

## ABSTRACT

Title of Document: A COSTUME DESIGN FOR JOHN CAIRD  
AND PAUL GORDON'S *JANE EYRE, A  
MUSICAL DRAMA*

Kristina Lucka, Master of Fine Arts, Costume  
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Directed By: Professor Helen Huang, Department of Theatre

This thesis provides a written analysis of the artistic and academic process of the costume design for University of Maryland Department of Theatre's 2005 production of John Caird and Paul Gordon's *Jane Eyre, A Musical Drama*. Chapter I provides a brief analysis of Charlotte Brontë's novel *Jane Eyre* and how Caird and Gordon adapted this book into a musical drama. Chapter II describes the visual research, design approach and collaboration with the other designers and the director. Chapter III describes the realization of the design from costume shop, through costume fittings, to technical and dress rehearsals. Chapter IV comments on the self-assessment of the design from research to realization, discussing the successes, the problems and solutions, and the learning experiences that occurred during the production process. The appendices include visual research, costume renderings, production photos, and supporting paperwork.

A COSTUME DESIGN FOR JOHN CAIRD AND PAUL GORDON'S  
*JANE EYRE, A MUSICAL DRAMA*

By

Kristina Lucka

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Advisory Committee:  
Professor Helen Huang, Chair  
Associate Professor Daniel Conway  
Assistant Professor Harold F. Burgess II

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## Introduction

The purpose of this thesis is to provide a written record of the costume design process for University of Maryland Department of Theatre production of John Caird and Paul Gordon's *Jane Eyre, A Musical Drama*. The production took place in the Kay Theatre at the Clarice Smith Performing Art Center on the College Park campus in October of 2005.

This production of *Jane Eyre, A Musical Drama* was directed by associate professor Professor Scot Reese. The members of the production design team included: Tanna M. Peters (scenic design), Justin Thomas (lighting design), Ana Marie Salamat and Heather Lockard (assistants to costume designer), David Kriebs (production stage manager), Françoise Bastien (stage manager), and Alison Ragland (costume shop manager).

Faculty members advising on this production included: Professor Helen Huang (costume design), Kathleen Geldard (costume design advisor), Associate Professor Daniel Conway (scenic design), Assistant Professor Harold F. Burgess II and Department Chair Daniel McLean Wagner (lighting design).

Chapter I provides an analysis of the adaptation of *Jane Eyre, A Musical Drama* by; examining the novel of *Jane Eyre* by introducing themes and motifs that appear in the book; looking at the style of Charlotte Brontë's novel; and lastly discussing the way Paul Gordon and John Caird adapted the novel into a musical drama.

Chapter II explains the design process from the initial concept meeting with the director, the designers, collection of research, presenting the design, and finally the approval of the design.

Chapter III describes the process of realizing the costume design from the moment the costume designer interacts with the costume shop through the point when costumes are worn by actors in dress rehearsals.

Chapter IV provides a retrospective self-analysis of the design process from textual analysis to opening night focusing on both the successes and challenges and learning experience that occurred during this process.

## Chapter 1: Textual Analysis

"My name is Jane Eyre. My story begins, gentle audience, a long age ago, in the dark and lonely attic at Gateshead Hall."<sup>1</sup>

Thus the heroine, Jane Eyre, greets her audience and commences to tell her story. That story has been told many times since Charlotte Brontë introduced readers to her novel *Jane Eyre*. It has been adapted and transformed into variety of other genres such as movies, plays, an opera and finally, in the year 2000, a musical drama. This classic piece of literature is over 150 years old and yet manages to capture new audiences. The lyricist Paul Gordon and composer John Caird also fell in love with Jane's story, resulting in an adaptation of Brontë's novel of 385 pages and 35 chapters into a three-and-a-half-hour-long musical drama.

In this chapter I will analyze *Jane Eyre, A Musical Drama* by focusing on the themes and issues depicted in the novel *Jane Eyre*. I will also examine the style and approach of Brontë's storytelling during the Victorian period. Finally, I will explore the musical version and discuss how Gordon and Caird told the story of Jane Eyre.

### ***Jane Eyre, The Novel***

Jane Eyre is an orphan who lives in a large, cold house with her step-aunt, Mrs. Reed and her children. Jane is mistreated and terrorized by them all and eventually sent to Lowood School so that she can train to become a governess. Jane gets her education but realizes her life is empty and so decides to leave in search of greater fulfillment. She takes the position of a governess in Thornfield Hall where she teaches a young girl, Adele. She also keeps companion to Mrs. Fairfax and eventually meets the owner of the house Mr. Rochester.

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<sup>1</sup> John Caird and Paul Gordon, "Jane Eyre, A Musical Drama," p.1.

While in Thornfield, Jane starts hearing strange noises, laughter and thuds from the attic. One night, a fire breaks out in Mr. Rochester's room and Jane saves his life. Many odd events continue to happen in the house and meanwhile Jane is falling in love with Rochester. However, she is unable to admit this to herself.

But finally Jane and Rochester confess their love for each other and decide to get married. Then, an unexpected secret suddenly emerges: Richard Mason, a friend of Rochester, reveals the truth of Rochester's estranged marriage to Mason's mentally ill sister, Bertha, who is secretly locked away in the attic at Thornfield Hall.

After this news, Jane runs away heartbroken and penniless. She ends up in the care of Reverend St. John Rivers and his two sisters. During her stay with the Rivers, Jane learns her uncle has died and left her a great fortune. Jane grows closer to Rivers and he asks her to marry him and become his missionary wife in India. Jane is conflicted because she feels the need to fulfill her duty as a good Christian and become a missionary. However, she does not love Rivers and is not able to marry him.

One night she hears Rochester's voice in the air, calling her name. She immediately sees this as a sign to go back to him. Jane returns to Thornfield Hall and learns that Bertha Mason set the house on fire. As Rochester had unsuccessfully tried to save Bertha's life, the fire blinded and crippled him. In spite of these unfortunate events, Jane continues to have strong feelings for Rochester. In the end, they both realize they cannot live without each other because there is so much love, care, and happiness between them. Jane and Rochester fulfill their wishes and decide to get married.

The novel *Jane Eyre*, is an autobiography told by Jane Eyre and written by Currer Bell, a pseudonym for Charlotte Brontë. In 1847, the novel was published and it became an instant success. Its first review appeared in the *Atlas*:

This is not merely a work of great promise, it is one of absolute performance. It is one of the most powerful domestic romances which has been published for many years....It is a book to make the pulses gallop and the heart beat, and to fill the eyes with tears.<sup>2</sup>

Although the story of Jane Eyre was well received by the general public, it shocked parts of the conservative Victorian society. Currer Bell wrote about passionate romance between a young governess and an older, lusty, wealthy man. Some found this and other aspects immoral, indecent and coarse. And yet 'Jane's story, whose passion and realism suddenly broke with the accepted tradition, was considered disconcertingly bold and shockingly crude by a selection of the public, who nevertheless went on reading it!'<sup>3</sup>

As the public became intimately familiar with the novel, they wished to know more about its author. Brontë eventually revealed her real name and became instantly famous. Once exposed, the critics started to find biographical similarities between the heroine Jane Eyre and her creator, Charlotte Brontë.

The first parallel between Jane and Charlotte appears when Jane moves to Lowood School and becomes friends with Helen Burns, who soon dies because of a tuberculosis outbreak. For the first time in her life young Jane experiences the love

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<sup>2</sup> Jill Karson, "Readings on Jane Eyre," (San Diego, CA: Greenhaven Press, Inc., 2000) p.19.

<sup>3</sup> Ibid, 19.

and care of another human being. Unfortunately this feeling of comfort and warmth is snatched away from her very suddenly and she is heartbroken and alone. A similar experience happened to Brontë herself when she studied in Cowan Bridge and two of her sisters, Maria and Elizabeth, died of tuberculosis. The loss of her dear ones left a scar on Brontë's heart, just as on Jane's.

Additionally, some of the characters in the novel are strongly rooted in people Brontë came across in her life. Mr. Brockelhurst, the hypocritical, strict and terrorizing headmaster at Lowood School, is based on reverend Carus Wilson, an Evangelical minister at Cowan Bridge. The alcoholism and decline of the brat John Reed, is derived from her own brother Branwell, who slid into opium and alcohol abuse, eventually causing his death.

Finally, both Jane and Charlotte taught in the same schools at which they studied. Further, they eventually left Lowood and Cowan Bridge respectively, and took positions as a private governess. They both experienced problems with ill-behaved students they had to teach and a dissatisfaction with the school environment.<sup>4</sup>

It is not unusual for authors to be inspired by events from their lives. In Brontë's autobiographical novel *Jane Eyre*, one can see the successful creation of characters based on experiences from life. The heroine Jane Eyre 'who refuses to succumb to the rules and structures imposed on the nineteenth century woman.',<sup>5</sup>

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<sup>4</sup> Brian Phillips, "SparkNote on Jane Eyre.", 8 Mar 2006.  
<http://www.sparknotes.com/lit/janeeyre/context.html>

<sup>5</sup> Jill Karson, "Readings On Jane Eyre," (San Diego, CA: Greenhaven Press, Inc., 2000) p.151.

depicts a radical image of a woman's position that Brontë yearned for in Victorian society.

In Charlotte Brontë's time, woman's role was very limited on many levels. They could not own land in their own name, could not sue in their own name even though they had legal rights for their own children. A Victorian woman was not expected to fall in love with her husband, but to grow to love him out of gratitude for his love. It was unacceptable for a woman in the 19<sup>th</sup> century to enjoy the pleasures of the body without danger of being considered coarse and vulgar. The intellectual growth of a woman was discouraged and considered "unwomanly". The Victorian society believed that too much in-depth reading could prevent women from having and nurturing children; that women could even begin looking manly.<sup>6</sup>

From the beginning of the novel the reader gets the sense of Jane being a very bold and opinionated girl:

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was to come home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgina Reed.<sup>7</sup>

Throughout the book, Jane has no restrictions in the ways she feels and what she thinks about her life. She grows into an independent woman who is able to make her own choices in life. Brontë breaks the conventions and forms of women's roles in

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<sup>6</sup> Debra Teachman, "Understanding Jane Eyre." (Westport, Conn.: Greenwood press, 2001) p. 15.

<sup>7</sup> Charlotte Brontë. "Jane Eyre." (New York: W. W. Norton & Company, 2001) p. 5.

Victorian society by giving Jane freedom. This was a very revolutionary idea during the 19<sup>th</sup> century.

The combination of the authentic, honest and revolutionary features of the novel, make this classical piece of literature a timeless and beloved subject for adaptations. The factors that contribute to *Jane Eyre's* constant popularity are the issues Brontë presents to her reader. Another prominent topic in her novel is the dynamic relationship between a man and a woman. The novel *Jane Eyre* opened a new door to approach relationships between men and women.

It claims a need for women to have equal experience as men- not the same, but equal in quality and depth of meaning. It insists that women are, in fact, the equal of men, that "they need exercise for their faculty, and a field for their efforts as much as their brothers do," that they "suffer from too rigid a restraint, too absolute a stagnation" in this culture, "precisely as men would suffer." <sup>8</sup>

Jane does not give up her morals in order to find a husband. She fights against the false and superficial standards of Victorian society. Although lonely, frustrated and sometimes in tears, Jane overcomes these struggles and finds herself happy in Rochester's arms. Brontë successfully lets her revolutionary ideas about women's independence appear throughout the entire novel of *Jane Eyre*, with the happy finale of Jane deciding to marry Rochester.

### ***The Style of Charlotte Brontë***

The novel *Jane Eyre* was published in 1847 in Victorian England. At a first glance Brontë presents the reader with a plain-looking, poor orphan who has never experienced love or care from others. Through various events, Jane overcomes the

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<sup>8</sup> Debra Teachman. "Understanding Jane Eyre". (Westport, Conn.: Greenwood press, 2001) p. 23.

obstacles that prevent her from experiencing happiness and love in her life by means of her strong and independent character. She is brave, passionate and clever, but also honest, humble and polite. Brontë's novel follows Jane's emotional, spiritual, social and moral development.<sup>9</sup> This type of a novel is called a *bildungsroman*.

The term originated in Germany and means 'novel of education.' Jane Eyre's journey begins as an orphaned child who lives with her malicious and unkind aunt, Mrs. Reed. From the onset of the story, we see Jane rebelling against the dictatorship of her aunt and the harsh realities around her. Later, after she moves to Lowood School, her new friend Helen Burns teaches her about forgiveness and compassion for those who have done them harm. When she becomes a governess in Thornfield Hall, she passionately falls in love with the owner of the house, Rochester. She experiences jealousy and disappointment on both an emotional and moral level. Jane's journey is truly educational and transforms her from a disliked and uncared for orphan, into an independent woman in love.

Brontë wonderfully and smoothly allows her readers to observe the education of Jane Eyre through Jane's first person narration. This device makes it easy and comfortable for the reader to connect with Jane and sympathize with her struggles. In chapter II not only the reader but also Jane herself learns about her state of mind:

I resisted all the way: a new thing for me, and a circumstance which greatly strengthened the bad opinion Bessie and Miss Abbot were disposed to entertain of me. The fact is I was a trifle beside myself; or rather out of myself as the French would say: I was conscious that a moment's mutiny had already rendered me liable to strange penalties and like any other rebel slave, I felt resolved, in my desperation, to go all lengths.<sup>10</sup>

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<sup>9</sup> Debra Teachman, "Understanding Jane Eyre," (Westport, CT: Greenwood Publishing Group, 2000). p 27

<sup>10</sup> Charlotte Brontë, "Jane Eyre", (New York: W. W. Norton & Company, 2001)

Thirty-six chapters later, the reader and Jane observe quite a change in her heart and outlook on the world:

I know no weariness of my Edward's society: he knows none of mine, any more than each do of the pulsation of the heart that beats in our separate bosoms; consequently, we are ever together. To be together is for us to be at once as free as in solitude, as gay as in company.<sup>11</sup>

This change in Jane's approach toward life is a good illustration of the bildungsroman quality of the novel. Through Brontë's writing, not only Jane but also the reader can experience the transformation of Jane within educational journey.

The novel of *Jane Eyre* is a perfect example not only of a bildungsroman, but also of a gothic novel. The gothic novel was a very popular literary genre during the period of Romanticism in Britain. The characteristics of a gothic novel include: terror, mystery, supernatural ghosts and haunted buildings, trapdoors, doom, death, decay, madness and others. All of these features can be found in the story of *Jane Eyre*.

At the beginning of her story we see young Jane being abused and terrorized by her aunt, Mrs. Reed and her spoiled children.

He spent some three minutes thrusting his tongue at me as far as he could without damaging his roots: I knew he could soon strike, and while dreading the blow, I mused on the disgusting and ugly appearance of him who would presently deal it. I wonder if he read that notion in my face; for all at once, without speaking, he struck suddenly and strong.<sup>12</sup>

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p. 9.

<sup>11</sup> Charlotte Brontë, "Jane Eyre", (New York: W. W. Norton & Company, 2001) p. 384.

<sup>12</sup> Ibid, 8.

Once Jane arrives at Thornfield Hall, we are introduced to a mysterious house with a mentally ill woman, Bertha Mason, who is locked up in the decaying attic where the only entrance (or escape) is a trapdoor:

...I started wide awake on hearing a vague murmur, peculiar and lugubrious...  
, ...this was a demonic laugh-low, suppressed, and deep- uttered...  
Something gurgled and moaned. Ere long, steps retreated up the gallery  
towards the third story staircase: a door had lately been made to shut the  
staircase; I heard it open and close and all was still.<sup>13</sup>

The description Brontë gives her reader is very detailed and specific. It creates images that are typical for gothic novel.

The aspects of a gothic novel continue with Jane to Marsh End. As she is deciding whether to become a missionary wife to St John Rivers, she suddenly hears Rochester's voice through the wind in the trees.

I saw nothing: but I heard a voice somewhere cry-'Jane! Jane! Jane!' Nothing more....I had heard it-where, or whence, for ever impossible to know! And it was the voice of a human being-a known, loved, well-remembered voice- that of Edward Fairfax Rochester; and it spoke in pain and woe wildly, eerily, urgently.<sup>14</sup>

His voice is a ghost or a spirit that calls with a great yearning to be with her. Jane returns to Thornfield and finds out that he has indeed called for her through the spirit of love flying through the air. These are just a few examples from the book that represent the characteristics of a gothic novel.

The novel *Jane Eyre* also fully represents Romanticism. This intellectual and artistic movement developed in the late 18<sup>th</sup> century in Western Europe. Its philosophy stressed the importance of the individual expression of emotion and

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<sup>13</sup> Ibid, 126.

<sup>14</sup> Ibid, 357.

imagination. Romantics connected with nature rather than with society and the movement rebelled against the forms of Classicism establishing different social rules and conventions.<sup>15</sup>

Charlotte Brontë captured the Romantic nature in her novel with the story of Jane Eyre as a social outcast who struggles with poverty, loneliness and cruelty in life. A woman who, despite these privations, dreams and imagines a better world through the books she reads and the paintings she paints. She refuses to follow the norm of society simply because it is expected of her. She behaves rebelliously yet with honesty and genuine feelings for the people around her.

Jane values Rochester's honest feelings coming from his heart. She embraces this moment and is willing to accept him for what he is. Her care, understanding and desire to help him, convey a true romantic character, which focuses on individual emotion and expression.

The analysis of the writing style of the novel *Jane Eyre* guided my design approach to *Jane Eyre, A Musical Drama*. And a better knowledge of where and when Jane Eyre existed led me toward a deeper understanding of the dynamics and the relationships between the characters.

### ***The Adaptation: Jane Eyre, A Musical Drama***

In this part of the chapter, I would like to look at the musical adaptation of the novel *Jane Eyre*. I will explore Gordon and Caird's choices in adapting the story of *Jane Eyre*.

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<sup>15</sup> Oxford American Dictionary, 3<sup>rd</sup> ed.. p. 588.

In both the novel and the musical, the reader and the audience get to know Jane Eyre on many levels and also observe her transformation from a young orphan into a grown mature woman. Jane Eyre's journey is filled with struggles and she must overcome many obstacles in order to achieve the happiness and love she deserves. Although an abbreviated version, the musical drama succeeds in manifesting Jane's complex and sometimes contradictory personality. She is intelligent, gentle, polite, and humble and because she has been lonely and neglected since her childhood, she can be feisty, stubborn, proud and independent. She has learned how to stand up and fight for herself and through each of the relationships with other characters, Jane shows her audience a piece of her personality.

Charlotte Brontë had 35 chapters to reflect the style of a gothic novel, while Caird and Gordon had about three and half hours. However, they still managed to portray the essential characteristics of a gothic novel. The dark chambers of a vast haunted house, the mad woman locked up in the attic, and the secrets hidden in the nooks of the mansion appear throughout the musical. With the songs *Secrets of the House*, *Secret Soul*, *Sympathies Exist*, and *The Scream*, the writers create an atmosphere that is frightening, gloomy and mysterious. The combination of music and lyrics captures the same uneasy feeling the reader experiences from the narration and description within the novel.

Their adaptation begins with young Jane climbing up through a trapdoor into a dark and mysterious attic in her aunt's house. As the audience follows Jane's journey the adaptation reveals the way she has been emotionally and physically terrorized in Gateshead by her aunt and cousin John, and in Lowood School by Mr. Brockelhurst

and Miss Scatterd. Although these scenes are brief, their music and imagery capture the essence of a gothic novel.

Gordon and Caird's orchestration not only moves the plot smoothly from scene to scene but also helps to portray the characters fully. Mrs. Fairfax's solo *Perfectly Nice*, presents to the audience a whimsical character as well as a comical aspect of the musical. During the party scene Blanch Ingram, a rival of Jane's, entertains the party guests with a soprano high-pitched solo *The Finer Things* and the audience immediately learns about her fake and pretentious personality. Her calculative character is also revealed in the duet with Rochester, *Oh How You Look in the Light*, where she is flirtatious and seductive, while Rochester pretends to enjoy himself only to make Jane jealous.

Another successful part of the adaptation is the way Gordon and Caird capture the moment when Bertha Mason has an outburst of insanity and sets the house on fire while Jane and Rochester are discovering their secret love for each other. The orchestration of this song, *Sirens*, consists of the three characters singing together in different tempo and scale. This achieves an effect of chaos, confusion, and high tension. The moment reflects the culmination of Jane's, Rochester's, and Bertha's emotions and by putting this musical number at the end of the first act, it keeps the audience interested in the resolution which comes in the second part of the musical. In this way Gordon and Caird managed not only to keep their audiences' attention but, like Brontë in her novel, create a sense of suspense and mystery appropriate for the gothic novel.

The novel's Romantic quality comes through in the musical version by the way Gordon and Caird concentrate on the relationship between Rochester and Jane, while following Charlotte's own story:

The greatest stroke of genius in the novel is *Jane Eyre* is the way in which Charlotte Brontë interweaves the journeys of Jane and Rochester so that they change each other in this unalterable manner while simultaneously interweaving Jane's story with her, Charlotte's own, no doubt changing herself as a woman and as an author in the process.<sup>16</sup>

The romance between the young Jane and older Rochester is captivating in the way it smoothly unfolds in front of the audience. The poetry and melody of the duets between Jane and Rochester create a romantic mood that is also filled with a heavy melancholy feeling. There is a certain bittersweet quality within Brontë's book that Gordon and Caird successfully captured and translated into their musical version.

At the beginning of the musical, Jane introduces herself to the audience through her solo *The Attic* and starts telling the story of her youth. Then suddenly, within the song, the scene transforms from attic to Lowood School, where the audience sees the young Jane being shamed and punished by the strict Mr. Brocklehurst and cruel Mrs. Reed. Later on through the song *As God As You*, the audience learns about Rochester and his past life filled with regrets and mistakes. Before the first act is over, Rochester and Jane sing a duet *Secret Soul* where, although they sing together, they do not sing to each other. By establishing this spiritual connection between Jane and Rochester that later develops into a passionate

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<sup>16</sup> John Caird. *Vision, Flame, Flight Adapting Jane Eyre for the Stage*.

requited love in *Brave Enough for Love*, Gordon and Caird achieved the same Romantic quality that appears in the novel.

One of the differences between the book and the adaptation is the way Gordon and Caird use the narrative device in the treatment of the relationship between Rochester and Jane. In the book Jane is the only narrator. It is a story told through her eyes and by her voice, so the reader knows only as much as Jane. The reader does not know about Rochester's feelings for Jane until the novel is half way over. But in the theatrical version this could not work:

In the theatre this trick is all but impossible to bring off, and in any case is not really desirable. A director or book writer cannot instruct the actor playing Rochester to perform his part as an act of obtrusive mystery towards Jane. Playing the part of enigma would soon become tedious to actor and audience alike. The actor needs to know what Rochester is to himself and he must have as strong a relationship with the audience as the actress playing the part of Jane.<sup>17</sup>

So in the musical version, the story begins with Jane as the narrator but throughout the play the narration shifts from character to character. In this way the audience knows about Rochester's feelings for Jane before she knows:

...or he would risk losing much sympathy with the audience that they would never forgive Jane for falling in love with him. Achieving this dramatic end without giving away the central secret of the story was perhaps the most delicate task of the whole adaptation.<sup>18</sup>

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<sup>17</sup> John Caird. *Vision, Flame, Flight Adapting Jane Eyre for the Stage*. p. 9

<sup>18</sup> Ibid, p 9.

Trying to create a musical adaptation of a classic novel such as *Jane Eyre*, can be delicate. However, it is the music that establishes another bridge between the novel and the stage version of *Jane Eyre*. The addition of music and lyrics help translate the poetry and narrative style of Brontë's book and also its romantic and melancholic nature. The melody defines the characters and also helps move the plot forward smoothly and seamlessly. The audience can experience and enjoy the story of Jane as if read from the Brontë's novel.

The analysis of both the novel and musical version of *Jane Eyre* left me with enough information to understand the world of Jane Eyre. I felt I was ready to meet with the director and the other designers to discuss the way we would approach, envision and realize our production of *Jane Eyre, A Musical Drama*.

## Chapter 2: Design Process

### *Design Concept*

After reading and listening to *Jane Eyre, A Musical Drama*, I wrote down my initial emotional response. I was impressed by the clever adaptation of this classical novel because it successfully captured the romantic period for when the novel was originally written. The artistic and intellectual movement of Romanticism originated in Europe in the late 18<sup>th</sup> and the early 19<sup>th</sup> centuries. Romanticism celebrated nature and valued individual imagination and emotion over rationality. This movement was a departure from classicism and rebelled against established social rules and conventions. Although the idea of a musical version of such well a recognized and respected classical piece as *Jane Eyre* seemed unusual, I concluded that it is actually the musical aspect that is able to successfully translate the romantic quality of the novel on stage. The incorporation of music and lyrics serve as a vehicle that smoothly moves the play as the story unfolds. As I read the play again and again, while listening to the music, I became more excited and curious in the director's visions and ideas about our own production of this play.

At our first production meeting were Professor Reese, the director and the designers. In comparison with other production meetings, this one was relatively small. I appreciated this intimate beginning of our journey because I was able to fully relax and participate in a brainstorming conversation about our first responses toward the play.

The most intriguing part about our first meeting was Professor Reese's approach in initiating a conversation about *Jane Eyre, A Musical Drama*. On the table in front of us, Professor Reese placed five words written on paper: 'doll', 'book', 'window', 'blackboard', and 'branch'. At first, the three designers, myself included, were puzzled and not sure how to respond. After a period of silence and reflection we began to converse. We discussed the initial thoughts and emotional reactions these words evoked for each of us. Professor Reese felt these words were iconic symbols from the novel. Each of the words represented a certain visual image that helped tell the story. For Professor Reese, they created the world of the play and represented the journey of Jane Eyre. Professor Reese explained the subtle appearance of each word and how it created a through line for the play.

Professor Reese visualized the play beginning with a bare stage, backed by a velvet red curtain. Down stage, a little girl, the young Jane Eyre, climbs up through a trap door. She is carrying a rag doll, Professor Reese's first symbol, in her pocket and her favorite book of birds in her hand. She is, in fact, up in the attic, which is her sacred place where she feels very comfortable and safe.

The next image we were introduced to is a blackboard with the word "liar" written on it. This scene begins a new chapter of Jane's life at the Lowood School. Although, this part of the play is brief, it is still very important. The audience has to understand how much this period of Jane's life has affected her. For it is here that Jane for the first time experiences love and care from her new friend Helen Burns.

When Jane gets older she moves to Thornfield. She dreams about a more complete life. She often gazes through a window, Professor Reese's next symbol,

yearning for emotional and spiritual enrichment of her mind and soul. The window represents her only escape from the cruel realities of her governess life. The window allows her to dream about the love and the care for which she hungers.

Professor Reese's last image, the branch appears when Jane and Rochester fall in love. At first we see the branch in one solid piece, growing strong just like their love. As the plot twists and turns, the branch is split in half from the fire caused by Rochester's mentally ill wife, Bertha. Jane has to leave Thornfield. At the end of the play, once Jane is back with Rochester, the split branch continues to grow. The strong tree trunk gives the branch the hope and will to grow. The branch symbolizes the powerful love that develops between Jane and Rochester and how it withstands realities of life.

Professor Reese's metaphorical approach was very abstract and very liberating. It allowed us to look at the overall emotional arc of the play and slowly focus in on the specifics of it. The iconoclastic images helped us to simplify the complex plot of the novel, without leaving out any essential part of the world Brontë, has established. Professor Reese found the right key image for each scene, and that became our starting point. It was a clever way to stay in sync with *Jane Eyre*, the novel, while working on *Jane Eyre*, the musical.

As we came to the end of our meeting, Professor Reese left us with a few adjectives to think about while we researched the play: agile, intimate, fast moving, elliptical, a dark Cinderella story. These images and characteristics gave Justin, Tanna and I, a strong style idea of our production. We were eager to approach our next step, the research.

## ***Visual Research***

After a thorough exchange of ideas in our concept meeting the three of us begin our preliminary research. We decided to move the play a decade later than the setting of the novel, into the 1830-40s, the beginning of Victorian Era. At that time, the architecture, décor, and fashion were at the peak of the romantic period. And because romanticism is an essential part of the novel, we wanted to reflect it in this musical version in a visually evocative way.

In regards to costumes Professor Reese mentioned the idea of "a period 19<sup>th</sup> century with 20<sup>th</sup> century sensibility, a silhouette colored by our time". I headed to the library to find this *Jane Eyre*. I looked at and considered the 'Pre- Raphaelite' art movement, which was very popular during the 30-40s of the 19<sup>th</sup> century, but very distant from what the story of Jane Eyre represented. The movement was a protest against the growing materialism in industrial England. Pre Raphaelites celebrated simplicity, natural beauty and symbolism, which was achieved through the medieval sensibility of the Middle Ages. *Jane Eyre*, on the other hand, embodied a true romantic Victorian setting. I immediately put those books back on the shelves and went to search for the 'real people' of 1830s England.

I thought collecting material about this period would be challenging. Photography was not as abundant as in the late Victorian and Edwardian period, so most of my research came from paintings, portraits and sketches. However, I was able to find some photography from that period. Photographic collections such as: *Victorian Album* by Julia Margaret Cameron, *An early Victorian Album*, *The Hill/Adamson Collection*, and *Victorian Dress in Photographs* by Madeleine Ginsburg. These became very good sources for my research book. The paintings I used came

from *The British Portrait 1600-1960*, *Victorian Figurative Painting* by Mary Cowling, *Victorian Painting* by Christopher Wood, *Victorian Painters* by Jeremy Maas, and *Victorian Narrative Painting* by Julia Thomas.

I felt I had enough material for my research but before I could share it with Professor Reese and my colleagues, I needed to find an efficient way to present this amount of information in a clear and comprehensible way. I decided to divide the research into the different groups of people who are part of the story of *Jane Eyre*. This division was based on age, occupation, gender, and social status. I dedicated two pages each to the young and rich, the old and rich, children, men and finally servants. I came to the realization that each character in the play represents a certain part of English society in 1830-40s. This was one of the key understandings in my design process.

### ***Post Research Meeting***

As Professor Reese, Tanna, Justin and I discussed our preliminary design, we came to the conclusion that the grounded, true to the period aspect of this production would be represented by the costumes. I felt this was right decision to make because the characters in the musical are real people from real life. I was pleased because my research was compatible with our decision, being very much pure period. I showed Professor Reese and my colleagues the groups I had created and I felt that, as a team, we were on the same page. The research was clear and it informed about the silhouette and the style lines I envisioned for each group. I saw simple, plain lines for Jane Eyre, the schoolgirls, and the servants, while the higher social class of England, such as Rochester and the party guests, would be embellished and decorated with

trim, lace and sparkle. This design idea was based on the research of different social classes in England and the way I perceived the characters and their relationships.. This became one of the essential parts of my design as well as being aligned with Professor Reese's vision.

The set and the light designs carried the abstract and symbolic part of the story, while the costume design was there to ground the play in the real period that was true to the time and location of the play. The dichotomy helped represent and create a wonderful balance between the realism and the romanticism in our production and most importantly, it paralleled Brontë's novel. In the book she managed to intertwine and fuse the real life of Jane with the romantic dreamy escapes of her soul and imagination.

One of the main objectives of our design concept was to convey a realistic depiction of England in 1830-40s. By not completely painting all the details of Jane Eyre's world, we gave the audience just enough information about the historical period of Jane Eyre. It was clear what she was going through and yet the audience had the chance to draw parallels for themselves, and so understand her struggles fully.

I embraced use of costume in the representation of the true period of the play, beginning with a detailed and intense research of the period garments. As a designer and a storyteller, I felt I had to treat each character with great care and attention to detail. Due to the size of the novel and the amount of the characters that appear in it, the playwrights had to make some adjustments without losing the story of Jane Eyre. I felt a similar responsibility in designing the costumes. I needed to think

simultaneously about the historical facts, the individual characters, their relationships and the way they fit into the overall story of Jane Eyre.

My plan was to find a few adjectives I felt described each of the characters the best. Based on my brief analysis, I illustrated their colorful personalities through the research I had collected. I tried to get deeper into the relationships of the people surrounding Jane Eyre, by studying portraits and photos of various English men and women. I realized that with my design choices I was sometimes walking a fine line between illustrating a stereotype of the period, and an honest specific-to-the-play character portrayal. My design required precision and careful consideration of the class status, age, gender, and profession of each of the characters. Only then would I, as a designer, be able to communicate all the aspects of a character to the audience in a short amount of time.

### ***My Approach: The Novel vs. The Musical***

When I first heard I would be designing *Jane Eyre, A Musical Drama*, I did not feel wildly excited and overjoyed. I knew the novel and my first reaction was: How can anyone make a musical version out of this classical piece of literature, when there are dozens of characters, many locations, and a complex story? My second reaction was that it would be a wonderful challenge for the playwrights and the production team. I remembered the novel being a long read, filled with many characters, plots and subplots, all of them an important part of the story line. But after reading the script and listening to the music, I was pleasantly surprised by the adaptation's success in telling the story of Jane Eyre and her journey.

Because I wish to become a versatile designer, I embraced the opportunity to design a musical. I embraced this opportunity because I wish to become a versatile designer. My goal, as well as the set and lighting designers' was to make the final product authentic in a tasteful and sophisticated way. We determined that our production of *Jane Eyre, A Musical Drama* would capture the true soul of Brontë's novel. We identified our objective and we felt ready to achieve it.

My approach was now driven by a feeling of commitment, respect and excitement. I remembered reading the novel in Slovakian as a teenager and then reading it again about 10 years later in its original English. I fell in love with the heroine all over again. In both instances, I felt very close to Jane because of the way Brontë portrayed Jane's journey through life. Although the book was written 150 years ago in another country, I felt very sympathetic and in sync with the tribulations and difficulties that keep Jane from love and happiness.

As I moved through the design process, I kept thinking about the main goal of this production: to capture Brontë and her book in its pure honesty and truth so the audience could experience the same understanding and intimacy as I had when I read the book. Through the character of Jane Eyre, Brontë talks about the human condition; the need to be loved and cared for and the desires of spiritual and mental fulfillment. These natural yearnings are within everyone no matter where and when they exist.

The similarities between Brontë's fictional world and our real world, led me to establish concrete parallels between the characters in the play and the subjects of my research. I looked closer and deeper into both worlds so I could have a strong

foundation to build my design upon. My goal was to recreate people from England in the 1830-40s wearing clothes, head to toe, as they would have been worn. Every detail about each character became very precious to me. I knew I had to catch all of the elements because only then would my design have a chance to become true and believable for the audience.

I was pleased with the decision to have costumes be the only realistic and true to period part of our production, while the scenery and the lights would capture the poetry and the symbolism of the story. I felt the choice would give the audience just enough information about Brontë and Jane's world, without being too repetitive and obvious with reality and facts. The balance between historically influenced costume design and the suggestive symbolism of the set and light designs would hopefully enable our spectator to go on a journey with Jane Eyre. Just like myself when reading the novel, the audience could experience all of Jane's sorrows, joys, and everything in between, through their own sensibilities.

### ***Introduction of Color***

As I moved from preliminary designs to final I stayed in close touch with the set and the lighting designers about the color palette of the production. For clarity we divided the play into parts. It enabled us to engage in a discussion about the evolution of the story and the transitions that happen in the play and kept us connected throughout the whole conceptualization of the production.

We agreed that the opening scene in the play should create an atmosphere of uneasiness and the harsh reality that surrounds young Jane. We wanted to capture her feeling of being unwanted, cold, and lonely. To encompass this we chose to make the

colors of the costumes very dark and heavy, the set bare and opened, the lighting sharp and gloomy. This initial scene introduces to the audience the world of Jane by creating a bleak and unhappy mood.

From the attic, we immediately move to Lowood School. This scene consists of group of starved, sickly, orphans ordered around by strict and mean teachers.

Although it is not a happy moment, I saw the play brightening up a little bit. The young Jane finds a close friend in Helen Burns, who is an honest person with a big heart and teaches young Jane about forgiveness toward her enemies. My color idea for this scene was a mixture of warm and cold earthy tones for the schoolgirls that would capture their poverty and the uniformity of the school. In order to illustrate the sinister and threatening personalities of the schoolteachers, I chose to dress them in heavy and dark tones. I felt this juxtaposition between the colors of the costumes supports the contrasting relationship of the characters on stage.

As the play advances, Jane Eyre moves to Thornfield where she works as a governess to a little child, Adele. Here Jane moves to another world and experiences new things and the mood of the play shifts again. I knew I had to lighten the palette a bit more. Firstly, Adele represents optimism and joy in the play. She wears pink and is quite melodramatic. Also, Jane is starting to feel more possibilities and hope in her life. At this moment I made a decision not to change anything about Jane's costume. I felt it would ruin the authentic, pure and intellectual personality of Jane. I did not see her character adjusting her appearance according to what she felt. Instead, I decided to keep her in her gray simple dress and let the lights and the set around her illustrate the slow but constant change of the mood in the Jane's journey.

It was not until the party scene that I felt the color needed drastically to change. By this time, the adult Jane has feelings for Rochester and he starts to feel the same way about her. He organizes a party where he invites his "friends", the society's best. This scene is filled with tension and confrontation among the characters. Tanna, Justin, and I realized that this scene is the culmination of color in the play. Everything brightens up and becomes very sparkly and colorful. The costume that does not change is Jane's dress. It was essential for the costume design to support this intense moment on stage. I designed the rich and pompous elite with a lot of vibrancy, brightness, and sparkle. My goal was to create a strong contrast between the drab, gray, and mousey-looking Jane and the over-the-top, obnoxious high society.

As I thought about the color for this scene, I realized that creating an obvious color contrast also supports the basic intellectual characteristic of the situation. The rich people are shallow and materialistic and cover their lack of personality with gold, glitter, and money. While Jane, in her grey simple dress, is honest and resolute about her love and has nothing to hide.

During my final design phase, I realized that the challenge of this production for me was how to unite the different groups as part of the same world. The world of Jane Eyre is complex, intellectual, layered, and true to the period. The costume design had to reflect these qualities throughout the whole play in order to make the production sophisticated and refined. In order to achieve this, I had to establish a certain through line in my design. At the end, my renderings had a subtle but noticeable progression. I began with monochromatic and saturated colors that lighten up. I kept on building the vibrancy and introduced more color until I reached the

culminating moment during the party scene. Toward the end of the play, I returned to the earthy and clean colors that paralleled with the peaceful conclusion of the story.

Once the color palettes were defined and finalized, the designers and I were ready to present to Professor Reese our final designs. Tanna's set was mostly monochromatic, with some deep, heavy reds and browns for the party scene. The costumes had more color in them and varied throughout the play. The lighting design embellished the set and the costumes in a manner that enriched the atmosphere and the mood of each scene. I felt that the three designs were well thought out. They not only complemented each other but also created a harmony and sense of wholeness of the play. I had faith that our ideas would translate nicely on stage.

The director, Professor Reese, approved the designs and the three of us were ready to create the "long time ago" world of Charlotte Brontë and *Jane Eyre* for our modern audience.

## Chapter 3: Design Execution

### *Planning*

The design for *Jane Eyre, A Musical Drama*, was approved by the director Professor Reese and by the Department Chair Daniel MacLean Wagner. I was ready to approach the next step, the production execution. I met with the costume shop manager Alison Ragland to discuss the ways we can realize my design. Our options included building some of the costumes, renting costumes from other theatres' stocks, pulling from our own stock at the University, and buying the accessories.

There were twenty-eight complete costume renderings with some additional looks such as capes, caplets and shawls. I created a "wish list" to decide which costumes I would like to be built. To do this it was necessary to closely look at each rendering and consider the intricacy and specificity of the design. I also took into consideration whether we would be able to find a particular costume piece or whether the costume shop would have to build it. I decided that the main characters, Jane Eyre and Rochester, should be built. I also realized that the party scene was so distinct to the production that we would not be able to find those gowns anywhere. I chose to have those built as well. In addition, the supporting characters' costumes, such as Mrs. Reed, Mrs. Fairfax and the majority of the male characters, would be easy to find in stock and alter to our needs.

After careful thought I was ready to meet with Alison and discuss my "wish list". This first list was too big and ambitious. Alison and I spent some time deciding which cuts to make in order to meet the budget requirements. In the end, we compromised on a reasonable list of costumes built, costumes that would be found or

rented, and costume pieces we could buy. The built list consisted of Jane Eyre's two dresses, Rochester's two garments, eight schoolgirl outfits, six ball gowns, and a costume for Lord Ingram.

I was very pleased with my final build list and ready to discuss the drapers' assignments with Alison. She presented me with a list of tasks for each draper and I agreed with her suggestions. The only request I had was to have Marianne Krostyne, an outside over-hire draper, build both of Jane Eyre's dresses. I had seen Marianne's work and was very impressed with her skill. Her ability to read renderings and her interpretation through fabric draped on an actor is always done with ease and uniqueness. I felt it was important to have Jane Eyre's garments made by Marianne for these reasons. Jane is on stage most of the play, and although the design was simple, it was necessary that the dresses be executed with precision, a gentle touch, and be well fitted. I trusted my instinct and during the dress rehearsals and the run of the production, I was certain it was the right decision. The compliments from the audience confirmed that the dresses were a success because even though the design was simple it reflected the character of plain Jane. For me it was a learning experience that the simplest details need as much attention (if not more) as the complex designs.

The next step was to decide how to deal with wigs and millinery, (the hats). The play is set in the 1830-40s England and the hairstyle for women during this period is very unique. To achieve it with modern hair is very time consuming and the best solution was to use wigs for the ladies. I decided the men could go without wigs, but because men's hair was long during this period, they had to let their hair grow out.

Alison had experience with wigs and suggested not to hire anyone outside of the shop. She thought it would be sufficient if she supervised a group of undergraduate students. This was important for two reasons: the students would gain experience and learn about wigs, and it would help us stay under budget.

In addition to hairstyle, hats were very fashionable during this period and I designed a period bonnet for each female character. My intention was not to apply the design on a character but to let it be influenced by the character's personality. As a costume designer I feel it vital to create each character fully from head to toe, and the bonnet design was a large part of the way I perceived each character.

Since the colors and the styles of the hats were very specific to the play, I knew they could not be purchased and had to be built. We decided to over-hire one of our graduate students, Sandy Appleoff, to make six bonnets and a professional milliner, Heather Arnold, to make an additional two. I met with Sandy and Heather to discuss the look of the hats and the materials from which the hats should be made.

I collected the necessary research and fabrics and eagerly expected the final products. I was pleased with the decisions Alison and I had made about the wigs and the hats, and I was confident the projects were in good hands and would be executed with great results.

In order to complete my design, the next step was to pull some costumes from local theatres' costume stocks. Our most frequent resources are Washington National Opera, The Shakespeare Theatre Company, and Arena Stage. Occasionally we visit Wolftrap Opera and George Washington University. With hope and optimism, my assistant Ana Marie and I marched to the theatre stocks. We pulled many garments in

order to have many options in costume fittings. I was pleased with what we had found and looked forward to the fittings.

Although I realized that what I had rendered was not exactly what was in the costumes stocks, my duty was to find a creative way to make the found costume pieces work for my design. For this reason, I focused even more on the essence of the period and the characters. I thought about these two components while I pulled from the stock and that kept me on track with my design. I learned how to look at garments and make them work for my design without sacrificing my artistic integrity.

### ***Fabric Shopping***

In the beginning of July, I met with my advisor and Professor Helen Huang. She was on sabbatical during the first part of my process and Kathleen Geldard had advised me in her place. When Professor Huang returned, I updated her about the status of my design. We mostly discussed the ball gowns in the party and the garden scenes. I explained to her my idea of using an overlay fabric during the party scene that could be quickly taken off for the garden scene. The director and I felt this idea was a good solution to simplify the design, yet still communicate the change of time and locations as well as to work out the costume quick changes in the play. Professor Huang agreed and suggested an addition of little bertha caplets for the young rich girls to embellish the design in the garden. I was a little concerned that the costume shop manager might have objections because this addition, which we did not discuss before, could effect the budget. Once we informed Alison about the add-on, she assured us it would not be a problem to build the berthas as well. I was ecstatic and ready to shop for fabric.

On August 8<sup>th</sup>, Professor Huang, Ana-Marie, and I went to New York. We spent three days fabric swatching and purchasing materials. Although there are some fabric stores near the University of Maryland, we thought it would be best to go to New York. As soon as we arrived in New York, to the fabric district on the 40<sup>th</sup> street it became for me another learning classroom. Professor Huang believes that to experience fabric shopping in New York improves not only the current design but also teaches us to better understand the connection between fabric and design for the future projects. This skill is a very essential part of a well-rounded costume designer.

The biggest challenge was to find fabrics for the six ball gowns. At one point I found myself in the fabric store realizing that two of the ball gowns were very similar in color. I was concerned that on stage they will look alike. Professor Huang and I started to pull different fabrics that were in the color family of the dresses. We put them side-by-side to see how close in hue they are. Finally, we found four fabrics different enough but still belonging to the color family of the ball gowns I had envisioned. I was pleased with our finds and eagerly awaited the approaching draper meetings in the shop.

### ***Draper Meetings***

After our successful fabric-shopping trip, I was ready to begin the draper meetings. I was a little anxious about these meetings. I made sure all of my research about the period was prepared, because I had to be ready to communicate my design from a technical point of view. For a designer, the draper meetings are the genesis of the ideas being realized. It is a transition from the 2-D design renderings into a 3-D reality.

The draper meetings consisted of Alison, Ana Marie, the draper, and me. I found it very important that these meetings be an open dialogue between the draper and the designer. Both, the draper and the designer are expected to come to the table prepared with a certain amount of research in regards of how to construct a particular garment. The drapers should also feel free and comfortable to ask questions, express concerns, and share possible problems they foresee with the construction of a garment. I felt I was in safe hands with our team of drapers. I trusted their ideas and suggestions, and knew what was necessary to be presented on stage while the drapers knew how to realize my designs. The draper meetings were a great fusion of artistically driven ideas and the technicians' skill and creativity.

For me the greatest experience came from the variety of drapers that worked on *Jane Eyre*. The drapers that worked on the built were: an over-hired draper Marianne Krostyne, our costume shop drapers Sue Chiang, Marilyn Deighton, and Lisa Burgess, one undergraduate student, Gertie Barden, and a graduate student Yvette Ryan. All of the drapers varied in the way they worked, the way they approached the design and the way they communicated with me. I learned how to communicate with a unique blend of personalities and it was imperative for me to meet their needs and to be clear about my expectations of them. I tried to create a peaceful, productive, and inspiring atmosphere for them and for me.

### ***Fittings***

Before the costume fittings for the actors could begin, Professor Huang and I discussed the importance of women's period underwear during 1830-40s. She explained to me that it is essential to train one's visual awareness and ability to

recognize the right scale, proportion and line for a garment to achieve the correct period look. *Jane Eyre* was no exception. To facilitate this understanding, Professor Huang requested that Ana Marie and I go to our costume shop and play “dress up.” We pulled a variety of petticoats, bum rolls, and kickers from our stock. We put them on the dress forms and, together with Professor Huang, looked at the proportions and the scale of the costumes' puffiness in comparison to the body. This was a crucial step in designing this period show. I needed to carefully determine the understructure because it sets up a foundation for the rest of the garment. Without the right understructure, there would be no correct period silhouette.

After many trials and errors, we agreed on three layers that could hold the right silhouette: the bridal petticoat with one layer of tulle cut off; a bum boll; a kicker to smooth out the transition from bum roll to petticoat. We were satisfied with our decision and agreed that we created the right silhouette for this period.

Fittings are important in order to construct the correct costume but also to continue developing the characters. I often ask the actors if they feel comfortable in the costume they are wearing, and I also ask them if my design fits with the way they perceive the characters they are portraying. During *Jane Eyre* it was wonderful to see a transformation of a college student into a twelve-year-old schoolgirl or an older high-society English lady through my design. It was a good sign to observe a change in actor's body language and poise by putting them into a boned bodice, stiff frock coat or a loosely fitted linen dress with an apron. I saw the creation of a proud Jane Eyre, strict older Mr. Brockelhurst, and a poor and scared orphan Helen Burns. For

me, it was a special form of collaboration that helped me and the actor to create the true and honest character.

### ***Technical and Dress Rehearsals***

The first technical rehearsal was scheduled for Friday, October 7<sup>th</sup>, 2005. I find this phase of the production process as important as research, drawing, fabric shopping, or fittings, because it is time for me to think about where and how I could improve my design. I have the opportunity to see all actors on stage, under the lights, wearing the costumes I imagined and designed. However, my real goal is to create characters, wearing clothes in the world Brontë and our team has created.

During the tech and dress rehearsals, the director Professor Reese and I stayed in close dialogue about the costumes we saw on stage. He would approach me in rehearsal, when he was concerned about something and this saved time during the production meetings and gave my assistants and me the possibility to solve the problems immediately.

Professor Reese was familiar with the fabrics for the costumes and saw photos I took during our costume fittings. Therefore there were no surprises waiting for him on stage. Most of the discussions we had were about adding accessories like gloves and jewelry, and making sure all the hats and bonnets were out of the actors' faces.

During the technical and dress rehearsals, I had Ana Marie and my other assistant Heather Lockard by my side. On Sunday, the costume shop manager Alison Ragland and the drapers Marilyn Deighton, Sue Chiang, Lisa Burgess, and Yvette Ryan joined us as well. I think it is important for the drapers to come and see one of

the dress rehearsals as it helps them to understand the design comments and gives them an opportunity to take notes themselves.

On Sunday Professor Huang came and watched the run as well. After the run she and I met and shared notes. Her major concern was the condition of the schoolgirls' costumes. The eight dresses and eight aprons did not fit well and had crooked, unfinished skirt and sleeve hems. Helen was also concerned about some of the wigs, (i.e. the characters Adele, Bertha, and Mrs. Ingram). The wigs looked unnatural, cheap, and even Professor Reese questioned their aesthetics.

After the meeting with Professor Huang I met with the drapers. We went over all of my notes in order to make a plan how to accomplish them within the next few days. The Monday after the tech and dress rehearsals was crucial time because the whole costume shop worked on the tasks from the weekend's runs. Professor Huang released the five graduate costume students from our classes to help in the costume shop. I was a little bit overwhelmed after the Sunday rehearsal and hoped that all the tasks would get accomplished. However, being in the costume shop, supervising and stitching, I felt at ease and certain the list of notes would be finished soon.

Since our biggest concern were the dresses and aprons of the eight schoolgirls, I made it clear to the costume shop that to make the schoolgirl costumes look like uniforms they must be harmonized, and well-stitched. I was thankful that Sue Chiang and one of the undergraduates, Eloise Petro, were in charge of this project.

Alison Ragland and the wig crew dealt with the problematic wigs of Adele, Bertha, and Mrs. Ingram. They thinned them out and made them look more natural while still keeping the period style and the character within. I thought they looked

more natural and believable and anxiously awaited the next dress rehearsal. On Monday night, I was very relieved to see on stage a beautiful ‘classroom’ embodied by eight schoolgirls in linen, earthy-tone dresses and cute linen pinafores. I also received no additional notes from Professor Reese or Professor Huang about the wigs and I understood it as a sign of their approval.

For the next three days we had dress rehearsals each night and during those days, the amount of notes decreased and the garments on stage looked finished. I continued to add accessories and jewelry as well as dye and tone down some of the costume pieces that looked too bright on stage and under the lights.

Although I could slow down, relax, and enjoy the product of our hard work, I still looked for the small details that could enhance the world of *Jane Eyre*. Professor Huang came to see the performance one more time and was very impressed with the improvements and the results of my work and the work of the costume shop. I relaxed and was able to enjoy our production of *Jane Eyre, A Musical Drama* as a regular audience member, which was a very rewarding feeling.

## **Chapter 4: Production Analysis**

In this chapter, I would like to reflect on the process involved with this production from my perspective as a designer, as a collaborator, and as a student. I will begin by describing my personal approach to *Jane Eyre*, the novel and to *Jane Eyre*, the musical. Followed by an analysis of the problems that occurred throughout the process and the way I solved them. I will also look at the successes of our production. Finally, I will summarize my learning experience as a student and my growth as a designer.

Looking back on my previous design work both at University of Maryland in my undergraduate school, the realization of *Jane Eyre, A Musical Drama* was the most successful as well as the most challenging. As I sat in the audience during the preview night, watching the performance, I felt good about my work and very grateful to have had the opportunity to work with such a great team of designers, director, actors, and costume shop staff. I felt a real sense of growth and reward. The production challenged me as a designer, a collaborator and as an artist, and brought about a healthy growth. The reward came from watching a sophisticated production where design, directing, acting, and music created unity.

### ***The Problems and The Solutions***

One of the problems that occurred during this production was the specific type of wigs we used. In theatre there are soft front wigs, which create a smooth transition between the forehead and the edge of a wig and therefore look more natural even up close. Then there are hard front wigs that can look natural only from farther away. As early as the dress rehearsal I realized that some of the wigs looked fake and did not

work. The wigs for the characters of Bertha and Adele were the worst. When Professor Huang came to the show and saw the wigs, she immediately called a meeting with Alison and myself. Following the dress rehearsal, the three of us discussed ways to make the wigs look more natural and fit the characters.

Adele's wig was not in proportion to her body size and height. Alison suggested we try to take out some of the hair. We carefully thinned out the wig and by the second night, Adele's hair looked more natural and was bouncing just the way I had envisioned it.

Bertha's wig had a similar problem. The character was supposed to have long blond hair that looked unhealthy, disheveled, and frizzy. On the first night, her wig was a full head of hair, very shiny, and curly. I was not pleased with what I saw but Professor Reese, the director, seemed to like it. However, when Professor Huang saw it, she disagreed. She pointed out to Professor Reese that the wig looked unrealistic and did not help to create the character. And Professor Reese agreed. The wig was then thinned out and distressed. I was glad Professor Huang brought this issue to Professor Reese's attention and it got resolved. At the same time I wish I had been the one who mentioned it and fought for it. I learned from this incident that I should trust myself more and have the courage of my convictions.

The second difficulty I came across, was the occasional communication breakdowns between the costume shop and myself. Throughout the process of the realization of *Jane Eyre, A Musical Drama*, the number of people who were involved in the costume department increased. This caused some problems in transferring information quickly and efficiently.

Since *Jane Eyre* was a complex show to build and realize, I knew I would have to be very mindful of the schedules, fittings, and keep up with my 'To do list'. There were a few instances between the costume shop management and myself where I felt that important information from me to the drapers, or from the management to me, was not communicated. It resulted in my missing a fitting because notice of it was never conveyed to me. Also, I double scheduled myself. This was my mistake and my responsibility. From the first incident I felt mistreated by the management and falsely accused of missing a fitting. While the second event I admitted my mistake.

I explained to Professor Huang what had happened. She asked me if I was willing to meet with Alison and address these issues. I said I would like the three of us to talk together in one room and figure out how to prevent further instances of miscommunication. I was open with Alison and expressed my frustration with her inefficient way of communicating with people and passing important information between the costume shop staff and me. She was open with me and explained how difficult it is to schedule fittings and that any last minute change affects the weekly arrangement for the fittings. We both admitted our mistakes and resolved to keep each other updated daily, not only through e-mail but also through my daily visits to the costume shop. I was very relieved we found a solution and moved through to a peaceful conclusion.

### ***The Successes***

The process of *Jane Eyre* brought a variety of priceless experiences to me. The one that was constant throughout the whole process was the strong sense of collaboration with my colleagues, Tanna and Justin. From the very beginning this

process consisted of a lively dialogue and an exciting dynamic between the three of us and the director.

Our collaboration was on many levels. We shared research and discussed the world of *Jane Eyre* in order to clarify our individual visions of the play. When Tanna and I were ready to transfer our designs into color, we shared color ideas and inspirations together. Justin joined in as well, in order to stay on the same page with us. As a result, he started exploring ideas that would also embellish and improve the costumes design.

Once I had purchased the fabrics, I made sure both Tanna and Justin got a set of swatches clearly marked with character and scene. Although the fabrics were close to the color I rendered, some of the vibrancy and saturation differed from what I had painted. It was important for Tanna and Justin to be familiar with the fabrics so they could refer to them during their own realization process.

Tanna and I had a few discussions about the fabric she planned to use on stage. We talked about the upholstery fabrics, the fabric for curtains and the bed sheets. We were willing to listen to each other, to discuss, to share opinions and ideas. This is another example of the valuable collaboration between us.

The collaborative teamwork between Justin and myself, happened mostly during the technical and the dress rehearsals. Justin explained to me the ways he would enrich and enhance the fabrics and colors with his lights. Based on our previous discussions, Justin's design supported the journey of *Jane Eyre* by creating a smooth progression from dark and gloomy scenes, to colorful and vibrant scenes. I

felt very lucky to have my design surrounded by two other designs that were well conceptualized and thought-out.

All three designs came together in a harmonious result. I can say that the sense of collaboration was present throughout the whole process. The final product was the evidence of a sophisticated collaboration on all the levels during a process.

### ***What Have I Learned?***

Designing *Jane Eyre, A Musical Drama* was a magnificent experience for me. During the process I learned how to be a more thorough and collaborative designer. In this section, I will discuss the development of my visual awareness throughout this process. I will explain the way I performed as my own manager in order to accomplish all the tasks and, along with others, deliver an excellent result. To conclude, I would like to describe the ways I dealt with being a leader and communicating with a variety of people.

One of the most important things I have experienced during this process was a development of my visual awareness. Each semester Professor Huang gives me a specific area to improve upon as a designer and as an artist. This semester, it was to advance my visual awareness. As I moved through the process of *Jane Eyre*, I kept thinking how to further my visual awareness. I came to the conclusion that it needed to manifest itself throughout the production. I paid closer attention to everything I handled: fabrics in the stores, the fittings, and the costumes on stage and under the lights. I found myself developing a better eye for details and particularities of each step of the process.

I was not ignorant about the look and style of my previous projects, but the process of *Jane Eyre* brought my visual sensibility to a higher level. I was able to keep my visual awareness up to speed during days filled with fittings and meetings. It can become tiring and confusing dealing with such a great quantity of costume pieces. The challenge of staying alert and paying attention to color, style lines, silhouette, proportion, and above all the character, trained me to be very visually aware of my design ideas.

*Jane Eyre, A musical Drama* was a complex production. I realized that my duty as a designer was not only to come up with brilliant ideas and pretty renderings. I also had to become my own manager. I quickly learned that I would not be able to carry out all the notes, the shopping, the fittings and pull costumes by myself. I needed to delegate efficiently. It was my responsibility to recognize what was urgent and must happen immediately and what could wait.

Looking back at the process, I see that I started my journey by myself. I attended production meetings, gathered the research, designed the production and was ready to present my work. After our production was approved, I was joined by a whole group of costume technicians and assistants. This transition was very abrupt. It took me some time to get accustomed to the number of people that I suddenly interacted with. I knew they were there to support me and help with the execution of this project, and that it was my duty to lead them.

I visited the costume shop daily where I would check with all the drapers to see if they need any materials and/or notions and if they have any questions. I also monitored the progress of their assignments and thanked them for their hard work and

dedication. At least once a day I talked to Alison to confirm that shoes, accessories, extra fabric, etc. that I had requested had been ordered and on their way. I would occasionally ask her to research a particular item I had been looking for.

I decided that my assistant, Ana Marie, and I would be responsible for all the fabric shopping and pulling of costumes from other theatres' stocks. My second assistant, Heather Lockard, and I would handle the costume piece list created for the wardrobe crew. Both of the assistants were also in charge of rehearsal clothes. I, of course, had to be in every costume fitting along with at least one of my assistants. I felt the assignment of duties and distribution of tasks was efficient and brought us all to a wonderful result of our production of *Jane Eyre, A Musical Drama*.

Although I started my journey alone, I ended up with an army of technicians to help me make my design come true. That brings me to my last important learning experience: as a costume designer, I come into contact with a variety of personalities on different levels. I learned one must act like a chameleon, able to adjust to situations of different colors and nuances. A costume designer communicates with directors, actors, the costume shop and, in my case, also with my advisor. All of the relationships differ and therefore they have to be treated with individual care, approach, and understanding. The one thing that ought to remain the same is the ultimate objective of the project, a sophisticated product. Throughout the realization of *Jane Eyre*, I kept my mind on the essential goal of creating a successful production. It helped me to deal with any issues I came across. I felt it was important to prepare myself mentally. I knew I had to put the success of the production before my personal feelings.

As a leader, I had to pick my battles well. For me, it was necessary to be understanding and considerate to those around me, but it was also important to know when to be firm and stand up for my ideas. I approached each situation with a clear head, a deep breath and asking myself: how much will this particular issue affect my design? To what degree am I willing to compromise without sacrificing my ideas? Thus, I learned where my priorities were and what was the essence of my design.

Looking to the future, I would like to become a better communicator with the costume shop and with my assistants. Sometimes I felt I acted too fast in making decisions without pausing and looking at the whole picture. This caused some things to slip through my fingers. For example, the wigs looking unnatural and some garments not being finished on time. I also realized I could have been better prepared for the draper meetings with more research about the technical aspects of my design.

Our production of *Jane Eyre, A Musical Drama* was a solid and a well thought out collaboration between set designer Tanna Peters, lighting designer Justin Thomas and the director Professor Reese Reese. I am grateful to have had the chance to be part of a production of such elevated artistic and intellectual quality. As a result of such a wonderful experience, I feel my training has been tremendously enhanced.

## Appendix A: Research

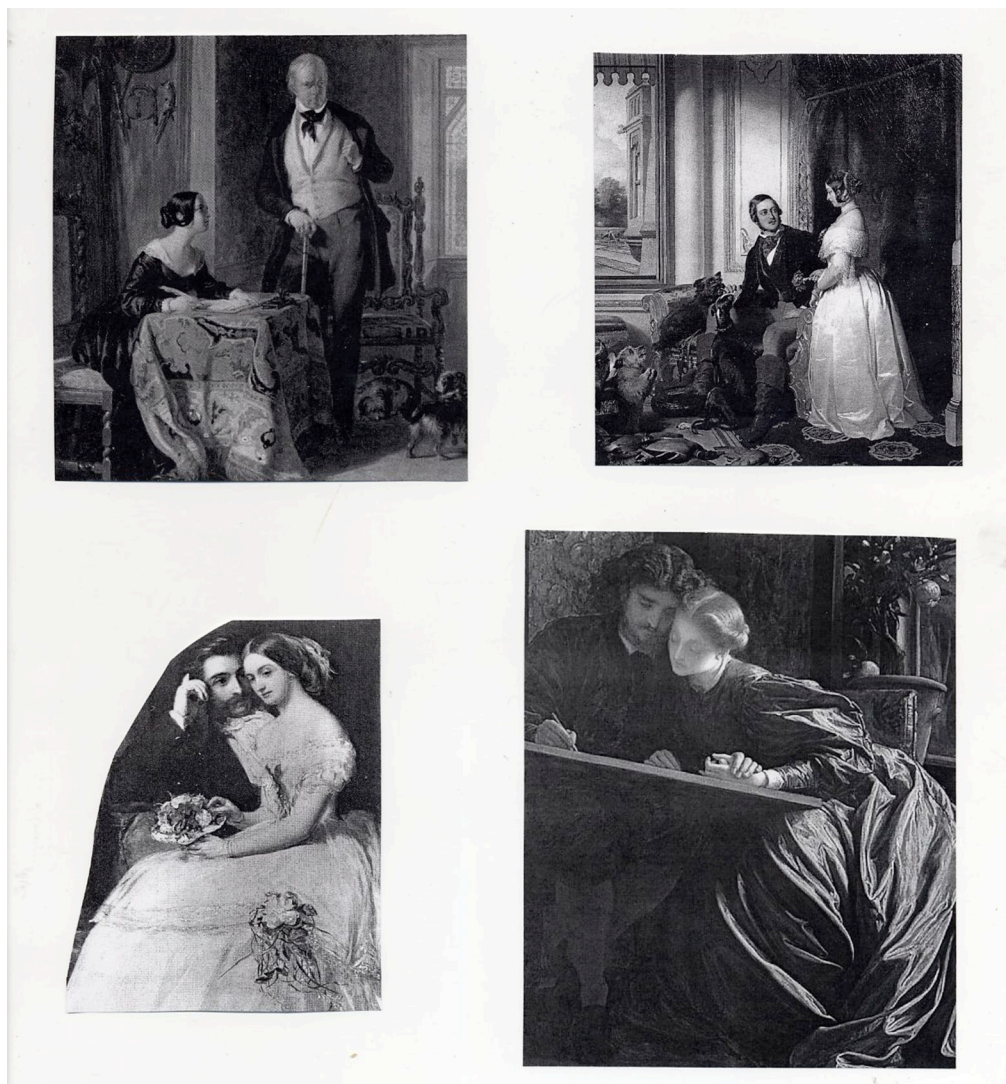


Figure 1: The Romantic society



Figure 2: Jane Eyre



Figure 3: The young and the wealthy



Figure 4: The young and the wealthy



Figure 5: The old and the wealthy

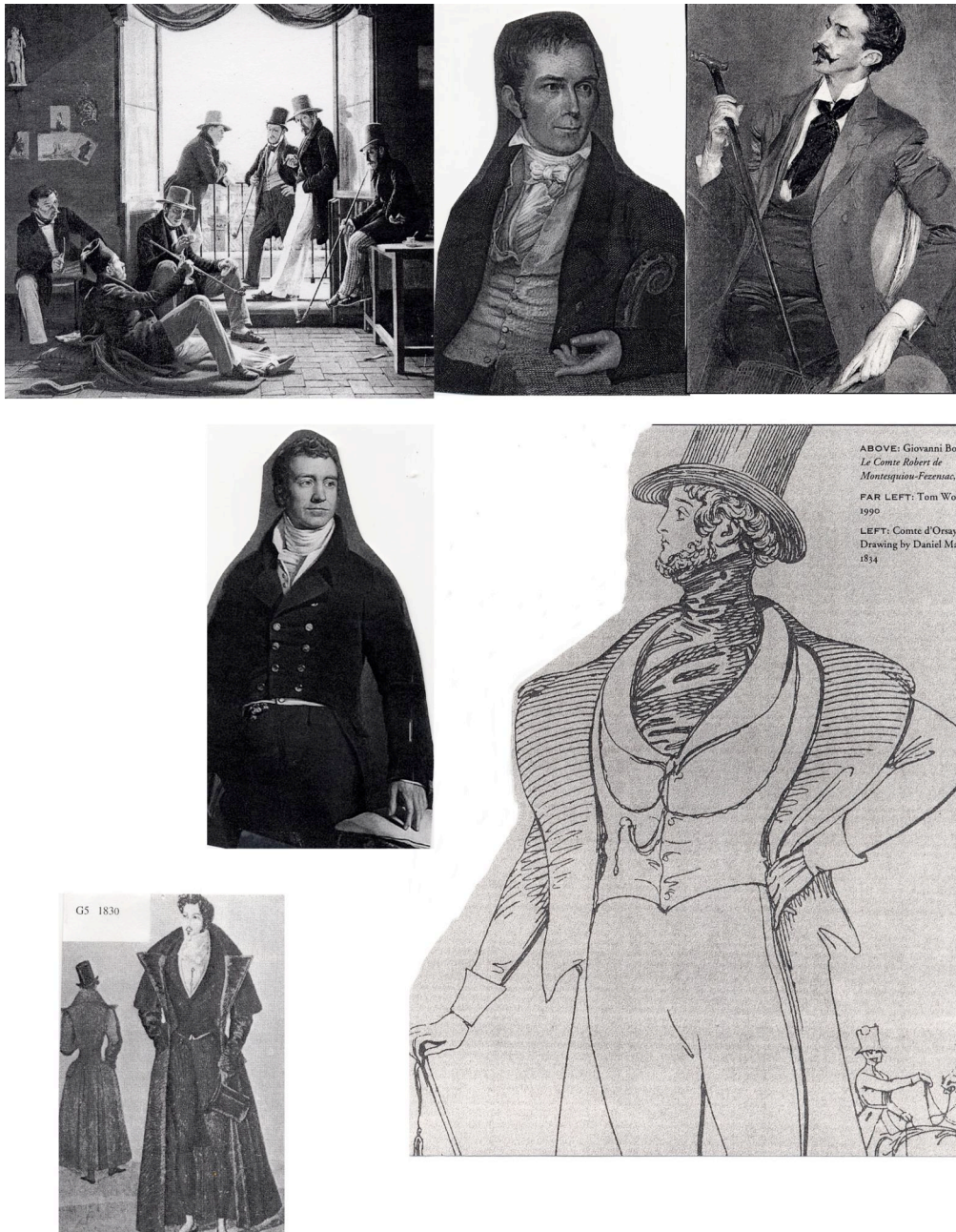


Figure 6: The gentlemen



Figure 7: The gentlemen II

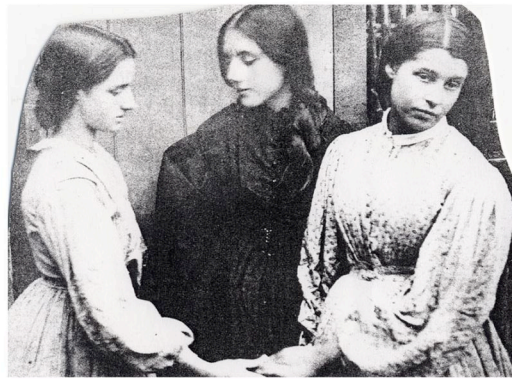


Figure 8: Children



Figure 9: Color inspiration

## Appendix B: Renderings



Figure 1: Jane Eyre



Figure 2: Jane Eyre, wedding



Figure3: Edward Rochester



Figure 4: Edward Rochester, party



Figure 5: Young Jane



Figure 6: Schoolgirls



Figure 7: John Reed



Figure 8: Mrs. Reed



Figure 9: Mr. Brocklehurst



Figure 10: Mrs. Scatcherd



Figure 11: Mrs. Fairfax, party



Figure 12: Mrs. Fairfax



Figure 13: Adele



Figure 14: Adele, party



Figure 15: Grace Poole



Figure 16: Robert



Figure 17: Bertha Mason



Figure 18: Lady Ingram



Figure 19: Mrs. Dent



Figure 20: Louisa Eshton



Figure 21: Mary Ingram



Figure 22: Blanch Ingram



Figure 23: Amy Eshton



Figure 24: Tedo Ingram



Figure 25: Colonel Dent



Figure 26: Mr. Eshton



Figure 27: Richard Mason



Figure 28: St. John Rivers

## Appendix C: Production Photos



Figure 1: Jane



Figure 2: The Attic



Figure 3: The Attic



Figure 4: Children of God



Figure 5: Children of God



Figure 6: Willing to be Brave



Figure 7: Sweet Liberty



Figure 8: Secrets of the House



Figure 9: The Master Returns



Figure 10: The Captive Bird



Figure 11: The Governess



Figure 12: The Governess



Figure 13: Adele's Melodrama



Figure 14: The Ball



Figure 15: The Ball/ Oh How You Look in the Light



Figure 16: The Ball/ Oh How You Look in the Light



Figure 17: The Gypsy



Figure 18: The Gypsy



Figure 19: The Gypsy



Figure 20: The Gypsy



Figure 21: The Wedding



Figure 22: The Secret of the House



Figure 23: The Secrets of the House



Figure 24: The Fall



Figure 25: Rain



Figure 26: The Death of Mrs. Reed



Figure 27: Return to Thornfield



Figure 28: Brave Enough for Love



Figure 29: Brave Enough for Love



Figure 30: Brave Enough for Love

## Appendix D: Supporting paperwork

JANE EYRE- THE MUSICAL CHARACTER PLOT ACT II													
ACTOR/SCENE	PROLOGUE	I	ii	iii	iv	v	vi	vii	viii	ix	x		
PAGE	1	6	15	18	25	34	38	44	51	56	68		
MRS. REED /LADY INGRAHAM./ENS	x	x		e	e	e			e	I	I		
SCATCH/MRS. DENT/BERTHA/ENS		x	x	x	e	e			B	D	D		
MARIGOLD/MRS. FAIRFAX/ENS		M		e	x		x	x	x	x	x		
HELEN/MARY I./ENS		H	H	e	e	e			e	x	x		
GRACE POOLE/AMY E./SG/ENS		SG		e	x		x			x	x		
ADELE/SG/ENS		SG		e	x		x	x	e	x	x		
BLANCHE/SG/ENS		SG		e	e	e			e	x	x		
LUISA/SG/ENS		SG		e	e	e			e	x	x		
JANE EYRE	x	x	x	x	x	x	x	x	x	x	x		
YOUNG JANE	x	x	x	x									
U/S JANE													
EDWARD						x	x	x	x	x	x		
MR BROCKEL/COLONEL DENT/VICAR/ENS		x		e	e	e			e	x	x		
JHONE REED/TODO I/ENS	x	x		e	e	e			e	x	x		
ST JOHN RIVERS/ESHTON/ENS				e	e	e			e	x	x		
ROBERT/ENS				e	x		x		e	x	x		
RICHARD MASON/ENS				e	e	e					x		
U/S EDWARD													
ENS= ensamble													
SG= school girls													

Figure 1: Character plot

**JANE EYRE- THE MUSICAL**  
**CHARACTER PLOT ACT II**

ACTOR/SCENE	I	ii	iii	iv	v	vi	vii	viii	ix	x	xi	xii	xiii	EPILOGUE
PAGE	76	80	84	89	92	98	103	106	112	115	120	125	127	131
MRS. REED/LADY INGRAHAM./ENS	e		I				e		e	x				e
SCATCH/MRS. DENT/BERTHA/ENS	B		x				e	B	e	e	e			e
MARIGOLD/MRS. FAIRFAX/ENS						x	x	x	e	e	e	x		x
HELEN/MARY I./ENS	e		x	x			e		e	e	e			H
GRACE POOLE/AMY E./SG/ENS	e		x	x		x	x	x	e	e	e			e
ADELE/SG/ENS	e					x	x		e	e	e			x
BLANCHE/SG/ENS	e		x	x			e		e	e	e			e
LUISA/SG/ENS	e		x	x			e		e	e	e			
JANE EYRE	x	x	x	x	x	x	x	x	x	x	x	x	x	x
YOUNG JANE										x				
U/S JANE														
EDWARD	x	x		Gyp	x		x	x			x		x	x
MR BROCKEL/COLONEL DENT/VICAR/ENS	e						V		e	e	e			x
JHONE REED/TODO I/ENS	e						x		e	e	e			x
ST JOHN RIVERS/ESHTON/ENS	e		x				e		R	R	R			x
ROBERT/ENS	e		x			x	e		e	e	e			X
RICHARD MASON/ENS	x						x	x	e	e	e			x
U/S EDWARD														
ENS= ensamble														
SG= school girls														

Figure 2: Character plot, cont.

### Jane Eyre Costume Changes

Name	Scene	Costume	Notes	QC/FO
Heather Aldrich	2	Marigold (Schoolgirl)		
	7	Ensemble	- cap and apron	
	21	Louisa		
	26	Louisa	- overlay	
	29	Louisa	+ bertha and bonnet	
	32	Servant	- bertha, bonnet, + apron?	
Hailey Clark	34	Louisa	- apron?	
	2	Schoolgirl		
	7	Ensemble	- cap and apron	
	21	Blanche	change bodice	
	26	Blanche 2	new bodice, - overlay	
	29	Blanche 2	+ bertha and bonnet	
Amanda Coughlin	34	Blanche 2	- bertha, bonnet	
	2	Schoolgirl		
	7	Ensemble		
	9	Adele 1	pink dress with bonnet	QC
	13a	Adele 1	- bonnet, change wig	
	15	Adele 1	+ shawl	
Melody Fogle	21	Adele 1	- shawl	
	21	Adele 2	change dress/petticoat/shoes + wings/crown	QC
	26	Adele 1	pink dress	
	43	Adult Ensemble?	adult dress, shoe change, wig change	
	5	Fairfax		
	9	Fairfax	+ shawl	
Kristina Friedgen	19	Fairfax	+ add stomacher, bonnet, - shawl	
	26	Fairfax	- stomacher and bonnet	
	32	Fairfax	+ shawl	
	2	Schoolgirl		
	7	Ensemble	- bonnet and apron	FO
	10	Grace Poole		
Jessica Henry	2	Scatcherd		
	18	Bertha	wig change/nightgown	
	21	Mrs. Dent	wig change/petticoat/dress	
	27	Bertha		
	29	Mrs. Dent	- overlay	
	35	Bertha		
Joanna Howard	38	Mrs. Dent	- bonnet	
	0	Gray dress/shawl		
	7		+ cloak	
	8		+ bonnet	
	9		- bonnet/cloak	
	34	Wedding Dress	changes dress/petticoat + veil	QC
Liz Jurinka	39	Gray dress	+ shawl/bonnet/cloak	
	40		- cloak/bonnet	
	0	Mrs. Reed	- bonnet	
	2	Mrs. Reed	+ bonnet	
	5	Mrs. Reed	- bonnet	
	21	Ingram	+ overlay/bonnet	
	26	Ingram	- overlay/bonnet	
	29	Ingram	+ bonnet	
	34	Ingram	- bonnet	

Figure 3: Scene breakdown

	40	Mrs. Reed 2	nightgown/nightcap/slippers	
	43	Ingram	- bonnet	
<b>Shivani Kulkarni</b>	2	Schoolgirl		
	7	Ensemble	- cap and apron	<b>FO</b>
	21	Amy		
	26	Amy	- overlay	
	29	Amy	+ bertha and bonnet	
	32	Amy	- bertha, bonnet, + apron?	
	34	Amy	- apron?	
<b>Jen Ring</b>	0	Young Jane		
	7	Ensemble	- cap and apron	
<b>EJ Zimmerman</b>	2	Schoolgirl		
	7	Ensemble	- cap and apron	
	21	Mary		
	26	Mary	- overlay	
	29	Mary	+ bertha and bonnet	
	34	Mary	- bertha and bonnet	
<b>Cheng-Ming Chow</b>	5	Ensemble		
	8	Robert	+ apron	
<b>David Fair</b>	5	Ensemble	eshton in vest	
	21	Eshton	+ cutaway and hat	
	26	Eshton	- cutaway and hat	
	38	St John	+ cutaway change vest	
	43	Ensemble	- cutaway	
<b>James Gardiner</b>	11	Rochester	vest, coat, hat	
	13		- coat and hat	
	18		rolled up sleeves, undone shirt, - necktie	
	21	Party	change vest, + cutaway/hat	
	27		- cutaway/hat, rolled up sleeves	
	30		- change vest, rolled up sleeves, + cloak	
	30		- cloak	
	34	Wedding	vest, coat, tie, hat	
	41	Poor Rochester	pants/vest change	
<b>John Labombard</b>	1	Brockelhurst		
	5	Ensemble	- coat and hat	
	21	Dent	+ dent coat and hat	
	26	Dent	- coat and hat	
	34	Vicar	+ vicar stuff	
	38	Dent	- vicar stuff	
<b>Noah Langer</b>	0	John Reed		
	21	Tedo	tedo pants, shoes, shirt, vest, cutaway, hat	
	26	Tedo	- cutaway and hat	
<b>Chris Wilson</b>	5	Ensemble		
	23	Mason	+ cutaway and hat	
	27	Mason	- cutaway and hat, roll up sleeves	
	24	Mason	+ cutaway and hat	
	38	Mason	- cutaway and hat	

Figure 4: Scene breakdown, cont.

Name/Character	Item	Description	From
<b>Aldrich, Heather</b>	longline bra	beige	
	pantihose	nude	
Marigold	dress	brown linen	
	apron	bone/grey stripe	
	bonnet	bone/grey stripe	
	shoes	bron ankle boots	
	petticoat	slim white	
Louisa	petticoat	white bridal	
	kicker	tool	
	bumroll	white	
	skirt	gold w/pink brocade	
	bodice	gold w/pink brocade	
	necklace	brassy w/beads	
	earrings	chandelier amber	
	wig	sandy blonde	
	shoes	tan character	
	overbodice	peach sparkley	
Party	over skirt	peach sparkley	
	add bonnet	matches dress	
When outside	add bertha	light pink	
<b>Clark, Hailey</b>	longline bra	beige	
	pantihose	nude	
School Girl	dress	grey/brown linen	
	apron	bone/grey strip	
	bonnet	bone/grey strip	
	shoes	brown ankle boots	
	petticoat	slim white	
Ensemble	bodice	green/gold brocade	
	skirt	green/gold brocade	
	petticoat	white bridal	

Figure 5: Costume piece list

	kicker	tool	
	bumroll	white	
	necklace	gold w/ amber	
	earrings	gold w/ amber drops	
	wig	blonde	
	shoes	tan character	
Blanche	bodice	green/gold brocade w/lace	
Parly	overskirt	yellow embroydered lace	
When outside	add bonnet	matches dress	
	add bertha	cream w/roses	
Coughlin, Amanda			
	binder		
	panthose	nude	
School Girl	dress	blue/grey linen	
	apron	bone/grey stripe	
	bonnet	bone/grey stripe	
	shoes	brown ankle boots	
	petticoat	slim white	
	wig	dark blonde	
Adele #1	dress	pink stripe	
	shoes	pink/cream w/ small heels	
	petticoat	5 ayer shoert	
	bonnet	straw w/pink trim	
Ophelia	add shawl	beige w/green leaf pattern	
Adele #2	dress	lime green w/ flower organza	
	petticoat	tool huge	
	shoes	green/cream flats	
	wings	yellow	
	crown	flower	
Adele #3	longline bra	beige	
	dress	white/pink flower	WO
	petticoat	bridal white	

Figure 6: Costume piece list, cont.

	kicker	tool	
	bumroll	white	
	shoes	tan character	
<b>Fogle, Melody</b>			
Mrs. Fairfax	longline bra	beige	
	pantihose	nude	
	wig	brown	
	shawl	beige old	
	petticoat	bridal white	
	dress	brownish w/ floral pattern	WO
	shoes	tan character	
	kicker	tool	
	bumroll	white	
	broach	gold w/pearls	
Party	stomacher	brown/gold	
	mop cap	offwhite	
<b>Friedgen, Kristina</b>			
	longline bra	beige	
	pantihose	nude	
	shoes	brown ankle boots	
	petticoat	slim white	
	wig	brown	
School Girl	dress	dark purple linen	
	apron	bone/grey stripe	
	bonnet	bone/grey stripe	
Grace Poole	shirt	blouse in bone colour	
	skirt	grey/blue stripe	Shakes
	apron	blue/pink/brown rawsilk	
	mop cap	white lace	
<b>Henry, Jessica</b>			
	longline bra	beige	
	pantihose	nude	
	shoes	tan character	

Figure 7: Costume piece list, cont.

Mrs. Scathered	dress	plum linen w/ blue/black insert	Shakes
	petticoat	slim white	
	wig	dark with grey	
	mop cap	white lace	
Mrs. Dent	bodice	burgundy silk w/ flower pattern	
	skirt	burgundy silk w/ flower pattern	
	petticoat	bridal white	
	kicker	tool	
	bumroll	white	
	broach	gold w/ chain and pearl drop	
	wig	dark w/grey	
Party	overbodice	lace sparkley burgundy	
	overshirt	lace sparkley burgundy	
When outside	add bonnet	felt	
	add berth	triangular lace sparkley	
Bertha	nightgown	distressed silk	
	wig	crazy blonde	
Howard, Joanna			
	longline bra	beige	
	pantihose	nude	
	shoes	tan character	
Jane #1	dress	grey wool stripe	
	petticoat	white	
	petti-cover	black	
	bonnet	grey felt w/ trim	
Travel	cape	black velvet	
Jane Wedding	dress	off white w/ lacey insert	
	veil	white lace	
	gloves	lacey	
	necklace	pearl	
	earrings	pearl small	
Jurinka, Liz			

Figure 8: Costume piece list, cont.

	longline bra	beige	
	petticoat	white bridal	
	kicker	tool	
	bumroll	white	
	hose	nude	
	shoes	tan charcter	
Mrs. Reed	dress	purple/black gold brocade	WO
	bonnet	match dress	
	wig	grey/brown	
Ending	bath robe	blue	
	slippers	white	
	mop cap	white lace	
	wig	grey	
Lady Ingram	bodice	turquoise/gold brocade	
	skirt	turquoise/gold brocade	
	broach	gold w/ potrait	
Party	overbodice	lace w/beads	
	overskirt	lace w/beads	
When outside	add bonnet	big felt w/ turquoise/gold trim	
<b>Kumlkami, Shivani</b>			
	longline bra	beige	
	pantihose	nude	
School Girl	dress	green linen	
	apron	bone/grey stripe	
	bonnet	bone/grey stripe	
	shoes	brown ankle boot	
	petticoat	slim white	
Amy Eshton	bodice	light blue/purple floral	
	skirt	light blue/purple floral	
	necklace	gold w/ ruby ovals	
	earings	drop gold w/ ruby accents	
	wig	brown	
Party	overskirt	magenta lace	

Figure 9: Costume piece list, cont.

	overbodice	criss-cross magenta lace	
When outside	add bonnet	straw w/magenta trim	
	add bertha	light pink and silver	
<b>Ring, Jen</b>			
Young Jane	bra	beige	
	panthose	nude	
	petticoat	slim white	
	dress	navy linen	
	apron	bone/grey stripe	
	bonnet	bone/grey stripe	
	shoes	brown ankle boot	
	wig	dark blonde	
<b>Zimmerman, EJ</b>			
	longline bra	beige	
	panthose	nude	
Helen	dress	gold/mustard linen	
	apron	bone/grey stripe	
	bonnet	bone/grey stripe	
	shoes	brown ankle boots	
	petticoat	slim white	
Mary Ingram	bodice	pink/gold rosey	
	skirt	pink/gold rosey	
	petticoat	white bridal	
	kicker	tool	
	bumroll	white	
	necklace	gold w/ pink quartz and jewel drops	
	earrings	chandelier w/ pink accents	
	wig	dark brown	
Party	overskirt	pink beaded lacey	
	overbodice	pink beaded lacey	
When outside	add bonnet	straw w/ light pink trim	
	add bertha	cream w/ flowers	

Figure 10: Costume piece list, cont.

<b>Chow, Cheng-Ming</b>	t-shirt	white	
Robert	suspenders	yellowish	
	socks	black	
	shoes	brown distressed short boots	
	shirt	offwhite	
	pants	blue	Shakes
	vest	blue double breasted	Shakes
	apron	light brown	
<b>Fair, David</b>	t-shirt	white	
	suspenders	maroon/green stripe	
	socks	black	
	shoes	black	
	spats	white	
	pocketwatch	gold	
<b>Mr. Eshton</b>	shirt	white	
	collar	standing white	
	pants	grey/black stripe	
	vest	light brown/dark green brocade	
	coat	grey wool cutaway w/green velvet cuff/collar	
	necktie	dark red/orange	
	hat	black top hat	
<b>Rivers</b>	vest	light brown w/ white embroidered flower	
	coat	brown cutaway	
	tie	beige	
<b>Gardiner, James</b>			
Edward Rochester	t-shirt	white	
	suspenders	black	
	socks	black	
	shoes	black	
	spats	white	
	pocketwatch	gold	
<b>Rochester #1</b>	shirt	offwhite	

Figure 11: Costume piece list, cont.

	collar	standing white	
	pants	grey stripe	
	vest	oaker/red/black double breasted	
	great coat	purple/brown w/ fur lapels	
	ascot	beige w/ red flower	
	hat	black tophat	
	gloves	black	
Rochester #2	vest	green/gold brocade	
Party	frockcoat	purple/black cutaway w/ black satin lapels	
	stock	avacado w/ stripes w/ bowtie	
Rochester #3	morning coat	grey	
Wedding	vest	light grey double breasted backless	
	necktie	white/grey stripe	
Rochester #4	old pants	dark wool	
	old vest	black or brown	
	shirt	offwhite	
LaBombard, John	t-shirt	white	
	suspenders	black	
	socks	black	
	shoes	black	
	shirt	offwhite	
	collar	standing white	
	pants	burgundy	
	spats	white	
	pocketwatch	gold	
Mr. Brockelhurst	tie	black satin	
	coat	black double breasted	Shakes
	walking stick	see props	
	gloves	black	
	hat	black tophat	
Colonel Dent	frock coat	brown/okra wool w/ burgundy lapels	Arena
	neck tie	dark blue	

Figure 12: Costume piece list, cont.

	hat	black tophat	
	vest	navy/brown stripe	
Vicer	robe	white cleical	
<b>Langer, Noah</b>	t-shirt	white	
	suspenders	black	
John Reed	jacket	double breasted blue	
	breeches	matching knee length	
	ankle boots	brown distressed	
	socks	knee high brown	
Teto-Lord Ingram	pants	red/blue stripe	
	shirt	offwhite	
	collar	standing white	
	vest	blue/teal stripe	
	coat	mustard/red cutaway w/orangy lapels	
	shoes	brown	
	socks	black	
	hat	satin topper	
	stock	red/blue w/bowtie	
	spats	white	
	pocketwatch	gold	
<b>Wilson, Chris</b>	t-shirt	white	
Richard Mason	suspenders	black	
	socks	black	
	spats	white	
	shoes	brown	
	shirt	white w/french cuff	
	collar	standing white	
	pants	grey/black stripe	
	vest	gold/black single breasted brocade	Shakes
	frock coat	blue w/leopard lapels	Arena
	top hat	black	
	necktie	burgundy jabot	
	necktie	burgundy jabot	

Figure 13: Costume piece list, cont.

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