
EVA MAHON

COSTUME DESIGN
GRADUATE





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THE TRAGEDY OF HAMLET

- MY GRADUATE
PROJECT IS A FILM
ADAPTATION OF
HAMLET.

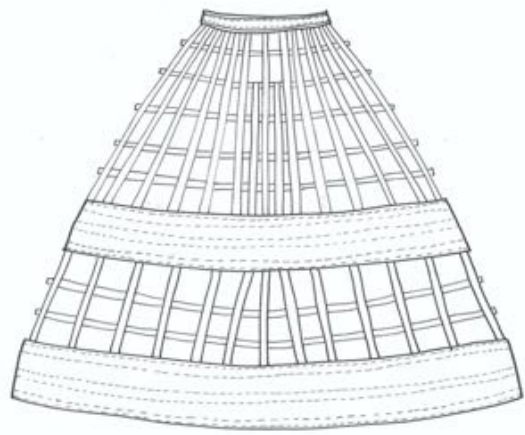
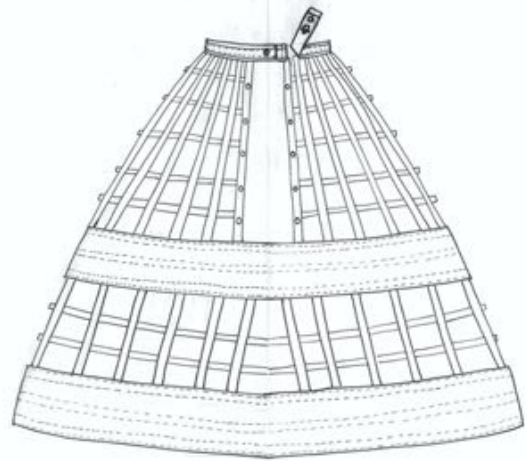
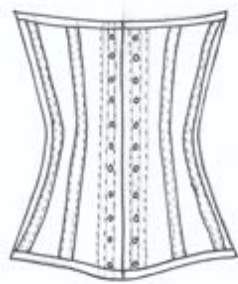
- I DESIGNED ALL
MAJOR
CHARACTERS
AND MADE THE
COSTUME WHICH
I HAD DESIGNED
FOR OPHELIA.

- I SET THIS
ADAPTATION IN
THE 1850S IN
ENGLAND AS IT
PROVIDED AN
INTERESTING
NEW SETTING
FOR THE DARK
DRAMA WITH
THE BACKDROP
OF ENGLAND'S
INDUSTRIALIZATI
ON.



OPHELIA DESIGN DEVELOPMENT





WORKING
DRAWINGS AND
TOILING
DEVELOPMENT



1850S UNDERGARMENTS
CORSET, CAGE CRINOLINE AND PETTICOAT



OPHELIA'S FINAL COSTUME

COSTUME FOR ACT 3 SCENE 2. IT IS A FORMAL OCCASION, SO OPHELIA IS IN EVENING WEAR. WHILE THE SILHOUETTE AND STYLE OF THE DRESS LEND TO OPHELIA'S FEMININE AND ROMANTIC FEATURES, THE FABRIC COLOURS AND DETAILS OF THE DRESS WERE CHOSEN OFFSET THOSE FEATURES AND HINT AT THE DARKER ASPECTS OF HER CHARACTER.



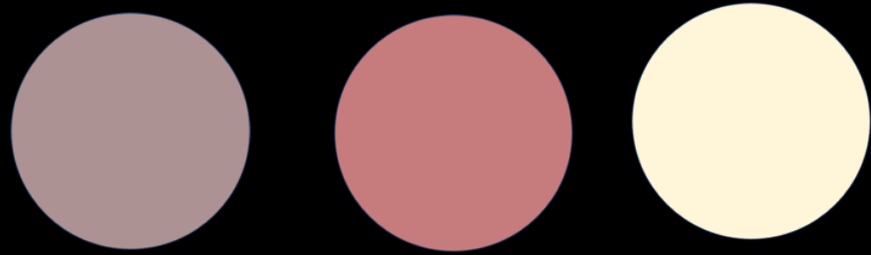
DETAILS



POSTCARD FROM MOROCCO

MY MINOR PROJECT- AN OPERA DESIGNED IN COLLABORATION WITH REBECCA MCCONNAN AND AISLING WALLACE. AN OPERA ABOUT A GROUP OF PEOPLE WAITING AT A TRAIN STATION WHO BOMBARD AND INTERROGATE EACH OTHER ABOUT THEIR LUGGAGE. THE PIECE HAS NO SET PERIOD HOWEVER WE DECIDED TO USE LOOSE REFERENCES TO 1930S CLOTHING FOR ALL CHARACTERS.

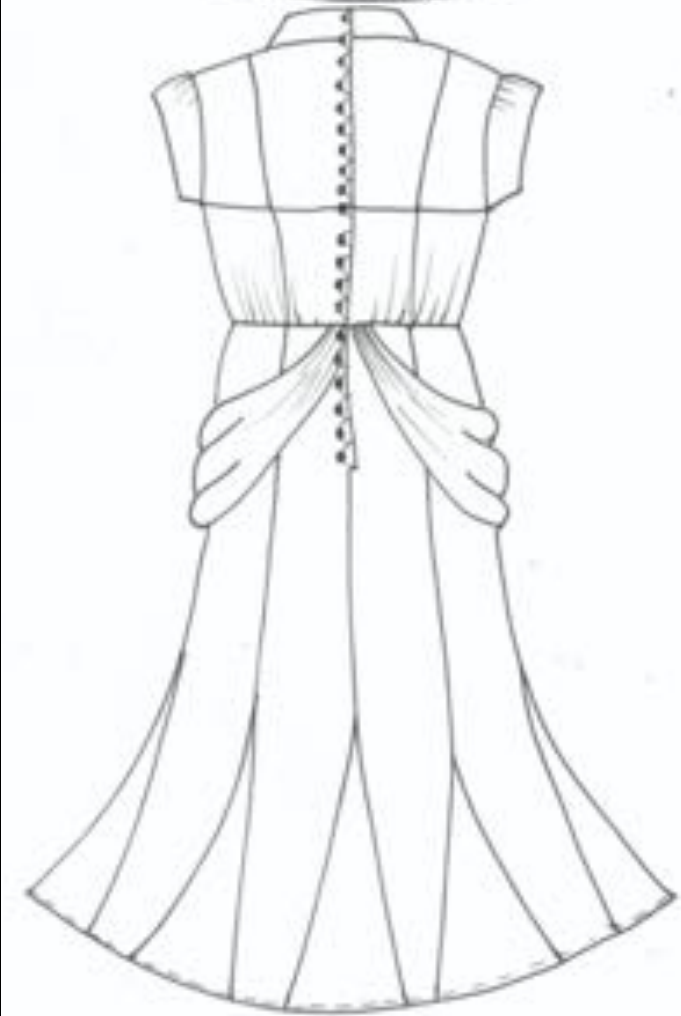




DESIGN DEVELOPMENT FOR THE LADY WITH THE CAKE BOX.
A MYSTERIOUS WOMAN WHO ALLUDES TO CARRYING THE HEAD OF HER LOVER IN HER CAKE BOX. OUR DIRECTOR WANTED THIS CHARACTER IN A FEMININE DRESS THAT COULD ALMOST BE A WEDDING DRESS. WE DECIDED TO USE THESE CAKES AS INSPIRATION FOR SOME DESIGN ELEMENTS.



TECHNICAL DEVELOPMENT OF THE THE LADY WITH THE CAKE BOX



FINAL IMAGES



TECHNICAL PROJECT - MEN'S TAILORING - DOUBLE-BREASTED WAISTCOAT



COMPLETED WAISTCOAT





OPERA 2023- IN COLLABORATION WITH RIAM

- DESIGN PROJECT IN WHICH MY CLASS COLLABORATED TO DESIGN AND MAKE THE COSTUMES FOR TWO OPERAS.
- THE PRODUCTION WAS IN THE SAMUEL BECKETT THEATRE. DIRECTED BY SINEAD O'NEILL, AND PERFORMED BY STUDENTS FROM RIAM.

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+ The Sofa
ELIZABETH MACCORMY

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RIAM
Riverside Campus
Dublin City University

- DURING THIS PROJECT, I LIAISED WITH THE EXTERNAL DIRECTOR, COLLATED AND RECORDED THE COSTUME TEAMS SPENDING AND MADE A ROBE FOR THE PROTAGONIST OF THE SECOND OPERA: "THE SOFA."
- DURING THE PRODUCTION, I WAS IN THE WORKROOM ALTERING AND REPAIRING COSTUMES. I ALSO COMPLETED QUICK CHANGES DURING THE SHOW

TECHNICAL PROCESS OF MAKING DOMINIC'S ROBE





THE COMPLETED ROBE LIVE ON STAGE



TECHNICAL PROJECT – 1870S WOMEN'S
UNDERPINNINGS AND DRESS TOILE





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