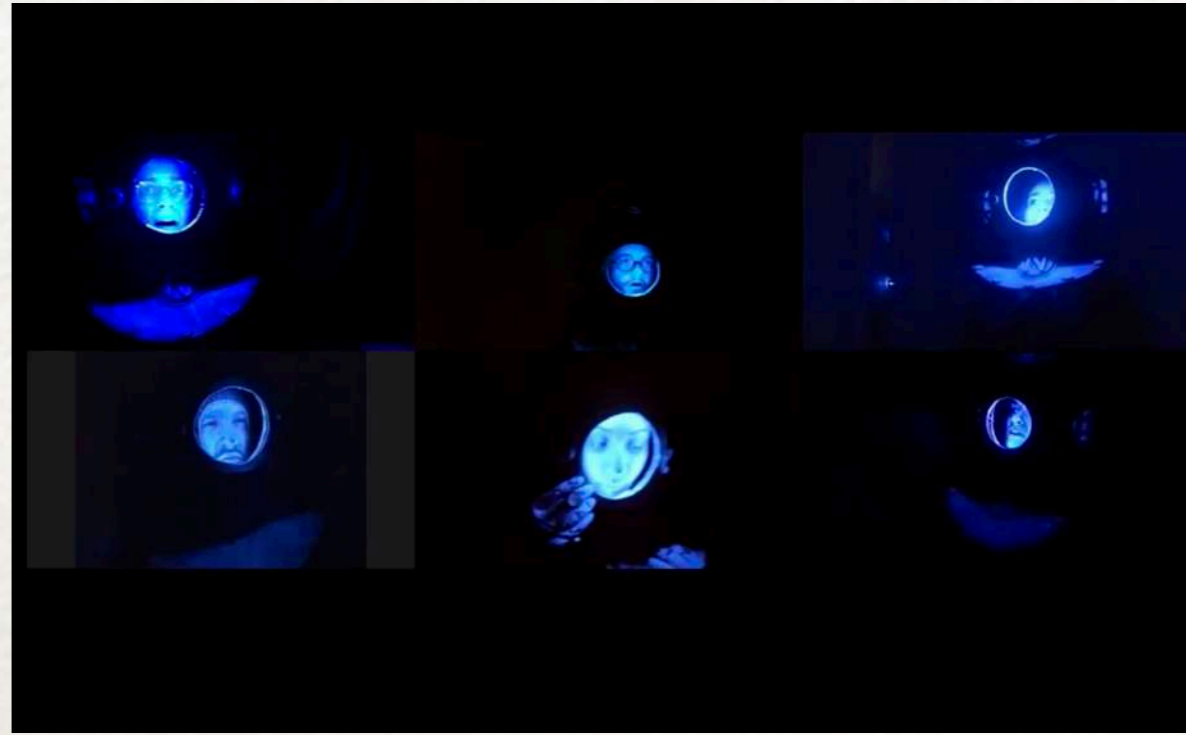
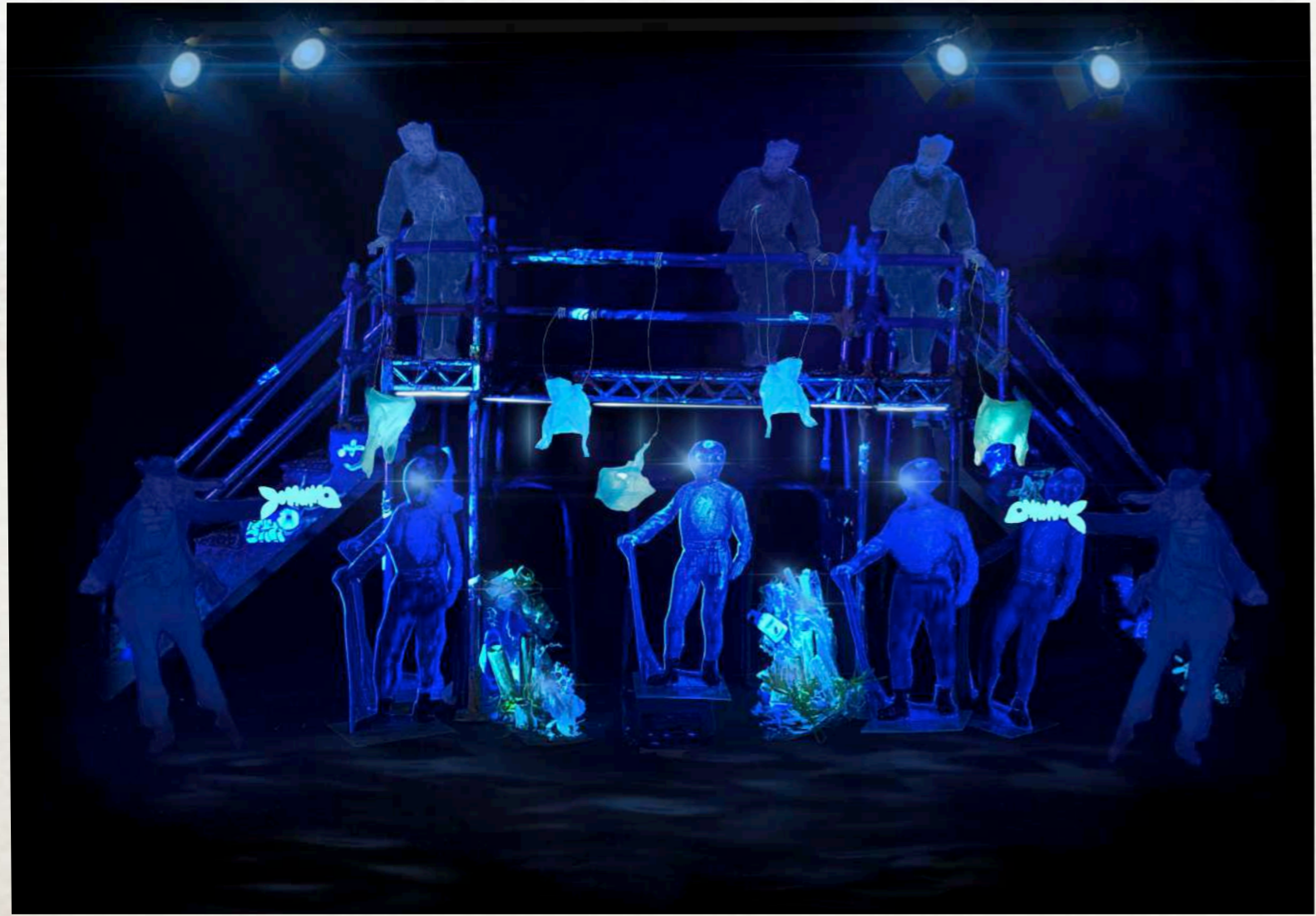
SINCE THE EARLIEST OF TIMES, HUMANS HAVE TAKEN TO THE SEAS TO EXPLORE.

prop costume diving helmet pattern development and make

20,000 Leagues Under the Sea



digital production shots



1:25 scale model

The heroes explore the polluted 'Crespo' reef under UV light

Chef

Role: Set & Costume Designer
Writer: Sabrina Mahfouz
Director: Imy Wyatt-Corner
Venue: The Warehouse

← photography by Craig Fuller



Digital storyboard images ↗

Medea

Role: Set & Costume Designer

Writer: Rachael Cusk

Director: William Buxton-Shaw

Venue: Bristol Old Vic (theoretical project)



1:25 scale model

Final transformation
of the set: a
desolate wasteland

Medea

1:25 scale models

domestic 'bliss'... →



↖ Medea's inner turmoil and outer devastation

Sketchbook & 3D development →



MEDEA

Greek colour theory
Sketchbook research

Digital character drawings



Historical costume reference of the sort of appearance the chorus of women might have looked like in Euripides' original era



The boys has fall...
The shop teacher...
The Try Hard...

chorus development

Jason

Medea

Nurse

Creon



The boys



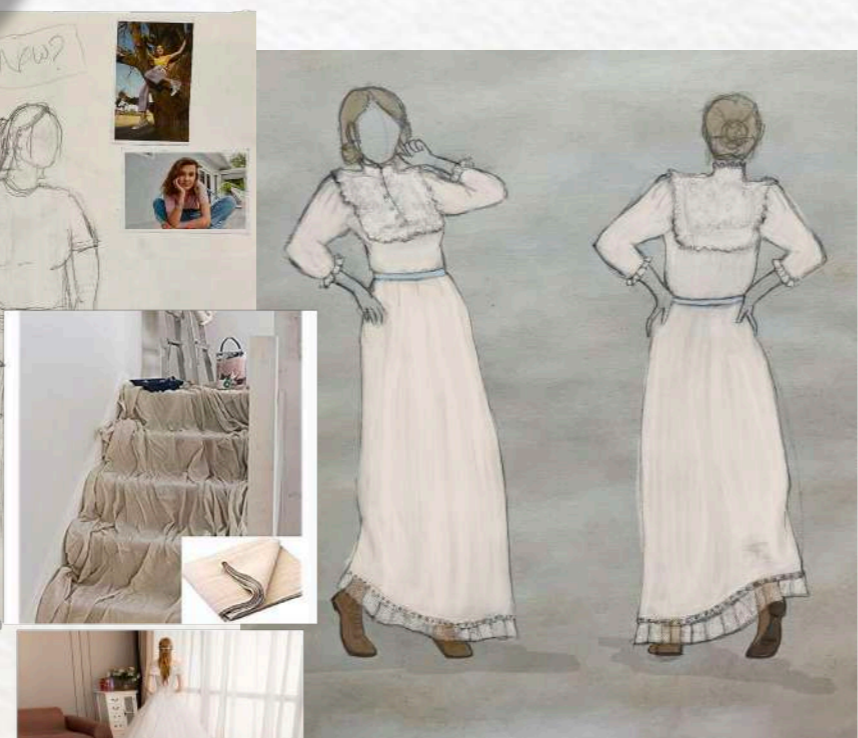
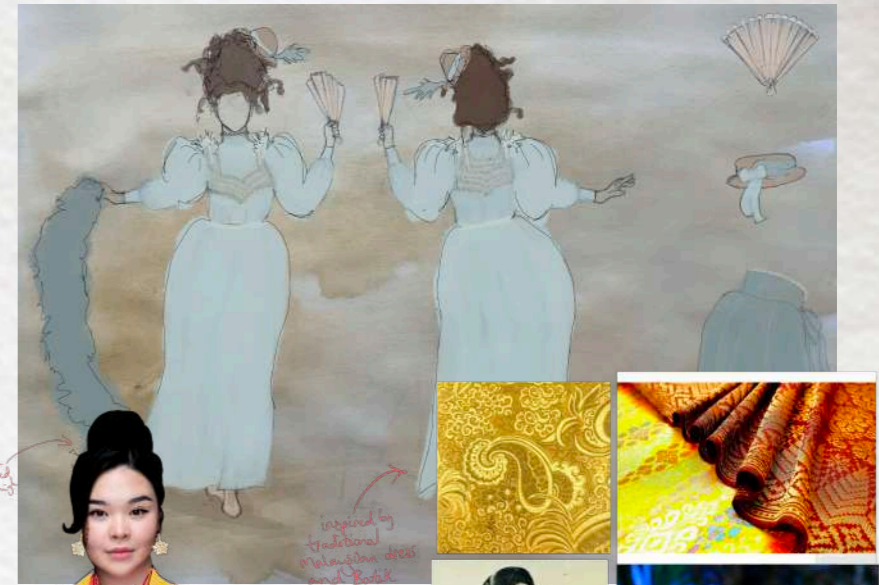
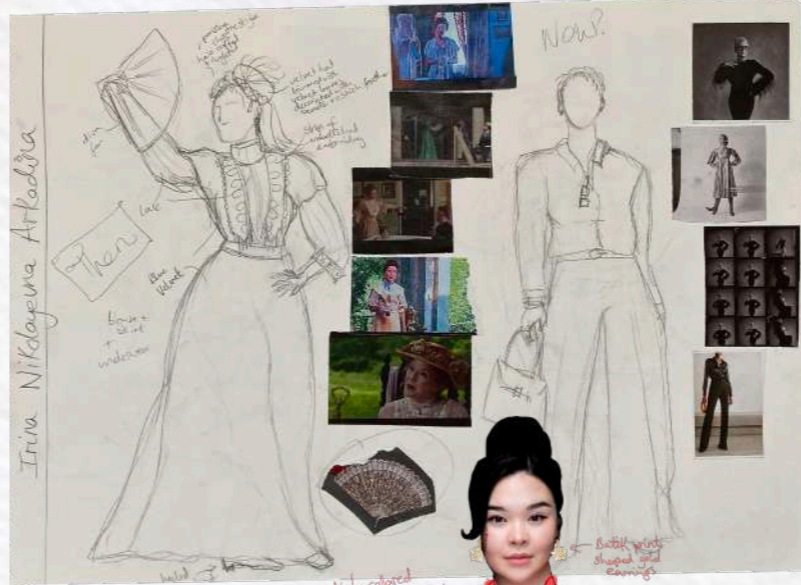
The Three Seagulls
Role: Costume Designer
Directed & devised by: Sally Cookson
Venue: Bristol Old Vic
Set design: Cat Fuller





WHY DO THEATRE STRIPES EXIST?

Why do we have stripes? The social structure of the theatre world is based on stripes. The stripes are a way of saying 'I am a member of this group'. The stripes are a way of saying 'I am a member of this group'. The stripes are a way of saying 'I am a member of this group'.



enough material for actors to hold up from the ground

round hem to look like a train at the front

Devising process for costume makes alongside actors, taking heritage & culture into consideration

Company of actors telling the story of 3 different versions of Chekov's 'The Seagull' in their own modern adaptation



photography by Craig Fuller

The Three Seagulls

