

ABSTRACT

Title of Thesis: DECADENCE, DECAY AND DIVINE
RETRIBUTION: REFRAMING *DON*
GIOVANNI THROUGH COSTUME DESIGN

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This document describes the process of concepting, designing, and realizing the costume design for Wolfgang Amadeus Mozart and Lorenzo da Ponte's opera, *Don Giovanni*. This iteration of the opera centered the principal women Donna Anna, Donna Elvira, and Zerlina in their quest for retribution against Don Giovanni for his sexual abuse of them. The production uses the 1780s as a period touchstone but manipulated modern asymmetry and Baroque color to create the dramatic world of the show. This thesis contains a record of the entire design process from early concept to completed production. This includes research, renderings, fitting photos, production photos, and paperwork. The show was produced by the Maryland Opera Studio between April 14th to April 23rd, 2023. This production was conducted by Craig Kier, directed by Corinne Hayes, scenic designed by Brandon Roak, lighting designed by Heather Reynolds, and costume designed by Becca Janney.

DECADENCE, DECAY AND DIVINE RETRIUBTION: REFRAMING *DON GIOVANNI*
THROUGH COSTUME DESIGN

by

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Dedication

To Helen – Thank you for always seeing the best in my ideas and helping me make the actually good one's shine. I wouldn't be the artist I am without you.

To my cohort – you all inspire me to be a better artist and person. Thank you for being there for the ups, downs and sideways. Thank you for always making me laugh.

To my mom – you are the reason I became curious about costumes. Thank you for handing me a piece of paper and asking what I wanted Arisia and I to be for Halloween, and rolling with three pink triangles makes a princess and a green spikey lump makes a dragon.

And finally, to my wife, Josi. Hewwo Mr. Gawweon. I love you.

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Chapter 1: Design Concept and Process

Introduction and Concept

Don Giovanni is an opera which premiered in 1787. It was composed by Wolfgang Amadeus Mozart with libretto by Lorenzo Da Ponte. The opera follows the story of Don Giovanni, a libertine and serial assaulter, in his descent into damnation. Giovanni's first act on stage is to assault Donna Anna in darkness and disguise. Her father, the Commendatore, duels for her honor, which leads to his death at Giovanni's hands. Giovanni flees the scene and Donna Anna and Don Ottavio swear to find her father's killer. Later, Don Giovanni stumbles into Donna Elvira, another victim of his lies. She has come to his town to demand retribution for being led to believe that they would marry. Giovanni foists her off on Leporello, his servant, and makes another escape.

Then, Giovanni and Leporello stumble upon a peasant wedding, where Zerlina and Masetto are getting married. Giovanni seduces Zerlina at the wedding, only to be intercepted by Donna Elvira, who convinces Zerlina that Giovanni is a churl. He then encounters Donna Anna and her fiancé, Don Ottavio, who are still on the hunt for the Commendatore's murderer. Don Giovanni convinces them that he can help, but Donna Elvira re-enters and convinces the couple that Don Giovanni is not trustworthy. The three of them get in disguise and crash the ball that Don Giovanni is throwing. At this ball they hope to get evidence that Don Giovanni is immoral. The party that Giovanni is throwing happens to be a ruse to attempt to seduce Zerlina

again. Things come to a head when he steals Zerlina away. The principal characters then confront Don Giovanni before he and Leporello escape into the town.

In the second act, the peasants, led by Masetto, have formed a mob and are chasing Giovanni about the town. After some mistaken identity, seduction, and deception, Don Giovanni and Leporello meet in the graveyard. Here, the memorial statue to the Commendatore stands. Giovanni brashly invites the statue to dinner, which it ominously accepts. In the end, the statue comes to Giovanni's home and, upon shaking Giovanni's hand, casts him into hell. Afterwards, the principal characters storm into Don Giovanni's home searching for him. When they can't find him, they express what their plans are for life after Giovanni. Leporello plans to find a new master. Donna Elvira will retire to a convent and become a nun. Donna Anna and Don Ottavio plan to be married. And finally, Zerlina and Masetto say that they will go home. All is finally well.

My relationship to this opera was complex. I found the stories of Donna Anna and Donna Elvira to be deeply compelling: they're both complex and forceful women who struggle with balancing their love for a man with their need for retribution for the wrongs done against them. There is a grandeur to the music that made the text exciting and made me eager to support the piece. I was also excited to explore an iconic opera moment (the Commendatore's statue walking into the dining room) and see what my vision of it could be. However, as thrilling as these things were, there were elements of the opera that frustrated me. The action centers around Giovanni, who is a rapist and a murderer. Despite assaulting at least two women during the opera and repeatedly sexually misleading another, his greatest crime and what begins

his descent into hell is the murder of the Commendatore. I was also deeply bothered by the relationship between Zerlina and Masetto, where he threatens violence against her, and she appeases him by offering violence against herself for the actions of Giovanni choosing to seduce her.

We had our first concept meeting immediately following the overturning of *Roe v. Wade* by the supreme court. This was one of the first observations that Director Corinne Hayes made in the meeting. At the time, the whole team had misgivings about *Don Giovanni*. It was a relief to hear sympathy and camaraderie in the frustration reflected by the director. Hayes spoke of finding ways to hold the party boy Don Giovanni accountable – not merely for the murder, but for what he does to the women in the world. She wanted us to use the 18th century as a distancing veneer so we could explore power structures, both in terms of gender and class, that are still with us, as evidenced by the fact that we are still debating a woman’s right to choose.

Hayes also posed a few ideas to shape our avenues of inquiry. She was curious about the etymological link between decadence and decay, and what the tipping point was between them. To underscore this, we were shown the artwork of Kathleen Ryan, who creates sculptures of rotting fruit out of fine stones and gems. We were also shown the artwork of Rosson Crow, who creates miasmic and destroyed-feeling scenes that feel like an afterparty gone wrong. (Figure 1)

Hayes was also curious about how we could speak to entrenched and modern power structures using the 18th century. This was important to her for two reasons. Director Hayes was interested in creating distance from the story for the audience, especially given the themes of the piece and how triggering it could be for audience

members and performers alike. Keeping the opera in a period setting was also important because the University of Maryland opera department had selected the piece in part to teach their graduate students how it felt to work in period costume. Stays, petticoats and 18th century men's jackets force a body to move differently than modern costume does. All the garments want a lifted, balletic movement and because it's a common opera period the performers needed experience singing and acting in that style of clothes.

Finally, it was important for Corinne that we center the women, their stories, and their esprit de corps as the moral core of the piece, rather than the "will he/won't he" redemption of Don Giovanni. This was why Hayes was interested in keeping the epilogue, which allowed the characters to have a life beyond Giovanni. The team was set on holding Giovanni accountable for his actions – now we just had to decide how.

Developing the Concept with Research

When I started reacting to the opera with visual research, I listened to the music of the opera. It helped me keep an eye on the scale of the music. *Don Giovanni* switches between the grand and the comedic quickly. This practice helped me to know which characters tended to get lighter or sweeter music versus more bombastic. Throughout my process, I revisited the music to ensure I was serving the piece correctly in each moment. Due to the exceptional length of the design process (between July of 2022 to April of 2023) I found that relistening to the music helped re-excite the design for me and remind me what energized me about the work.

I began research with two approaches: the first was the idea of decadence and decay and the second was this idea of retributive justice. This first idea stemmed from finding fashion and art that was beautiful but looked like it was rotting away. I juxtaposed the work of the two artists Director Hayes had shown us (Kathleen Ryan and Rosson Crow) with images that I was drawn to. Nicola Samori does Baroque-style paintings that look like they're desiccating on the canvas and the figure I was drawn to felt like she was grieving. I also added a screenshot of the masquerade scene from the Jim Henson movie *Labyrinth*. I loved how the world of that scene is wealthy and rich, but also has a shredded and chaotic feeling to it. (Figure 2) I discovered that I could balance decay and grandeur if the decayed items still felt wealthy and beautiful, in some way.

When I thought of retributive justice, I was interested in wronged women from classical and biblical stories. *Don Giovanni* contains a lot of mythical and religious allusions. I became particularly fascinated with a line that Donna Anna sings

as she chases Giovanni down after her assault. The Nico Castel translation that we used as our libretto translates her words to “Like a Fury desperate I will know how to pursue you”. I pulled three images that wound up serving as my emotional inspiration for the women of the piece — “Judith Beheading Holofernes” by Artemisia Gentileschi, “The Storm Spirits” by Evelyn de Morgan, and “Orestes Pursued by the Furies” by William-Adolphe Bouguereau (Figure 3). I loved how each of these paintings felt like powerful women claiming justice or asserting power over their environment.

It was from this vision of the furies that I pitched the idea that the three principal women could be active participants in the final damnation scene. I wanted this moment to feel both new and old. I looked at images ranging from the fashion designs of Alexander McQueen to the classical Grecian drapings I was seeing in paintings of the Furies. I wanted each principal woman to have a large golden crown to assert their importance within the scene. I also liked how this echoed the golden halos I saw around Renaissance paintings of the Furies. (Figure 11) The research excited the team. We hoped that this would activate the women’s agency more within the piece.

Because I knew they would be present in the scene, I also began to research ways to give the Commendatore’s statue an impersonal, Golem-like presence on stage. We wanted this damnation moment to feel like it was coming from the women Giovanni had wronged, and the Commendatore was an agent of their retribution. I contemplated how to complete this eerie, supernatural feeling. When I found *The Bust of Louis XIV* by Gian Lorenzo Bernini, I was inspired by the wind-swept drape

around the pedestal. The design team suggested that I combine this idea with the statue of the Commendatore outside the Prague Opera House to achieve this faceless effect. I also liked how this gave the Commendatore a dramatic drape to complement the Grecian drapings on the principal women. (Figure 8)

From this research pass, I also identified my interest in modern accents within a period style – an aesthetic I classified as “gesturally period.” As my mentor Professor Helen Huang said, I was doing a period mash style, so I needed to set myself some rules to keep the world consistent. I utilized Baroque era jewel tones to encapsulate the richness of the world. For the most part, silhouettes and clothes would be from the 1780s. However, I wanted asymmetrical, contemporary accents within the costumes of certain characters to help draw this modern connection to the audience. Asymmetry also creates visual imbalance. I hoped that we could use asymmetry to highlight particularly intense or emotional characters. To define what this might look like for the team, I curated research to capture the feminine silhouette that I was interested in and the modern intrusions that intrigued me. (Figure 4)

In our initial meeting we had only discussed being interested in the 18th century; however, the 18th century is a very broad period and we needed to narrow the scope of our visual reference down to a specific era of fashion. In order to heighten the idea of decadence and decay, I knew I wanted rich costumes and visual flair. While the Rococo period in the middle of the century has an abundance of style, I felt that the end of the century had sleeker style lines that would play better with modern intrusion. Choosing the end of the century also heightened the stakes for both the wealthy and peasant characters, because it subtly places the opera in the context

of the French revolution. However, both the Rococo and the subsequent Empire period favored lighter, pastel-like colors in their clothes and décor.

Both scenic designer Brandon Roak and I felt that we needed to use rich jewel tones to support the musical and emotional quality of the piece. Brandon was leaning towards using an antique gold, rust, and teal palette. (Figure 32) I needed to take care for characters to fit in that world but not blend into it. In reviewing my research, Professor Huang challenged me to model the show after painting that was already in my research of peasants dancing (Figure 11) that used a narrow palette typical for classical, old master European paintings. This palette can be described as the three primary colors blended with brown. This painting would serve as the color inspiration for the whole show. For the Furies, we broke away from this palette for a cherry red. This shocking color drove the dragging to hell scene at the end.

Finally, I decided to add small modern touches to the look and play with modern style lines, especially within the wealthier characters. This was to heighten our sense of the class of certain characters and to unhinge the show from a strict period-accurate approach. This also allowed me to access asymmetry, which is not present in 1780s fashion. Allowing modernity into the production also broadened my pulling range for peasant characters. I wasn't beholden to the period and could reach into any period between the 1780s and beyond to construct looks that suited each chorus member best. Period flexibility proved very useful for making this production possible from a budget standpoint for much the same reasons that helped my peasant characters.

Concept Research Plates



Figure 1: Director Research



Figure 2: Decadence and Decay Research



Figure 3: Feminine Rage and Retribution Research



Figure 4: Female Period Mash Research

Character Development: Research and Renderings

In this phase of development, I began to set up the similarities and differences between the three principal women – Donna Anna, Donna Elvira, and Zerlina. They each needed silhouettes that were striking and unique as they were the focus of this production. It was important that they feel like three fundamentally different women with different life experiences, tastes, and approaches to their problems. The women banding together with the shared goal of achieving justice would feel more powerful if they had more social baggage, such as class, to surmount.

When we started talking about Donna Anna, Director Hayes and I both felt that Donna Anna was one of the highest-class characters in the opera. I wanted to heighten the drama of the piece by putting Donna Anna in a mourning gown. I felt there was something powerful about her holding on to her grief through the opera and struggling to connect with her fiancé as he encouraged her to move on. I began to see a pattern of heavy layers in the skirts in the mourning gowns of the period. From there, I looked at couture that also had many layers of fabric and saw exciting potential for adding an asymmetric quality to Donna Anna that would heighten her emotionally stormy state in the opera. To contrast that idea, I wanted the nightgown we first saw her in to establish who she was before her assault and the death of her father. I made it feel more symmetrical and in a warm blue color (Figure 5).

When establishing the class of Donna Elvira, Director Hayes wanted her to be able to sit between the upper and lower class. She must have money to live independently and have a maid, as her title “Donna” suggests that she has higher social status. However, there is a lot of discussion within the text about how Donna

Elvira comports herself. Other characters observe her noble bearing, but she behaves tempestuously and unbecoming of her status, especially when Don Giovanni is around. The character became clear to me when I found a portrait by Andrey Shishkin of a woman in a musketeer hat, holding a riding crop (Figure 6). With that image, I realized that Donna Elvira was like a hunter. She pursues Don Giovanni doggedly from the moment she appears on stage. I looked at other warm tones, based on this portrait, and began to look at leathers, feathers, and furs as textural motifs for her. I also thought these textures were appropriate because they are expensive items but are unconventional for a wealthy woman. When I brought this research to Director Hayes, we also identified how this sets Donna Elvira up as a foil for Don Giovanni. He pursues women, she pursues him, both have these relentless and intense personalities. We wondered if this was part of what fueled their initial attraction to each other.

With Donna Elvira and Donna Anna set up to be powerful, upper-class women I needed Zerlina to present differently. She is a peasant, which opened up a shorter silhouette option as well as rougher fabric textures. We wound up using raw silk to build her wedding bodice and skirt. This unified her shadows with the other rich silk costumes on stage but had the gritty texture I needed for a peasant. Peasants in this period also have a very whimsical feel to a modern audience, and I leaned into that quality for Zerlina. I looked at embroidered bodices and other peasant girls from the period (Figure 7). I had some questions for myself about how I would express Zerlina's pragmatic side, which really shines in act II, but had not found what the

answer was yet. In reflecting back on the process, I don't think I had identified that by this point in the research.

I also began to look at how to deconstruct Don Giovanni through his costume. Director Hayes identified Giovanni as one of our principals of high class. At this point in our process, scenic designer Roak was setting up the set as an extension of Don Giovanni and his control of the world. The costume design needed to make Giovanni feel like a creature of excess and decadence so that he could match the grandness of the scenic ideas. I researched period clothing with applique and encrusted details, to echo the highly decorative scenic motifs that were being considered. (Figure 10)

I was also looking at how decadence could become decay for Giovanni. In his final scene, right before he is dragged to hell, he becomes a consumptive force and eats a chicken in a disgusting way. I was emphasizing the action he would take in that scene by making him sickly. As Hayes and I began to discuss it, it was as though his syphilis was setting in and his persona had gone from being devil-may-care to strung-out. I wanted to over-encrust Giovanni with embellishments, like his previous suit but with less artifice. The suit needed to be both beautiful and horrible to capture the disintegration of Giovanni right before he got dragged to hell. The design team hoped that this would make him also feel like he's lost control of the world, as he would no longer be in the rich palette. The contrast felt highly successful, and we were eager to pursue the idea further (Figure 10).

In sketches, I found that most ideas emerged directly from the research. I refined how much I wanted to marry the period research with the modern research for

each character. I found that most characters were a blend of two research images. For example, Zerlina's wedding look was an even blend between the painting *Portrait of Mlle Lavergne, the niece of the artist* by Jean-Étienne Liotard and a photo of Drew Barrymore at the *Ever After* premier (Figures 7 and 18).

This was also when I discovered the opportunity for Zerlina to have a change for act II and bring the pragmatic element of the character into the costume. I created a version of her look where she removed her wedding bodice, hiked up her skirt, and added a shawl and gloves (Figure 19). This felt like the ready-to-work version of Zerlina, who would be ready to offer first aid to a wounded Masetto. I liked how this also added some more warm colors to her palette, which made her harmonize more with Masetto. This made sense because the couple behaves most affectionately towards each other in the second act.

Director Hayes and I began investigating the role of Leporello. He was another character that we had identified living between upper and lower class, as he needs to be able to pretend to be Giovanni, while being a servant. Of the poorer characters, I used the most modern approach for his styling, as I hoped this would set him aside from the peasants. I wanted him to have a well-fit coat, breeches, and interesting shoes, but the items had to be duller materials than the wealthy characters' costumes (Figure 26). We also talked about how closely tied Giovanni was to Leporello. Because Donna Elvira was being treated as a parallel to Giovanni, we further developed the character of Donna Elvira's maid. We called her "Leporella" since she was an echo of Leporello. At this point, I looked at how we could make a period-appropriate maid that could subtly have the same color and fabric palette as

Leporello. I decided that both Leporello and Leporella would have similar hats – both knit beanie-style caps to tie them together as similar characters (Figure 27).

We also began developing the visual relationship between Donna Anna and Don Ottavio. At times, this couple doesn't align in their goals. Donna Anna seems painfully stuck in what happened to herself and her father. Don Ottavio struggles to believe Donna Anna's accusations about Don Giovanni because he is worried about killing an innocent man. He wants her to be able to move on and offers marriage and himself as an avenue for healing. She won't be married until her father is avenged. I was curious as to whether I could highlight the tension in their relationship by putting them at different points in the mourning process. As discussed earlier, we knew that Donna Anna would be in a mourning gown. During the Victorian era, shades of purple became associated with people who were still in mourning but moving out of it. I thought that by creating a two-tone look with a deep purple underneath a black sheer would create the sense that she was in black while also being rich and dynamic on stage. To set up some tension between her and her fiancé, I proposed that he be in a white vest with a black suit, as though he was dressing toward their wedding.

When moving into the painting process, Professor Huang identified that I was talking about textures and fabrics quite a bit. Before starting on the larger, fully realized renderings, I often do miniature paintings to test out potential color combinations. She noticed that these test minis lacked the specificity of my verbal descriptions of the fabric. She proposed that I should sample small sections of fabrics called "swatches" before I render rather than afterwards. Doing so was immensely helpful. It allowed me to have a physical reference for the types of textures I was

painting. I found this especially helpful for the shiny silks and laces. It was a challenge to render the quality of the silks in light. It was helpful to have a piece of fabric that I could shift in a light to capture that richness on the page.

For the laces in the show, I noticed that I was able to copy a pattern better while looking at it, which also meant that my applique didn't all become the same generic shape. It also became an incredible communication tool with the director, Professor Huang, and the shop. Specifically for Donna Anna's gown, it aided in describing how a fabric would appear on stage, because the layering I was interested in was so unique. Because of the scale of this show, it even aided cost out because I could show the costume shop manager a swatch of the style and quality of what I was looking for.

All the conversation about color and quality at this stage also proved to have a great payoff in my collaboration with scenic designer Brandon Roak. We met regularly to share updates and discuss textures and fabrics. In checking our work against each other, we created a unified world. When Roak input the costume renderings into his scenic renderings, we knew we had created a complementary stage picture. These renderings were a useful reminder when I moved into the realization phase. I had to maintain the color quality of my renderings to complement the scenic world.

Character Research Plates



Figure 5: Donna Anna Nightgown (Top) and Mourning Gown (Bottom) Research



Figure 6: Donna Elvira Research



Figure 7: Zerlina Wedding (Top) and Act II (Bottom) Research



Figure 8: Furies Research



Figure 9: Commendatore's Statue Research



Figure 10: Don Giovanni Decadence (Top) and Decay (Bottom) Research



Figure 11: Peasant Chorus Research

Renderings



Figure 12: Donna Anna Mourning Gown Rendering



Figure 13: Donna Anna Look 1 Rendering



DON GIOVANNI
DONNA ANNA - MASQUERADE

Figure 14: Donna Anna Masquerade Rendering



Figure 15: Donna Elvira Travelling Rendering



DON GIOVANNI
DONNA ELVIRA - LOOK 2

Figure 16: Donna Elvira Look 2 Rendering



DON GIOVANNI
DONNA ELVIRA - MASQUERADE

Figure 17: Donna Elvira Masquerade Rendering



Figure 18: Zerlina Wedding Rendering



Figure 19: Zerlina Look 2 Rendering



Figure 20: Don Giovanni Decadence Rendering



Figure 21: Don Giovanni Decay Rendering



Figure 22: Don Ottavio Mourning Rendering

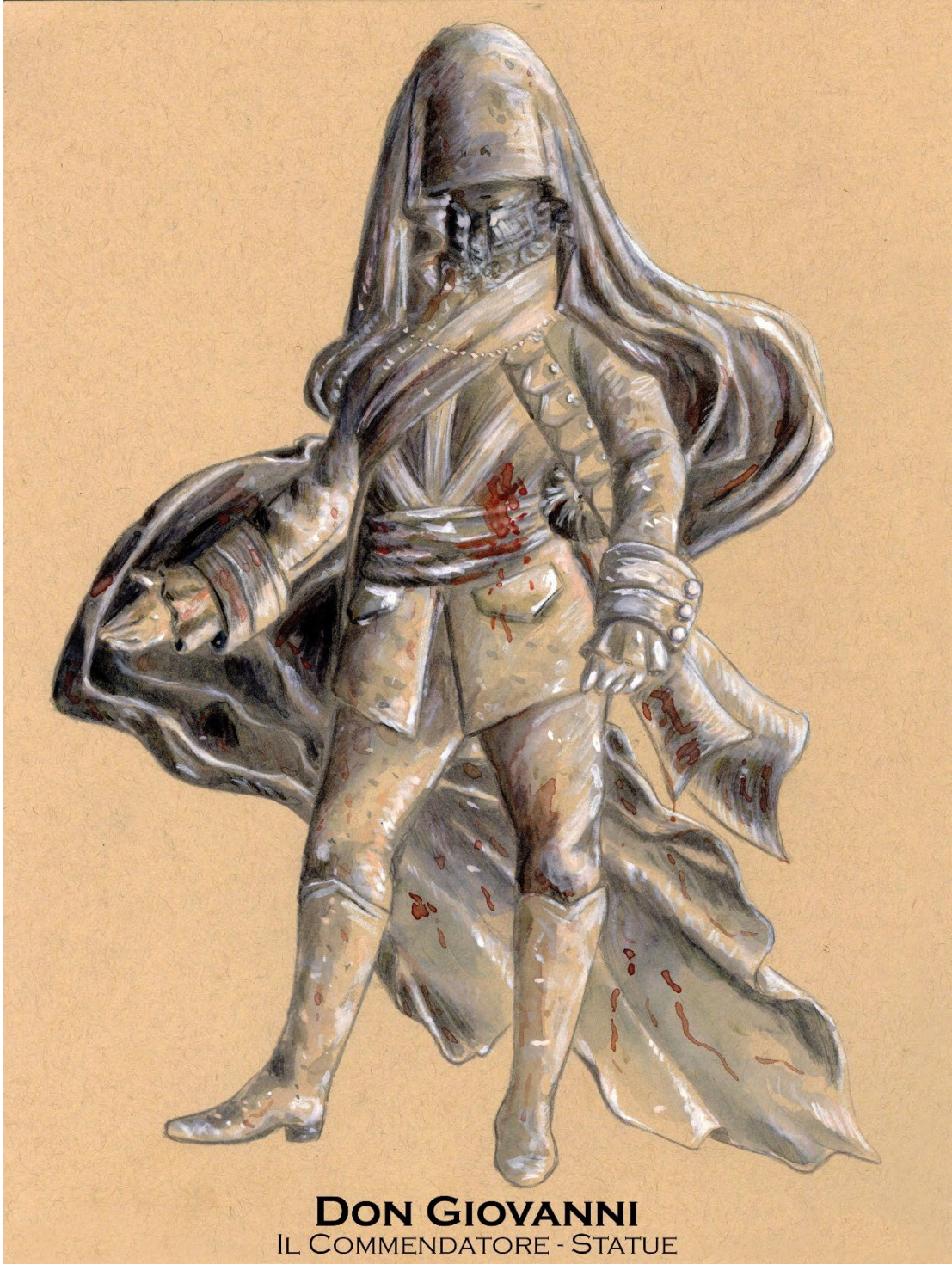


Figure 23: Don Ottavio Masquerade Rendering



DON GIOVANNI
IL COMMENDATORE - LOOK 1

Figure 24: Il Commendatore Look 1 Rendering



DON GIOVANNI
IL COMMENDATORE - STATUE

Figure 25: Il Commendatore Statue Rendering



Figure 26: Leporello Rendering



DON GIOVANNI

CHORUS - "LEPORELLA" DONNA ELVIRA'S MAID

Figure 27: Leporella, Donna Elvira's Maid Rendering



Figure 28: Masetto Wedding Rendering



DON GIOVANNI
DONNA ANNA - FURY

Figure 29: Donna Anna Fury Rendering



Figure 30: Donna Elvira Fury Rendering



Figure 31: Zerlina Fury Rendering

Scenic Rendering



Figure 32: Scenic Rendering of the Wedding by Brandon Roak

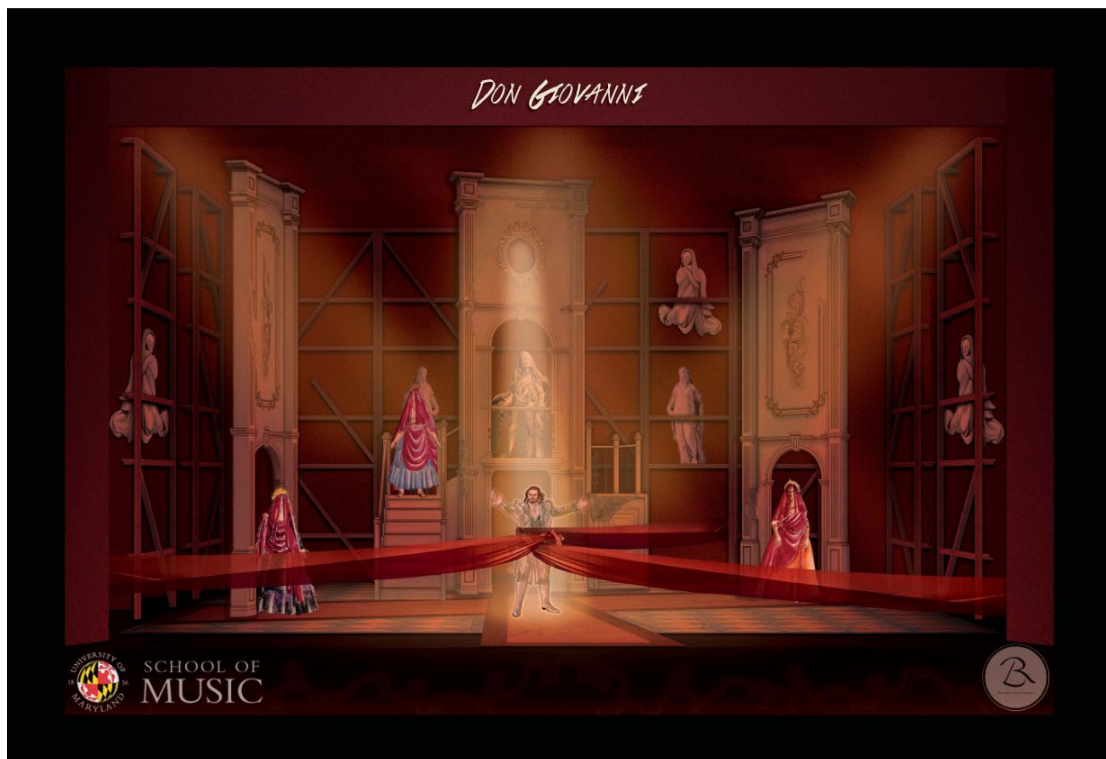


Figure 33: Scenic Rendering of Giovanni Being Dragged to Hell by Brandon Roak

Chapter 2: Production Process

Fitting & Realization Process

I had my draper meeting before the Spring semester to give the drapers more time to work on mockups. In anticipation for this meeting, Professor Huang and I had numerous conversations about simplifying the designs. She pointed out that when you render your work, you are able to give each detail exactly the space it needs on the page. When thinking about the proportions of the actual performers, Professor Huang suggested that I consider streamlining my ideas.

This applied the most to Donna Anna's asymmetrical skirt. While creating a drafting packet, you want to make renderings clearer by creating small line-only drawings from every angle. I assessed the elements I was most interested in from her skirt and reduced it down to three layers. I hoped that this would portray depth and heaviness while still utilizing asymmetry. (Figures 35 & 36) This was also a more realistic proportion for the performer's waist to floor measurement.

This would prove to be a greater theme of my work in the realization process. I would simplify or edit out an idea to make a core idea shine more. In this reflective editing process, I cut many trim ideas that I had considered, such as fringe on Donna Elvira's bodice and sleeves, trim on the skirts of Donna Anna's mourning gown, and the trim on the peplum of Zerlina's bodice. I found myself standing back and looking at proportion more. I also considered costumes more like watercolor painting. When painting with watercolor, you need to know when to stop working on a piece. It needs to have enough negative space to feel airy. I started discovering when to stop crusting more onto a costume. While this meant I did not recreate my renderings with total

accuracy, I still captured the energy of it and featured the performers better by not drowning them in detail. I learned to let the elements of the costume have room to breathe.

The draper packet proved very useful for addressing several tailoring issues within my renderings. To communicate my non-traditional style lines for the period to drapers, I would draw red lines over existing research images. Doing this helped me solve how complex bodice shapes like Donna Anna's mourning gown bodice would work in the real world. (Figure 34) Oftentimes, the original reference would be another historical garment, which helped show where I was deviating from the period to the drapers. Zerlina's wedding bodice was a period bodice for the most part, except for the peplum. (Figure 37) This allowed the draper, Ms. Katie Stomps, to have context for the referenced garments style lines and gave her the ability to advise me better on the construction of the final piece.

With mockup fittings underway, I went fabric shopping in New York City's Garment District with Professor Huang and two graduate student assistants. As previously mentioned, I had been looking at theoretical swatches since I started painting the renderings. I had a strong idea about the color ranges and fiber contents for each character for which we were shopping. This meant that we could have more in-depth conversations about how to best achieve the effects I was describing. We found most fabrics easily and quickly. Don Giovanni's fabrics were a matter of discussion, because I quickly realized that I was looking at all teal fabrics. I felt that this left a character that we'd been describing as a show man feeling monochromatic and flat. We'd planned on putting a large gold slash of applique across his costume. I

had used the language of describing Giovanni as a peacock when talking to Director Hayes. Therefore, I was looking for a purple and gold fabric to bring the peacock idea in more and pull more gold into the costume. When we talked about this idea, Professor Huang encouraged me to think about whether this worked in the context of the show. Ultimately, we found a beautiful brocade that was gold and black on its reverse. This completed the showy costume without overbalancing the look, and I am glad that I heeded her advice.

I also began tailoring my renderings to their performers. When I built the draper packet, I realized upon reflection that I had rendered Giovanni on a body that was longer than my performer's actual body. This meant I needed to assess details around the neck and face and think about what the best cut would be to create a dashing and sexy silhouette for this performer. In other areas of the production, I had borrowed style lines from the Victorian era. I looked at Victorian frock coats at Professor Huang's suggestion for the tailoring lines. I used the fiddleback shape, which creates a V-shape from the armseyes to the waist. It looks incredibly slimming and lengthening from the back (Figure 39). This choice was so successful that we used it in both of Don Giovanni's jackets.

In fittings, we also worked on keeping his neckline open. The performer was extremely confident when his chest was more exposed. In addition to this, I quickly found that the costume featured him better when we removed details from around his neck and chin. This led to me cutting a necklace that I had planned, a tall collar on his second jacket and reducing the number of ruffles on a few of his period shirts. (Figures 42 and 43)

Through this process I also learned about communicating an intricate craft to a crafter. I wanted the Commendatore's statue to be a faceless marble statue with a giant cape frozen mid-billow in a supernatural wind. I wanted this to add to the uncanny feeling of the living statue while also de-emphasizing his face and making him a tool of the women for their revenge. A few elements make this idea quite a difficult build to communicate to a craft artisan. The first is that I wanted the shape of the cape to feel sculptural, but folds in fabric are more organic in nature. I wasn't sure the best way to convey the shape that I wanted from a 360-degree view. I rendered this effect to the best of my ability (Figure 41), but it still required constant communication with the crafter, Ms. Lisa Burgess, to get the look I wanted.

The second was that I was unsure what the best material for the costume would be. Ms. Burgess recommended a material called fosshape because it can be steamed and hardened as you go, which would make getting the folds of draped fabric easier. The material is also lightweight, which makes it ideal for a performer who must go down a flight of stairs and sing. Finally, I wanted a faceless appearance for a singer, who needs to be able to see the maestro and perform his music while appearing to be a statue. We settled on a black mesh masking for his face, which created an eerie void-like space where the performer's face should have been.



RHIANNON VAUGHN

DONNA ANNA – LOOK 2 – MOURNING



Corset – Pull/Rent

Hip Pads – Pull/Rent

Petticoat – Pull/Rent

Bodice - Build

- Full length, 2 piece sleeves.
- Traditionally this would open CF – I’m not sure that would work and am open to a CB opening with a modern zipper.
- Black Trim to Accent Style Lines.
- Lace Panels can be applied, not pieced if that’s the best way to achieve it.
- See Reference 1 for General Bodice Shape
- See Reference 2 for How I think the style lines from the rendering would look. It also indicates how I think the lace peplum would look on the bodice in purple.
- Back details on next page.

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Fichu – Pull/Buy

Figure 34: Draper Packet Page of Donna Anna's Bodice

DONNA ANNA – LOOK 2 – MOURNING



RHIANNON VAUGHN



FRONT OF SKIRT

Skirt – Build

- Organza and Lace
- Asymmetrical Handkerchief Hem
 - Research is the inspiration for the look and what inspired the asymmetry.
 - Top drawing is the layers of organza. (Lace details in skirt from original rendering are cut.) Orange is the top layer, Blue is the second layer, Green is the third layer, Red is the bottom layer. The red layer is doubled with an opaque material so we don't see petticoats.
 - Notes for Back continue on the next page.
- Unsure of best opening placement.
- 1" Waistband

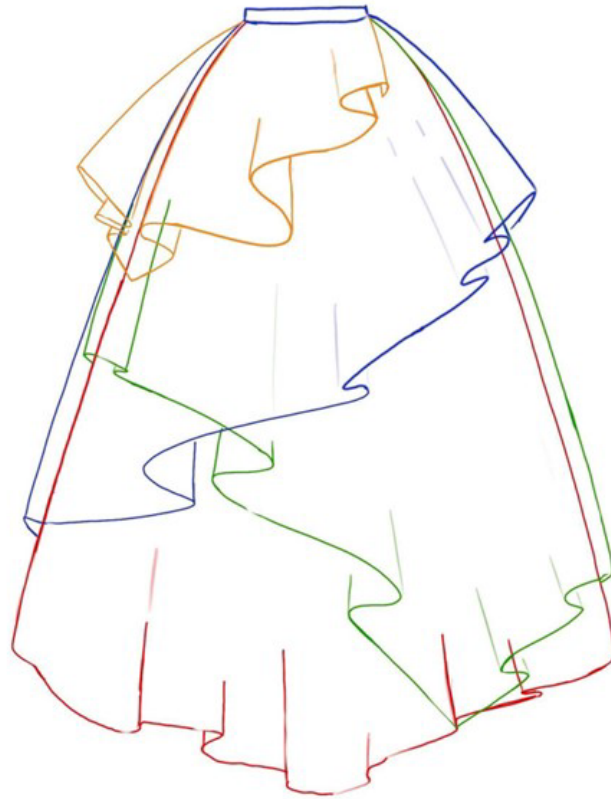
7

Figure 35: Draper Packet Page of Donna Anna's Mourning Gown Skirt Front



RHIANNON VAUGHN

DONNA ANNA – LOOK 2 – MOURNING



BACK OF SKIRT

Skirt – Build

- Top drawing is the layers of organza without lace. (Lace details in skirt from original rendering are cut.) Orange is the top layer, Blue is the second layer, Green is the third layer, Red is the bottom layer. The red layer is doubled with an opaque material so we don't see petticoats.
- Skirt is fuller in the back and I would like some train on the bottom layer.

Veil – Build

- Make from Same Organza
- Reference Masquerade rendering for Shape

Heels – Pull/Buy

Black Lace Gloves – Pull/Buy

Earrings & Choker – Pull/Buy

Figure 36: Draper Packet Page of Donna Anna's Mourning Gown Skirt Back



VICTORIA McGRATH

ZERLINA – LOOK 1, WEDDING



Bodice – Build

- Based heavily off reference 1 w/ added peplum per rendering
- Overskirt and bodice are not connected but the cuff and inner portions of the bodice are made of the same fabric – likely a cotton.
- CF Left Open like reference 1, exposing under bodice flaps
- Cuffs more like renderings – 4” and slightly more fitted feeling than reference 1 image.
- Sleeve to just below elbow, per rendering
- See Reference 2 for Back Idea
- Peplum opens CF like rendering, is a continuous skirt around the back that rounds out at the back.
- Closure can be managed with hook and bars on the inside and right at the waist, but I think the lacing will have to be practical.
- Embroidery will be applied on to the bodice – see rendering for placement³⁴

Figure 37: Draper Packet Page of Zerlina's Wedding Bodice

DON GIOVANNI— LOOK 2



HENRIQUE CARVALHO



Coat – Build

- Slim, Modern Suit Fit, with Cutaway Coat Feel – See Reference 1
- Stand Collar – See Reference One
- No Cuff
- Applied Large Scale Lace on Sleeves/Across Body – See Reference 2 / Back of Coat for Idea
- Doesn't Close CF
- Faked Pockets w/ Flap – a little higher than in the rendering
- Needs to "Fit" C. Smith for On-Stage Trade moment

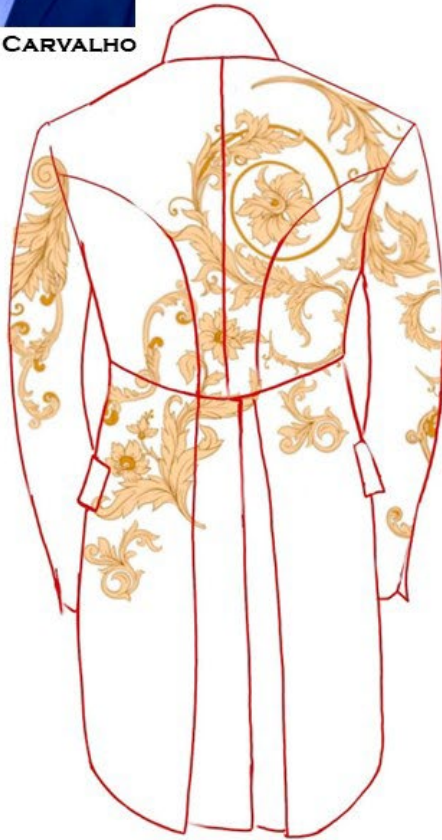
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Figure 38: Draper Packet Page of Don Giovanni's Look 2 Coat Front

DON GIOVANNI— LOOK 2



HENRIQUE CARVALHO



BACK OF COAT



Coat – Build

- Victorian Style Back Shaping – See technical drawing.
- CB Vent – See Technical Drawing
- Applied Large Scale Lace on Sleeves/Across Body – See Technical Drawing for anticipated lace layout.

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Figure 39: Draper Packet Page of Don Giovanni's Look 2 Coat Back



HENRIQUE CARVALHO

DON GIOVANNI – LOOK 3



Coat – Build

- See Reference 1 for Collar Shape – want to see in mock up, but may remove if it doesn't work.
- Waist Seam – Less Rococo, More Victorian in Cut, still with a cutaway shape that starts at the skirt of the jacket.
- See Reference 2 for Back idea. No Pockets. More dramatically pointy at back, see rendering. Opens CB at waist.
- Fitted Sleeve – Some Puff at Shoulder, but most height is achieved with applied lace
- 5" Applied Cuffs, doesn't stand away from arms much.
- So much Applied Lace – Off White and Dingy, Over-textured. See Reference 3 & 4 for Idea

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Figure 40: Draper Packet Page of Don Giovanni's Look 3 Coat



Figure 41: Reference Drawings of the Commendatore's Statue from 360-Degrees

Fitting Photos



Figure 42: Henrique Carvalho (Don Giovanni) First Fitting



Figure 43: Henrique Carvalho (Don Giovanni) Final Fitting



Figure 44: VaShawn McIlwain-Lightfoot (Il Commendatore) Statue First Fitting (Left), Final Fitting (Right)



Figure 45: Rhiannon Vaughn (Donna Anna) First Fitting (Left), Final Fitting (Right)



Figure 46: Kira Neary (Donna Elvira) First Fitting (Left), Final Fitting (Right)



Figure 47: Lawrence Barasa (Don Ottavio) First Fitting (Left), Final Fitting (Right)



Figure 48: Victoria McGrath (Zerlina) Wedding Look First Fitting (Left), Final Fitting (Right)



Figure 49: Victoria McGrath (Zerlina) Look 2 First Fitting (Left), Final Fitting (Center and Right)



Figure 50: Craig Smith (Leporello) First Fitting (Left), Final Fitting (Center and Right)

Tech

It was during tech that we truly discovered some of the challenges of making an opera singer appear faceless. While the mesh worked well in the context of the fitting room, it was very hard in stage lighting for the singer to see beyond the mesh. This was a problem that the performer in the end decided he could live with for the sake of the look. However, once the process was done, our maestro, Craig Kier, pointed out that it was not an ideal circumstance that should be repeated without more testing. I am grateful that the performer made it work, because the effect was what I hoped it would be, but I do wish we had been able to have more time to research and develop the idea.

A wonderful discovery in tech was the full bombastic performance that would emerge from our Don Giovanni once he had his full costume and props on. In the fitting room, we had already experienced the performer putting his costumes on and standing differently. When he wore the clothes, he had to show them off and would hold his arms out wide and really embody the balletic, showiness of 18th century men's movement. When we put him on stage, his performance came to life. Director Hayes and I spoke about how she had to rein his performance back in a few times, he had become such a presence on stage. At this point in the process, the performer and I really got to dive into selecting rings and other accessories for him.

It was also at this point in tech that I realized that Donna Anna and Don Ottavio's relationship was different from how I had talked about it in the early process. When I thought about the opera, the couple seemed like they wanted different things once Donna Anna's father died. To me, this felt like a source of

tension in their relationship. At times, Don Ottavio read as dismissive of Donna Anna's desire for revenge. I think Director Hayes made a far more complex choice in her staging and made their relationship quite tender. It seemed like Ottavio was reaching through Anna's grief to help her, rather than ignoring her pain.

When I noticed this in tech, I talked to Director Hayes and we began brainstorming ways to move Donna Anna's costume away from heavy grief in the second act. We were also making small costume shifts to make Masetto and Zerlina feel more visually coupled and we wanted the same from Anna and Ottavio. Director Hayes requested that after the first scene, the two of them have bandages wrapped on their hands as though they had wrapped a wound, since the two of them use a sword to cut their hands and swear a blood oath to capture her father's murderer. I also removed Donna Anna's mourning accessories (such as the veil, gloves, and black velvet cross necklace) for act two and replaced them with a white and gold choker. While subtle, I hoped the shift would show her setting aside her mourning and getting to a point where she is ready to move on to happier things, like marriage to Don Ottavio.

Chapter 3: Realized Production

Conclusion

In the end, I was immensely proud of all that I achieved in this production of *Don Giovanni*. The costumes were incredibly unified in their quality of light and color, we succeeded in our design goal of centering the women, and I believe that I helped develop exciting storytelling options for this production.

The success of this palette can be directly linked back to the work I did in the research and rendering processes. In selecting a single image to reference for my colors, I gave myself a tool for staying true to the baroque palette that I wanted to achieve. I referenced this image throughout my process; during the rendering phase but also back at the hotel room when fabric shopping and while in fittings for the show. I referenced that painting of peasants that Professor Huang identified for every costume item in the opera. I also believe that the suggestion to render with swatches made the quality of fabrics more accurate in my renderings. This made them a better tool during the shopping and fitting process for much the same reason as the reference painting helped my colors. It also meant that I had solved the problem of how a lot of textures should behave on stage. We looked at silks, wools, and brocades. These three fiber contents meant that our wealthy characters all shimmered subtly, and our peasants felt dull, which served the goal of delineating class phenomenally. I believe this unity of quality was achieved by tireless editing of design details to make costumes feel like they had the correct amount of decoration and negative space. This led to the overall textures and shadows in the piece feeling appropriate for each costume on stage.

The women were centered by the strong design choices I made for each of them and their dynamic costume silhouettes. I was intentional when selecting their color palettes so that each of them had a signature color that would feel different from others on stage. I believe that by proposing that they be part of the damnation of Giovanni, I helped them maintain a more active storytelling role.

I believe that my work led to exciting storytelling of the opera. The ideas all emerged very clearly from the original concepts of the director, but I believe that my choices created exciting avenues for her to explore. When discussing characters early in the production, Director Hayes and I found that by paralleling Giovanni and Elvira, we wanted there to be a new maid character that we called Leporella. The introduction of this more important maid character led to delightful action on stage of Leporello and Leporella flirting with each other. This created tension between Don Giovanni and Leporello when Giovanni tries to seduce the maid in disguise as Leporello. I believe that because I put design thought into this character early in the process and made her more important, it made the tracking of this plot line easier and more compelling on stage.

My design impacted the final damnation scene as well. I brought the idea of the red fury drapes to the table and that being the way for the women to participate in the final damnation. The scenic designer was excited about the idea of a flood of red taking over the stage for the damnation. Because I proposed the Furies, we decided that the red floor could be matching red fabric. Giovanni was trussed up in these red bands and dragged off-stage. While the crafting of the full moment was a team effort, this idea was cued by my initial research. For this moment, I conceived of the

Commendatore's statue being faceless, which made the Furies a more dominant presence on stage and the Commendatore an agent for their revenge.

When working on often performed works like *Don Giovanni*, designers often struggle with feeling like they were able to do something new with a production. In this desire to do something new, I also believe that it is easy to lose sight of the opera in favor of the concept you want to place on top of it. While I started the production with some misgivings, I never shied away from the story of *Don Giovanni* and still discovered dramaturgically sound ideas that excited me as a modern storyteller. We achieved the appearance of decadence and expressed the decayed power of Don Giovanni.

Production Photos



Figure 51: Il Commendatore has been stabbed by Don Giovanni



Figure 52: Don Ottavio comforts a fainted Donna Anna



Figure 53: Leporello shares Don Giovanni's sexual exploits with Donna Elvira



Figure 54: Scene 7, Peasants dance at Zerlina and Masetto's wedding



Figure 55: Leporello and Leporella flirt at the peasant wedding



Figure 56: Don Ottavio and Donna Anna



Figure 57: Donna Elvira



Figure 58: Donna Elvira, Zerlina and Donna Anna confront Don Giovanni and Leporello



Figure 59: Zerlina comforts an injured Masetto



Figure 60: Don Giovanni invites the statue of the Commendatore to dinner



Figure 61: Don Giovanni shakes the statue of the Commendatore's hands, with furies around.



Figure 62: Don Giovanni is dragged to hell by furies.

Costume Piece List

Costume Piece List							
Department: School of Music			Director: Corinne Hayes				
Show: Don Giovanni			Costume Designer: Becca Janney				
Space: Kay Theatre			Faculty Advisor: Helen Huang				
Revised 1/20/23							
Perf.	Character	Lk #	Costume Piece	Description	Notes		
Henrique Carvalho	Don Giovanni	Look 1	Ruffle Shirt	White w/ Lace Cuffs			
			Tee Shirt	Deep V Neck White	Undershirt		
			Pants	Black High Waisted			
			Suspenders	Black			
			Vest	Gray Double Breasted			
			Robe	Acid Green and Burgundy	From WNO		
			Tall Socks	Black			
			Tall Boots	Black Leather			
			Look 2	Cravat	Black	Worn Untied	
				Vest	Gold Brocade		
				Coat	Abstract Pattern Deep Teal w/ Copper Trim		
				Pants	Teal Dress Pants		
				Suspenders	Black		
				Gloves	Black Leather		
				Hat	Black Leather		
				Cape	Gold Velvet		
				Rings	Gold		
				Sword Belt	Black		
				Look 3	CHANGE Pants	Pale Mint	
				Look 4	Ruffle Shirt	White, Stained	
					Jacket	Light Green w/ Lace and Stone Excess	
					Vest	Rich Green, Patterned	
					Pants	Distressed Pale Mint	
					Boot Covers	Gray Leather w/ Pewter Buttons	
					Dangle Belt	Silver Shiny	

Figure 67: Costume Piece List Part 1

Craig Smith	Leporello	Only Look	Neckerchief	Red, Patterned or Textured	
			Tee Shirt	Deep V Neck Undershirt	
			Period Shirt	No Ruffles	
			Vest	Gray and Navy	
			Jacket	Dark Gray Herringbone	
			Breeches	Brown Textured, High Waisted	
			Stockings	Off-White w/ Brown Squares	
			Shoes	Brown Leather w/ Top Strap	
			Fingerless Gloves	Dark Brown Flecked	
			Knit Hat	Dark Gray Knit	
			Backpack	Brown Leather	
Rhiannon Vaughn	Donna Anna	Look 1 - Nightgown	Camisole	Off White	
			Stays	White	
			Petticoat	Off White	
			House Robe	Dusty Blue Floral w/ White Ruffles	Attached Belt w/ Cameo Buckle
			Heels	Gray	
			Tights	Black	Worn Under Stockings
			Stockings	Off White	
			Handkerchief	White	
			Ring	Silver w/ Large Purple Stone	
			Wig	Low Chignon	
			Look 2 - Mourning	Petticoat	Black
		Bum Roll		White C Shaped	
		Bodice		Black Organza w/ Aubergine and Burgundy Lace	
		Skirt		Black Organza / Purple Taffeta	
		Veil		Black Organza	
		Choker		Black Velvet Choker w/ Silver Cross	
		Earrings		Silver w/ Lavender Gems	
		Gloves		Wrist-length Sheer Black	
		Stockings		Black	
		Heels		Black	
		Fichu		Black and White Sheer	
		Wig	Tall Piled Up Curls		
		Look 3 - Masquerade	Pearl Choker	Black Enormous Choker	
			Weeping Mask	Black Lace w/ Pearls	
		Look 4- Retribution	Crown and Veil	Gold and Red	
			Body Drape	Red	

Figure 68: Costume Piece List Part 2

Kira Neary	Donna Elivira	Look 1 - Travelling	Hat	Wide Brim Straw	
			Fur Muff	Black Sable	
			Leather Gloves	Brown Leather	
			Belt	Brown Leather Cinch Belt	
			Jacket	Brown	
		Base Look (2)	Bodice	Gold Silk w/ Tigerlily Pattern	
			Leather Corselet	Painted Brown Corset	
			Skirt	Rust Taffeta and Gold Silk w/ Tigerlily Pattern	
			Chemise	Off White	
			Stays	Off White	
			Petticoat	Off White	
			Hip Pad	Russet	
			Necklace	Gold Simple Cross	
			Shawl	Cream and Red Butterfly Paisley	
			Earrings	Gold Dangle	
			Boots	Brown Leather	
		Stockings	Off White		
		Wig	Loose Curls		
		Look 3 - Masquerade	Crown and Veil	Gold and Blue Chiffon	
			Cross Body Drape	Blue Chiffon	
			Pearl Cuffs	Pearl Cuffs	
			Choker	Ribbon w/ Broach	
		Look "2" W/ Cloak	Cloak	Rust and Gold	
		Look 4- Retribution	Crown and Veil	Gold and Red	
			Body Drape	Red	

Figure 69: Costume Piece List Part 3

Victoria McGrath	Zerlina	Look 1 - Wedding	Chemise	Off White		
			Stays	Off White		
			Hip Pads	Red		
			Petticoats	White		
			Bodice	Cream and Pink w/ Embroidery		
			Outer Skirt	Pink		
			Inner Skirt	Blue Floral 3 Tier Peasant Skirt		
			Shoes	Brown Leather		
			Stockings	Cream Knit		
			Necklace	Leather w/ Brass Pendants		
			Floral Crown	Green/Teal/Gold Floral		
			Veil	Lace		
			Look 2 - Gio Hunting	Crochet Shawl	Green/Blue/Ochre	
				Blouse	White	
				Underbust Corset	Off White w/ Brown Floral	
				Hair Scarf	Orange	
				Gloves	Multi Green/Brown/Ochre	
				Hip Pocket	Block Printed Floral	Used to tie up Leporello
				Wedding Ring	Plain Gold Band	
	Look 3 - Retribution	Crown and Veil	Gold and Red			
		Body Drape	Red			
Justin Harrison	Masetto	Look 1 - Wedding	Neckerchief	Peach		
			Period Shirt	Doe Brown Textured		
			Long Vest	Orange Distressed	From WNO	
			Breeches	Tan Suede		
			Suspenders	Tan		
			Stockings	Tan		
			Shoes	Ochre Leather Boots		
			Wedding Ring	Simple Gold Band		
			Look 2 - Gio Hunting	Jacket	Goldenrod Distressed	From WNO
				Neckerchief	Blue	
				Gloves	Brown	
				Hat	Brown Stocking Cap	

Figure 70: Costume Piece List Part 4

Lawrence Barasa	Don Ottavio	Look 1 - Robe	Period Shirt	Off White	
			Breeches	Black	
			Stockings	White	
			Shoes	Black Slip Ons	
			Banyan Robe	Rust and Gold	From WNO
			Handkerchief	Plain White	
			Wig	Ponytail	
			Ring	Engagement Ring	
		Look 2 - "Mourning"	Waistcoat	White w/ Gold Embroidery	
			Jacket	Black w/ Gold Embroidery	From WNO
			Lace Jabot	Off White w/ Purple and Gold Cravat Pin	
			Gun Belt	Black Leather	
			Gun Holster	Black Leather	
		Look 3 - Masquerade	Mask and Veil	Gold and Aubergine	
Cross Body Sash	Aubergine				
Waist Sash	Aubergine				
VaShawn McIlwain-Lighthfoot	Commendatore	Look 1 - Robe	Period Shirt	Off White	
			Tee Shirt	White	
			Cravat	Long White	Worn Untied
			Long Vest	Blue w/ Pink Floral	
			Breeches	Golden	
			Stockings	White	
			Shoes	Black Loafers w/ Small Buckle	
			Robe	Midnight Blue w/ Copper Pattern	
		Look 2 - Statue	Impossible Cape	Frozen in a Dramatic Wind	
			Impossible Hood	W/ Built in Hard Hat	
			Jacket	Marble	
			Armoured Chest Plate	Marble	
			Chest Sash	Marble	
			Waist Sash	Marble	
			Vest	Marble	
			Cravat	Marble	
			Shirt	Marble	
			Breeches	Marble	
			Boots	Tall Marble	
Gloves	Marble				

Figure 71: Costume Piece List Part 5

Claire Iverson	Chorus Woman - Elvira's Maid (Leporella)	Maid Look	Cami	White		
			Stays	Cream		
			Hip Pads	Cream		
			Petticoats	White		
			Belt	3, Brown Leather		
			Bodice	Grey with Striped Multi Cuffs		
			Apron	White w/ Blue Print		
			Skirt	Black and white stripe print		
			Fingerless Gloves	Dark Gray Knit		
			Satchel	Brown Leather		
			Shoes	Brown ankle boots		
			Earrings	Black Beaded		
			Snood	Black		
			Scarf	Gray and Blue		
			Necklace	Black Beaded		
	Stockings	Off White				
	Peasant	Scarf	Chiffon Multicolor	Worn Wrapped		
	Retribution	Veil	Red			
		Body Drape	Red			
Bella Cadirola	Chorus Woman	Peasant Base	All in One	Beige		
			Stays	White		
			Hip Padding	muslin crescent pad		
			Petticoat	White		
			Shirt	Yellow		
			Vest	Brown and Pink Floral		
			Skirt	Rust Herringbone		
			Heels	Tan Character		
			Stockings	White		
			Broken "Angel"	Shift	Bone Color Ruffled Skirt	
				Morph Suit	White w/ Ivory Veil	
				Slip On Shoes	Off White	
		Cape	Ivory Wool			
Amelia Brooks-Everist	Chorus Woman	Peasant Base	Chemise			
			Stays	White		
			Hip Padding	Cresent Bum Roll		
			Petticoat	Gray		
			Skirt	Pink Solid		
			Blouse	Burgundy Plaid		
			Dress	Brown Striped w/ Stomacher		
			Shoes	Black booties		
			Stockings	White		
			Broken "Angel"	Shift	Bone Color W/ Lace	
				Morph Suit	White w/ Ivory Veil	
				Slip On Shoes	Off White	
		Cape	Ivory wool			

Figure 72: Costume Piece List Part 6

Olivia O'Brien	Chorus Woman	Peasant Base	Chemise	White w/ Puff Sleeves
			Shorts	Beige
			Stays	White
			Hip Padding	Twill Off White
			Petticoat	Off White
			Skirt	Blue Print
			Blouse	Off White w/ Blue Embroidery
			Over dress	Gray Blue w/ Faked Polonaise
			Heels	Off White
			Stockings	White
		Retribution	Veil	Red
	Body Drape	Red		
Valerie Filloux	Chorus Woman	Peasant Base	Cami	White
			Shorts	Black
			Stays	white
			Hip Padding	Off White
			Petticoat	Muslin
			Skirt	Forest Green
			Bodice	Green and Orange Stripe w/ Tan Sleeves
			Boots	Brown
			Scraf	Red w/ White Pattern
			Stockings	White
		Retribution	Veil	Red
	Body Drape	Red		
Catherine Moss	Chorus Woman	Peasant Base	Chemise	White
			Stays	White
			Hip Padding	Off White
			Petticoat	Off White
			Skirt	Striped Distressed
			Vest	Yellow w/ Buttons
			Blouse	White Floral w/ Lace Detials
			Shoes	Yellow
			Stockings	White
		Watchman	Great Coat	Black
			Hat	Brown Distressed Wide Brim
		Masetto's Buddy	Jean Jacket	Denim
Retribution	Veil	Red		
	Body Drape	Red		
Grace Null	Chorus Woman	Peasant Base	Cami	White
			Shorts	Gray
			Stays	off white
			Hip Padding	blue and brown stripe & ruffel option
			Petticoat	Off White
			Skirt	Brown
			Blouse	Brown w/ White Embrodiery Details
			Bodice	Black and Gold Paisley
			Shoes	Red Brown Flat
			Stockings	White

Figure 73: Costume Piece List Part 7

Sydney Black	Chorus Woman	Peasant Base	Chemise	White	
			Stays	White	
			Hip Padding	Off White	
			Petticoat	Cream	
			Skirt	Greenish	
			Bodice	Burnt Orange, Long Sleeve	
			Shoes	Tan Character Shoes	
			Stockings	White	
			Belt	Tan Belt with Gold Buckle	
	Scarf	Pink Rose Print			
Jonas Rimkunas	Chorus Man	City Watch	Coat	Black Distressed	
			Hat	Black Stocking Cap	
			Scarf	Gray	
		Peasant Base	Shirt	Off White Stripe	
			Vest	Blue w/ Patches	WNO
			Breeches	Brown Plaid	
			Neckerchief	Blue and Tan Floral	
			Shoes	Two Tone Brown and Tan	
			Socks	Dark Brown	
	Masetto's Buddy	Jacket	Brown Distressed Short		
Louis Cleare	Chorus Man	City Watch/Masetto's Buddy	Coat	Brown Windowpane	
			Hat	Gray Stocking	
			Scarf	Navy	
			Undershirt	White	
		Peasant Base	Shirt	Blue Shirt w/ Collar	
			Vest	Ochre Corduroy	
			Neckerchief	Tan Bandana	
			Breeches	Gray Plaid	
			Shoes	Brown Loafers	
	Stockings	Dark Blue w/ Polka Dots			
Anthony Anderson	Chorus Man	City Watch	Coat	Gray	
			Scarf	Tan/Olive/Brown Plaid	
		Peasant Base	Shirt	Distressed	
			undershirt	White	
			Vest/ doublet	Burnt Orange Distressed	From WNO
			Breeches	Brown Stripe	
			Shoes	Brown Doc Martin	
			Stockings	Off White Stripe	
			Neckerchief	Red Print	
	Masetto's Buddy	Jacket	Green and Blue Plaid		

Figure 74: Costume Piece List Part 8

Jacob Lincoln	Chorus Man	Peasant Base	Shirt	Off White Rough Spun Shirt	
			Vest	Brown Distressed Vest	From WNO
			Undershirt	White	
			Neckerchief	Red Multi	
			Breeches	Brown Linen Distressed Breeches	From WNO
			Shoes	Brown Chukka	
			Stockings	Gray	
		Masetto's Buddy	Coat	Brown Plaid w/ Wide Collar	
Aiden Wilbur	Chorus Man	Peasant Base	Shirt	Yellow w/ Lace On Cuffs	
			Undershirt	White	
			Vest	Orange Chevron	
			Breeches	Dark Gray	
			Boots	Brown Leather Boots	
			Stockings	Tan Argyle	
		Masetto's Buddy	Jacket	Brown and Green w/ Sleeve Buttons	
Lily Gallihue	Chorus Man	Peasant Base	Shirt	Off White	
			Undershirt	White	
			Vest	Brown Curderoy	
			Breeches	Green	
			Shoes	Brown Leather Boots	Becca's Personal
			Neckerchief	Green	
			Stockings	Brown	
		Masetto's Buddy	Jacket	Olive Green Distressed	
			Scarf	Brown	
			Hat	Brown Knit	

Figure 75: Costume Piece List Part 9

Photographic Costume Tracking












Character	Don Giovanni	Leporello	Donna Anna	Don Ottavio	Commendatore	Donna Elvira	Leporella	Zerlina	Masetto	Chorus Woman	Chorus Man	Chorus Man	Chorus Man
Actor	Henrique Carvalho	Craig Smith	Rhiannon Vaughn	Lawrence Barasa	VaShawn McIlwain-Lightfoot	Kira Neary / Alea Powell	Claire Iverson	Victoria McGrath	Justin Harrison	Catherine Moss	Jonas Rimkunas	Louis Cleare	Anthony Anderson
Act	Act 1												
Scene	Scene 1: Outside of Donna Anna's House												
Pages	261-269												
Look													
Character	Statue												
actor	A. Brooks-Everist	B. Cardoia											
Look													

Figure 76: Photographic Costume Tracking Part 1





Character	Don Giovanni	Leporello	Donna Anna	Don Ottavio	Commendatore	Donna Elvira	Leporella	Zerlina	Masetto
Actor	Henrique Carvalho	Craig Smith	Rhiannon Vaughn	Lawrence Barasa	VaShawn McIlwain-Lightfoot	Kira Neary	Claire Iverson	Victoria McGrath	Justin Harrison
Act	Act 1								
Scene	Scene 2: Dawn, On A Street								
Pages	269-281								
Look									

Figure 77: Photographic Costume Tracking Part 2









Character	Don Giovanni	Leporello	Donna Anna	Don Ottavio	Commendatore	Donna Elvira	Leporella	Zerlina	Masetto
Actor	Henrique Carvalho	Craig Smith	Rhiannon Vaughn	Lawrence Barasa	VaShawn McIlwain-Lightfoot	Kira Neary	Claire Iverson	Victoria McGrath	Justin Harrison
Act	Act 1								
Scene	Scene 3: Zerlina and Masetto's Wedding, Outside								
Pages	281 - 308								
Look									

Figure 78: Photographic Costume Tracking Part 3

Character	Don Giovanni	Leporello	Donna Anna	Don Ottavio	Commendatore	Donna Elvira	Leporella	Zerlina	Masetto
Actor	Henrique Carvalho	Craig Smith	Rhiannon Vaughn	Lawrence Barasa	Vashawn McIlwain-Lightfoot	Kira Neary / Aleea Powell	Claire Iverson	Victoria McGrath	Justin Harrison
Act	Act 1								
Scene	Scene 4: A Garden								
Pages	308-316								
Look									

Character	Chorus Woman	Chorus Woman	Chorus Woman	Chorus Woman	Chorus Woman	Chorus Woman	Chorus Woman	Chorus Woman
Actor	Claire Iverson	Bella Cadirola	Amelia Brooks-Everist	Olivia O'Brien	Valerie Filloux	Catherine Moss	Grace Null	Sydney Black
Look								

Character	Chorus Man	Chorus Man	Chorus Man	Chorus Man	Chorus Man	Chorus Man
Actor	Jonas Rimkunas	Louis Cleare	Anthony Anderson	Jacob Lincoln	Aiden Wilbur	Lily Gallihue
Look						

Figure 79: Photographic Costume Tracking Part 4











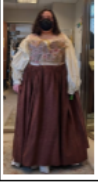











Character	Don Giovanni	Leporello	Donna Anna	Don Ottavio	Commendatore	Donna Elvira	Leporello	Zerlina	Masetto
Actor	Henrique Carvalho	Craig Smith	Rhiannon Vaughn	Lawrence Barasa	VaShawn McIlwain-Lightfoot	Kira Neary / Alesia Powell	Claire Iverson	Victoria McGrath	Justin Harrison
Act	Act I								
Scene	Scene 3: The Ball								
Pages	318-325								
Look									
Character	Chorus Woman	Chorus Woman	Chorus Woman	Chorus Woman	Chorus Woman	Chorus Woman	Chorus Woman	Chorus Woman	
Actor	Claire Iverson	Bella Cadimola	Amelia Brook-Everist	Olivia O'Brien	Valerie Filloux	Catherine Moss	Grace Null	Sydney Black	
Look									
Character	Chorus Man	Chorus Man	Chorus Man	Chorus Man	Chorus Man				
Actor	Jonas Rimkunas	Louis Cleare	Anthony Anderson	Jacob Lincoln	Aiden Wilbur				
Look									

Figure 80: Photographic Costume Tracking Part 5



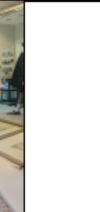
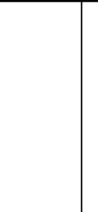

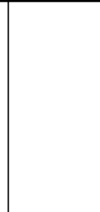







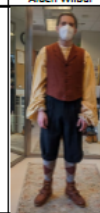

Character	Don Giovanni	Leporello	Commendatore	Donna Anna	Don Ottavio	Donna Elvira	Zerlina	Masetto
Actor	Henrique Carvalho	Craig Smith	VaShawn McIlwain-Lightfoot	Rhiannon Vaughn	Lawrence Barasa	Kira Neary	Victoria McGrath	Justin Harrison
Act	Act II							
Scene	Scene 1: A street							
Pages	327-346							
Look								
	Masetto followed by some peasants? P 338							
Character	Chorus Man	Chorus Man	Chorus Man	Chorus Man	Chorus Man	Chorus Man		
Actor	Jonas Rimkunas	Louis Cleare	Anthony Anderson	Jacob Lincoln	Aiden Wilbur	Lily Gallihue		
Look								
Character	Chorus Woman							
Actor	Catherine Moss							
Look								

Figure 81: Photographic Costume Tracking Part 6


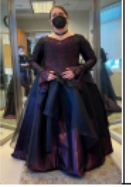







Character	Don Giovanni	Leporello	Commendatore	Donna Anna	Don Ottavio	Donna Elvira	Leoporella	Zerlina	Masetto
Actor	Henrique Carvalho	Craig Smith	VaShawn McIlwain-Lightfoot	Rhiannon Vaughn	Lawrence Barasa	Kira Neary	Claire Iverson	Victoria McGrath	Justin Harrison
Act	2								
Scene	Act II Scene 2: a dark atrium in donna anna's house								
Pages	346-356								
Look									

Figure 82: Photographic Costume Tracking Part 7

Character	Don Giovanni	Leporello	Commendatore	Donna Anna	Don Ottavio	Donna Elvira	Leoporella	Zerlina	Masetto
Actor	Henrique Carvalho	Craig Smith	VaShawn McIlwain-Lightfoot	Rhiannon Vaughn	Lawrence Barasa	Kira Neary / Alees Powell	Claire Iverson	Victoria McGrath	Justin Harrison
Act	2								
Scene	Act II Scene 3: A cemetery								
Pages	356-363								
Look									



Character	Statue	Statue
Actor	A. Brooks-Everist	B. Cardione
Look		

Figure 83: Photographic Costume Tracking Part 8



Character	Don Giovanni	Leporello	Commendatore	Donna Anna	Don Ottavio	Donna Elvira	Leoporella	Zerlina	Masetto
Actor	Henrique Carvalho	Craig Smith	VaShawn McIlwain-Lightfoot	Rhiannon Vaughn	Lawrence Barasa	Kira Neary / Alees Powell	Claire Iverson	Victoria McGrath	Justin Harrison
Act	2								
Scene	Act II Scene 4: A room in Donna Anna's house								
Pages	365-367								
Look									

Figure 84: Photographic Costume Tracking Part 9








Character	Don Giovanni	Leporello	Donna Anna	Don Ottavio	Commendatore	Donna Elvira	Leoporella	Zerlina	Masetto
Actor	Henrique Carvalho	Craig Smith	Rhiannon Vaughn	Lawrence Barasa	VaShawn McIlwain-Lightfoot	Kira Neary / Alees Powell	Claire Iverson	Victoria McGrath	Justin Harrison
Act	1								
Scene	Scene 5: A hall in Giovanni's house with a table fully set for a banquet								
Pages	281 - 308								
Look									

Figure 85: Photographic Costume Tracking Part 10

Costume Cost Out

THE CLARICE COSTUME SHOP LABOR ESTIMATE				
	Staff	Cont	Stud	Notes
28 Nov - 02 Dec 2022	60.00	35.00	5.00	DG Draper meetings 29Nov
05-09 Dec 2022	60.00	35.00	5.00	BCP draper meetings
12-16 Dec 2022	55.00	35.00	0.00	
19-23 Dec 2022				Winter break
26-30 Dec 2022				
02-06 Jan 2023	50.00	30.00	5.00	FDC draper meetings
20-24 Feb 2023	40.00	25.00	5.00	BCP Notes
27 Feb - 03 Mar 2023	50.00	40.00	5.00	FDC finishing, Winter draper meetings
06-10 Mar 2023	45.00	30.00	5.00	FDC notes
13-17 Mar 2023	45.00	30.00	5.00	USITT
20-24 Mar 2023	30.00	25.00	5.00	Spring Break
27-31 Mar 2023	55.00	40.00	5.00	
03-07 Apr 2023	35.00	15.00	5.00	DG Finishing
10-14 Apr 2023	35.00	15.00	5.00	DG Notes, Winter finishing
	0.00	0.00	0.00	
	0.00	0.00	0.00	
Subtotals	675.00	430.00	70.00	
TOTAL Labor Avail	1175.00			
TOTAL Project	1676.25			
Difference	-501.25			
Builds				Principal Women 665.5
Heavy crafts				Principal Men 440.8
				Chorus Women 391.0
				Chorus Men 179.0
				Retribution 211.8
				Statues 80.0
				Commendatore 109.5
				Crafts 300

Figure 86: Costume cost out paperwork before revisions.

THE CLARICE COSTUME SHOP LABOR ESTIMATE

	Staff	Cont	Stud	Notes
28 Nov - 02 Dec 2022	60.00	35.00	5.00	DG Draper meetings 29Nov
05-09 Dec 2022	60.00	50.00	5.00	BCP draper meetings
12-16 Dec 2022	55.00	50.00	0.00	
19-23 Dec 2022				Winter break
26-30 Dec 2022				
02-06 Jan 2023	50.00	50.00	5.00	FDC draper meetings
09-13 Jan 2023	50.00	50.00	5.00	
16-20 Jan 2023	50.00	50.00	5.00	MLK Jr Day
23-27 Jan 2023				Pause to complete BCP & FacDance
30 Jan - 03 Feb 2023				
06-10 Feb 2023				
13-17 Feb 2023	15.00	15.00	5.00	BCP finishing
20-24 Feb 2023	40.00	40.00	5.00	BCP Notes
27 Feb - 03 Mar 2023	50.00	60.00	5.00	FDC finishing, Winter draper meetings
06-10 Mar 2023	45.00	30.00	5.00	FDC notes
13-17 Mar 2023	45.00	30.00	5.00	USITT
20-24 Mar 2023	30.00	25.00	5.00	Spring Break
27-31 Mar 2023	55.00	40.00	5.00	
03-07 Apr 2023	35.00	15.00	5.00	DG Finishing
10-14 Apr 2023	35.00	15.00	5.00	DG Notes, Winter finishing
	0.00	0.00	0.00	
	0.00	0.00	0.00	
Subtotals	675.00	555.00	70.00	
<hr/>				
TOTAL Labor Avail	1300.00			
TOTAL Project	1297.75			
Difference	2.25			
<hr/>				
Builds				Principal Women 503.8
Heavy crafts				Principal Men 361.5
				Chorus Women 253.5
Added Steven hours		125		Chorus Men 179.0
Grads do retribution drapes				Retribution 58.3
& floral crowns		120.5		Statues 37.5
				Commendatore 109.5
				Crafts 180

Figure 87: Costume cost out paperwork after revisions.