ABSTRACT

Title of Thesis: *Metamorphoses:* A Costume Design

Bailey Hammett, Master of Fine Arts, 2025

Thesis directed by Professor Misha Kachman, Department of Theatre,

Dance and Performance Studies

This document presents a detailed account of the costume design implementation for *Metamorphoses*, a theatrical adaptation by Mary Zimmerman. Drawing inspiration from Ovid's esteemed epic poem of the same title, the script is organized into ten distinct narratives, accompanied by a pre-show, each showcasing the transformative journeys of prominent figures from Greek mythology. In the University of Maryland production, audiences are introduced to working-class characters within a historical hotel ruin setting before the performance begins. These characters take on roles such as laundresses, maintenance workers, docents, and security staff. The overall production design is anchored in a neutral elemental theme: water. A substantial pool of water, centrally positioned on the alley stage, plays a pivotal role in shaping the interactions and transformations that unfold throughout the performance. The University of Maryland's School of Theatre, Dance, and Performance Studies produced this show from November 15th to 22nd, 2024. The production was directed by Kenyatta Rogers, with contributions from August Henney in scenic design, Scott Monnin in lighting design, Timothy Kelly in projection design, Leo Grierson in sound design, and Bailey Hammett in costume design. The stage management team was led by Adam Hawley, with support from assistant stage managers Erin Sanders and Amberly Kuo. This thesis meticulously documents the design process, tracing the evolution from the initial concept to the final execution on stage, and includes research renderings, fitting photographs, design documentation, and production images.

METAMORPHOSES: A COSTUME DESIGN

by

Bailey Hammett

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
2025

Advisory Committee:

Professor Misha Kachman, Chair
Mr. Frank Labovitz
Professor KenYatta Rogers

Dedication

I dedicate this work to those who helped me believe I am an artist and to those who envisioned that I would create and define worlds before I realized I had the power and talent to do so.

To my mom, Selena Hammett, who has been the foundation of support my entire life. To my dad, Matthew Hammett, who taught me the importance of hard work. To Emily Scheuster and Joseph Hammett, who let me be the creative sibling. To my grandmother, Tanah, for being my biggest fan.

To my chosen family: Ethan Barton, Sarah Kate Hager, CJ Philpott, Macy Mathews-Smith, Anna Vu, and Ashley Digiovanni, thank you for your unwavering love for me and constant encouragement.

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Acknowledgments

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Timothy Kelly, Media Designer
Leo Grierson, Sound Designer
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Bree Breeden, Choreographer
Adam Hawley, Stage Manager
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Doni Rotunno, Colin Franz, Katie Glenn, Emil Mendoza, Johnna Presby

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Chapter 1: Design Process and Concept

Metamorphoses of Perspective: Concept

The work *Metamorphoses* comprises a collection of ten narratives, each illustrating a transformation or "metamorphosis." These narratives are situated within the realm of Greek mythology, although the primary focus extends beyond mere mythological elements. Instead, the characters' agency and the consequences of their decisions invite critical reflection within each tale. Prominent figures such as Midas, Zeus, Poseidon, Apollo, and Aphrodite, among others, are featured throughout the stories. Our production, however, aims to recontextualize the perspective from the divine to that of the working class. This is achieved by foregrounding the custodial staff as narrators, providing a unique lens through which to interpret the stories and offer insights into the social dynamics at play.

Initial captivation with *Metamorphoses* can be attributed to the central motif of water, a persistent focal point throughout the narrative. Exploring the underlying significance of this striking element was important to me. I considered the water through a dramaturgical lens and what it would mean to forego the water, as this would undoubtedly make the execution of a costume design simpler. I understood that the water serves as a metaphor for transformation itself. Each interaction, regardless of its magnitude, has the potential to alter the state of the water—illustrating the intricate connections between human experiences. A seemingly inconsequential breath can create ripples that reverberate across the surface, embodying the overarching theme of transformation: every human interaction bears significance, and every choice induces a ripple effect in the metaphorical waters of our existence.

The mythological dimension of the text further intertwines this concept with the natural world, positing that a metamorphosis is a universal phenomenon experienced by all entities. This idea is demonstrated through various transformations observed in nature, such as the evolution of caterpillars into butterflies, the shattering of glass, the blossoming of flowers, and the decay of organic matter. Such

transformations are not limited to the mortal realm; even the gods undergo change processes, reinforcing the universality of metamorphoses across human and divine experiences.

After the design team met with Director KenYatta Rogers, the concept crystallized. He emphasized the importance of the smaller voices rather than the gods themselves. He pointed out that the perspective of the 'workers' shapes our experience—those such as laundresses, singers, and individuals living in a disadvantaged state—who narrate the stories of the gods instead of the gods themselves. This approach shifts the viewpoint and deepens the divide between class and morality. Additionally, KenYatta advocated broadening the geographical scope and incorporating diverse backgrounds into the narrative we sought to convey. We should understand Ancient Greece and its ancestral spirits through a more expansive lens. This vision, coupled with the specificity evoked by a pool of water, led the creative team to settle in a long-forgotten sacred well. In this space, archivists, laundresses, maintenance workers, docents, and security personnel come together to unearth these stories from the past.

The endeavor to unveil these narratives necessitates a captivating interplay between the ancient and the contemporary in costume design. The deliberate integration of modern elements—such as the presence of construction workers and archaeologists—highlights the urgent practicality associated with a production of this scale. Notably, *Metamorphoses* calls for the creation of around eighty-five distinct costumes to be shared among a cast of ten performers, each tasked with bringing a diverse array of characters to life. Additionally, the set design is thoughtfully crafted to support this modern take, mainly by strategically incorporating scaffolding structures on stage, vividly illustrating the archaeological excavation process. This blend of the old and new elevates the narrative and resonates with contemporary audiences, making the timeless themes of transformation more relatable and impactful (Figure 1). Exploring ancient narratives through a contemporary lens presents an invaluable opportunity to bridge the gap between the past and the present. By integrating modern elements into the production of Metamorphoses, we not only honor the richness of the original stories but also resonate with today's audience. The presence of construction workers and archaeologists introduces a tangible connection to the ongoing process of discovery and restoration, reflecting the dynamic relationship between history and

modernity. With upwards of eighty-five costumes required for ten performers, this production necessitates a thoughtful approach to costume design that embraces both historical accuracy and artistic innovation. The decision to incorporate modern attire is not merely aesthetic; it serves a practical purpose. Scaffoldings rigged to the stage are emblematic of archaeological sites, effectively creating a visual representation of the restoration process. Such design choices invite the audience to engage with the narrative in a multifaceted way, encouraging them to consider how ancient myths continue to inform our contemporary lives. By blending the ancient with the modern, this production of Metamorphoses not only captivates but also educates, prompting viewers to reflect on the relevance of these timeless stories in today's context. Embracing this duality will enrich the theatrical experience, making a compelling case for a production that honors tradition while inviting dialogue about its modern implications (Figure 2.)

Defining the World: Research

During my research, I engaged deeply with the works of playwright Mary Zimmerman, whose innovative approach is characterized by her collaborative development of original scripts alongside performers. Zimmerman's methodology cultivates unique theatrical worlds shaped by the nuanced contributions of those within her creative space. This principle of inclusivity and specificity became a foundational element of my own process, particularly during the technical execution of the production. I focused on various forms of natural transformation as both thematic and aesthetic inspirations. These transformations, which include phenomena such as the fracturing of water's surface, the formation of glass, and the corrosion of metal, served as guiding metaphors in my exploration of costume design (Figure 3). Additionally, I examined specific instances of metamorphoses, such as the evolution of caterpillars into butterflies and the growth of spores into mushrooms. Such imagery informed my conceptualization of shapes and movements within the costumes, allowing for a rich dialogue between natural processes and theatrical expression. For instance, the jagged aesthetics of broken glass evoke the power associated with a lightning bolt from Zeus, while the organic growth of a mushroom inspired the intricate pleating of Ceyx's pants. This alignment of design with elemental transformations not only

nurtured creativity in the conception of the costumes but also established a deeper connection between the thematic undercurrents of the narrative and the visual language of the production. Employing natural transformations as a cornerstone of my costume design process not only enhanced the creative possibilities but also reinforced the collaborative spirit integral to the theatrical experience, reflecting the significant influence of Zimmerman's methodologies in contemporary playmaking.

In the exploration of character dynamics within this production, it is crucial to establish a clear hierarchy among the primary groups represented. At the apex of this hierarchy are the gods and goddesses, including notable figures such as Zeus, Silenus, Bacchus, Poseidon, Aphrodite, Iris, Lucina, Ceres, The Fates, Hermes, Persephone, and Hades. This divine assembly contrasts sharply with the 'workers' — a term employed to delineate a lower class within the narrative, encompassing characters such as the Laundresses, Henchmen, Baucis, Philemon, Nymphs, Servants, and the Narrators. Furthermore, the narrative intricately weaves in characters who occupy the ambiguous space between these two distinct classes.

The prologue introduces King Midas, a quintessential embodiment of greed, subsequently leading to poignant narratives centered on Alcyone and Ceyx, as well as the tragic downfall of another king, Erysichthon. This classification into three distinct groups is imperative, mirroring practices in the design of Shakespearean works that seek to clarify character identities and narrative arcs for the audience. While not rigidly defined, it is substantial that divine figures typically donned ornate crowns or headpieces complemented by grand silhouettes. Though Midas displays the customary crown, the delineation lies in the nuanced shapes and designs of the adornments. Embellishments associated with the gods were predominantly organic in form, contrasting with Midas's more 'man-made' crown. In examining the 'worker' class, I focused on utilizing natural fibers, reinforcing their distinct identity. This distinction was further accentuated through a deliberate choice of distressing in their garments, integral to articulating class disillusionment—particularly considering the gods' condescending perceptions towards the workers (Figure 4). The characters inhabiting the intermediary space exhibited neither the ragged aesthetics of distress nor the lavish adornments of opulence. This thoughtful categorization not only aids in the

audience's comprehension of the narrative but also invites a deeper reflection on themes of class and identity within the framework of the production.

I emphasized earth tones when establishing the color world to illuminate the profound connection between the gods and nature. I incorporated vibrant pops of color throughout my research to capture pivotal moments and characters, particularly Iris, the goddess of the rainbow, and Lucina, the goddess of light. It was crucial to highlight their unique roles in mythology (Figure 5). In curating the images for presentation, I consciously excluded those that lacked relevance and clarity. Each selected image, while a small part of my overall vision, was carefully chosen for its potential to inspire costume design. I filtered through each image, knowing it would hold no value in my creative process if I couldn't envision a costume based on it.

Research Plates



Figure 1: Modernity in the Design



Figure 2: Modern Mythology Research



Figure 3: Natural Transformations Research



Figure 4: High Status Vs. Working Class Research

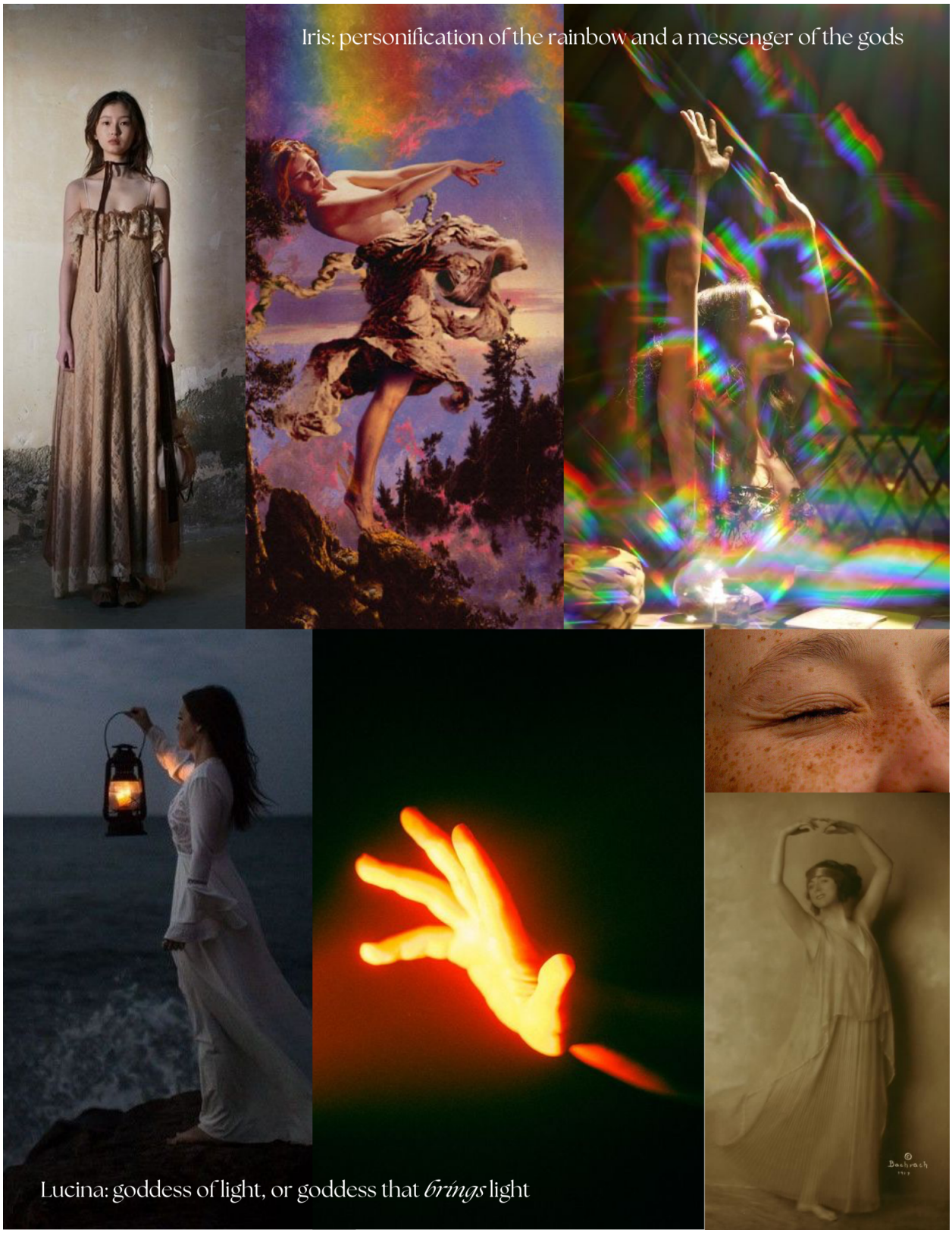


Figure 5: Specificity in Details (Iris: Top, Lucina: Bottom)

Renderings and Design

The next step in my design process was rendering based on my research. While rendering, I have found the importance of referencing research concurrently. Similarly, I create and reference a costume plot to know who is where and what the context is. This document was invaluable throughout *Metamorphoses*. I began drawing by using Procreate to create my line drawings. Using digital media during this step is time-efficient and limits the amount of paper used. I started rendering at the top of the show and worked my way through the script. If I were to do this project again, however, I think I would have worked on those within the same class group concurrently, as I believe it would have created a more substantial distinction of class to consider them together during this stage.

I worked with Mr. Frank Labovitz to enhance my ideas as I made my line drawings. For my process, I find it valuable to have someone outside of the project put their eyes on my work to gauge their perspective of my renderings and how they are being perceived from an outside eye. This process had many challenges, one being that I had a deadline to meet without a cast list. Attempting to design *Metamorphoses* without a cast list was problematic because the scale of the show continually grew without being able to decipher costume pieces that could be shared between characters. The cast of eleven each covered a numbered track, with each track covering anywhere from six to ten roles in the production. Without a cast list, I was forced to design each character as a stand-alone role, despite the knowledge that some items could be shared if I knew which actors played which roles. This meant I knew my design would continually shift. While there are always changes in design throughout the production, designing a show of this scale in multiple passes was challenging within the time frame. Regardless, I persisted through this phase of the process. After creating my line drawings, I printed them onto watercolor paper. I used watercolor as my medium for my renderings, though some of the redesigns were done in Procreate for time efficiency.

Woman by the Water was inspired by mossy statues and needed to be underdressed beneath the preshow look for this performer, as was the case for many costumes (Figure 6.) Zeus, like many of the

gods, had a statement piece. He had a long, immaculate train trailing behind him (Figure 7.) Ceres, goddess of agriculture, grain crops, fertility, and motherly relationships, wore a large fur coat that should look like sheep skin (Figure 8). These small details were important to showcase the individual traits of the characters. My goal in these hints at their mythological roles was to make well-rounded, dramaturgical choices that were clear to audience members without foreknowledge of Greek Mythology. Hermes, for example, had his famous golden wings adorning his head (Figure 9), Poseidon, god of the sea, had a large octopus plastered to his shoulder (Figure 10), and Bacchus, god of wine, wore white pants that should be dyed towards the hem to look like wine (Figure 11). Many ideas, when isolated, were a bit 'on the nose,' but when considered on a larger scale for the show, were essential to distinguish individuals.

I designed many characters to have specific details that fit into the language of our world. Instead of standard shirt collars, I went for a Mandarin collar. Instead of a flat bodice or a flat dress, I designed in favor of pleating and drapery. I made simple choices that create a unique and specific world when you zoom out and see the entire show. One of the more critical design choices made during this phase was to have a throughline of the workers throughout the show. Rather than creating a new 'worker' to perform the role of the narrators we see, we decided that it should be the laundresses, archeologists, construction workers, and the like who come back and tell us these stories. Creating this throughline added a consistency that felt necessary to develop cohesive storytelling.

Midas and his daughter required an elevation, as Midas is called a 'one hundred billionaire.' KenYatta wanted to create a moment for Midas where we see him put on a long coat, similar to my research. He wore a suit and added a long brocade coat lined with gold fabric so the gold was closest to his skin (Figure 12). His daughter mimicked him in color and elevation and is frozen by Midas in the story when he touches her, and she turns to gold. Using the silhouette of a baby doll dress played into the frozen doll moment. I used light colors for her, hoping to create a canvas for lighting designer Scott Monnin to use a lighting cue to turn her to gold (Figure 13). Midas' servant was also connected to him with a gold-dipped skirt so that even his servants met his standards (Figure 14).

Silenus is written in the script as entering drunk, wearing a leopard skin skirt with a wine bottle in a paper bag and leaves in his hair. This is another moment of humor written into the script. As he is the god of the first and of wine, I used this note from the script but gave it a modern twist, putting him in pants with a sheer shirt but a long leopard print coat, with the leaves in his hair remaining (Figure 15.) He and his previously mentioned companion, Bacchus, seemingly come from 'playing human,' though they do not seem to be able to let go of their godliness entirely.

Alycone and Ceyx are both of the sea. Ceyx is a king and a warrior. I was inspired by the white clothing of the US Navy during the 1950s, which feels reminiscent of Greek mythology. Alcyone, however, is the daughter of the god of the wind. The two of them, together, transform into birds at the end of their story. I played into this fact, adorning her dress with windchimes made from seashells and pleats hanging from the shoulder that, when lifted, became wings (Figures 16 and 17.) Aphrodite is elegant and effortlessly beautiful. The idea behind her costume was to look as though she did not have to try hard to embody a goddess. I designed her in gold, knowing that a bold choice in fabric would allow for simplicity in silhouette (Figure 18.)

Orpheus, Eurydice, Hermes, Hades, Persephone, and the Fates feel more prominent in modern-day American culture. Their story is among the most frequently told, and has been depicted recently in productions like *Hadestown* and *Eurydice.* This created a challenge in my mind, as I wanted to find a new perspective to tell them. The solution was simple: follow the rules we had already created for the show. I took a step back when examining these characters. I found their shapes and unique elements once I zoomed out and saw how they fit into the story. Ultimately, Orpheus had a flower blooming on his shirt, playing into nature and this overflowing idea of his love. Eurydice's flowing and asymmetrical dress exhibited her free spirit (Figure 19.) Hades' name means "The Unseen One." I considered the performance space, a black box theatre, and how he might intentionally disappear into the space. I wanted to play with the textures and finishes of the fabrics to create a dynamic look (Figure 20). Persephone, the goddess of harvest and fertility, was drawn to represent that growth, depicting a blooming flower through the shape and painting of her dress (Figure 21.)

Ultimately, while all the designs were challenging, the most significant obstacle was Eros and Psyche. In the script, the god and mortal are written to be fully nude, except Eros, who is wearing a blindfold and decorated with wings. The dramaturgical point was supported by Kenyatta, the director, for the vulnerability given to the moment a performer stands before an audience in any level of nudity. Importantly, it is thought that loving another soul or allowing someone to love oneself is also quite vulnerable. Ultimately, this is their story. The challenge, however, was maintaining the performers' comfort and creating a version of nudity that fit into the parameters of a university setting. Eros is the Greek god of erotic love. In conversation with Psyche, we also learn that many believe him to be a monster. He needed to be nude, beautiful, monstrous, winged, and blindfolded, and he then also needed to travel into a pool of water. I found an image of a woman in a dress that, when wet, clung to her body as if she were nude (Figure 22.) This image inspired Psyche's costume, though Eros' design continually transitioned throughout the process. The wing structure would be visible, so I designed a wired wing wrapped in a semi-transparent fabric. Every visible wire used to create the wings would be covered and visually aesthetic. KenYatta flagged the sightline issues the wings would cause as the design developed, so I continued sketching until landing on a loosely woven idea. The original idea to cover the wire developed into using twine to wrap the wire and rope to hang down from the wing-shaped structure, which added another level of vulnerability to the character, as he seemed to be falling apart.

Eventually, the gargantuan phase of rendering and designing *Metamorphoses* came to a close once the designs were agreed upon by Kenyatta and me, and I could hand off the design and paperwork to the costume shop. The design felt achievable in the allotted build time and shoppable if the budget was tightly managed. The magic of mythology was woven into the design. It was in unison with the set design, which spoke to one another in their simultaneous modernity and antiquity and transitioned me into the cost-out phase.

Design Plates

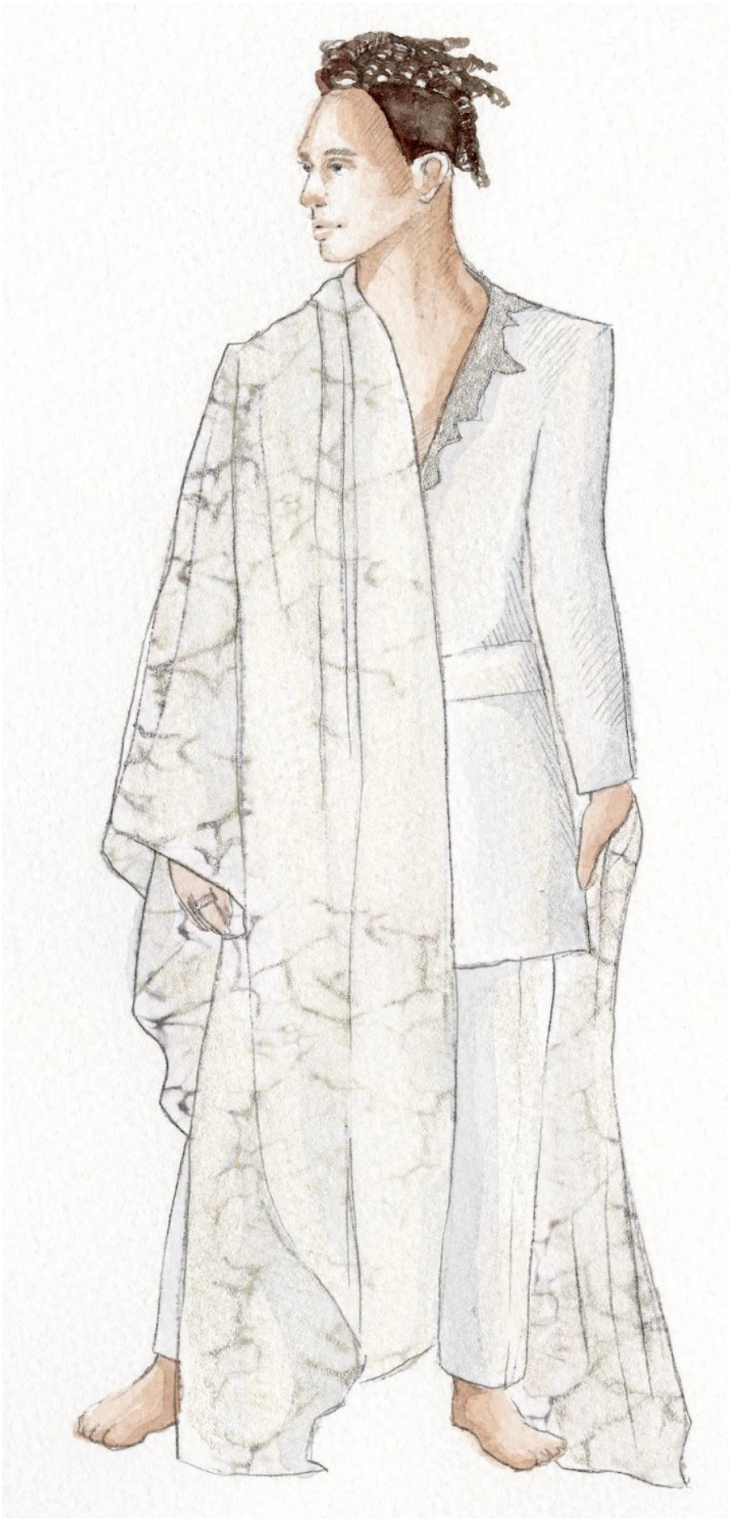
Woman by the Water
Metamorphoses

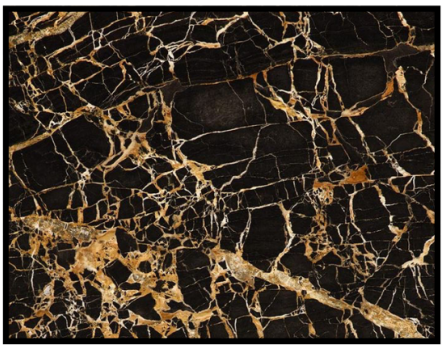




Figure 6: Woman by the Water

Zeus
Metamorphoses





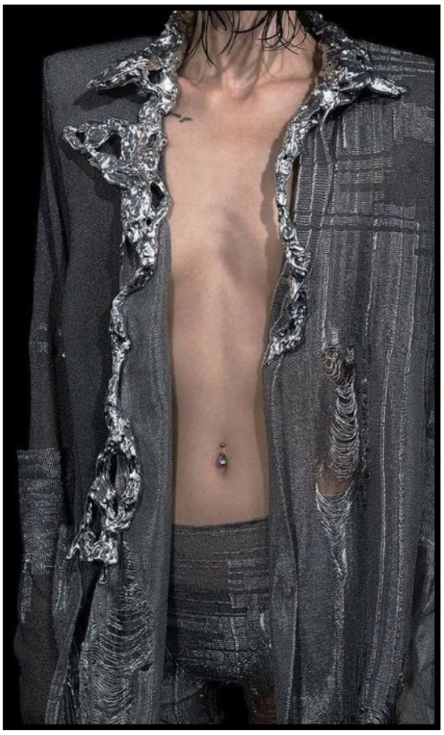




Figure 7: Zeus

Ceres
Metamorphoses





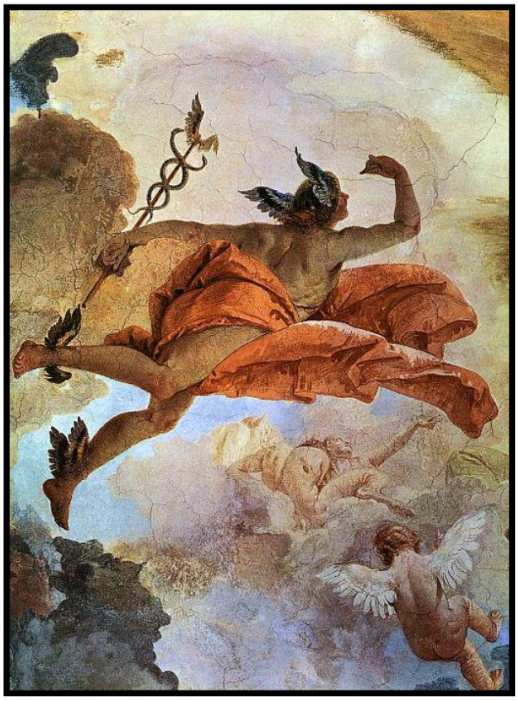




Figure 8: Ceres

Hermes
Metamorphoses





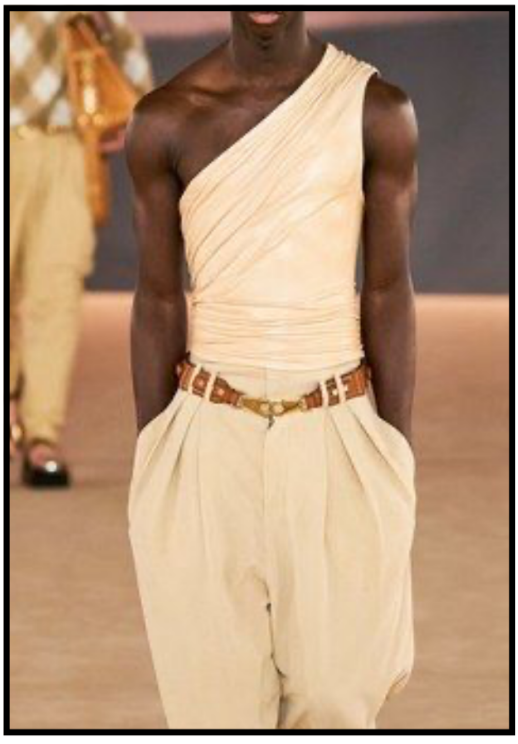


Figure 9: Hermes

Poseidon
Metamorphoses







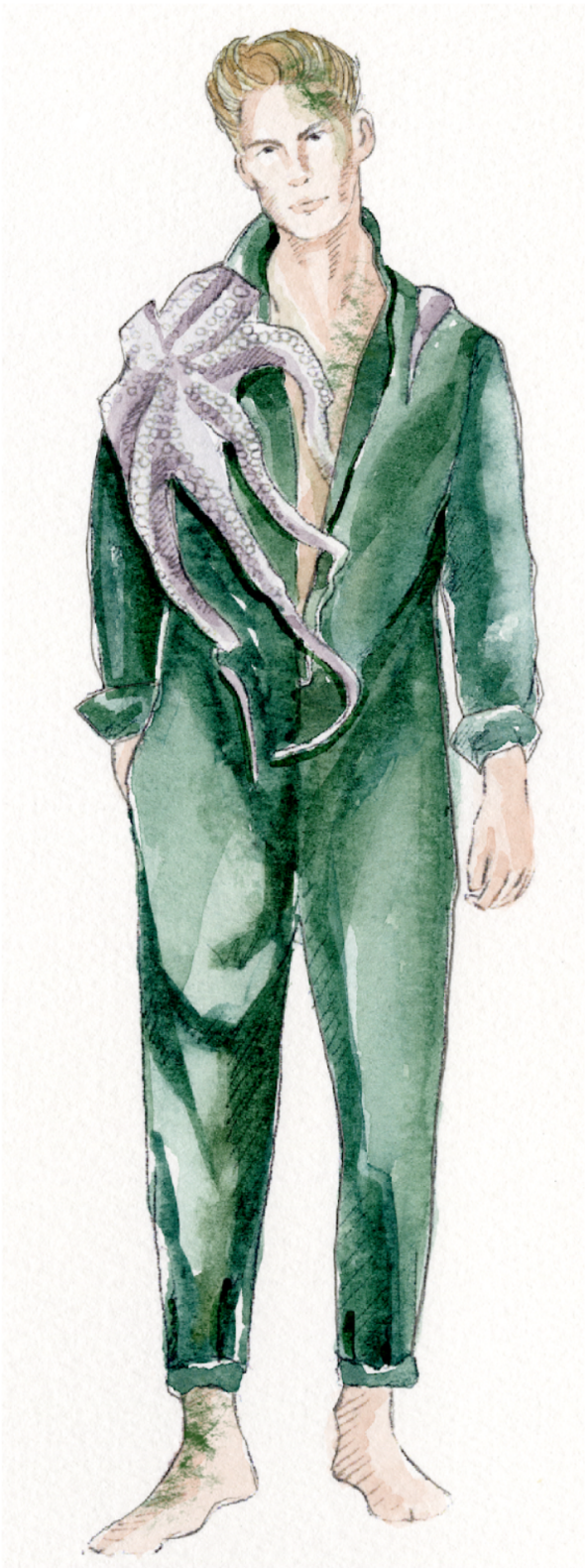


Figure 10: Poseidon

Bacchus
Metamorphoses





Figure 11: Bacchus

Midas
Metamorphoses







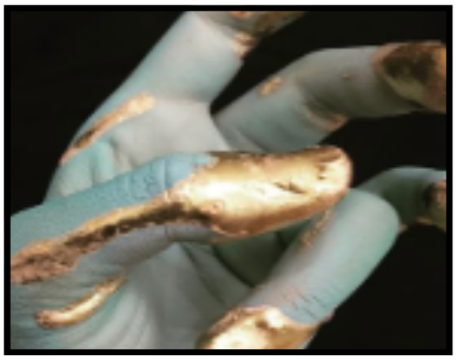
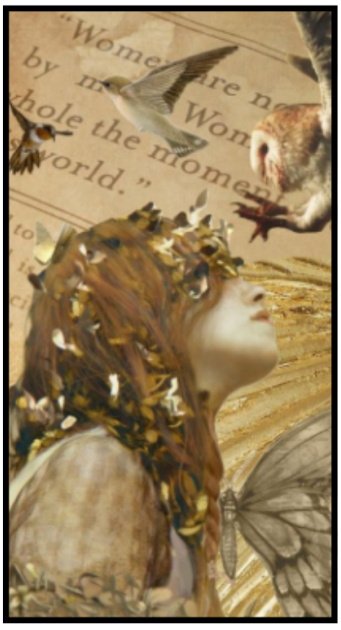


Figure 12: Midas

Midas' Daughter
Metamorphoses





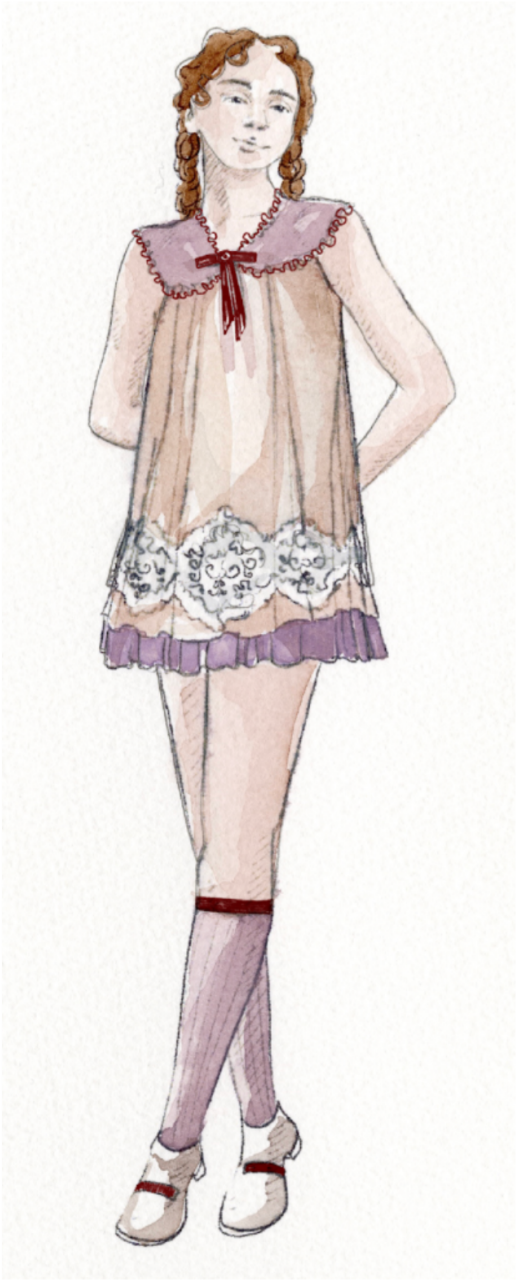


Figure 13: Midas' Daughter

Midas' Servant
Metamorphoses







Figure 14: Midas' Servant

Silēnus
Metamorphoses









Figure 15: Silenus

Alcyone
Metamorphoses

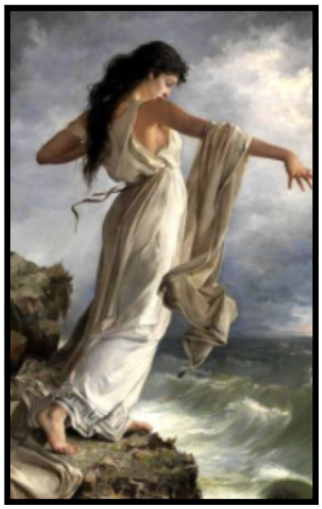








Figure 16: Alcyone

Ceyx
Metamorphoses

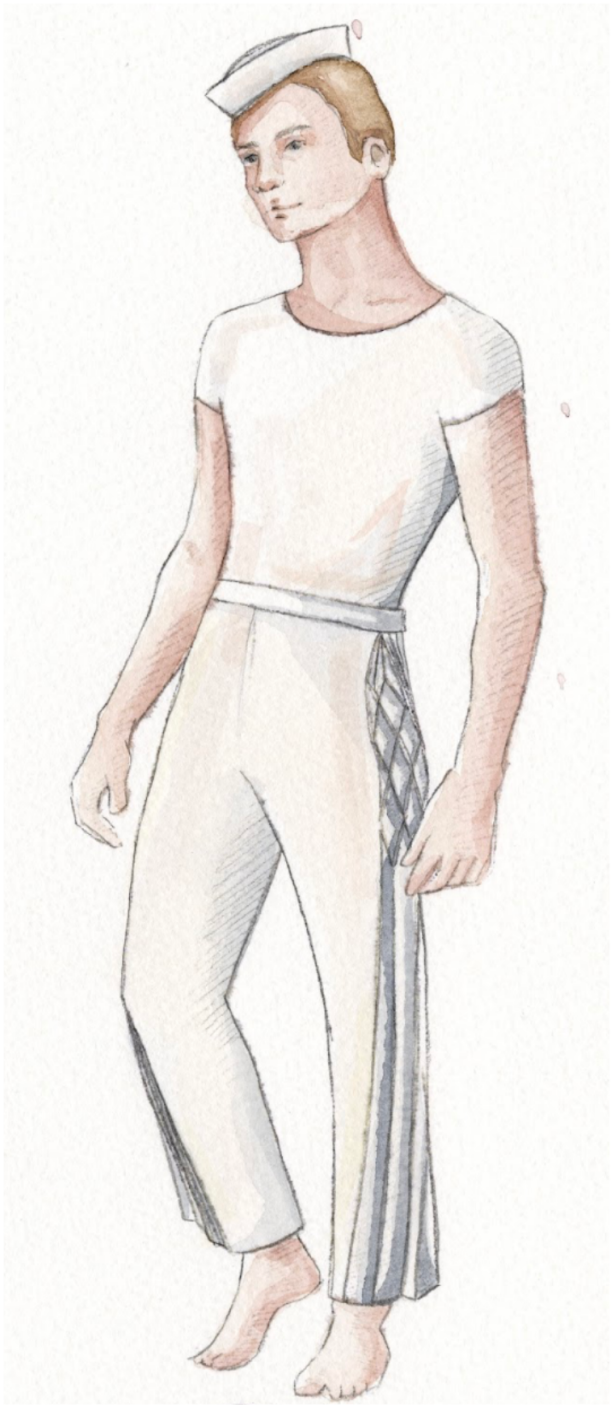








Figure 17: Ceyx



Figure 18: Aphrodite

Orpheus and Eurydice
Metamorphoses



Orpheus



Eurydice



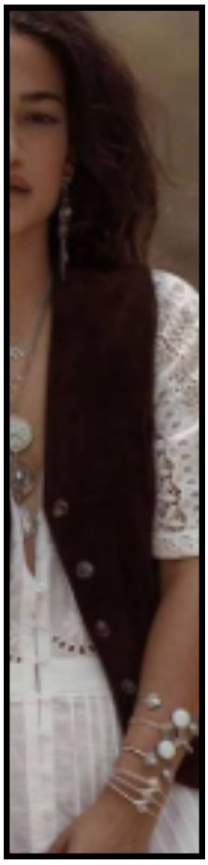


Figure 19: Orpheus and Eurydice

Hades
Metamorphoses







Figure 20: Hades

Persephone
Metamorphoses



Figure 21: Perseophone

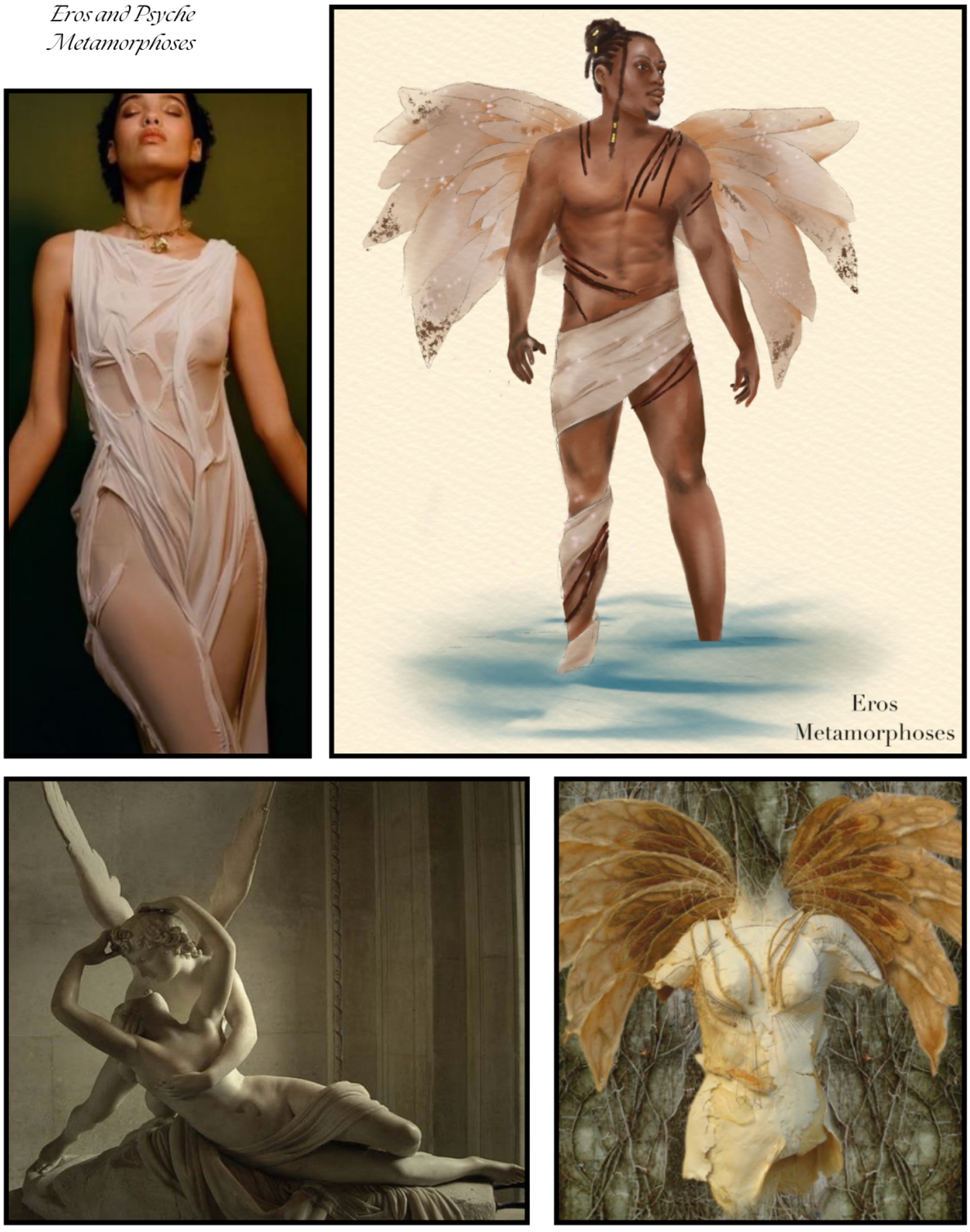
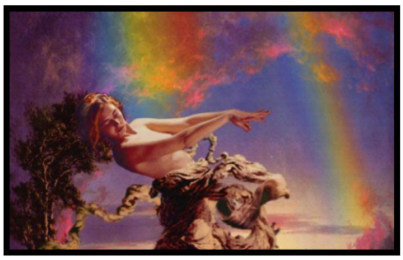


Figure 22: Eros and Psyche

Iris
Metamorphoses



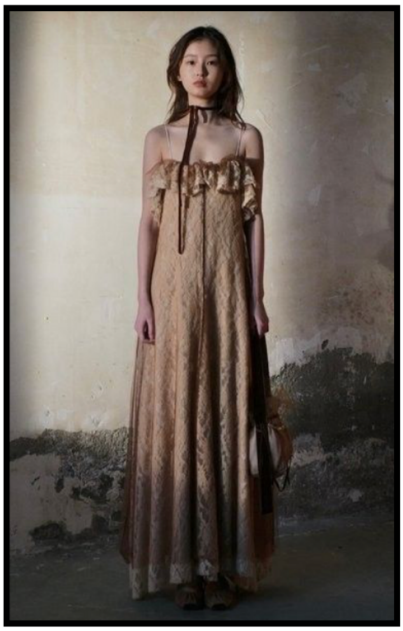






Figure 23: Iris



Figure 24: Lucina

Sleep
Metamorphoses



Figure 25: Sleep

Poseidon's Henchmen
Metamorphoses



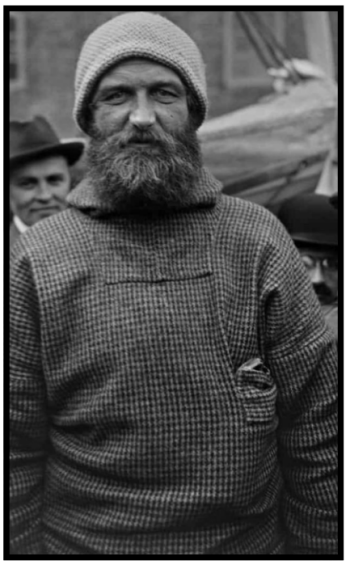




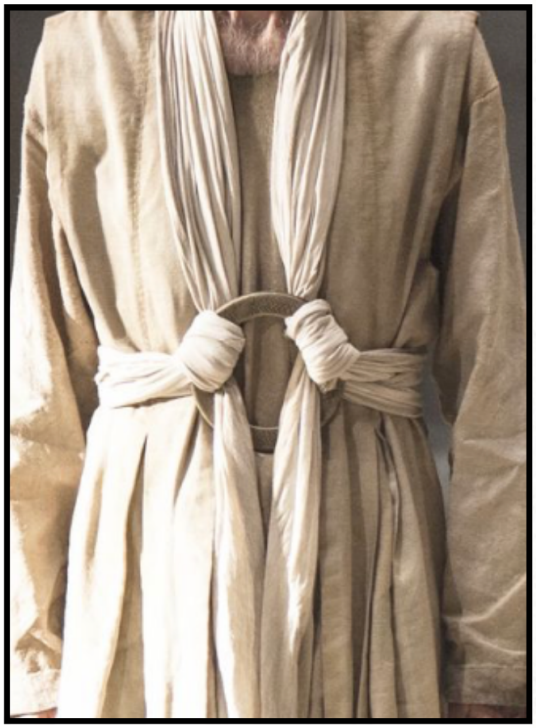
Figure 26: Poseidon's Henchmen

Hunger
Metamorphoses



Figure 27: Hunger

Erysichthon
Metamorphoses





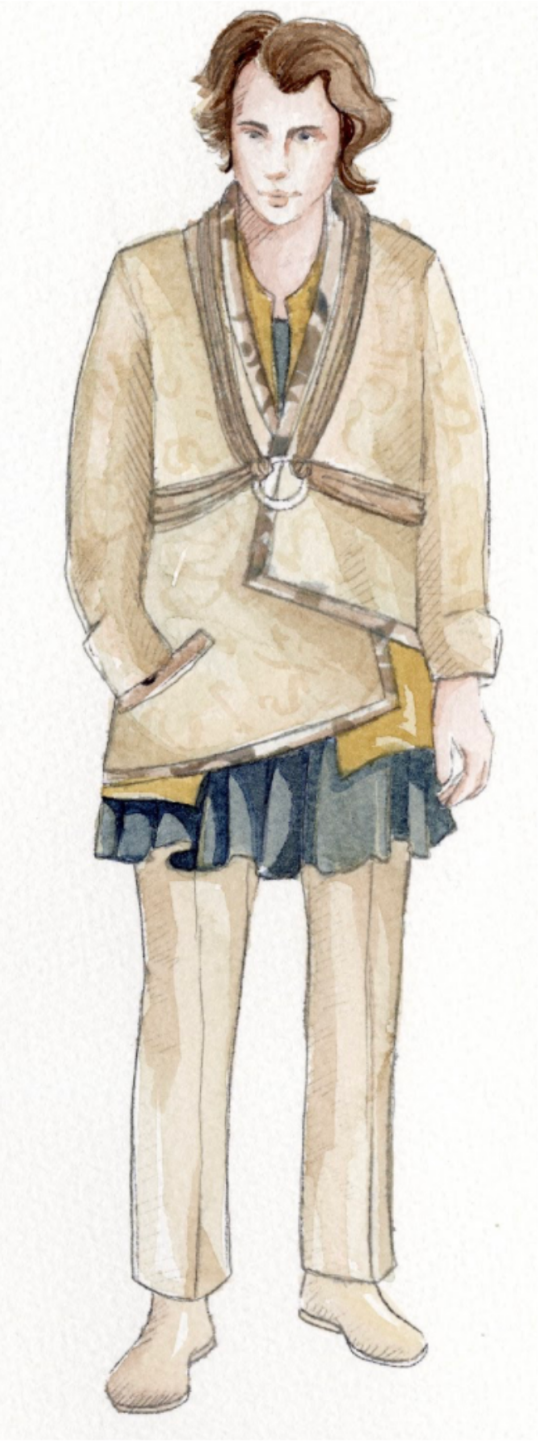


Figure 28: Erysichthon

Erysichthon's Mother
Metamorphoses



Figure 29: Erysichthon's Mother

Oread
Metamorphoses







Figure 30: Oread

Atalanta
Metamorphoses







Figure 31: Atalanta

Pomona
Metamorphoses







Figure 32: Pomona

Vertumnus
Metamorphoses



Simple Additions for "Disguises"









Figure 33: Vertumnus

Myrrha and Cinyras
Metamorphoses





Cinyras







Figure 34: Myrrha and Cinyras

Phaeton
Metamorphoses

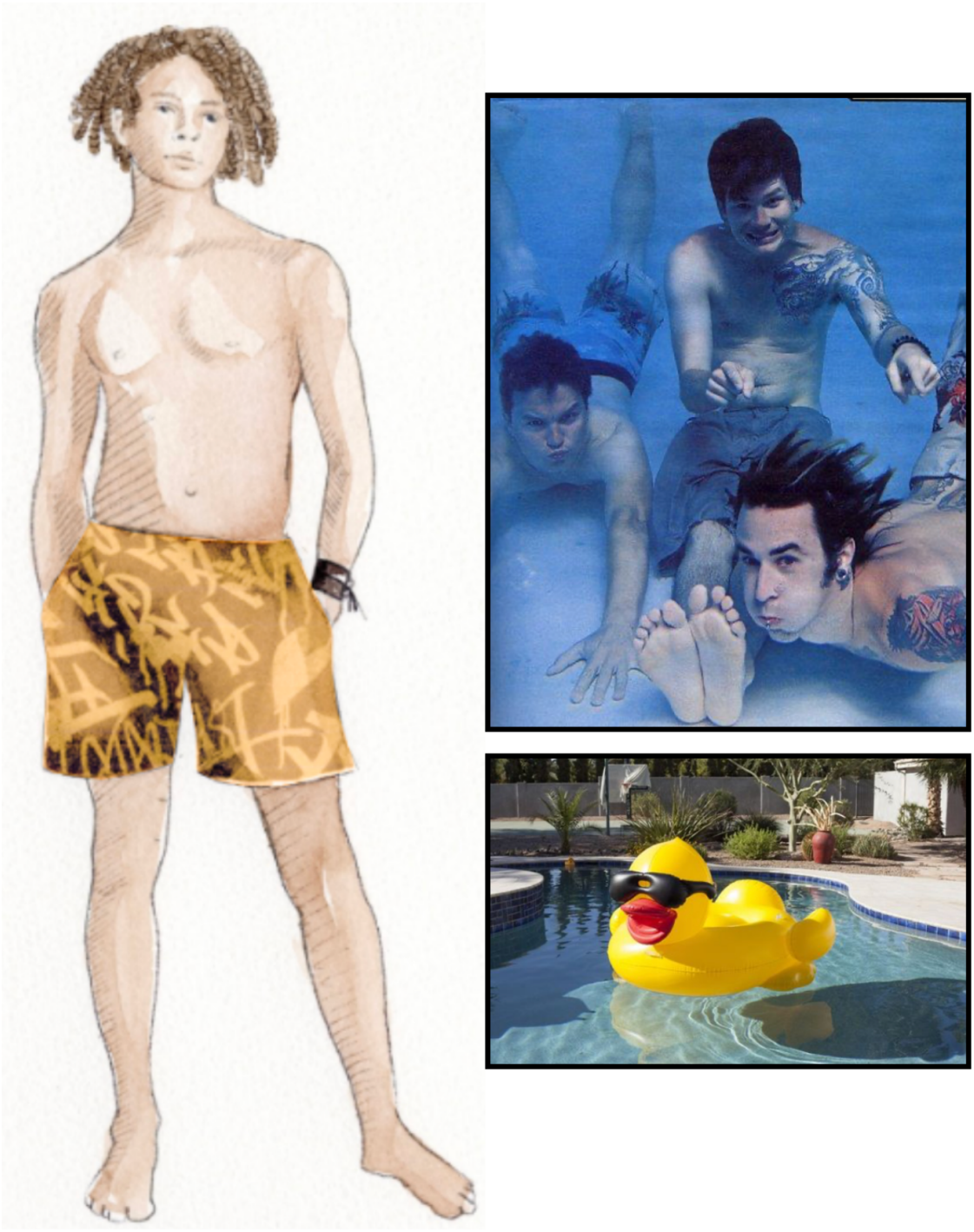


Figure 35: Phaeton

Apollo
Metamorphoses



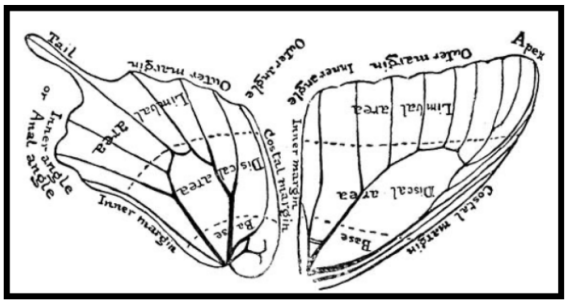


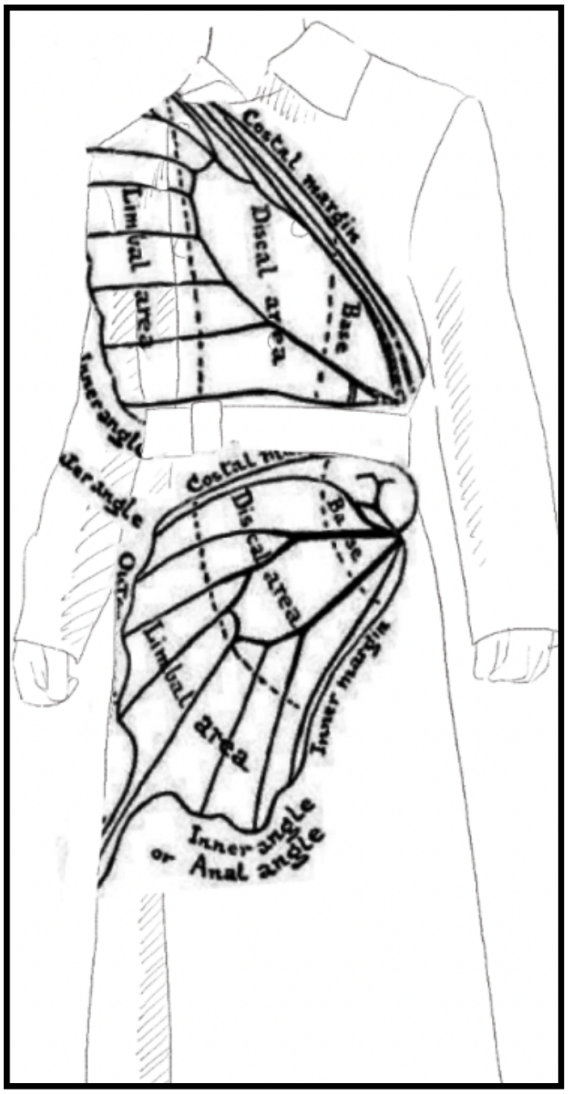




Figure 36: Apollo

Scientist and Therapist
Metamorphoses









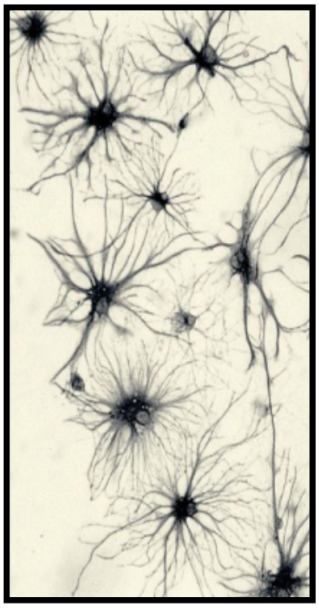


Figure 37: Scientist and Therapist

The Fates
Metamorphoses



Figure 38: Fates

Laundresses
Metamorphoses





Figure 39: Laundresses

Baucis and Philemon
Metamorphoses







Figure 40: Baucis and Philemon

Q and A
Metamorphoses

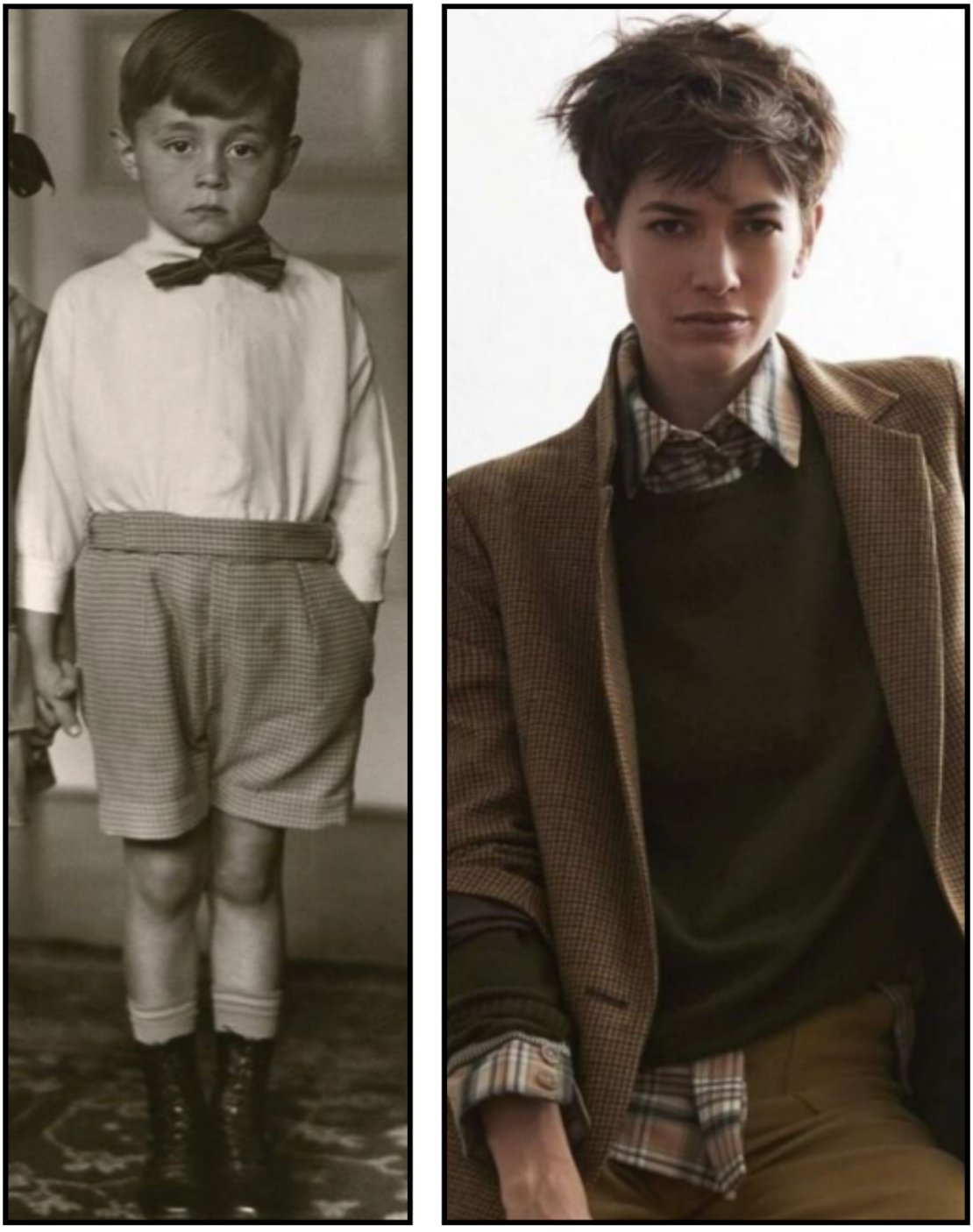


Figure 41: Q and A

Chapter 2: Production Process

Cost Out and Revisions

After presenting my piece list (Figure 42) and finalized designs to the costume shop manager, Jen Daszxzyszak, for review, budget and labor numbers were approximately one thousand dollars over budget and three hundred hours over the labor hours available for *Metamorphoses.* One challenge unique to this production was the double casting of the role of Performer Six. This track covered the roles of Zeus, Henchman, Sleep, Erysichthon, Narrator One of Orpheus and Eurydice, Third Performer in" Narcissus Interlude," and Cinyras. The overall cost per look for this production was $152.73, meaning track six came out to $1069.11. My original design was within budget, but the addition of the dual casting caused me to go over. The two performers were not similar in size, so they could not share garments and I had to be creative in solving this budgetary issue.

Using my piece list, I began by sourcing some items I knew I was hoping to have for the production that were less than Jen's predicted cost. Knowing I also needed to decrease my labor hours, I sifted through my piece list to discover which performers could share items between looks. My original intention for *Metamorphoses* was to use base costumes to alleviate the large amount of costumes needed for the many different roles. I also believed it would minimize the scale of quick changes throughout the performance. However, Kenyatta wanted to separate the various stories more clearly, straying from the design away from 'base looks.' This element came back differently, however, during the cost-out process. Going through the costume pieces with a fine tooth comb was tedious but necessary to create a show that fit the defined parameters. Ultimately, each performer had around one-third fewer items and shared many more garments throughout the show. I met the goal of an estimated $8,000 materials budget, $400 for hair and make-up, and only around 40 hours over on the labor budget, which was approved due to the addition of the double cast role. While this was useful in lowering cost and labor hours, it created a more tedious element of tracking garments throughout the production.

Organization

It was apparent early in the process that the design process would need to be incredibly organized to run smoothly. By delegating some of the work to my assistant, Ilana, we created an efficiently organized show between us that was vital throughout fittings and in communication with stage management. The costume plot (Figure 44) was essential in knowing which characters were where and when. It was continually updated and color-coded to keep up with the costume changes that would need to take place. Due to the large amount of quick changes, they were broken down into two categories: ‘ quick’ and ‘extremely quick.’ There were many times in the script that an actor would be the last performer exiting a scene as one character, only to return as a completely separate character at the beginning of the next scene. Tracking these changes early on was necessary so that the stage management and directorial teams kept these in mind as they developed the blocking. I provided a list of quick changes we referred back to throughout the production and used it as a conversational tool to organize the conversations with KenYatta about these changes.

An intentional organization was added to creating the draper packet for the costume shop. I made my draper packet using a combination of my designs, the costume plot, and the piece list. The draper packet helps communicate the show’s logistics with the costume shop. A primary focus in the draper packet was emphasizing that there were a lot of unknowns with the water and that we should all assume that each costume would get wet. Even if a character was not choreographed as getting into the water, there was no controlling the water on the stage or other performers, so everyone was assumed to get wet. I broke down each track, highlighting their many roles and quick changes, then broke down the specific costume items I intended to purchase and provided line drawings and more specific clarification for the costumes the shop would build (Figure 45).

After creating the draper packet and meeting with the drapers and craftsperson to discuss the production details, I could begin purchasing and start fittings with performers. While buying, it was essential to have many different options for the performers to try on to efficiently use my time, the time of

the actor, and the draper. I pulled numerous costume items from costume stock to maintain the budget alongside the purchased items. While in the fitting room, I referred to the paperwork to move things along and ensure the changes could happen quickly. As the actors learned more about their characters in the rehearsal room, we learned more about their costumes in the fitting rooms. One recurring design element that came up was the use of shoes. Early in the process, we decided that this production was relatively shoe-less aside from the characters who climbed the scaffolding, due to safety concerns. The challenging part of this is sometimes, throughout the process, an unexpected or new character would find themself on the scaffolding in the blocking. Shoes were added during the pre-show sequence as the performers would be walking outside the stage area, which could not be as closely monitored for them to walk without shoes safely. So, each performer had a pair of shoes for their 'worker' look, but they could not be shared with the more godly characters for aesthetic reasons. Due to the timing of these shoe discoveries, rather than a cost-out revision, there was a lot of budget shuffling on my end. I worked with a sense of openness to new options and creative choices to achieve the design.

Fittings and Embellishments

Much like in the purchasing process, I maintained the openness to ideas and creativity in the fitting room. To the best of my ability, I worked in show order during fittings. We started with the worker looks, leaning towards earthy blue and brown tones. Many of the more hands-on workers wore denim or workwear-specific garments. These characters also owned most of the distressing notes discovered during fittings (Figure 46). I worked closely with the craftsperson, Lisa, to balance creating new distressed garments and pulling items from already distressed stock to balance the labor. A large part of this constantly shifting production was the water element interacting with costumes. While we were preparing for all the costumes to get wet, some garments that I fell in love with and felt were right for the character became challenging to work with during tech. A great example of this was Erysichthon's mother's dress.

During the fitting, the actress, Kayla, wore a beautiful long black dress with gold embroidery down the length of the skirt. It had an element of rusticness to it, as well as elegance, that helped push the actress to appear older (Figure 47). We moved forward with alterations on this dress, but when we made it to tech, we found that as Kayla fully submerged in water, the dress soaked up more than anticipated. Kayla transitioned directly from the now-soaking-wet Erysichthon's Mother to Pandora for a fifteen-second transition. I knew she would have this quick moment and be wet for it, but I did not believe the dress would hold so much water. Many moments like this came from finally being on stage that could not have been discovered in the fitting room, as is true for most productions, especially *Metamorphoses.* As performers came through, we discussed their knowledge of blocking and why I chose specific items. We referenced the costume plot as we went along and practiced some quick changes in the fitting room to understand the time frame we were working with and, ultimately, successfully fit the performers.

Due to the large scale of costumes, I was not allocated many builds for this production. The unique items built were Woman by the Water's unitard, Midas' coat, Sleep's cloak, Orpheus' pants, and Eros' drape and wings. The costume shop built two other items not included in the production: Apollo's Pants and Iris' dress, though they were cut for different reasons. The fabric purchased for Apollo's pants was woven with elastic strands that shrink when washed and dried. Upon returning to the costume shop, I found that the once-flat metallic fabric had become wrinkled and morphed. While we knew it may get splashed with water, I was not anticipating this fabric would go through a wash cycle. Ultimately, the fabric was unusable, and I went with a purchased pair of pants. Iris' original dress design was a simple one-shoulder dress with light gathering from the neckline and an asymmetrical hem (Figure 23.) The simplicity came from the idea that by using metallic rainbow fabric draped with lace over the top, we would have a beautiful moment when the light fell on her dress, revealing the colorful nature of the Goddess of the rainbow. There were a couple of issues with the garment, the main one being that the fit of the dress continually felt too snug on the performer, and I did not feel comfortable sending them out in the dress. KenYatta seconded this sentiment, expressing that the lace made the character feel less youthful than anticipated. Ultimately, I modified a dress from stock with subtle but beautiful rhinestones that shone

when the light fell on it. I used the initial rainbow fabric to create a waist sash to maintain a nod to the original idea and identify the character as Iris. While stressful, these moments in the design process allow me to problem-solve and look back more closely at the characters in the story to examine a new direction for them, and can sometimes create a more exciting look in the end.

A large, ever-shifting project was working with Lisa, the craftsperson, on Ero's wings. As KenYatta developed the show's blocking, it was clear to him that the original design was too large and would block sight lines. The fabric initially chosen was a semi-transparent lightweight linen. The character was played by a muscular 6'2" man, so the wings intended to match him in scale. We played with many different shapes, and were inspired by a simple bat wing shape with fewer tiers and less structure. Lisa and I brainstormed on creating a base for the wings that could carry weight while maintaining their shape. My mentor, Frank, suggested working with a samba backpack wing base, which is used for large festival wings. Using this as a base, we wrapped the wire with rope, exposing some of the wire to aid in expressing Eros's vulnerability during the on-stage moment. I researched an open weave texture, similar to a distressed crochet, and we created a similar element on the wings. The only base for the actual wing part of the wing was at the top of the structure, allowing for movement on the floor and in the pool, and for him to be seen without obstruction.

Outside of the fitting room, I spent a lot of time embellishing. I put costumes that needed more details onto dress forms and looked at different trims and details that could create a more cohesive production. I thought about how the characters related to each other. A specific example is Persephone and Hades. Persephone wore a combination of two dresses layered over one another. The bottom tier was a long, distressed white dress. A more modern silhouette in a satin floral print was layered over the top. While Persephone carries a lightness and happiness with her, her counterpart, Hades, has a darker tone. It felt important to show the influence Hades carried over Persephone. I played on the form with different trims, landing on a simple, thin black and metallic combination around her waist (Figure 49). These small gestures throughout the garments were impactful in connecting characters and creating cohesiveness. Midas' daughter received new gold buttons to connect her to her father. Hunger was

adorned with distressed rope braids tested and retested for movement. The braids hung down in a non-uniformed pattern to give uneasiness, and their face was shielded with more rope hanging down in front of their face. Elements like this are places where I like to play and be creative without intruding on the shop and are the final detail necessary for a production's visual composition.

Costume Piece List												
Department: Theatre Dance and Perfomance Studio					Director:							
Show: Metamorphoses					Costume Designer: Bailey Hammett							
Space: Kogod					Faculty Advisor: Helen Huang							
Revised: 4/5/2024					Highlighted Items Could be Shared							
					Below, rank by order of preference							
erformer		Character	Lk #	Costume Piece	Description	Pull	Buy	Thrift	Build	Rent	Mod	Alt
Emma Callagy	1	Woman by the Water, Alcyone, Ceres, Atalanta, Attendant at the Wedding/Funeral of Eurydice, Persephone, Pomona, Woman at the Door, Narrator 2 of "Baucis & Philemon"	Docent (1)	Shirt	Simple Button Down	2	1					
				Pants	Light Color Womens Dressy Pants	2	1					
				Shoes	Slip on Loafers	2	1					
				Glasses	Fashion- Scholarly	1	2					
				Bandana	Wrapped on Wrist	1	2					
			Woman by the Water, 2	Mesh Suit	Covered in Moss and Greenery						1	
				Hair Clip	Mossy		3		1		2	
			Alcyone, 3	Dress	White with Pleated drape from shoulders for wings		1				1	
			Ceres, 4	Dress	Green with belted waist band		1					
				Shawl	Faux sheepskin or other disheveled fur texture	2	1				1	
			Atalanta, 5	Pants	Hoping to reuse Docent Pants here							
				Shirt			1		2		1	
			Persephone, 6	Dress	Wrap Dress with dyed shoulder detail, should go over Docent look bc its quick		1				1	
			Pomona, 7	Dress	Simple dress with added layer moment, bottom later is some sort of floral organza or sheer fabric moment	2	1	3				1
				Hair Clips	White Flowers in her hair		1					
			Woman at the Door	Pants	Hoping to reuse Docent Pants here							
				Shirt	Hoping to reuse Docent Shirt here							
				Overtop	Bralette type top or something similar overlayed on top of docent shirt	2	1					
Kayla Harvey-Ali	2	Scientist, Second Laundress, Narrator of "Alcyone and Ceyx," Erysichthon's Mother, Pandora, Attendant at the Wedding/Funeral of Eurydice, a Fate in the Underworld, Nursemaid to Myrrha, Therapist, Narrator 4 of "Baucis & Philemon"	Second Laundress, 1	Uniform Top			1					
				Shoes	Slip on keds?		1					
				Uniform Pants			1					
			Scientist, 2	Scientist Jacket	Scientist Jacket with Painted or Applied Butterfly Diagram		1				1	
			Narrator of Alcyone and Ceyx, 3	Laundress Uniform	Reuse Laundress Uniform for this Look							
			Erysichthons Mother, 4	Dress	https://www.freepeople.com/uk/shop/malena-maxi-dress/?category=dresses&color=001&type=REGULAR&quantity=1		1					
				Shawl or Scarf	Lacey Shawl or Scarf	1	3	2				
			Pandora, 5	Dress	Reuse Erysichtons Mother's Dress							
			Funeral/Wedding Attendant, 6	Laundress Uniform	Reuse Laundress Uniform for this Look							
			Fate, 7	Dress	https://www.etsy.com/listing/1469750082/color-spray-cami-dress-distressed-style?ref=user_profile&frs=1&pro=1		1				1	
			Musemaid to Myrrha, 8	Laundress Uniform	Macedonian Pattern Apron							
				Apron			1					
				Hairwrap	Something in hair- its in the script, she takes off on stage	1	2					
				Jacket	Reuse Scientist Coat							
			Narrator 4 of Baucis and Philemon	Laundress Uniform	Reuse Laundress Uniform for this Look							
Nina Omatsola	3	First Laundress, Sailor, Singer, Lucina, Spirit of the Tree, Eurydice, Narrator of "Vertumnus and Pomona," Q, Baucis	First Laundress, 1	Uniform Top	https://www.buttercupsuniforms.com/tunics-work/High-V-Neck-Tunic-B035E		1					
				Uniform Bottom	https://www.buttercupsuniforms.com/womens-work-trousers/Slim-Leg-Linen-Look-Elastic-Trousers-B094E-Sale		1					
				Shoes	Slip on keds?		1					
			Sailor, 2	Pants	White or Light in color wide leg		1	2				
				Shirt	White, fitted	2	1	3				
				Belt	Naval		1					
				Hat	Naval		1					
			Singer, 3	Pants	Reuse sailor pants here							
				Button Down	Linen, distressed?	1	2					
				Cardigain	Lightweight, Brown	1	2					
			Lucina, 4	Dress	Orange, Pleated		1					
			Eurydice, 5	Dance Unitard	Slightly lighter or darker than Skin Tone		1					
			Narrator of Vertumnus and Pomona, 6	Laundress Uniform	Reuse Laundress Uniform for this Look							
			Q, 7	Shorts	School Uniform Shorts		1					
				Button Down	Reuse Singer shirt here							
				Bowtie	Simple	1						
				Socks	Tall	1						
				Shoes	Reuse Laundress Shoes here							
			Baucis, 8	Shirt	~~Reuse Singer shirt here~~							
				Tunic	Add Tunic over Laundress Pants							
				Cardigain	or some other added layer here	1	3	2				
			Construction, 1	Shirt	~~https://www.noelasmaruniforms.com/products/womens-faux-linen-sorelle-tunic-sand~~		1					
				Shirt	~~More Casual Shirt~~							
					Worker pants							
				Vest	High Vis	1	3	2				
				Helmet	Can we steal from the scenic shop :-)		1					

Figure 42: Partial Preliminary Piece List

	Costume Piece List				
	Department: Theatre Dance and Perfomance Studio				Director: KenYatta Rogers
	Show: Metamorphoses				Costume Designer: Bailey Hammett
	Space: Kogod				Faculty Advisor: Frank Labovitz
	Revised:9/21/24				***Indicates Costume Piece is Repeated from Earlier Look
Track	**Performer**	**Character**	**Lk #**	**Costume Piece**	**Description**
1	Emma Callagy	Docent	1	Shirt	Blue, Linen
				Pants	Off White, Linen
				Shoes	Dark Brown, Leather Slip on
				Glasses	With colorful chain
				Bag	Cross Body, Leather
				Bandana	Wrapped around wrist, white and blue
		Woman by the Water	2	Body Suit	Mossy
				Hair Clips	Green diamonds on comb
		Alcyone	3	Dress	White, Gathered as Hips, with Seashells and Pleats from Shoulders
				Hair Pin	Shells
		Atalanta	4	***Pants	Docent Pants
				Shirt	Crossing Pleats Shirt
				Bracelet	Gold, Sits High on Arm
		Persephone	5	Dress	Floral Dress with flower at hip
				Flower Crown	Flower
		Pomona	6	***Shoes	Dance Shoes
				Dress	Light wth spiral flower
				Cardigain	Green with orange flower
		Ceres	7	Dress	Green Tierd
				Hair Crown	Large, gold and green
				Necklace	Black
				Coat	Fur, Off White
		Woman at the Door	8	***Shirt	Docent Shirt
				***Pants	Docent Pants
2	Kayla Harvey Ali	Laundress	1	Shirt	Blue Tunic Scrub
				Pants	White linen Pants
				Shoes	tennis shoes
		Scientist	2	***Shirt	Laundress Shirt
				***Pants	Laundress Pants
				Coat	Scientist White Lab Coat
		Narrator of A&C	3	***Shirt	Laundress Shirt
				***Pants	Laundress Pants
		Erysichthon's Mother	4	Dress	Black with Gold Details
				Head Covering	Lace
				Cane	Old Lady
		Pandora	5	***Dress	Erysichton's Mother's Dress
				Flower Crown	Blue, Purple
		Fate	6	Dress	white with holes and orange underskirt
				Jewlery	
		Nursemaid	7	***Shirt	Laundress Shirt
				***Pants	Laundress Pants
				Apron	Colorful Stripes
				Head Covering	scarf
		Therapist	8	***Shirt	Laundress Shirt
				***Pants	Laundress Pants
				Coat	white lab coat
3	Nina Omatsola	Laundress	1	Shirt	Blue Tunic Scrub
				Pants	White linen Pants
				Shoes	White tennis shoes
		Sailor	2	Shirt	Blue and White Striped
				Pants	White 'fall front' pants
				Hat	Sailor
				Suspenders	
		Lucina	3	Dress	Orange to Blue Ombre
		Singer	4	Dress	Wrap Dress, green distressed
		Eurydice	5	Bodysuit	Brown

Figure 43: Partial Finalized Piece List

Show: Metamorphoses								
Costume Plot Theatre: Kogod								Director: Ken
Spring/Fall 2024	Director: KenYatta Rogers	Act		1	1	1	1	1
Costume Design: Bailey Hammett		Scene		1	2	3	4	5
Assistants: Ilana Mongilio		Setting	Preshow	Prologue	Midas	Alcyone and Ceyx	Erysichthon	Orpheus and Eurydice
**Indicates Quick Change		Pages		5-7	7-20	20-32	32-40	40-48
***Indicates EXTREMELY Quickchange								
Subject to change- Use knowledge from rehearsals.								
Actor	Character(s)							
Emma Callagy (1)	Woman by the Water, Alcyone, Ceres, Atalanta, Attendant at the Wedding/Funeral of Eurydice, Persephone, Pomona, Woman at the Door, Narrator 2 of "Baucis & Philemon"		Docent	Woman by the Water		Alcyone	Ceres	Atalanta, Persephone
Kayla Harvey-Ali (2)	Scientist, Second Laundress, Narrator of "Alcyone and Ceyx," Erysichthon's Mother, Pandora, Attendant at the Wedding/Funeral of Eurydice, a Fate in the Underworld, Nursemaid to Myrrha, Therapist, Narrator 4 of "Baucis & Philemon"		Laundress	Scientist, Second Laundress	Second Laundress	Narrator of Alcyone and Ceyx	Erysichthon's Mother	Pandora, a Fate in the Underworld
Nina Omatsola (3)	First Laundress, Sailor, Singer, Lucina, Spirit of the Tree, Eurydice, Narrator of "Vertumnus and Pomona," Q, Baucis		Laundress	First Laundress	First Laundress	Sailor, Lucina	Singer, Spirit of the Tree	Eurydice
Amelia Talbot (4)	Midas's Daughter, Iris, Singer, Hunger, Attendant at the Wedding/Funeral of Eurydice, Denizen of the Underworld, First Performer in "Narcissus Interlude," Myrrha, Narrator 3 of "Baucis and Philemon"		Construction Worker		Midas's Daugher	Iris	Hunger	Attendant at the Wedding/Funeral of Orpheus and Eurydice, Denizen
Lucy Bond (5)	Third Laundress, Aphrodite, Oread, Attendant at the Wedding/Funeral of Eurydice, a Fate in the Underworld, Narrator 2 of "Orpheus and Eurydice," Psyche, First Narrator of "Baucis and Philemon"		Laundress		Third Laundress	Aphrodite	Oread	Attendant at the wedding/funeral of Orpheus and Eurydice, Fa in the Underworld, Narrator 2 of Orpheus an Eurydice
Hayden Polosky/ Elyon Topolsky (6/ED)	Zeus, Henchman, Sleep, Erysichthon, Narrator One of "Orpheus and Eurydice," Third Performer in "Narcissus Interlude," Cinyras		Maintenance Worker	Zeus		Henchman, Sleep	Erysichthon	Narrator 1 of Orpheus an Eurydice
Kiefer Cure (7)	Midas, Sailor, Narrator of "Erysichthon," Beginning Narrator of "Orpheus and Eurydice," Denizen of the Underworld, Offstage Voice		Security		Midas	Sailor	Narrator of 'Erysichthon'	Beginning Narrator of Orpheus and Eurydice, (Denizen)
Mars Burggraf (8)	Midas's Servant, Ceyx, Morpheus as Ceyx, Orpheus, Apollo, A, Philemon		Maintenance Worker		Midas' Servant	Ceyx/Morpheus		Orpheus
William Nash (9)	Silenus, Sailor, Narrator of the Sleep episode in "Alcyone and Ceyx," Singer, Buyer, Attendant at the Wedding/Funeral of Eurydice, Hades, Narcissus, Eros, Narrator Five of "Baucis and Philemon"		Docent		Silenus	Sailor, Narrator of 'Sleep', Sailor	Singer, Buyer	Hades
Terence Ngwafor (10)	Bacchus, Poseidon, Hermes, Phaeton,a Sysyphean Character, Vertumnus		Construction Worker		Bacchus	Poseidon	Poseidon	Hermes, a Sysyphean character

Figure 44: Partial Costume Plot

Metamorphoses
Quick Changes List:

***Indicates EXTREMELY Quickchange

Emma Callagy

1. into "Woman by the water."; has transition from pre show to TOS to enter.
    a. She is able to leave preshow track and then change into Woman before entering again during pre-show
2. Into "Ceres"; has transition + 5 lines to enter.
3. Into "Atalanta"; has only 'pandora and her box glimpse to enter.
    a. Will probably have them change into Atalanta and into Persephone on stage (possible idea of having curtain on scaffolding and having those myths be told with shadow puppets or revealing the person from behind)
4. Into "Persephone"; has only opening sequence of seeing Orpheus and Eurydice to enter.
5. Into "Pomona"; unclear exit as persephone. Has either lots of time or only transition to change.

Kayla Harvey-Ali

1. Into "Scientist" (only puts on a coat); has transition from pre show to TOS to enter.
    a. Has time to put on coat after exit end of preshow, has Woman's opening monologue before re-enter
2. Into "Erysichthon's Mother"; unclear exit as First Narrator of A&C.
    a. Kayla is a part of the tree in the beginning of the scene so will have from page 33 (narrator 3: "and he tore the tree down") till page 37 (Erysichthon: "mother?") to change into mother
3. Into "Pandora" (only adds accessories); has 11 lines to enter.
    a. Will probably have them change into Pandora and into Fate on stage (possible idea of having curtain on scaffolding and having those myths be told with shadow puppets or revealing the person from behind)
4. Into "Fate"; has only opening sequence of seeing Orpheus and Eurydice to enter.
    a. Has the dance sequence to change (so far it's a little over a minute)
5. Into "Therapist"; (Keeps Base); has 8 lines to enter.
    a. Nursemaid doesn't leave until the end of the scene so she actually only has the transition to change

Nina Omatsola

1. Into 'Singer'; zero lines. No transition. Can she change on stage?
    a. Nina doesn't really leave the stage after Lucina into Singer into Tree (tree is a group of people on stage)
2. Into 'Narrator of Pomona and Vertumnus (Laundress'; has Narcissus Interlude to enter.

Figure 45: Partial Quick Change Tracking List

Distressing Reference-Metamorphoses



Figure 46: Distressing Reference



Figure 47: Kayla Harvey-Ali Fitting Photos

Zeus Fitting

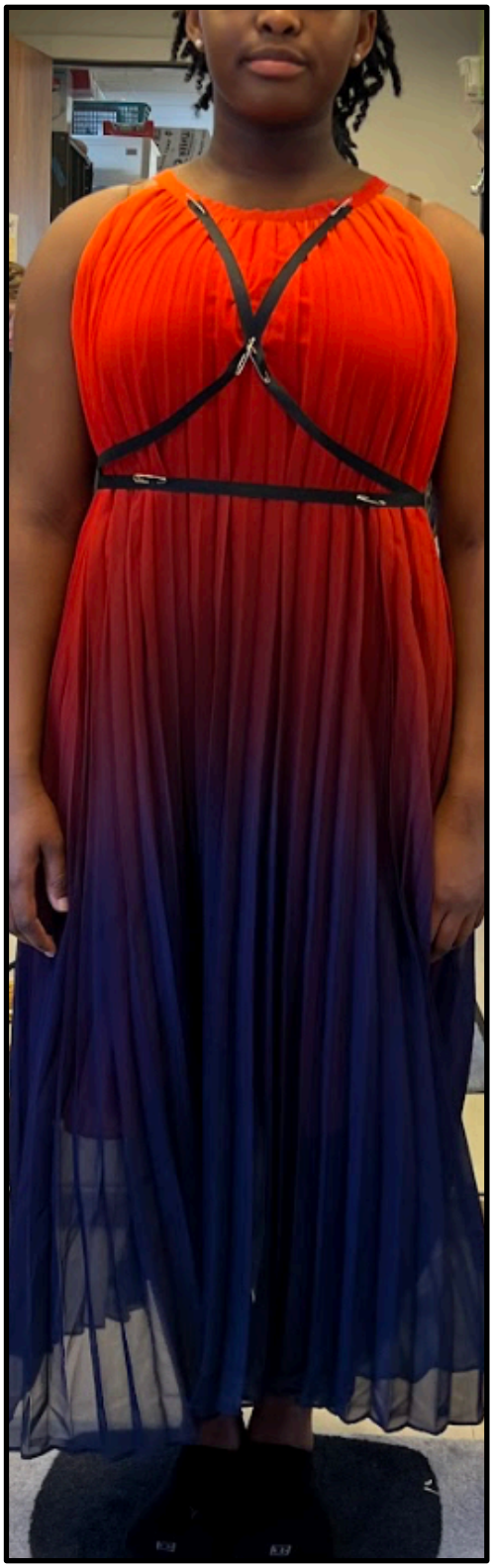


Ceres Fitting



Figure 48: Select Fitting Photos

Lucina Fitting



Preshow Fitting



Hades Fitting



Figure 48: Select Fitting Photos



Figure 49: Embellishing

Pre-Show

Primary Role	Actor 1	Actor 2	Actor 3	Actor 4	Actor 5	Actor 6	Actor 7	Actor 8	Actor 9	Actor 10
Role in Scene	Docent	Second Laundress	First Laundress	Construction	Third Laundress	Maintenance Person	Security	Maintenance Worker	Docent	Ensemble
Actor	Emma Callagy	Kayla Harvey-Ali	Nina Omatsola	Amelia Talbot	Lucy Bond	Hayden Polsky//Elyon Topolsky	Kiefer Cure	Mars Burgraff	William Nash	Terence
Fitting Photos										

Figure 50: Scene Tracking Document



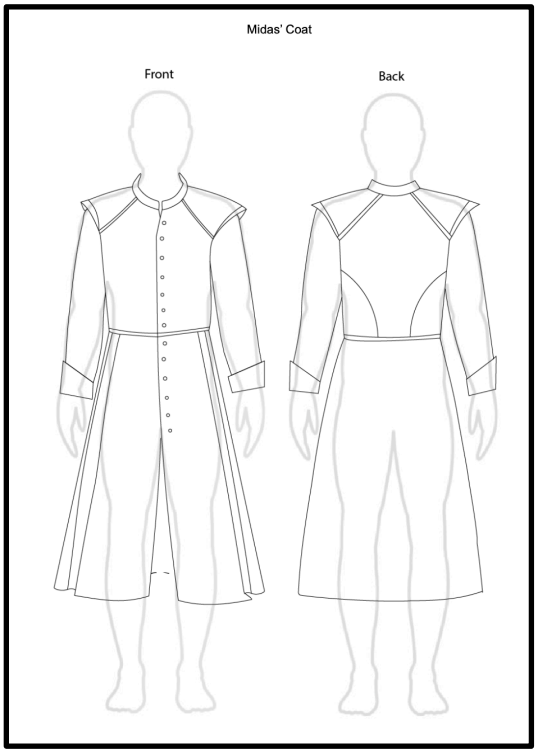


Figure 51: Draper Packet Entry: Midas

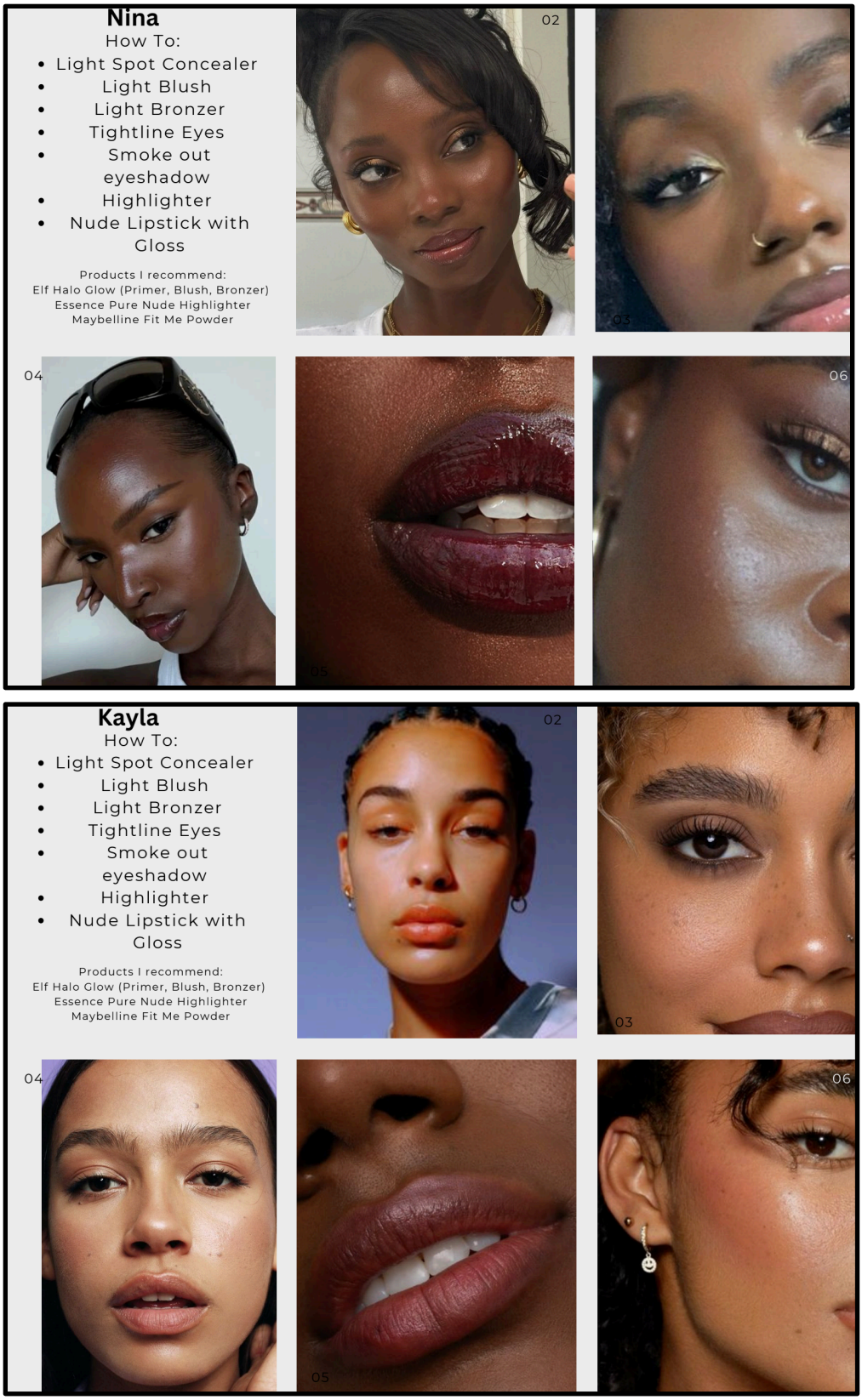
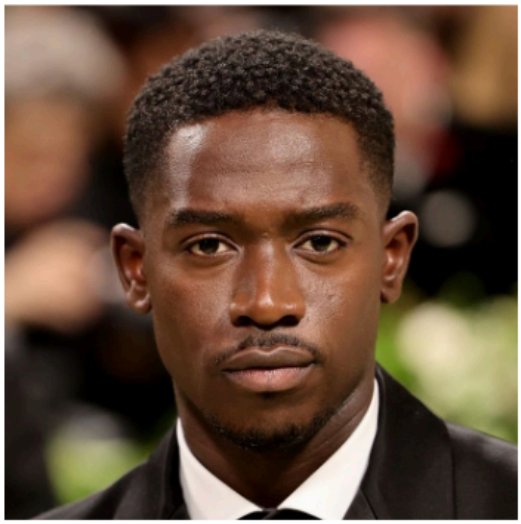


Figure 51: Make Up: Nina, Kayla

Terence N.





Mars B.





Figure 52: Hair: Terrence, Mars

Costume Parade

Costume parades are not as common in the professional world; in the university setting, it is an opportunity for professors and directors to provide designers with feedback early in the tech process so changes can be made in an adequate amount of time. The shop mainly received technical notes like removing tags, adjusting the fit of costume pieces, and adjusting the hems of dresses and trains. The notes I needed to consider from a design standpoint were more aesthetic questions like: should Phaeton wear silly goggles rather than sunglasses while floating on a rubber duck in the pool (Figure 35)? A note was given to consider a dark wine-colored shoe to carry the line of Bacchus's "wine-dipped" pants down to his feet. I changed the color of some hard hats for construction workers, pulled belts, changed buttons, added some trims, and started considering some more considerable changes, like the previously mentioned dress for Iris.

The Costume Parade also impacted me on a larger scale, as KenYatta often climbed down the seating steps to look at items up close or ask performers how they felt in their garments. Maintaining control of the room was challenging as I communicated with the costume shop supervisor, my mentor, my assistant, who took notes for me, and my director, who took in the costumes differently than me. After the parade, I understood that to be a successful designer, I needed to be able to speak up for my own needs as well as move with the needs of others. In retrospect, I should have followed KenYatta to the stage and asked my notetaker to follow or asked KenYatta to sit with the group for the discussion. Thankfully, I learned from the experience, and as tech proceeded, I adapted my communication in the room to make it more accessible to my director.

Quick Changes and Challenges

Most of the challenges of tech came in quick change form. Even with the pre-planning and practice with rehearsal garments, nothing outweighs the tension of the first quick change. Many of the

anticipated changes based on the script were solved by underdressing many clothes. These were planned for and considered when choosing garments during the fitting process. Track One transitioning out of Ceres and into Atalanta was challenging to achieve. We tried many different methods before we were successful. The actress, Emma, wore a green dress, a dramatic sheepskin fur coat, a large beaded necklace, and a crown on her head. In addition to these costume items, she also had to climb down the scaffolding at the end of her scene and travel from the upstage left vom to the upstage right vom for her next entrance. Upon her entrance, she wore a white pair of linen pants, a pleated blouse that crossed in the front with a hanging drape. The shirt was not the simplest to get into, but it felt worth the fuss. We added a slit to the front of the green Ceres dress after the parade to help Emma climb the scaffolding. This alteration made underdressing the pants challenging, but we ended up underdressing them and pushing the pants leg as high up on her as possible, effectively concealing them. We underdressed her Atalanta jewelry and put her Ceres necklace on a magnet for easy removal. She wore her jacket open rather than closed to avoid the closure, and ultimately, she made her cue.

Another big challenge was the water-soaking dress for Erysichthon's mother. After seeing how much water it held, the floor became slippery, and it was difficult for the actress to perform as Pandora for the quick transition. I purchased and added a new dress to her tracking for the show, which added a quick change for her. She, too, was supposed to travel between voms for her next entrance, which we could shift after consulting the directorial team. Some challenges were unexpected, such as Zeus' struggle with his drapery as he climbed the scaffolding. KenYatta and I also debated whether or not the character should wear the metallic fabric as he climbed the scaffolding. I felt it was important for the character, and KenYatta thought it was distracting as he rose. In the end, after trying many different ways to keep the drape in the scene, we compromised with him only wearing the drape in the Zeus scenes that were not on the scaffolding. I met the quick changes and challenges with determination from myself and the costume stage manager, Erin. She worked diligently to track costumes to their next entrance and learned the quick changes when the crew was unavailable. Without her work, the tech. process would have been chaotic, so

I am grateful for the rapport we built. It reminded me of the importance of collaboration between designers and managers, crew, assistants, and every other role that makes the art of theatre possible.

Chapter 4: Reflection

Opening

When the show finally opened, the costume design was cohesive and a vital tool to clarify the different stories. The preshow set the tone for the rest of the production and cleverly invited the audience to participate in the storytelling. The set and costumes aligned with the modernity and roughness of the worksite facet of the set while simultaneously telling the mythological stories that transport us through time. Using the pool as a "well" was a triumphant nod to the piscinas of the past. If I could redo the process, I would have fought for a different stage orientation, as the alley theatre orientation did not allow costume mistakes. With the audience up so close and personal, it was difficult to avoid them seeing any imperfections in the costumes, errors that would have been less apparent from a proscenium stage, for example. The central nature of the pool on the stage also meant that actors, unless wholly submerged in water, were playing on the edges of the stage closest to the audience or over to one of the sides of the stage.

After some post-opening contemplation, I realized that many notes I could not solve were fabric-based issues. I often questioned the costume choices for Hermes throughout tech. His costume was precise as drawn but bothered me for reasons I could not figure out. I know now that the actor wore an athletic stretch fabric pant while his cohorts wore linens and more natural fabrics. The pants stood out against the rest of the show and felt out of place. There were a few things, like the Hermes pants, that I would change if I could go back in time, but ultimately, they did not ruin this production of *Metamorphoses*. The feedback for the show was overwhelmingly positive. No one paid mind to the fabric of Hermes' pants. Ironically, as designers, we always know the most about a show at the end of it, but we learn and get better with every production.

Metamorphoses was a challenge to beat with an eight-thousand dollar budget for eighty different characters. We told ten stories in an hour and forty-five minutes with a pool of water on stage. It set a precedent for collaboration and challenged everyone involved in the production. I pushed limits while maintaining boundaries and spread a small budget across many costumes while retaining an elegant and successful design. *Metamorphoses* celebrates the fundamental experience of transformation and growth in life that keeps us moving forward. It examines the inevitability of change and our actions' impact on others. As storytellers, we learn from our community and inspire one another with our choices. Metamorphoses, while challenging, made me a better designer and storyteller and gave me confidence in my ability to create exciting and compelling art. I successfully realized a design that clarified character, defined class, and felt elevated and beautiful alongside the many transformations witnessed.

DC Theatre Arts Review:

"…Bailey Hammett's costume design plays its own part in the storytelling and helps to accentuate Breeden's steps. When the ungodly and selfish Erysichthon (Polsky) is cursed for felling a sacred tree of Ceres (Emma Callagy), goddess of agriculture, Ceres sends Hunger (Amelia Talbot) to plague him. Talbot is covered in a dark bodysuit, face covered, arms and torso wrapped with vines. Slinking across the rocks, Hunger crawls and attaches like a parasite to Erysichthon's back, driving him to consume away his fortune and ultimately consume himself. The effect is eerie and dark, with a touch of comic absurdity, which suits the work perfectly.

Another exquisite execution of the creative team's vision is the scene between Eros (Nash), god of love, and Psyche (Lucy Bond). The couple wade in the shallow pool, Psyche in what looks like a linen gown, and the blind Eros, with wings fastened to his back, resembling as close to a god as a person can. The image of the pair, reaching out for one another across the water, was gorgeously picturesque.

UMD School of Theatre, Dance, and Performance Studies' rendition of Zimmerman's *Metamorphoses* served the source material well. It conveyed its thoughtful and sometimes playful insights on the faults of humans and gods alike. The rather artsy production is an almost indulgent work that spoils the senses with poetry, elegant choreography, and splashes of color and light (designed by Scott Monnin). Watching the story unfold was a wonderful experience, executed with clear professionalism and skilled passion. Congratulations to the talented cast and crew for creating a true piece of art, and honoring one of the great works of literature, with a modern touch…"

Written by Kendall Mostafavi

Production Photos



Preshow



Scientist

(Photos by Timothy Kelly and Taneen Momeni)



Silenus and Midas



Midas and Midas' Daughter

(Photos by Timothy Kelly)



Ceyx and Alcyone



Poseidon, Henchmen, and a Sailor

(Photos by Timothy Kelly)



Woman by the Water



Myrrha and Cinyras

(Photos by Taneen Momeni)



Vertumnus and Pomona

(Photo by August Henney)



Apollo



Phaeton

(Photos by Taneen Momeni)



Ceres



A Laundress and Silenus

(Photos by Taneen Momeni)



Bacchus

(Photo by Taneen Momeni)



Aphrodite



Preshow: Architect

(Photos by Taneen Momeni)



Hades and Persephone

(Photo by Taneen Momeni)

ung



Hunger



Therapist

(Photos by Taneen Momeni)



Erysichthon's Mother



Iris

(Photos by Taneen Momeni)



Orpheus, Eurydice, Hades, Hermes, The Fates, and a Narrator



Sailors, Ceyx, Poseidon and Henchmen

(Photos by Taneen Momeni)

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