

ABSTRACT

Title of Document: A SCENIC DESIGN FOR JOHN CAIRD AND
PAUL GORDON'S "JANE EYRE: A
MUSICAL DRAMA"

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Directed By: Associate Professor Daniel Conway, Department
of Theatre

The purpose of this thesis is to document and analyze the process of the scenic design for John Caird and Paul Gordon's *Jane Eyre: A Musical Drama* as it was produced at the University of Maryland in October of 2005. The role of the scenic designer is to support the director's conceptual approach to a production via the scenic elements in collaboration with the design and production teams. Chapter 1 is an analysis of the script through a discussion of the original author of *Jane Eyre*, Charlotte Brôte; the adaptation in musical form; and the imagery and symbolism inherent in the text. Chapter 2 details the visual research process and creation of the design in conjunction with the director, lighting designer, and costume designer. Chapter 3 follows the process of the set construction and creation of the design. Chapter 4 provides a critical analysis of the scenic design process and creation in reference to the scenic design. Finally, the appendices provide visual documentation of the design process from research to realization of the final production.

A SCENIC DESIGN FOR JOHN CAIRD AND PAUL GORDON'S
"JANE EYRE: A MUSICAL DRAMA"

By

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Chapter 1: Textual Analysis

To write a thorough analysis of John Caird and Paul Gordon's *Jane Eyre: A Musical Drama*, focus must concentrate not only on a textual analysis of the musical, but also must look beyond the surface of the libretto to the roots of the story, Charlotte Brontë's vivid novel, *Jane Eyre*. This novel is one of the most recognized works written by a Brontë sister. *Jane Eyre* tells the story of a strong willed young girl's journey to womanhood through trials, faith, relationships and ultimately love. Often coined a feminist masterpiece, the story is a classic, which continues to be taught in today's classrooms where parallels are drawn between Charlotte's life and that of the fictional Jane. Through Jane's eyes we pull back the velvet drape of Victoriana and watch as the past comes to life. The key to understanding the character of Jane Eyre lies in a complete study of the author, Charlotte Brontë, including both her social and physical surroundings. This is what makes the story, in book or musical form, one that continues to interest audiences today. Studying this era, this place, and the life of Charlotte Brontë will help to analyze and understand Jane in depth. I shall then illustrate links and inconsistencies between the novel and the musical to inform us further about the stage adaptation. I will conclude by discussing the use of metaphor and imagery in *Jane Eyre: A Musical Drama*.

Charlotte's World

Charlotte Brontë's world was quite a different place from that of her male contemporaries and the Brontë sisters are a testament to the endurance a woman can have in the face of adversity. Charlotte grew up in Haworth, Yorkshire, England in

the 1820s amidst five other siblings. At the age of 5 Charlotte's mother died leaving her father, Patrick Brontë, to take care of all six children on a slim parson's wage.¹ Victorian England (approximately from 1830-1870) has been described as an "age of transition" for England.² With the industrial revolution came development and change, not only in business but also in government and social structure. In *Victorian Frame of Mind*, Houghton states, "... the major Victorian attitudes would have been mainly determined by the powerful influence of these two things ... bourgeois industrial society and widespread doubt about the nature of man, society, and the universe."³ Of course, the changing role of women in this scheme was no exception. Women struggled in a society dominated by class and social and gender roles and Charlotte was no exception.

Charlotte's personal struggle embodied her desire to write and publish in an industry dominated by men. Early in her career Charlotte wrote to Robert Southey, then poet laureate of England expressing her desire to write, and received this response, "Literature cannot be the business of a woman's life, and it ought not to be. The more she is engaged in her proper duties, the less leisure will she have for it."⁴ This suffocating and pervasive attitude gave Charlotte few options as she matured. As the daughter of a respected parson, she and her sisters walked the line between middle and upper classes. She attended Cowan Bridge, a school for daughters of the clergy, at a young age with her two elder sisters Elizabeth and Maria, who both died

¹ Margot Peters. *Unquiet Soul: A Biography of Charlotte Brontë* (New York: Doubleday and Company, 1975).

² Walter Edwards Houghton. *The Victorian Frame of Mind, 1830-1870* (New Haven: Published for Wellesley College by Yale University, 1957).

³ Ibid, 22.

⁴ Margot Peters. *Unquiet Soul: A Biography of Charlotte Brontë* (New York: Doubleday and Company, 1975) 54.

from consumption as a result of their stay at the school.⁵ Margot Peters in *Unquiet Soul: A Biography of Charlotte Brontë* makes the connection between this sad part of Charlotte's life and that of her heroine Jane.

. . . years later, still lacerated by the memory, [Charlotte] wrote her experiences into her novel, *Jane Eyre*. The Rev. William Carus Wilson became Mr. Brocklehurst . . . The name Cowan Bridge she altered to Lowood, and painted a grim picture of an inhuman institution seen through the eyes of the child, *Jane Eyre*.⁶

Charlotte placed direct blame on the school for the death of her two sisters. In particular the death of Maria, the eldest, came as a severe blow to Charlotte. She used this experience with Maria in *Jane Eyre* to create the fictional character Helen Burns.⁷ After this hardship Charlotte continued her education elsewhere and eventually accepted a position as a governess, one of the only positions suitable for her status. Yet again, this was difficult for Charlotte to endure, and no wonder, "Governessing was almost the only work a lady could commit herself to without losing caste . . . She was not a servant, yet she was not her employer's equal: thus she had to keep the servants at heel yet humble herself before the master and mistress . . . In short, she was isolated, powerless and exploited."⁸ Through the years her true passion remained writing, not teaching. Charlotte fought all her life for independence and to resolve her dissatisfaction with the traditional role of women at the time. The parallels between Jane and Charlotte are recognizable and are reinforced by Charlotte's desire to gain respect as an author and an independent person, regardless

⁵ Margot Peters, *Unquiet Soul: A Biography of Charlotte Brontë* (New York: Doubleday and Company, 1975) 8.

⁶ Ibid, 8.

⁷ Ibid. 11.

⁸ Ibid 68.

of her gender. The same themes of independence and a desire for respect echo through the novel and the musical *Jane Eyre*.

Charlotte's strong desire for independence led her to pursue writing and eventually the creation of *Jane Eyre*. Sadly, to publish her poetry and prose, she was forced to assume the false identity of a man, Currer Bell. Upon *Jane Eyre*'s public release it was met with controversy from numerous sides. It was only fitting that in this 'age of transition' Charlotte's novel became the spark to set heavy debate. "The choice of an ambiguous pen name, meant to defuse the question of her sex, instead became central to the book's reception."⁹ Also at this time, "The question of the women's proper sphere and the characteristics of proper femininity were increasingly contested through the middle and later parts of the 19th century."¹⁰ Charlotte's heroine was a homely orphan with no family or social prospects who "refused to be bound by anyone's expectations"¹¹, therefore; *Jane Eyre* became pivotal in this debate over the proper woman's role. But, true to their passions both Jane and Charlotte continued to 'refuse to be bound by anyone's expectations.'

Jane Eyre: The Book

In *Jane Eyre*, the reader follows along with Jane as the journey of her life develops through five distinct phases. In each phase of her life she is met with an obstacle or choice that threatens to break her spirit and strength as an independent woman. The way she deals with each situation demonstrates Jane's strength of character and develops her as the heroine. At Gateshead Hall, she begins as an

⁹ Richard Nemesvari (ed). "Introduction," *Jane Eyre: Charlotte Brontë* (Ontario: Broadview Literary Texts, 1999) 16.

¹⁰ Ibid 16.

¹¹ Ibid 47.

orphan living in the care of her cruel, wealthy Aunt Reed and her mean-spirited cousins who taunt her ceaselessly. Immediately the reader is drawn into sympathy with Jane who has not only lost her mother and father but also must endure the weights of the society she is born into. Opportunities for both orphans and women were scarce so Jane begins her journey with two strikes against her. Her extended family is no help when John Reed, her elder cousin, hisses, “you are a dependant, mama says; you have no money; your father left you none; you ought to beg, and not live here . . .”¹² right before he hurls a book at her head. As punishment for fighting with her cousin John, Jane is imprisoned by Mrs. Reed in the red-room, the place where her Uncle Reed died. Jane encounters what she believes is the ghost of Mr. Reed and her screams bring Bessie, the servant and kind Mr. Lloyd, the apothecary, to her rescue. Mr. Lloyd suggests to Mrs. Reed that Jane be sent to Lowood, a school for girls, to Jane’s delight. Here Charlotte gives the reader hope for the little Jane, but looking at Charlotte’s own experiences with boarding school it is no surprise when this hope is short-lived. Lowood’s headmaster, Brocklehurst, shows his disdain for Jane, as well as her youthful veracity and strength.

“ Do you know where the wicked go after death?”
“They go to hell,” was my ready and orthodox answer.
“And what is hell? Can you tell me that?”
“A pit full of fire.”
“And should you like to fall into that pit and be burning there forever?”
“No, sir.”
“What must you do to avoid it?”
*I deliberated a moment; my answer when it did come was objectionable: “I must keep in good health, and not die.”*¹³

¹² Charlotte Brontë. *Jane Eyre*, ed, Richard Nemesvari (Ontario: Broadview Literary Texts, 1999) 67.

¹³ Ibid, 91.

At Lowood Jane discovers Brocklehurst is a cruel man who preaches poverty and privation to his students, but lives lavishly himself. Jane befriends Helen Burns, who in turn guides her to accept God, her fate, and teaches her to forgive those who have caused her pain. Another occupation for the young female orphan at this time would have been to become a nun, so Jane's introduction to God here is in keeping with common values of the time. Jane's solace with Helen is brief for typhus sweeps through the school and Helen falls victim. At the same time Brocklehurst's terrible treatment of the girls is revealed and he leaves in disgrace. With no other prospects Jane stays on as student, then a teacher at Lowood for eight more years.

Jane accepts a position at Thornfield Hall as a governess, the only occupation possible for a girl of her status. Upon arrival she meets Adele, her ward, and finds companionship in the housekeeper Mrs. Fairfax, but is constantly reminded of her place as a simple governess. When she finally meets the master of the house, Mr. Rochester, she discovers he is a mysterious, challenging older man. The social mores at the time call for Rochester to marry someone of equal stature to him in society. Jane has no money, no home and no family, so she hides that she is falling in love with him because she knows her love is impossible. One night there is a fire in Rochester's room and Jane comes to his rescue but Rochester's explanation for the fire leaves Jane curious and perturbed. Jane's agitation is compounded when Rochester brings home a bridal prospect named Blanche Ingram. Jane painfully realizes the great love she has for Rochester will never be returned because she is not beautiful or of the correct societal stature to compete with Blanche. Jane abandons her heartbreak momentarily to return to Gateshead and her ailing Aunt Reed where

she is again met with a challenge. She attempts to reconcile but Mrs. Reed's heart has hardened over the years and Jane is unable to sway her hatred. Shortly thereafter she returns to Thornfield fully expecting Rochester to propose to Blanche. Jane is rightly shocked when Rochester, as if in a fairy tale, confesses his love to her and proposes marriage. This is one of the largest reasons for opposition to the book. A classless, plain, penniless woman is the heroine of a story in which a rich, handsome man stoops his status to marry her. This, of course, is not the end of the drama.

The wedding day comes and suddenly Richard Mason appears. He halts the proceedings claiming his sister is the living wife of Rochester. Jane is shocked to find Rochester had long ago married a woman who became very ill, to the point of insanity. Today it is often assumed that Bertha Mason, Rochester's wife, suffered from syphilis, which implicates that promiscuity on her part led to her insanity. To protect Bertha and free himself from her insanity Rochester kept her locked on the third floor of the manor. At this time there were neither cures, nor places of shelter and care for people like Bertha. Jane is torn over what she should do, but ultimately flees Thornfield because she feels she cannot both marry Rochester and be blessed by God.

Penniless and distraught Jane finds herself sleeping outdoors on the unforgiving Yorkshire moors and begging for food. She finally collapses at Marsh End where she encounters Mary, Diana and St John who help her find work. Jane guards her secret past until one day St John reveals that her uncle John Eyre has died and left her a large fortune. He exposes her true name and they discover they are related as cousins. Jane quickly vows to share the fortune with her newfound family.

With this family she finds a love and comfort she has not felt before. But like each phase of her life, something must disrupt her peace to bring her on to the next place.

St John asks Jane to travel to India as his missionary wife. Jane considers his offer but knows she will never be his equal and respected like she was with Rochester. Her deep love for Rochester has not faded and she refuses to marry St. John. One evening she hears the voice of Rochester calling to her across the Moors and so she picks up the journey again and returns to Thornfield.

Upon arrival Jane finds that the whole of Thornfield Hall has burned to the ground at the hands of Bertha Mason. She finds Rochester at a cottage in the woods, Ferndean, and there she reunites with her lost love, now blind and crippled from the fire. The novel concludes with their marriage and a summary of their happy life together as Rochester regains his sight and Jane gives birth to their first son. Jane has finally ended her journey with the man she loves announcing, “No man was more bone of my bone, flesh of my flesh.”¹⁴

Brontë draws the reader in dynamically with her use of the first person. Jane’s voice as narrator is strong and clear and the autobiographical viewpoint creates a sympathetic, dependant audience of readers. In any stage adaptation of the novel the first person narration must be considered delicately. Also, adaptors must consider time constraints that a stage production imposes on a lengthy text. Finally, in translating a stage production from an existing novel the writers should look for ways to exploit the action and visual aspects of the text so the 2-D page vibrates with life in

¹⁴ Charlotte Brontë. *Jane Eyre*, ed, Richard Nemesvari (Ontario: Broadview Literary Texts, 1999) 554. Also from Genesis 2:23.

the 3-D world. In the following section I will continue to discuss these points in regard to *Jane Eyre: A Musical Drama*.

Jane Eyre: A Musical Drama

When adapting the novel for the stage John Caird and Paul Gordon also focused on the life of the author in comparison to the life of the character Jane. In his introduction to the script Caird writes, “When Paul Gordon and I decided to dramatize the novel for the musical stage, we resolved that unless we told both of these stories- the love story and the autobiography- then we would be selling our author short. So . . . we begin where Charlotte begins, with Jane’s early childhood, so redolent of her own and that of her sisters.”¹⁵ The first large change that Caird and Gordon make is in Jane’s place of banishment at the beginning of the novel. Instead of the red-room, she is sent to the attic. Caird maintains, “Our purpose here is to draw a clear parallel between young Jane at the start of her life and mad Bertha Mason at the end of hers.”¹⁶ This creates not only a metaphorical parallel between the lives of the two women, but also a visual parallel, which is especially helpful in translating a 2-D text into a 3-D stage production. He goes on to say, “If a house can be a metaphor for human life, then the attic is the mind where all the memories and

¹⁵ John Caird, “Vision, Flame & Flight: Adapting *Jane Eyre* for the Stage,” in *Jane Eyre, A Musical Drama: Libretto Vocal Book*, John Caird and Paul Gordon (New York: Musical Theatre International, 2002) viii.

¹⁶ Ibid, viii.

secrets reside.”¹⁷ If Thornfield Hall is the life of Rochester, dark and mysterious, then the attic is where he keeps his deepest secrets locked away.¹⁸

In the adaptation Gordon and Caird chose to reduce the five places along Jane’s journey: Gateshead Hall, Lowood School, Thornfield Manor, Marsh End and Ferndean, into to three locations: Gateshead, Lowood, and Thornfield. This reduction helps to simplify the story and focuses the action in and around Thornfield Hall. If Thornfield represents the life of Rochester, it also emphasizes the importance of Jane’s relationship with Rochester. Where Jane’s life in the novel is filled with multiple journeys and obstacles, this simplification in the script directs the viewer’s focus more on her time with Rochester and his journey and less about Jane’s continuing struggle and development.

Unlike the novel, which is written in a first person autobiographical format, the musical becomes the story of all the characters, which places a much greater emphasis on Rochester’s role. The reader of the novel *Jane Eyre* understands the entire story through the filter of Jane’s mind. We do not know, though we may suspect, that Rochester loves her until he proposes marriage. In the stage version “. . . the audience is not looking at Rochester through Jane’s eyes, it is looking at the man himself without the aide of a partial interpreter.”¹⁹ Due to this, Rochester’s character must be built independently of Jane’s, and much sooner. For example, Rochester reveals his love for Jane to the audience before we reach intermission, much sooner

¹⁷ John Caird, “Vision, Flame & Flight: Adapting *Jane Eyre* for the Stage,” in *Jane Eyre, A Musical Drama: Libretto Vocal Book*, John Caird and Paul Gordon (New York: Musical Theatre International, 2002) viii.

¹⁸ Ibid, viii.

¹⁹ Ibid, ix.

than Jane herself knows. Rochester's weight and importance in the play increases and becomes a more powerful dominant force in the script than in the book.

Another adaptation in the musical concerns Jane's return to Gateshead and her encounter with St John. These two separate events in the book combine into one event in the musical, all occurring after the aborted marriage. St John, the curate for the local parish, cares for Mrs. Reed as she is on her deathbed. Jane's situation with Mrs. Reed follows the book. She attempts to reconcile but the older woman is bitter and unable to forgive. Caird chose to compress and flatten the storyline between St John and Jane in the stage version. In the book St John is highly developed as a foil to Rochester. As a strict religious man, he wants Jane to marry him simply to be a servant to God. In contrast, Rochester is a passionate man whose own place in society means nothing to him next to his love for Jane. Jane leaves Rochester because she is unsure she can maintain a pure relationship in the eyes of God if she stays. After nearly marrying St John, Jane realizes that it would also be a sin if she married a man without passion just to be a servant to God. This revelation is central to Jane's acceptance of and return to Rochester and the subsequent happy ending. Caird and Gordon miss this strong dynamic in St John's character, which creates an imbalance between Rochester and St John. For example, in a simple game of numbers, Rochester sings 17 songs and reprises to St John's 2. St John has little to no character development and this again brings Rochester right to the forefront of the musical that translates into less emphasis on Jane's story. Caird acquiesces to this point, "To fully dramatize the novel's preoccupation with St John Rivers and his attempt to control Jane and replace Rochester in her affections, would need a musical

drama all to itself, but not one I would want to see.”²⁰ True, we may not want to see St John and his painful control of Jane, but without him the play runs the risk of needing to be renamed *Rochester*.

The other changes Caird and Gordon have made appear to simplify characters, such as Mr. Brocklehurst, to condense the novel to a palatable length for a stage production. The overall effect of the adaptation from novel to stage is to lose some character dimensions and to emphasize Rochester’s character. Other changes help to make the stories parallels and imagery stand out not only metaphorically but visually as well.

Metaphor, Imagery, Symbolism

Both the novel and musical of *Jane Eyre* are filled with imagery and symbolism. John Caird and Paul Gordon were able to recognize this asset in the story and exploit it for the stage production. The visual metaphors help ease the transition from the book to a three-dimensional world. Thornfield Hall remains a metaphor for Rochester’s life and his secrets are both literally and metaphorically locked in the attic. Other imagery that stands out in the script includes the idea of freedom and flight in the form of a bird. From Jane’s first moments she clings to *Bewicks Book of British Birds*, and later she sings of birds in the song *Liberty*, “. . . a silhouetted swallow flies. He flies to distant countries, I lose him just behind a cloud. I yearn to be that swallow, and go where I am not allowed.” This metaphor develops into a character trait throughout the play; Jane feels like a bird trapped in a cage, held down

²⁰ John Caird, “Vision, Flame & Flight: Adapting *Jane Eyre* for the Stage,” in *Jane Eyre, A Musical Drama: Libretto Vocal Book*, John Caird and Paul Gordon (New York: Musical Theatre International, 2002) x.

by her status and role as a woman. She seeks freedom from this oppressive role and will only be happy when she gains ‘liberty.’ Another strong image is fire, which here is associated with purification and cleansing and parallels the metaphorical story of the Phoenix rising from its ashes. Thornfield Hall burns to the ground so that Jane can return and live with Rochester on an equal level, accepted by God. The place, and Rochester, have been purified and a new love and life will grow from the ashes of what is gone.

Related to the fire and purification is the persistent metaphor of blindness. Both Jane and Rochester foreshadow that blindness is connected to their freedom. Rochester wants to run “where I won’t hear her voice, where I am blind and free,”²¹ and Jane also wants to seek “where we could lose ourselves, where we are blind and free.”²² Foreshadowing his own blindness Rochester sings “Why must I have eyes to see you’re not there? Why must I take one more breath, let lightning strike, that’s not the worst . . .”²³ The metaphors are intertwined; lightning brings fire for purification and new growth, and blindness equals freedom and new beginnings. Caird agrees, “At the end of the story all the metaphors are powerfully linked together – blindness, the house, the fire, the tree – to provoke a single potent dramatic image: the young woman of vision providing the eyes and the hands for her blind and crippled lover as they sit together under the stricken chestnut tree in the shadow of the burnt out house that was once their home.”²⁴

²¹ John Caird and Paul Gordon, *Jane Eyre, A Musical Drama: Libretto Vocal Book* (New York: Music Theatre International, 2002) 75.

²² *Ibid*, 109.

²³ *Ibid*, 111.

²⁴ John Caird, “Vision, Flame & Flight: Adapting *Jane Eyre* for the Stage,” in *Jane Eyre, A Musical Drama: Libretto Vocal Book*, John Caird and Paul Gordon (New York: Musical Theatre International, 2002) x.

The last important symbols in this story, which are even more prevalent in the musical than in the book, are the ghosts. In the book Jane sees Mr. Reed's ghost and later Helen tells her, "Besides this earth, and besides the race of men, there is an invisible world and a kingdom of spirits: that world is round us, for it is everywhere . . ."²⁵ She is also drawn back to Thornfield by the supernatural voice calling to her across the moors. These events are reinforced and the idea of ghosts watching Jane becomes more central in the stage version. An ensemble cast creates a looming ghostly presence appearing at times to protect Jane, at times to be Jane and at times to scare Jane. They are also used as a narrator to replace the first person storytelling from the book. Jane's dialogue becomes weaved with theirs and they speak for Jane, telling the story for her as she reenacts the events. These ghosts are an ever-present reminder to the audience of Jane's powerful connection with God and his importance to her. It is as if Jane's words, "There is another world that watches us, I'm not afraid. The angels know when we have sinned or we have been betrayed . . ."²⁶ conjure up this ghostly crew and they remain to stand witness to her life and guide her to a happy ending.

²⁵ Charlotte Brontë. *Jane Eyre*, ed, Richard Nemesvari (Ontario: Broadview Literary Texts, 1999) 133.

²⁶ John Caird and Paul Gordon, *Jane Eyre, A Musical Drama: Libretto Vocal Book* (New York: Music Theatre International, 2002) 20.

Chapter 2: The Design Process

Design Concept

On March 8, 2005 the first design meeting was held for *Jane Eyre: A Musical Drama*, to be performed in the Kay Theatre in October of the same year. I arrived at the meeting with an open mind and a few tools to help me discuss the design competently. In addition to completing the general analysis I created a secondary analysis tailored to extract visual concepts, images, and metaphors from the script (fig 33). In the form of a chart I listed the action, subtext, metaphors/symbols and locale/needs of each scene. This analysis, suggested by my advisor and professor, Daniel Conway, was a means to distill the necessary locations called for in the script as well as a sense of the emotional tone and visual metaphors throughout the play. After creating this chart I found the script provided a plethora of visual metaphors, and traveled to approximately 35 locations. Armed with this arsenal of information I felt prepared to discuss thoroughly a concept and design approach for *Jane Eyre* with the rest of the production team.

I had great confidence in the other collaborators from the design team because I had recently completed a successful project with the same lighting designer, Justin Thomas and costume designer, Kristina Lucka. I felt eager to design something on a larger scale, which *Jane Eyre* certainly would be. Justin, Kristina, and Scot Reese, stage director and associate Professor at the University of Maryland, met with me for the first design meeting. As our director, we looked to Professor Reese to guide and begin discussions concerning the visual ideas for *Jane Eyre*.

Like the story of Jane Eyre, Prof. Reese's complete concept consisted of several layers. The first layer began with the strong sense of storytelling provided by the script. Jane begins by directly addressing the audience, "Welcome gentle audience" and proceeds to tell her story. Prof. Reese saw this as an opportunity to exploit the storytelling aspect, so he adapted the casting so actors would play multiple roles as well as create an ensemble chorus. He wanted to create a world that would grow as the story grew and this approach would be mirrored by the stage design. We felt this concept would guide us to simplify the set by demonstrating 35 different locations without creating a new set for each locale. He brought to the meeting a clear image for the top of the show in which little Jane would climb out of a trapdoor in the floor far downstage and this would be like opening the first page of the book. Prof. Reese had also acutely identified the difficulties inherent in so many scenes. He immediately produced 5 sheets of paper on which were written the words: book, doll, window, blackboard, and branch. These were some of the iconic elements that he felt could represent different scenes (i.e. A blackboard represents Lowood School). He felt the lyrical quality of the script and the strong sense of continual movement should also be echoed in the scenery. Large moving scenic elements would not fit in this world. It would instead be more efficient to change and move small iconic elements quickly and smoothly to create a feeling of continual movement and storytelling. Prof. Reese referenced work by the director Mary Zimmerman as a guide to understanding this concept.

Fortunately the entire design team had attended a recent production of *Pericles* at The Shakespeare Theatre in Washington, DC, directed by Mary

Zimmerman. In this production the designers had exploited symbolic images to create a larger sense of space. One large set created a world for the play with rows of drawers embedded in a wall on stage left. To travel to various locations items were pulled from these drawers to create the essence of a location. A bucket of sand poured on golden fabric was a desert, several small pods of wheat became a wheat field, a long table created a banquet hall in a castle (fig 1). We used these ideas as a model for our approach to the design and staging of *Jane Eyre*.

We decided the best option for *Jane Eyre* would be to create a singular set which would stand as an overall frame in which elements could be added and removed to create new locations. This is also known as a “unit set”. I thought this frame might demonstrate emotional overtones like the strong sense of mystery and darkness that permeates the play.

One last element that Prof. Reese strongly desired was that the actors would perform all scene changes to create the feeling that the storytellers create their own world. I felt it could prove to be difficult with scenes changing rapidly and smoothly to rely on actors to both perform their role and be responsible for scenery. There would be approximately 12 women and 5 men in the cast so as I moved forward into the design I always kept this information at the back of my mind.

Ultimately I walked away with many exciting challenges; to create a unique world which could start small and build and grow with the story, to design representative scenic elements which actors could move and carry quickly and smoothly; to maintain a sense of darkness and mystery in the scenery; and to create a period world which would be interesting and attractive to a modern audience.

Victorian Gothic and Research Collages

I began the visual research process by reviewing my textual research. I knew to gather images pertaining to the Yorkshire Moors in the 1820s or the early Victorian Era in England. I pared down the multiple locations of the script into four places; Gateshead Hall, Lowood School, the Yorkshire Moors and Thornfield Hall. As I gathered images I looked at architecture, period photography, modern photography of period locales, period paintings and what I call mood, which mainly consisted of photographic images that connected with me on a visceral and emotional level. These types of images tend to be more helpful when communicating with the director, who continuously works with actors on an emotional level. The Victorian Era in England has a wealth of imagery because it is a period of many stylistic revivals, rich fabrics, elaborate interiors and intricate furniture. I found I was drawn towards the Gothic Revival in Victorian England because the architecture is grand and dominating, with exquisite detail. Mystery and darkness seem to permeate gothic architecture. Also, the Victorian gothic revival often makes use of luxurious rich fabrics, grand windows filled with elaborate tracery and dominating bookcases, all elements Prof. Reese had mentioned in our concept meeting.

To present my research I created large collage boards layered with images. I organized these boards along the lines of Prof. Reese's 5 words. Board 1 had windows (fig 2), board 2 had books/schooling and ghosts (fig 3), board 3 had the Moors and exterior architecture (fig 4), and the 4th board had a mix of real and painted Victorian Gothic interiors(fig 5). I began layering these collages in Adobe

Photoshop, a computer-software program that allowed me to fade images together and layer them on top of each other, creating ghostly effects. At the same time I created a binder of detail images of smaller items like furniture, chalkboards, and other props that would be necessary later (fig 6).

The director and fellow designers responded positively to these layered ghostly collages, and Justin Thomas, the lighting designer, took a similar path in making his own version of a layered collage, which focused on lighting. This collage led me to the first breakthrough in the design, the use of projections. Projections can quickly and easily be changed to create new backdrops for varying scenes, they can be layered to create ghostly effects, they can be used from both the front and the rear simultaneously, and they can be inexpensive if the theatre owns the correct equipment. I felt like I had stumbled upon a gold mine! I went to the drawing board.

Preliminary Design

I began with one of Professor Reese's 5 elements, windows, as a starting point for the design. As a repetitive element windows could create multiple locations in various arrangements. I created a large curved surround that could look like squares in wood paneling and be a solid wall, or like multiple windows when lit from behind. I was interested in using a curve to reinforce and echo the circular movement in the script. The space could be transformed into any interior room that was called for with small additional elements and lighting. With front and rear projections the outdoor scenes could be created. Parts of the large surround could open and close revealing hidden doors that would open the space for interior scenes and increase the sense of

mystery. Along the back of the surround ran an upper platform where Bertha Mason could hover and be revealed in silhouette by candlelight. Chorus members could enter both in front of and behind the surround to create more depth in the space. A section of a grand curving staircase would roll on for the ascent to “The Upper Floor”. A large Victorian Gothic archway would cover the proscenium as a frame for the entire story further contributing to a sense of period style.

I created renderings by sketching all the elements in black and white, scanned them, and then using Adobe Photoshop I layered the images together and added color (fig 7-9). Kristina, Justin and I met and discussed the direction of color. It was our desire to keep the palette between costumes, scenery and lights tight and cohesive. We were interested in grays, black, rich browns and deep reds for Jane’s world when she is young. Rochester would have a similar dark palette, but bits of color would come through. Color in costumes would reach a saturated peak during the party scene with the character Blanche Ingram. With brilliant and saturated hues Blanche would act as a foil to Jane’s character while starring in “Oh How You Look in the Light”. In scenery, I would maintain a fairly dark palette of mahogany wood tones and use projections to add brighter colors when necessary. The renderings in Photoshop were particularly helpful to show how we could employ projections from the rear and from the front to create the same ghostly layering seen in the research collages.

When I took these renderings to the next meeting with Scot Reese for feedback and development, we had a lengthy discussion about the practicality of the surround. He was excited about the visual impact of the overall design, but was also

concerned about the reality of creating a large solid wall. Professor Daniel Conway also advised me that projections would be very difficult to control without a projection surface like a screen or scrim. Ultimately this preliminary design lacked a deep sense of period and didn't fully realize the concept of the scenery starting small and increasing in size, quantity or complexity as the story increased. As a team we felt the scenery was on the right track, but needed more work.

Final Design

I returned to the drawing board with more requirements and a better sense of direction for the scenery. I still wanted to create a unified world in which each scene could be played, and I wanted the overall space to evoke the emotion of the piece. As I sketched ideas in thumbnail form, I thought of Jane's world, where interiors were oppressive and exteriors places of freedom (fig 10). Unlike the preliminary design, I created spaces with more access and room for movement of both scenery and actors. To refocus myself I wrote down key words and ideas which came to the heart of the story for me, "Jane searches, fights, is lost- doesn't know what she wants. Thornfield may be 'beautiful' but Jane does not see it's physical beauty- she sees the love that comes with it. It is scary, it has secrets, lurking, ghostly. Some places trap her- some set her free". I had explored all of these ideas previously, but having them written right in front of me as I sketched helped keep my focus. Besides sketching a whole world for the play to live in, I also sketched individual moments to get an idea about the essence for the scene. For example, the school only needs a simple chalkboard

with the children in a structured formation and the graveyard could be evoked with one headstone as Jane kneels with a flower.

To create a dual world which allowed for interior and exterior worlds to coexist I drew columns and arches which could double as trees with the right projections. Taking a cue from the preliminary design, I created windows, but unlike the previous design I wanted these to be mobile. I created two windows and two curtains that could fly in and out between columns for certain scenes without enclosing the space permanently. I wanted to retain the idea of an upper level and grand stair but Prof. Reese had rejected the idea of the stair moving or rolling. Instead I designed a large curving stair upstage of the columns that at times would be hidden by the two large windows so we could delay its reveal and it could be a place where Bertha Mason could “live”. To incorporate projections I thought carefully about what Prof. Conway had said about control. To gain the most control over the projections I would need large projection screens at the rear of the stage. I was very wary of large light grey rectangles backing my design. I knew we would not want projections on the screen at the beginning in order to “build” the story up. How could I make large near-white rectangles fit into the Victorian Gothic world of Jane? I chose to place two screens in a large V shape that would not be a flat wall, but would create depth. The placement of the screens was also a result of the optimal distance and throw of the projectors owned by the Clarice Smith Performing Arts Center. For the projected image to fill the screens from the rear the projectors would have to be placed at a certain distance, which could only be accommodated by placing the screens at an angle. The screens would be framed along the top in moulding

reminiscent of the mahogany curving stair, while columns echoed in the rest of the design would flank the sides. A layer of black scrim would cover the front of the screens to cut the lightness of the screen, but not severely interfere with the projected image. The two screens fit neatly on either side of the upper platform connected to the large curving stair so Bertha Masons' world could be suggested to exist in the abyss beyond the screens. This could also create a masked entrance from which characters could suddenly appear in a ghostly fashion or parade on in a grand entrance without giving away any surprise beforehand.

Keeping in mind Prof. Reese's request that the scenery unfold or grow in a similar momentum to the story, I cut the façade on the proscenium and replaced it with a lush red velvet drapery echoing the Victorian period. The curtain would swag open at the beginning of the show to reveal the opening of the story. It would remain throughout the course of the show to frame the scenery and keep a sense of the Victorian. To continue the Victorian 'feel', I created an expansive parquet floor with a curved inlay of marble to echo the marble of the columns.

Finally, the design is complete. Two large projection screens compose the back wall of the set for quickly changing scenes and locations. Emerging from these screens thrusts a balconied platform with grand sweeping stair reminiscent of the immense manors of the Yorkshire Moors. Large marble columns create a cold, weighty interior world in contrast to a small, lost Jane. The columns recede in size to create more depth and a strong sense of perspective. The two far downstage columns support a large arch to act as an entranceway and echo the architecture of church and attic interiors. With light and front projections these columns transform into the

ghostly moors or a sunny garden dominated by an immense chestnut tree. To create unique spaces and differing interior worlds two windows fly independently between three columns. To tie the design directly to the Victorian period two red damask curtains fly independently in front of the two windows. Echoing these curtains is a main drape and swag framing the proscenium. Three large chandeliers receding in size create a strong sense of depth and perspective as they fly in and out, as well as three paintings that create more options for interior spaces. To create a sense of the growing story, Jane begins the show by crawling out the secret trapdoor, downstage of the main drape, with a glowing candle, a book in hand, and her beloved doll in her pocket. As the story unfolds the main drape swings up and out to reveal the hidden world. Jane moves from place to place while projections fade in and out, which creating a sense of quick movement that allows for easy scene changes while actors move on smaller furniture pieces.

For the final design presentation I created a full color model with some sample projection ideas so Prof. Reese could get a better idea of how the play would flow in terms of this large visual element (fig 11). Within the renderings I also demonstrated some of my ideas for projections and lighting. Since I would be designing projections, Justin and I would need to work very closely to ensure the marriage between projections and lighting would create a unified world. We discussed adding a mid-stage scrim to give us another layer of depth to use a projection surface for both front and rear projections. It also created a separation between the downstage world and the upstage interior that would allow us to hide and reveal the entirety of the set. At this point we agreed it would be best use the coming

three summer months for development of projections. With a short tech time and many elements to consider including moving and flying scenery, projections, lighting, microphones (for at least 15 actors), a 22 piece orchestra, elaborate costumes with lightning quick changes, and choreography of the ensemble, we had to be focused and completely in sync. We agreed that the next step for the entire team would be for me to develop a unified storyboard so everyone could be on the same page.

Chapter 3: Design Realization

Drafting and Costing

The end of design meetings prompts the beginning of discussions about realizing a particular design. In rare cases a show's design fits neatly into the allotted budget and time set aside, so minimal changes are required to realize the designer's original creation. With *Jane Eyre* the scenery did not immediately fit within the given budget and required adaptations after the final design presentation. The scenic and light shops were concerned with the budget and with the logistics of the projections. From the beginning of the design process I had been advocating the use of both front and rear projections in the design to create the layering and ghostly effect from the Photoshop renderings and research collages. The equipment owned by the light shop would provide ample power and clarity of image for the rear projections but the options for front projection were much weaker. As a group we decided to create a test sample quickly because rental of a projector would be quite expensive and push us over budget.

In the test we found two problems; the front projector threw significantly less light than we had originally thought, and the fan required to cool the system was noticeably loud. Though most of our advisors were skeptic about the front projections, Justin and I discussed the possibilities and determined to keep the front projections, even if they produced a more ghostly faded image. After we passed this hurdle I returned to discussions with the scenic shop about where we could slim the

set to stay within budget. The shop would have the summer months to work on the scenery with a limited number of staff. Keeping this in mind I designed repetitive elements such as the stair banister to be cut on the CNC router owned by the shop. The CNC router is a computer-guided cutting tool that forms sheet goods according to electronic drafting. I created several plates, or pages, of drafting that could be easily cut on the CNC router, which would get the ornate detail I desired for the Victorian Gothic without the level of difficulty or number of people normally required.

Another large expense in the set was the fabric used in the curtains and swags. The scenic shop suggested we use the traveling main drape of the Kay Theatre instead of purchasing the fabric to create our own curtain. The shape of the curtain would be different because this curtain would not swag in the same way as the original design. I suggested we purchase a piece of fabric to serve as a permanent swag along the top of the proscenium and the main drape of the space could act as a frame when opened. I asked Justin to do a small light test on the fabric of the main drape in relation to some samples we had because, we could not exactly match the main drape. He found a lighting combination that created a satisfying rich red comparable to that in the original design.

The floor was the last change we discussed due to budget issues. The floor was originally designed as an immense parquet floor with a marble inlay. On suggestion from Prof. Conway I designed the floor as thin wood strips pieced together to make parquet tiles. This process looks extremely realistic and gives the painter a wood grain to work from. The shop was concerned about time and money because of

the length of time it takes to cut and create these tiles. After we looked at a faux-finished sample, I decided the floor could be painted instead of the original cut wood. It would be difficult for the audience to tell the difference between the faux-finish or real cut wood because of the large distance between them and the stage. I took these changes and edited the 11 plates of drafting (fig 12-22). These plates were illustrations and notes that would guide the scenic, prop, and paint shops in realizing the design.

Build

Over the summer months I returned to my home in Juneau, Alaska while the scenic elements were to be worked on here in Maryland. At the same time I was creating some sketch ideas for a storyboard as well as projections. I also redesigned the three chandeliers of differing sizes. We discovered quickly that three chandeliers of similar look but different sizes were difficult to find. Along with the large scale of these chandeliers we decided it would be more affordable to create our own chandeliers from pieces of iron railings. I kept in contact with the shops and answered all questions I could via phone, mail and email.

Upon my return to Maryland I found work on painting the parquet floor was well under way. I was disappointed to see that the items I prepared for the CNC router had not been cut at this point, but my priorities were devoted to ensuring the framework of the set be in place. The chandeliers and many other stage properties were also well on their way. The main scenic elements were the floor, the columns, the arch, the stair, the windows, and the projection screens. I could see work had

begun on the floor, and the arch. Concerned about the other elements of the scenic design I went to speak with the scene shop.

When I spoke with Kim Deane, the Scene Shop Supervisor, she assured me that the build was on track. They would be producing two designs at the same time in the shop, *Jane Eyre* as well as another University of Maryland production, *Goodnight Desdemona, Good Morning Juliet*. *Desdemona* opened approximately three weeks after *Jane Eyre* so the two builds would need to be simultaneous. Ms. Deane informed me that they would begin the semester with a large push for the build of *Desdemona* with some of the less skilled carpenters and continue with the build for *Jane* because it required more skill. She also informed me that to reduce the workload for the unskilled labor in the shop she had “shopped-out” the columns. This meant that she hired an outside company to build the columns. She had chosen to have a company build the columns out of white bead foam. In this way we could be assured the columns would be perfect smooth octagons with a limited number of seams. At this point I agreed that I would like the columns to look as close to a high quality, seamless marble as possible. For the moment I could not monitor any further progress until the build for *Desdemona* slacked and the foam columns arrived, so I devoted my time to developing the movement of the design.

Professor Scot Reese, Justin Thomas, and I met with Alcine Wiltz the choreographer to discuss the next step in storyboarding the show. To storyboard the show I would need to sketch out individual scenes with scenery and actor placement so that the entire design team could understand the look and movement for each scene (fig 23-25). In this meeting we went through a hypothetical run of the show in which

we could develop ideas and discuss changes before actors were involved. We jotted notes in the script about entrances and exits, choreography patterns for the ensemble, scenery movement, desired lighting looks and projections. This took two sessions and by the end I had enough information to create mini versions of each scene in sketch form. This also gave me the base of information I would need to complete the projections.

I first made a preliminary list of front and rear projections to work from. We hired a student, Art Hall, who would coordinate projections. I quickly realized that I would want full artistic control over the images and their adjustments. It was up to Art to put the images into a slide presentation and change and develop fade times between slides during tech. Tech would be the next step in the process for us that would incorporate the storyboard, the projections, the lighting, the actors and the choreography. I could create and develop the projection images to a certain degree, but tech would bring another level of complication to the process. Meanwhile, I was becoming increasingly concerned about the construction of the set.

The foam columns had arrived and were in 6' blocks that protected them from damage while shipping and storing. Construction on the windows had begun and the painting of the floor had been completed. I did not see construction of the stair underway or the cutouts from the CNC router. Over the next couple of weeks I checked in periodically to watch as the scenic elements progressed. The properties shop was putting the final touches on a very ornate bed that was made from scratch and I was very pleased with the quality of construction. During this time Ms. Deane suggested we use ABS plastic sheets as the material for the railing banister as

opposed to masonite, a wood-based product. I was unfamiliar with ABS, but she informed me that it is a 1/4" thick black plastic sheet that comes in a standard 4'x8' size. We could cut the railings out of this plastic on the CNC router with no dust and the sheets were more flexible. I agreed to this change and she ordered the product.

The foam columns were now the concern of our Scenic Charge Artist, Ann Chismar. I went to view a sample of the painted columns and realized the texture of the foam was very apparent. I asked her to apply a thick layer of "Sculpt and Coat," a product that would smooth out the surface. Since the columns were designed as a semi-gloss marble, any sort of variation on the surface would be exacerbated onstage with the lighting. At this point I addressed Ms. Deane with the question of tracks laid in the columns. Originally, on suggestion from Prof. Conway, I designed the windows and curtains to fly smoothly between the columns by embedding tracks within one side of the column facing. Ms. Deane informed me that it would be impossible to inlay tracks into the foam columns, but the windows and curtains would not be a problem. She did not say how this would be accomplished at the time and I did not press the issue.

"Load-in"

"Load-in" refers to the time when the scenery and lighting instruments are brought into the theatrical venue in preparation for performance. The week of load-in would be difficult on any show this size, and *Jane* was no exception. The floor was laid in fairly quickly and Ms. Chismar had succeeded in creating a dynamic parquet design with paint. The columns followed the two large projection screens. Since the

columns were in 6' sections the shop ran a cable up the center of each piece from a plate on the bottom to a pipe hanging in the air. The curving stair frame had been welded, covered and painted and was in place. The large arch between the two downstage columns loaded in next. We discovered space issues as we began to hang some of the smaller items like the paintings. We all looked at the plans together and discovered that if I adjusted the placements of the paintings we should have no a problem. The larger elements of the set were in place, but still missing were the railing to the curving stair, the detail work on the projection screens, the joint piece between the downstage columns and arch, the trap in the floor, the farthest downstage chandelier, the front of stage moulding, and the curtain swag. This concerned me, but there was little I could do besides support the shop in any way to help them move quickly. By the time we reached first rehearsal on-stage the actors were able to navigate all the large pieces of scenery and my only great concern for them was the lack of a railing on the curving stair. Ms. Deane created a plain safety railing to serve temporarily.

When the curtain swag loaded in my advisor Prof. Conway brought to my attention problems with the masking. The curtain swag was meant to mask, or hide, the lighting instruments from the audience, but as it was designed it did not complete the masking and the composition as a whole did not look correctly proportioned. After discussing options with Justin we agreed to bring the swag in by 2', a significant difference.

Tech Week

Tech week is the time when all the elements of a production come together for the first time. My priorities heading into this week were actor and crew safety, the completion of the set, and the creation/development of the projections. Before the actors joined the mix, the crew was introduced to the set during what is called dry tech. This was a time for me to get to know the crew, and for them to practice some of their duties on the show. As students, some of them had never participated on a crew backstage before. This meant they would need to be especially alert and careful when working with large scenic pieces like the rolling bed and flying pieces like the windows. During dry tech the crew practiced flying the windows in and out and immediately ran into problems with the columns. The windows would often bump the columns, as would the curtain frames. Worse still were the sconces protruding from the columns that would catch the fabric of the curtains and consequently the entire column would tremble and bend. To fix this problem we removed the sconces temporarily and pinned the curtains tighter to their frame.

During tech I had to keep my eyes continually open for scenery notes, props notes and projections. Since I had the most control over projections I devoted my attention to the formation of Justin's lighting design so that we could be cohesive. My main concern for actors when they interacted with the scenery was the railing on the curved stair and I also noted problems actors when to interacted physically with the set. When any actor would lay a hand or lean on a column it would noticeably tremble and shake breaking the illusion of a strong marble column. At this point I requested vertical braces on the back of the columns and also gave the note to Prof.

Reese in the hopes the actors would not lean on the scenery. The crew continued to have difficulty flying the windows and curtains between the columns. Another recurring problem was the mid-stage scrim, which continually caught the bottom step of the curving stair.

The next exciting moment in the process came when we brought projections (fig 26-28) and lighting into a run of the show. I furiously began to take projection notes while keeping a watchful eye on the progress of the scenery. Ideally, the scenery would be complete by now and all notes would be dedicated to adjusting the final product. With *Jane Eyre* we were continually running behind and could not seem to catch up in scenery. All the main scenic elements were in place, but much of the detail work was still missing and we were having continuing issues with flying elements. Once the scrim cleared the entire curving stair it then began to get caught on a chandelier that would start to spin as it flew in. We continued to finesse these issues as we added the next exciting element, the costumes.

The first time I saw the costumes I felt Kristina had beautifully captured our color palette. She had created costumes within the palette we had discussed and the silhouettes were clean, crisp and believable. It was also a treat to see her designs for the dresses in the party scene with Blanche Ingram and her entourage. I continued to revise the projections nightly and I tried to keep in mind our original color palette and also stay flexible to adjust to Justin's lighting.

As we continued to work on projections and lighting we found changing the color and brightness of the projections was a much quicker and easier task than adapting Justin's lighting. I developed approximately 13 new slides during the tech

process, in addition to the 17 slides I had already created. It was extremely helpful to receive notes and advice on the development of these images. Professor Helen Huang, Kristina's advisor, gave me insightful notes on scale and the idea of the projections as a whole, which I used as a guide in their completion.

Photo Call

Two evenings before preview a professional theatrical photographer came to take photos of the show. As my thesis project and an important work for my portfolio I was disappointed that the scenic elements were not complete at this time.

Thankfully the entire staff at the Clarice Smith Performing Arts Center rallied and worked on the set for *Jane Eyre* all morning to complete notes and any missing elements in the set. The final pieces missing were the railing and projection screen details. Throughout the day the shop finished cutting the pieces on the CNC router, but did not have time to finish them by that evening. I was also in the continuing development process on a few of the projection slides. I found that it was difficult to adjust the projections on a computer monitor without the ability to see them fully projected with the lighting. I had a few moments when I could squeeze in time to view these slides during the day, but the schedule was extremely tight because of the completion of the set and Justin's lighting needs.

Preview Night and Performance

By the time we reached preview night all the set was in place. Final adjustments to slides and lighting still occurred throughout the day. We discovered

that the delayed schedule with scenery had directly affected Justin's schedule with lighting so that he felt rushed and had less time to experiment and develop ideas with the whole team. Overall, I felt Justin's lighting beautifully achieved what we started out to accomplish by enhancing both the emotional and Victorian Gothic undertones of the piece. There were times through the development when I felt the color palette could be shifted or the idea and shape of a scene had not been fleshed out. I really appreciated the open dialogue we shared through the process so that when a lighting idea in a particular scene was not concrete I was able to suggest using a front projection to shape the world better. In the same vein Justin would often ask me to change the composition or alter the palette in a projection to create a better balance onstage. The valuable input from Justin, Kristina, Prof. Reese and all the advisors on the project helped me prioritize and remain focused on the over-arching goal of a cohesive production throughout the process. When it came to opening night of *Jane Eyre* I felt our effort really shined and I was proud to have my name associated with what I felt was a dynamic creation.

Chapter 4: Production Analysis

The Design Process

One of the best pieces of advice I received from Professor Conway was to “use broad strokes”. This means, in a sense, to keep the larger picture in mind and to create simple, smart scenery that holds a production up but does not smother it. In my preliminary design I thought a lot about using “broad strokes.” I created a set that was simply one large sweeping wall. Looking back I see how the reality of this approach might have captured the essence of using broad strokes, but would be a weak design in reality. In a large musical with many scenes there must be many places for entrances and exits, which the large wall excluded. It also did not display enough sense of the period and Victorian Gothic. Most importantly the space could not develop and change enough to maintain the interest of the audience. It was a permanent sculpture that would not move or change so the only way for development would be with projections. Ultimately the final design answered most of these problems and used “broad strokes”.

The final design was also a simple, clean sculpture, but it was much more reminiscent of the Victorian Gothic and gave more opportunity for movement of actors and development of scenery. Seeing the scenery full scale in the actual space I was able to look somewhat objectively at flaws in the design. The scale of the scenery as a whole seemed excessive at times. I had purposely designed the columns to dwarf Jane to give a greater sense of her being lost in the larger world. At times this seemed to read, but at other times the two downstage columns looked out of place

in their enormity of scale. I also had the idea to shrink the columns as they receded to give a sense of depth and forced perspective that I do not think read when translated to the stage. Since the smaller columns framed the large windows it did not seem to make sense for them to be smaller in perspective. Also, the tracery and detail that covered the projection screens needed more weight to be seen and understood. If I were to start the design of this same production from scratch now I might create a completely different world, but overall I am satisfied with the original design I created for the production. Where I had the most difficulty was in translating the design into reality.

The Build Process

I felt I had much less control over this process because of my inexperience. I had realized one other production at the University of Maryland and I found in the design and execution of *Curse of the Starving Class* the year before, I learned the most during the build process. I learned about materials and processes of creation as well as the inner workings of communicating and compromising with a shop. On *Jane Eyre* we began communicating with shops by looking at how we could reduce the scenery in budget and time.

At times I leaned heavily on the advice of Prof. Dan Conway whose trained eye guided me to see what was most important to me in terms of material and creation. When we went over the budget for *Jane Eyre*, Prof. Conway suggested we might save time and money by reducing the floor from wood strips to a fully painted look. In the end I think this was a valid compromise. I also agree that the

compromise of using the main curtain instead of creating our own was a smart choice. What we did create was the swag, which I should have had more control over during the purchasing and sizing process. Because I knew little about creating and sizing material for swags I left this step up to the scenic shop. They ordered the amount they felt was appropriate from the drafting but we discovered as we attempted to actually work with the material that it was much too small and thin. Had I paid more attention to this process we might have purchased a larger amount of the fabric to begin with to give the correct fullness I desired.

Looking back at the process, I believe there were several points at which I should have been clearer and firmer with the shops. The fact that the set was barely finished the day the show opened illustrates that there were problems with the amount of work they were given. I wish I had originally found more ways to simplify the construction of the set, or maintained a stronger relationship with the shop to help them in the organization and completion of the build of my show. Also, knowing my materials better would have helped me understand the consequences of the changes in material that the shops made. For example, the use of foam instead of wood for the columns seemed like a simple, clean solution when it was presented to me, so I raised no objections. I did have some concerns about the tracking of the windows but was fairly satisfied when I was told it would be fine. I should have been firmer in my desire to stick to the original design with tracking windows because that became one of the largest difficulties to overcome in the production. There were other problems with the foam columns that I did not foresee at the time. Every time actors bumped the columns they swayed which made them look unrealistic and this was a large

distraction. Also during the process I found a design problem in the arch base piece which connected the arch to the two downstage columns. I had taken the form straight from research but we ran into complications when the two pieces finally came together. One small piece of the base was cut to simplify the set. Unfortunately I believe that piece would have helped to better resolve the arch into the columns. Also, when drafting this piece I had trouble communicating the idea. My drafting was incorrect and we did not discover this problem until very late because the arch bases were among the last of the set pieces loaded in. Ultimately, I found several small flaws in the design that I could have prevented if I had more experience, but the largest problem, the tardy completion of the set, I felt I could not control. Since I did have little control over the build of the set I instead threw my efforts into what I could control, the projections.

The Projection Process

When I began the process of *Jane Eyre* and decided projections would be a key element in the design I thought I would complete the compilation of these images well before the rehearsal and tech process. In reality I completed the original set of slides shortly before tech and continued to rework, change and add new slides up until we opened. Upon reflection I do not think it would have been worthwhile to design the slides much sooner because I would have had radical changes for each slide. I believe this process of designing and adapting projections was much closer to that of a lighting designer.

Lighting designers have a unique position because they must listen and form ideas throughout the entire design process to create a set of tools, or lighting instruments, that they will work with when tech begins. Unlike set designers they have little concrete work laid out beforehand. In the world of scenery an actor will enter a completed space and interact with it. There is room for small changes, but the basic form is something to which the actors must adapt. Conversely, the lighting designer is given a world of actors and scenery that are firmly positioned and he or she must adapt their design to this world. This process is focused into a short amount of time, in our case one week, and they must be able to continually adapt the lighting and develop their ideas while absorbing input from the director, other designers, and advisors. For Justin this process was condensed even further because of the tardiness of the scenic elements. My process in developing the projections was a blend of the lighting designer and scenic designers processes. I created backdrops or evoked locations in the projections that we had been discussing since initial designs, but the focus, color and content of these slides had to adapt in response to Justin's lighting, new scenic ideas and director's input. Some slides which I thought worked beautifully on the computer looked muddy, washed out, discolored, too bright, too dark or out of scale when seen in the context of the production. Some of the best slides were created quickly minutes before a run. One particular slide was used in "Painting Her Portrait" (fig 31a). Prof. Reese discussed the idea that this piece was not literal but more evocative of Jane's emotional world. Justin and I decided he would use lighting to create Jane's emotional world in this scene. During tech we realized that projections were used both before and after this scene and without

projections the scene felt like a strange blank hole in between. I said I would create a new slide here to compose this scene, but was at a loss because I was afraid to create a real world for Jane as opposed to an emotional world. Initially I created the outline of windows receding into darkness, but when we saw them in the production they looked comical and so out of place that I burst into laughter in the audience. I took a step back and created a new slide with a realistic window and no tricks of perspective, which reminded me of using “broad strokes.” It fit much better into the world and ultimately became one of my favorite slides. This process of adaptation gave me more insight into the lighting design process and helped me respond to the emotion and energy of the actors in the space, which we often miss as scenic designers.

At times it was difficult to maintain a cohesive style with the projections. In most scenes the projections portrayed realistic places like a library or a garden. In other scenes they evoked a sense of location but emphasized more of the emotional content in the scene, as in Jane’s bedroom (fig 26b) or the “Painting her Portrait” projection (fig 31a). I was worried that the projections depicting Jane’s emotional world did not fit with the style of the other realistic projections. As a guide I returned to the original ideas Prof. Reese had brought to the first production meeting when he laid the 5 sheets on the table and turned our thoughts towards the book, doll, window, blackboard and branch. These five items could each evoke a location and an emotion. I took images of these objects and weaved them throughout the slides. To clarify the style of the projections I also looked to the ideas behind these five objects. I realized the objects only hold importance to the audience when they can understand their importance to Jane Eyre. Therefore, the projections that showed Jane’s personal

spaces (ie. her bedroom, “Painting her Portrait”) should demonstrate more of her emotional state than the other projections to emphasize their importance to the audience. To close the show I tried to create a slide that incorporated all the elements together while acting as a cap to the story. The finale slide showed a book, branch and window and was meant to “close” the musical much like a story closes with “The End” (fig 27c).

Sometimes it is hard to maintain the idea that I am fundamentally an artist at the end of a production that is fraught with complications and compromise. Most scenic designers would argue that complications and compromise are the part of our living, breathing art that makes it unique. To maintain a through-line of idea and keep the larger picture in mind is difficult when we are asked to make hundreds of tiny decisions. I now have a deeper understanding of how thought must be given to each decision because one of those fifty decisions will make your set a success or a failure and it is your job to do your best to prevent the failure and encourage the success. I know no set designer will have every correct answer, and with limitations such as budget and time we are continually climbing uphill, but we must maintain the art so that when we walk out the door we are satisfied with our decisions and we are proud of our art.

Appendix A: Research Boards and Design Renderings



Figure 1. Production photos from Shakespeare Theatre's production of *Pericles* directed by Mary Zimmerman.

(a) wheat pods create a quick field of wheat

(b) gold fabric creates a beach, small boats represent a fleet of ships

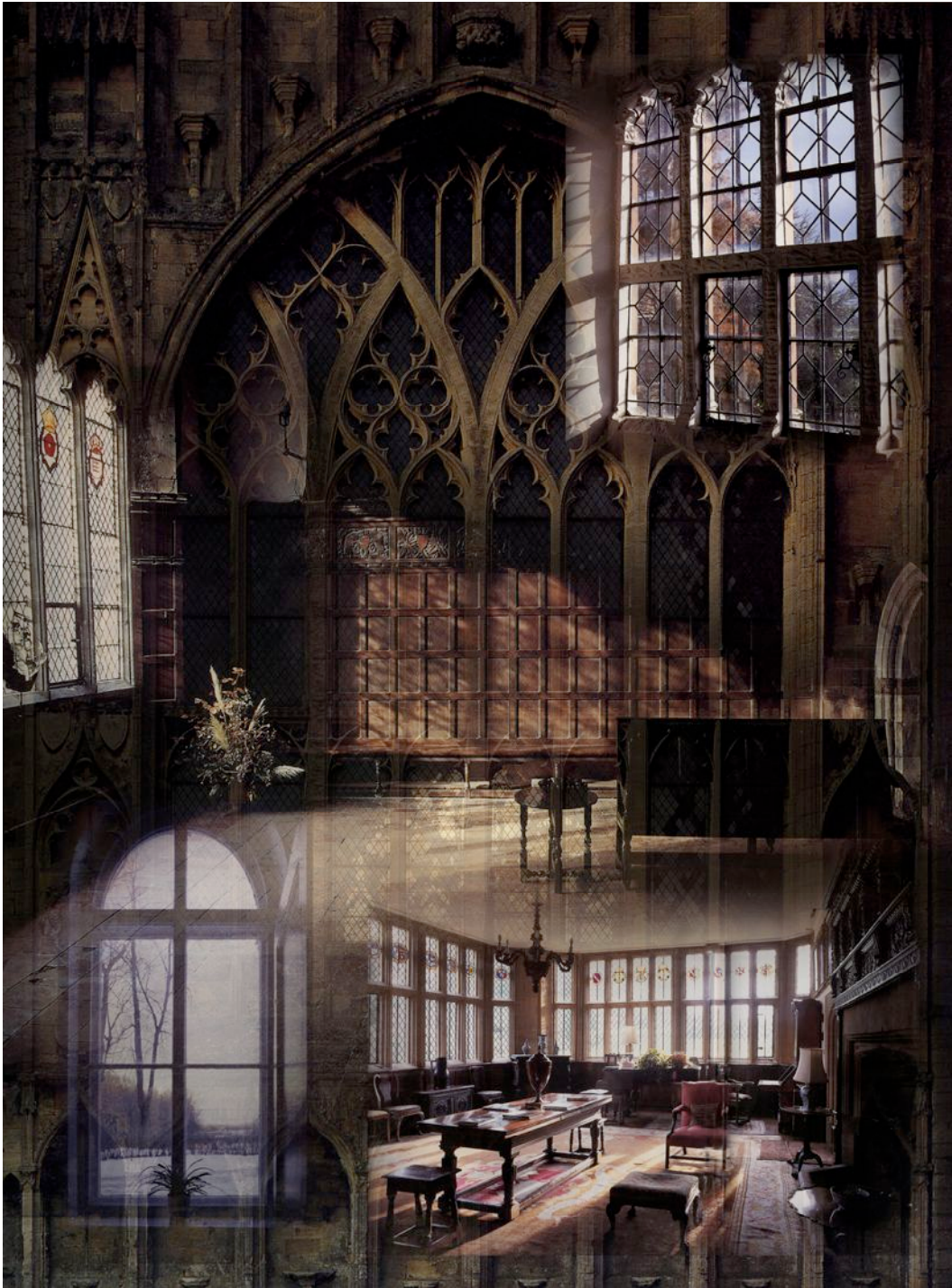


Figure 2. Research Board 1: collage of windows



Figure 3. Research Board 2: collage of school and ghosts



Figure 4. Research Board 3:
Collage of Yorkshire moors and exterior Victorian Gothic architecture



Figure 5. Research Board 4: collage of Victorian Gothic interiors

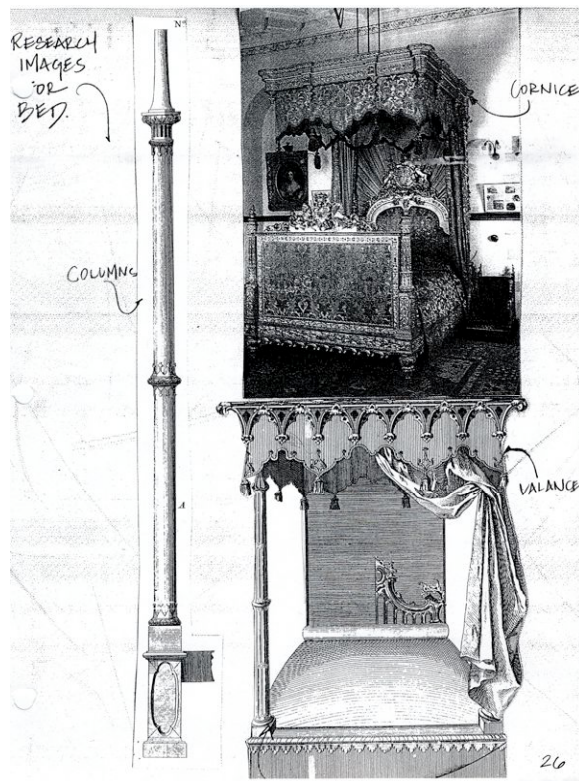
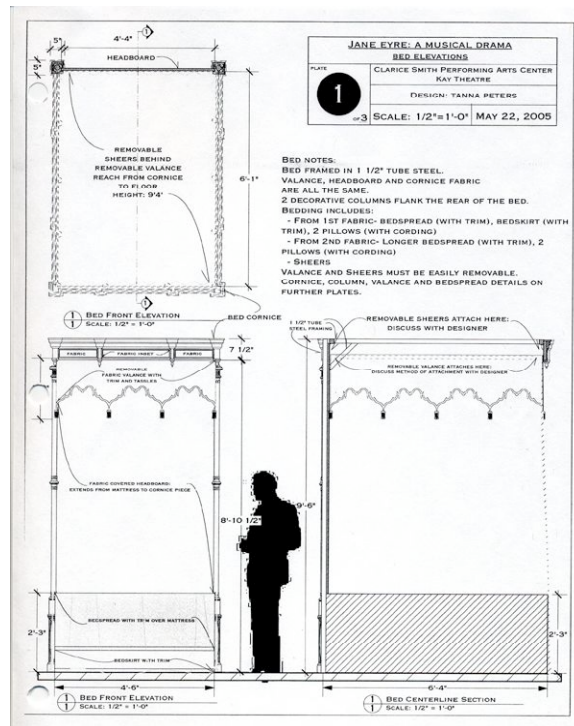
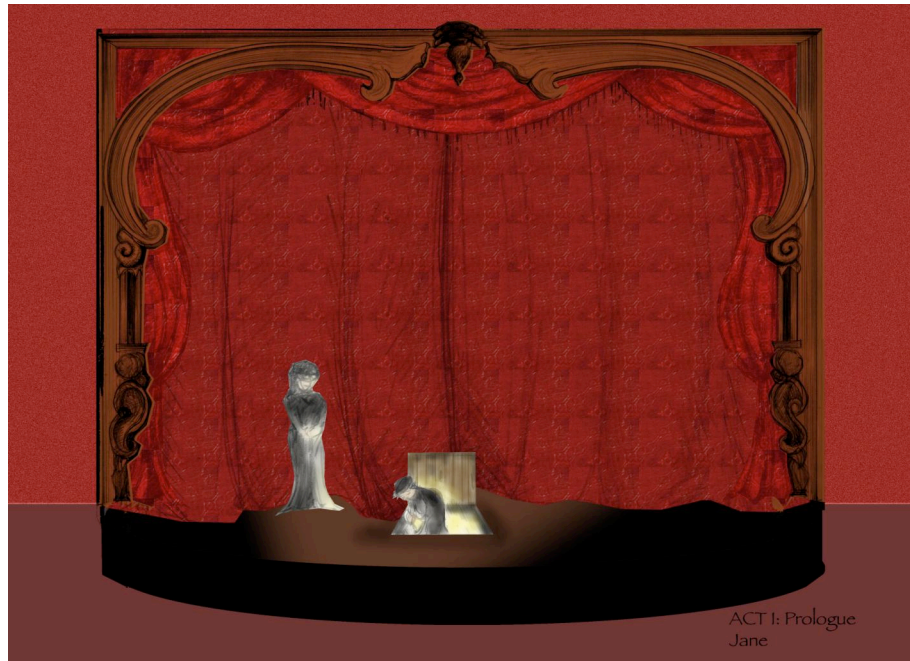


Figure 6. Selected properties research and drafting



(a)

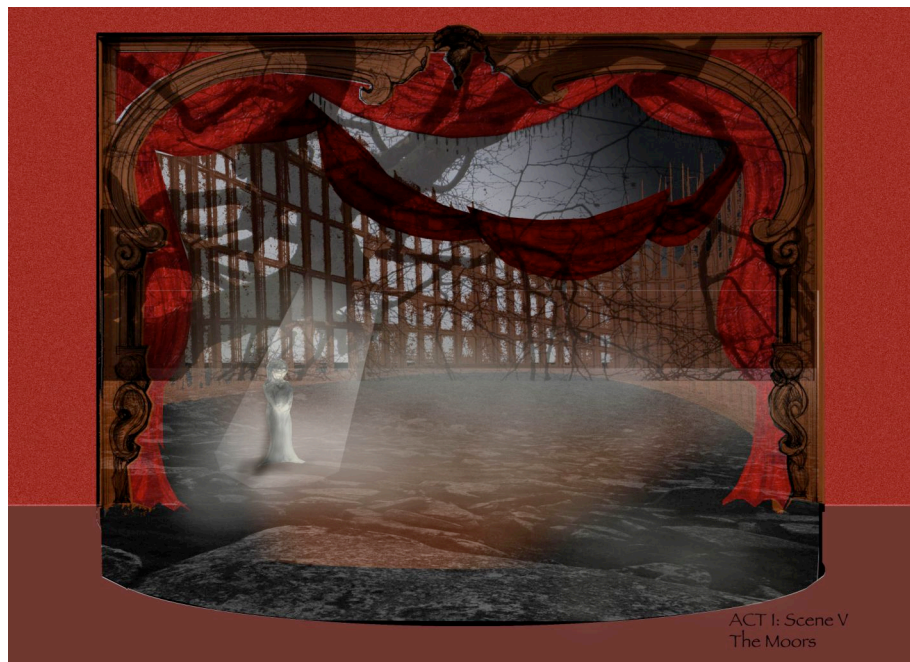


(b)

Figure 7. Preliminary Photoshop Renderings

(a) ACT 1 Prologue: Young Jane enters

(b) ACT 1 Prologue: The Attic



(a)



(b)

Figure 8. Preliminary Photoshop Renderings

(a) ACT 1 Scene V: The Moors

(b) ACT 1 Scene VI: The Governess



(a)



(b)

Figure 9. Preliminary Photoshop Renderings

(a) ACT II Scene V: The Upper Floor

(b) ACT II Scene XIII: Return to Thornfield

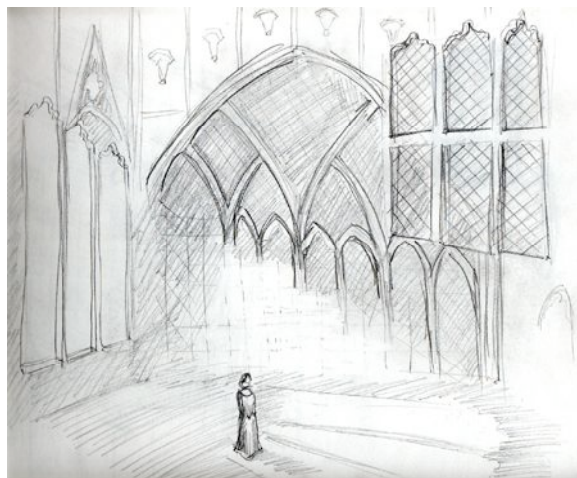


Figure 10. Selected preliminary thumbnail sketches of various scenes



Figure 11. Photo of final model

Appendix B: Drafting Plates

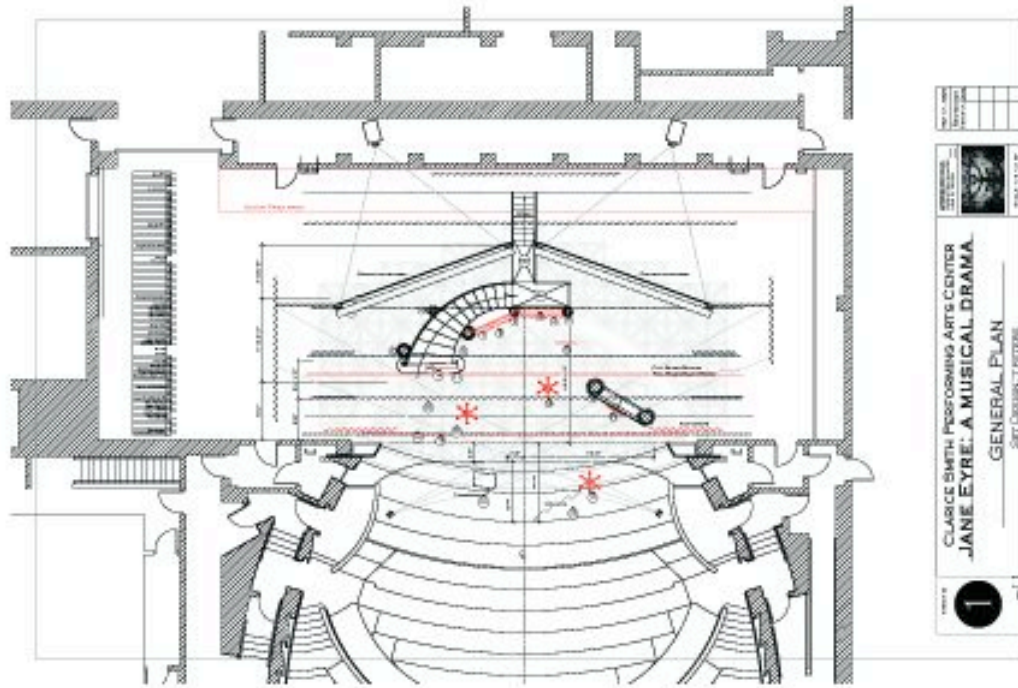


Figure 12. Drafting plate 1: 1/4" scale General Plan

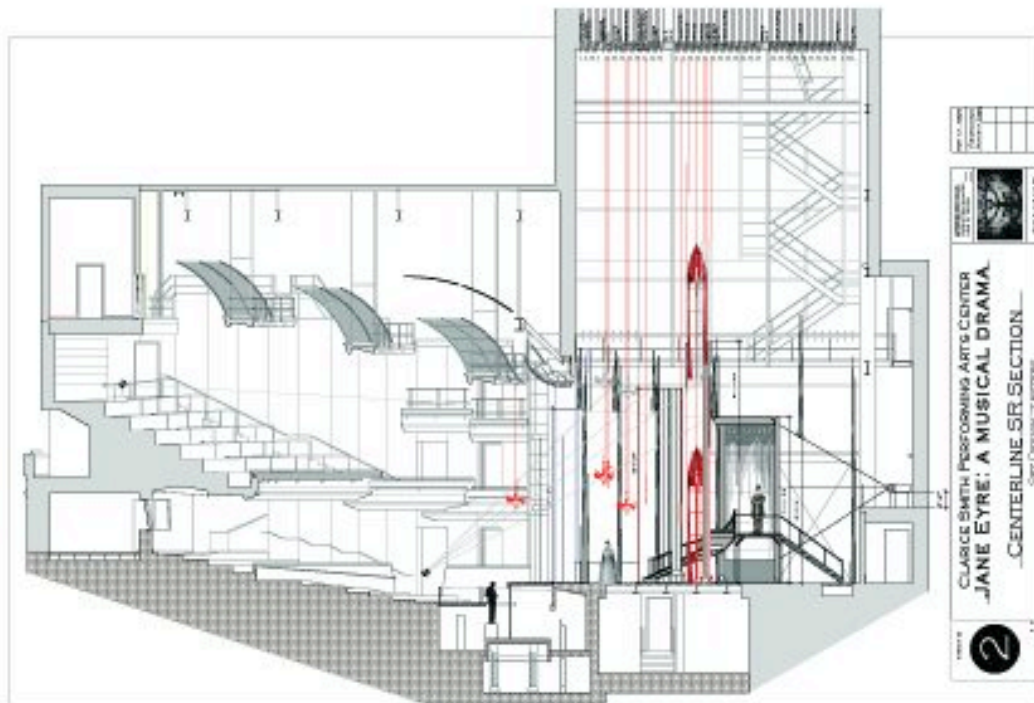


Figure 13. Drafting plate 2: 1/4" scale Centerline Stage Right Section

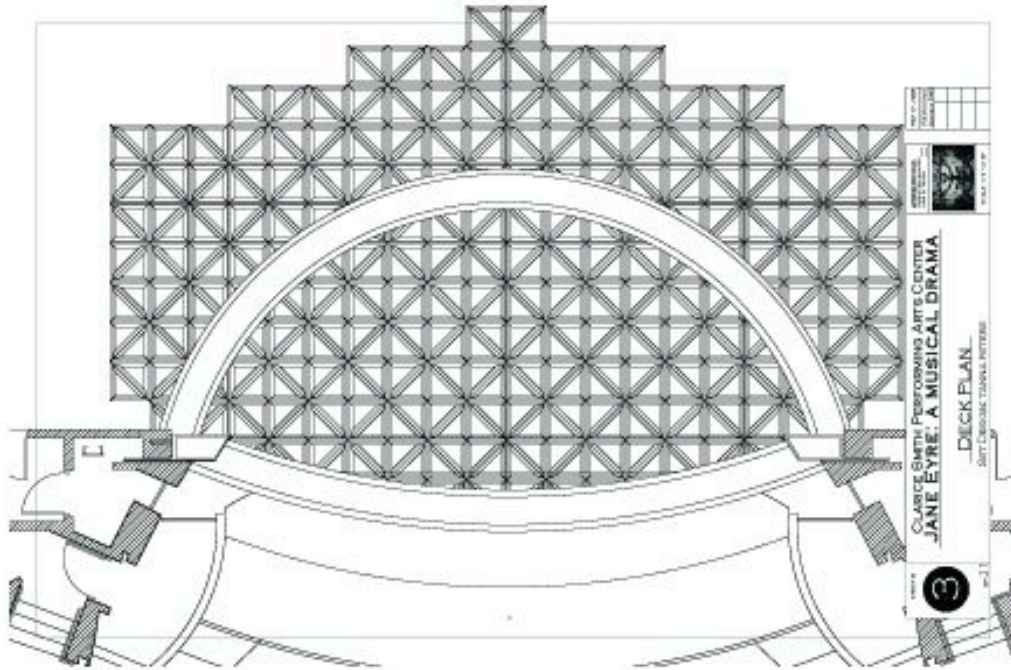


Figure 14. Drafting plate 3: 1/2" scale Deck Plan

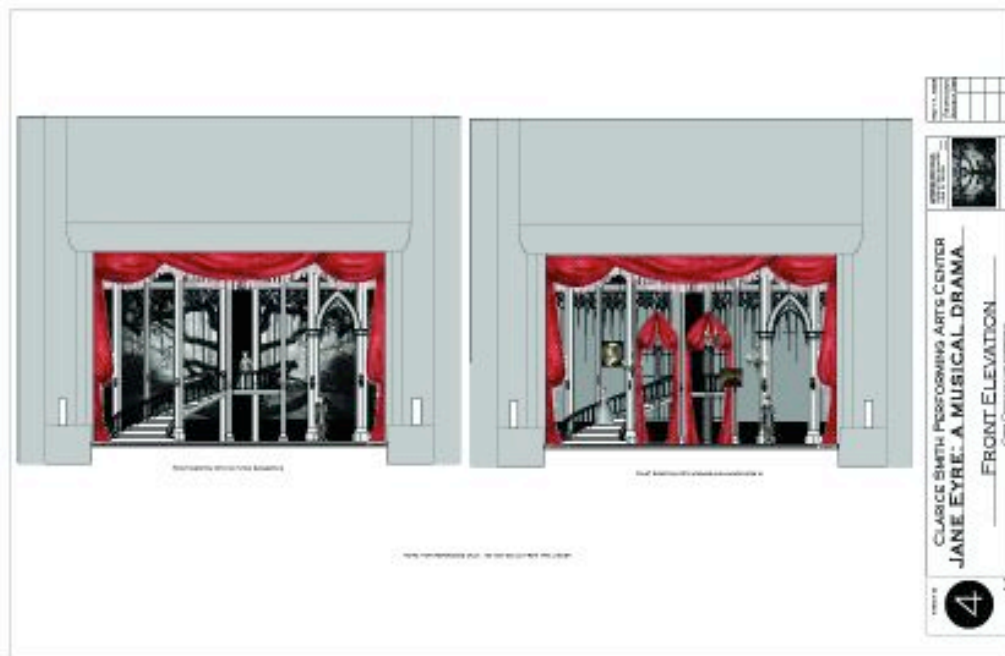


Figure 15. Drafting plate 4: 1/4" scale Front Elevation

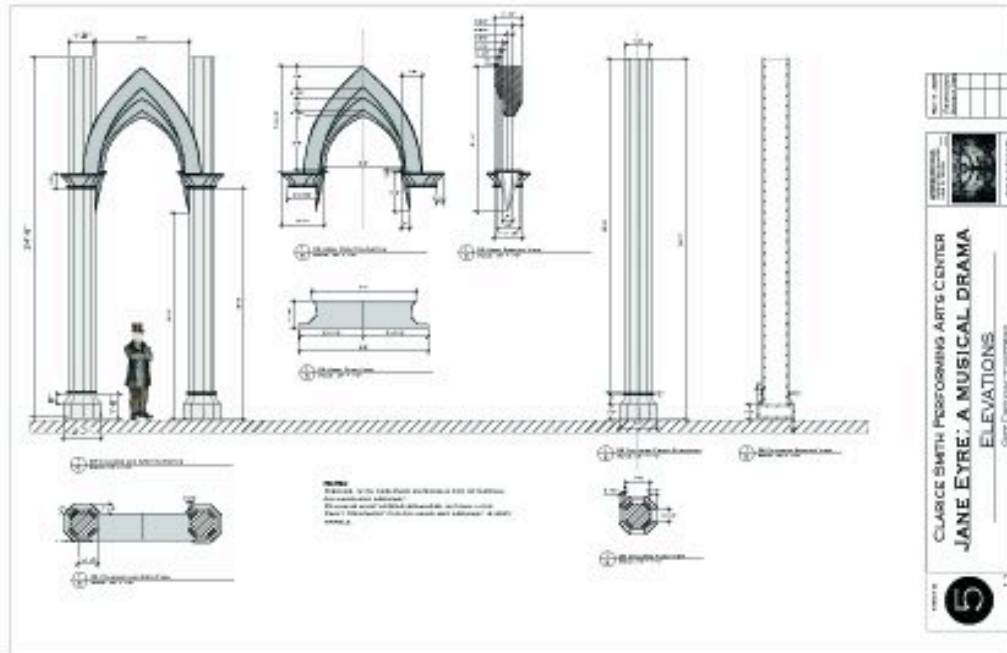


Figure 16. Drafting plate 5: 1/2" scale Column Elevations

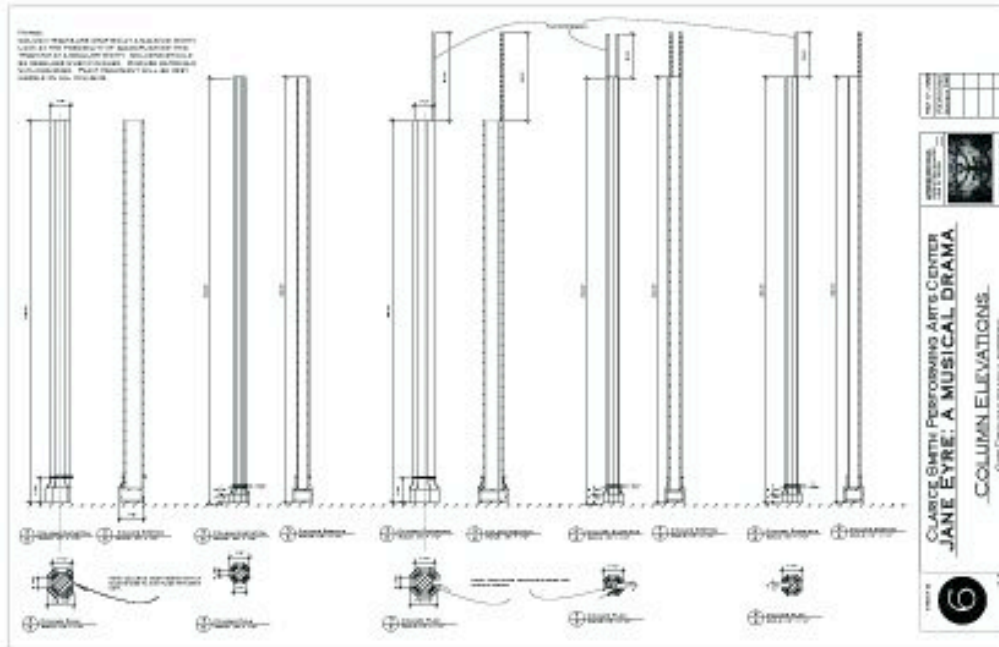


Figure 17. Drafting Plate 6: 1/2" scale Column Elevations

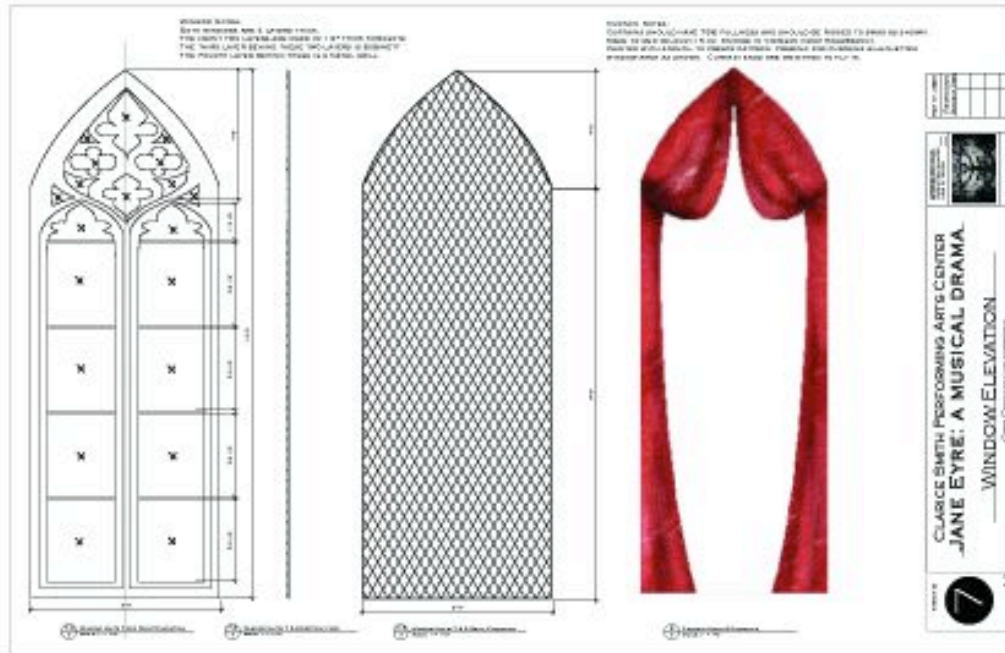


Figure 18. Drafting plate 7: 1/2" scale Window Elevations



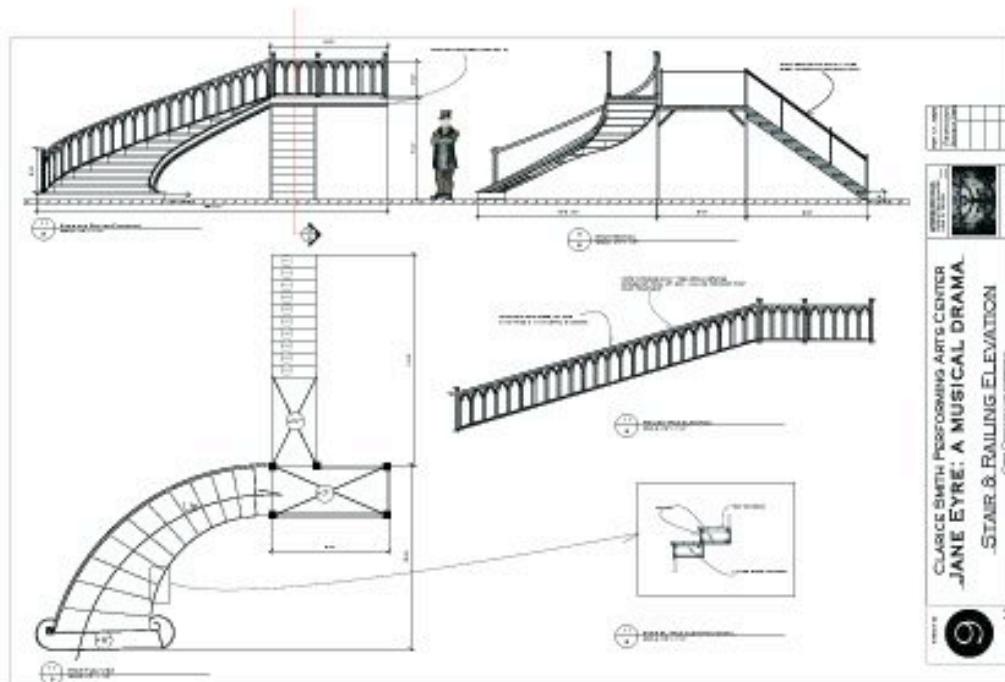


Figure 20. Drafting plate 9: 1/2'' scale Stair and Railing Elevations

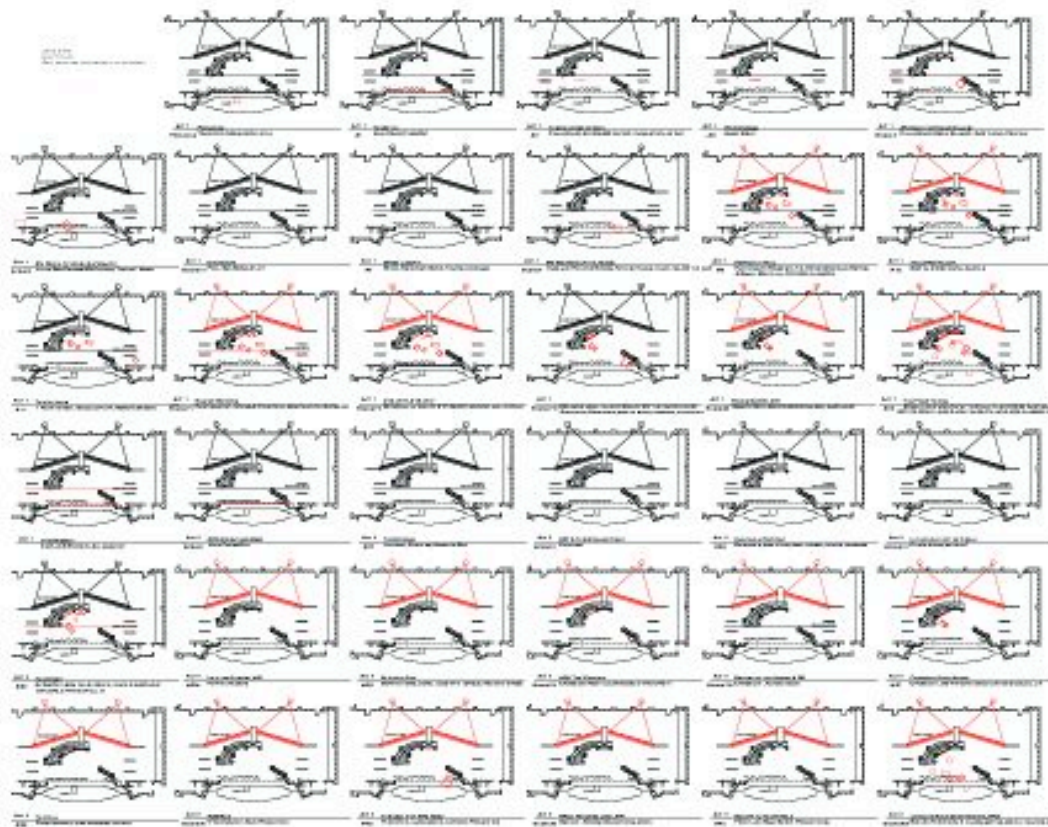


Figure 22. Drafting plate 11: 1/16" scale Shift Plot with
Scenery, Furniture, and Projections

Appendix C: Storyboards, projections and production photos

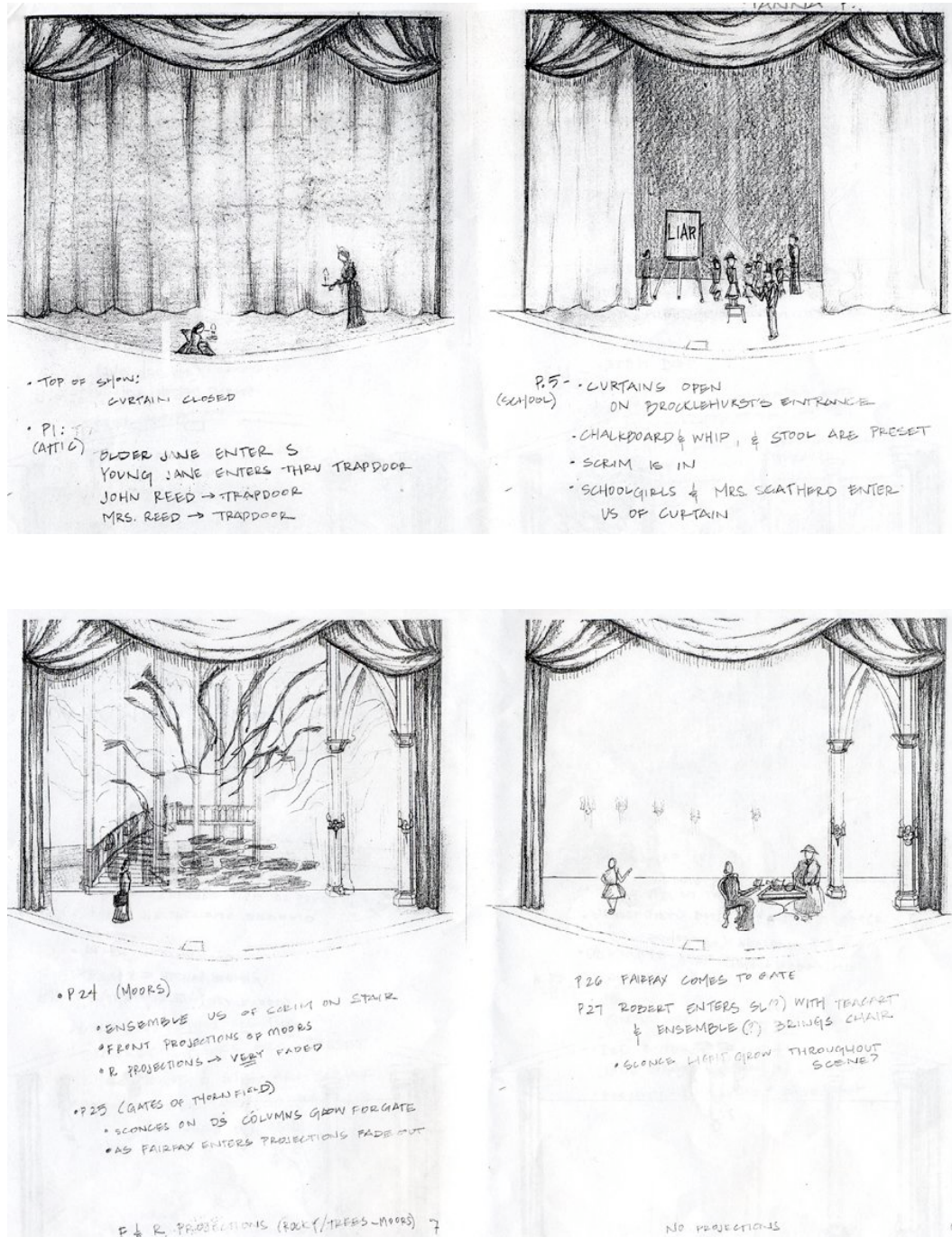


Figure 23. Selected storyboard scenes

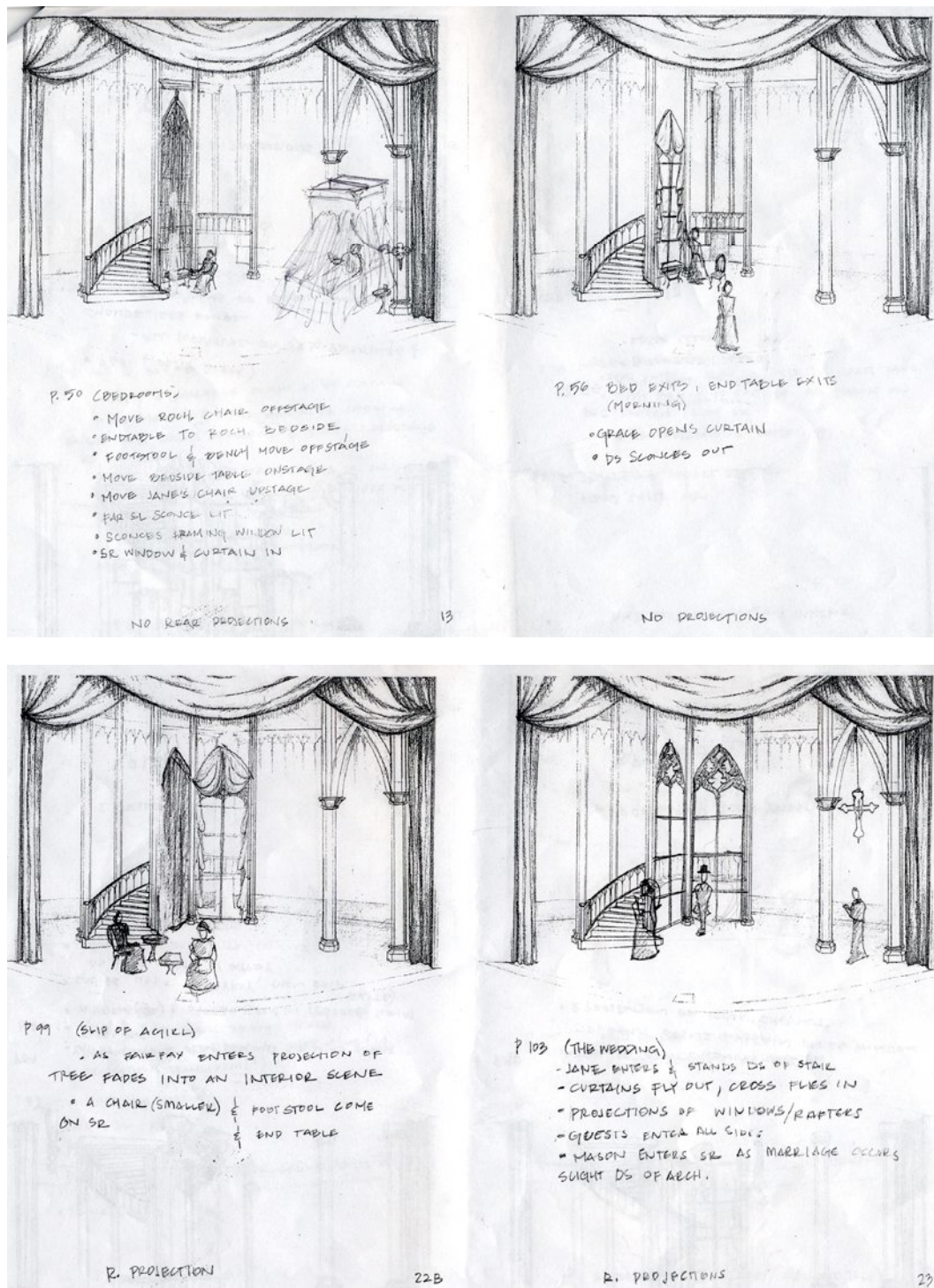


Figure 24. Selected storyboard scenes

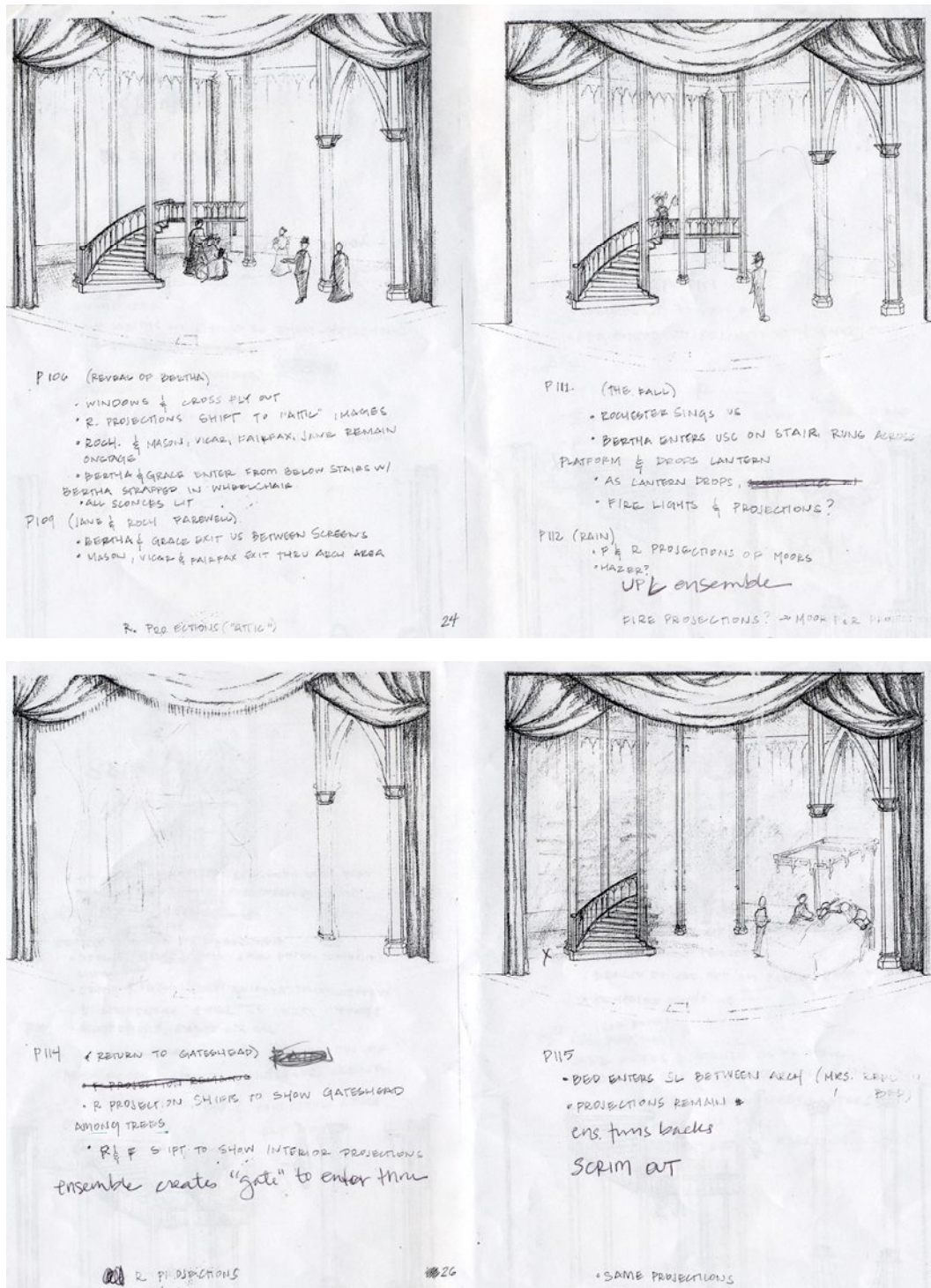
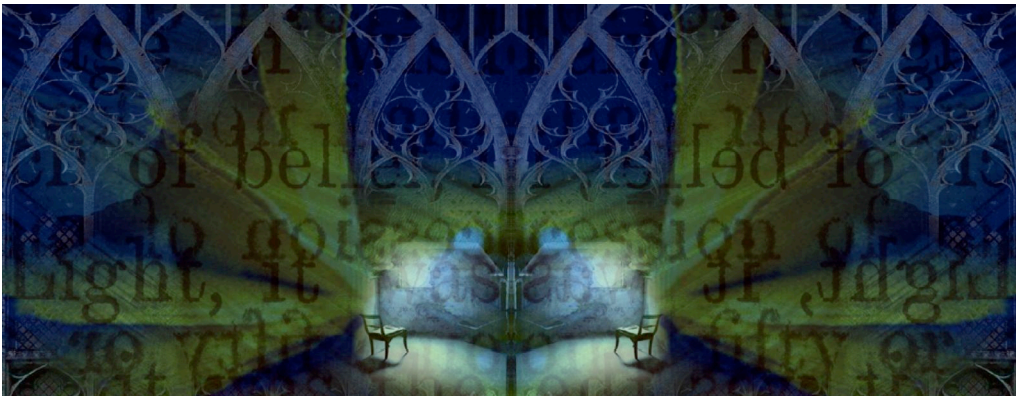


Figure 25. Selected storyboard sketches



(a)



(b)



(c)

Figure 26. Selected rear projection images (reflected)

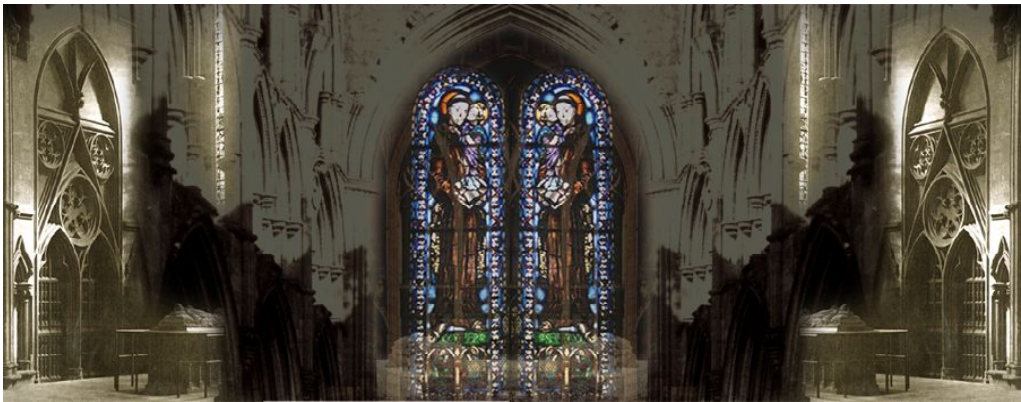
(a) ACT 1 : The Moors

(b) ACT 1 : Jane's Bedroom

(c) ACT 1 : The Party



(a)



(b)



(c)

Figure 27. Selected rear projection images (reflected)

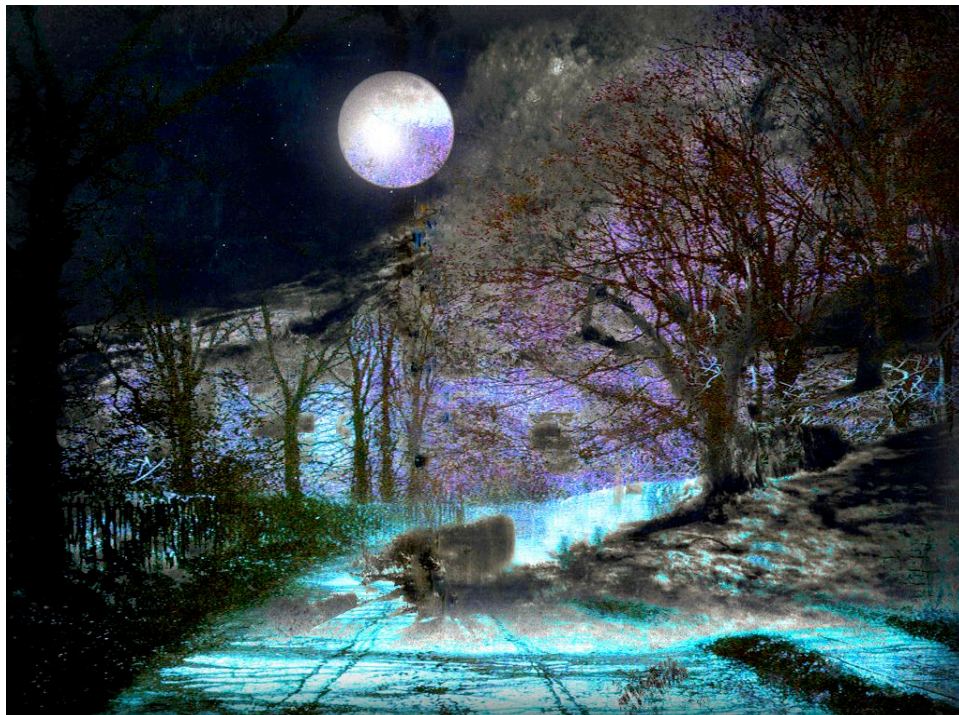
(a) ACT 2 : The Gypsy

(b) Act 2 : The Wedding

(c) ACT 2 : Finale



(a)



(b)

Figure 28. Selected front projection images

(a) ACT 1 : The Hollow

(b) ACT 1 : The Icy Lane



(a)



(b)

Figure 29. Production photos

(a) ACT 1: Young Jane

(b) ACT 1: The graveyard



(a)



(b)

Figure 30. Production photos

(a) ACT 1: The moors

(b) ACT 1: Jane in her room



(a)



(b)

Figure 31. Production photos
(a) ACT 2: Painting her Portrait
(b) ACT 2: The Broken Chestnut



(a)



(b)

Figure 32. Production photo

(a) ACT 2: The Attic

(b) ACT 2: Return to burnt Thornfield

Appendix D: Supporting paperwork

Breakdown	Action/Personae	Subtext	Metaphors/Symbols	Locale/Needs
Entire Show	12 women, 5 men "twisted cinderella story"		Tree, blinding, book, birds, fire, Religion	England, 1820s, Gateshead Hall, Lowood School, Thornfield Hall, moors of North Yorkshire
Act I: Prologue #0- Jane	(4) Older Jane begins the story of young Jane who is in the attic reading her book. John comes and ruins her book and she is blamed by Mrs. Reed.	Jane is defiant, she is not scared of John or Mrs. Reed. Jane is miserable. Mrs. Reed doesn't see her sons faults.	Book of birds: escape, Doll: love Attic: mystery, secrets, escape, past	Dausty joists of a gabled roof, rafters, Gateshead hall, attic, trapdoor, clock?, book, doll
#1- The Attic	(5) Old Jane sings of young Jane's abuse and desire to leave. Brocklehurst enters and sings of hating orphan girls.	Jane will not live quietly in pain. Brocklehurst will soon abuse Jane too.	"Lightning strikes inside her", "spread her wings, through a hurricane she'll fly", "storm within her breast", "mend the pages of her heart", "she suffers in this prison"	Night sky beyond gables in attic
Act I: Scene I #2- Children of God	(8-15) Schoolgirls enter with Miss Scatcherd and Marigold, a serving woman. Brocklehurst introduces Jane to the class. Mrs. Reed addresses class, Jane sasses Brockle and Mrs. Reed. They humiliate her and write Liar on the board. The girls leave and all sing.	Jane is highly defiant against abuse and authority.	"punish the flesh to chasten the spirit" "starving the body, you will never extinguish the soul" "we are blind in his love"	TRANSITION... Lowood School, Large gloomy schoolroom, prisonlike, benches? In rows with central aisle and dusty chalkboard, leather strap, stool
Helen Enters	(5) Jane is on stool, Helen enters, Helen befriends Jane. Brockle and Scatcherd enter. Scatcherd beats Helen.	Jane is not alone in the world.		Empty hall, chapel bell, strap
#3- Forgiveness #4 Willing to Be Brave.	(5) Jane is angry and Helen tells her to forgive them, as that is God's will. The bible says.		Forgiveness= freedom	Same location, Bible

Breakdown	Action/Personae	Subtext	Metaphors/Symbols	Locale/Needs
Act I: Scene II #5- The Death of Helen Burns	(4) Old Jane tells how Helen and Jane became friends and then Helen gets Typhus. Jane feels she is dying, goes to her, crawls into her bed, the next morning Helen is dead	Foreshadow: "Angels call my name across the sky"	"I had a dream that I died, and I became a ghost and lost my soul."	Secret Hollow, tree, old blanket, books, sketch pads, springtime glade- CHANGE - darkened hallway at school, bottles of medicine and blanket- darkened corridors of school, infirmary, little bed
Act I: Scene III	(8- 15) Jane brings flowers to Helen's grave. Ensemble enters as Jane's vision of the spirits. Miss Scatcherd enters with class and tells Jane to get to class. Young Jane and girls leave. Eight years pass and Jane is now late to teach her own class. Jane tells her she plans to leave.	Though Jane has accepted forgiveness, this has not changed her desire for liberty and freedom.	"Mist has kissed your grave" spirits/ghosts watching Helen	Graveyard with moss covered tombstones, a lily, old roses in decay, "looking at sky beyond"
#7- Sweet Liberty	(8-15) Jane wants to leave, she teaches her class. The bell rings and the girls come to her. She tells them to seek freedom. Girls exit on second bell. Jane packs to leave and then does so.	Jane will defy her place in society to achieve freedom.	Fly like the swallow who is free.	Graveyard- CHANGE - School room, stool, book, chalkboard?, traveling case (in her room?), books, clothes, craggy rock at top of high hill.
Act I: Scene V #8- Secrets of the House	(4+) Jane travels across the moors and comes to Thornfield at sundown. She meets Mrs. Fairfax and has tea.	Foreshadow- secrets of house	Thorn-trees, cawing rooks.	TRANSITION Moors, lonely valley, misty hills, leafy lane, dark looming manor, cawing rooks, meadows with "an array of mighty old thorn-trees", gates of Thornfield, inside Thornfield, table, newspaper, tea-things.
#9- Perfectly Nice	(4) Mrs. Fairfax serves tea. Jane meets Adele. Jane discovers Rochester owns Thornfield.	Mrs. Fairfax is absentminded, class is very important to her and Rochester.		Tea-things, milk, sugar, Adele enters from "garden", skips off into "house", plate of bread and butter, house- pictures and furniture draped with dust-sheets.
#10- The	(3) Jane and Mrs. Fairfax tour Thornfield.	Fairfax has been	The old chestnut of	House, covered paintings and

Figure 33. Scenic analysis paperwork

Breakdown	Action/Personae	Subtext	Metaphors/Symbols	Locale/Needs
Upper Floor	look at garden through window, climb stairs, they hear laughter. Jane meets Grace Poole.	with the family forever.	Thornfield is the "soul", dark	furniture, shut shutters, shuttered window, old chestnut, a flight of stairs, candle.
				TRANSITION
#11- The Icy Lane	(2+) Jane walks outdoors, Rochester's horse is scared and he is thrown. They talk. Rochester rides on.	Rochester is interested in Jane and tries to trick her.	Jane is a witch, an elf	Leafless wood in moors, skeletal trees, bright moonlit night, hedges of lane, rock at side of lane, HORSE
#12- An Incident Has Come and Gone	(1) Jane is intrigued by this change in routine	Foreshadow- she can't stop of thinking of him	"a portrait hanging in my mind"	Same
Act I: Scene VI #13- The Master Returns	(4+) Fairfax bustles as Rochester returns. Jane comes back and must meet him.	Rochester is droll and demanding		An entryway in Thornfield.
#13a- The Governess	(4) Rochester sits as Jane enters and realizes who he is. Adele opens presents. Rochester tells Jane she is a fairy. Jane tells him he is unattractive.	Rochester is testing Jane as a companion. Jane tests him back.	Jane is a fairy	Parlor room, chaise, fire, box of Parisian presents, footstool and cushion, comfortable chair, bench.
#14- The Captive Bird	(2) Rochester tells Jane she is a captive bird	Rochester and Jane surprise each other.	Captive bird	Same
Act I: Scene VII #15- Adele's Melodrama	(4) Adele is playing and acting a little crazy, Rochester enters and gets mad. Adele cries and leaves. Jane defends Adele to Rochester.	Foreshadow- Adele is the "very image of her mother", Adele plays at being Ophelia	Ophelia	Same room- morning, doors?, quill pens, desk, papers
#16- As Good As You	(2) Rochester tells the story of Adele's mother and Adele.	Rochester yearns to be free of his past	Women are coarse and savage, witches	Same

Breakdown	Action/Personae	Subtext	Metaphors/Symbols	Locale/Needs
#17- Your Word to God	(2) Rochester tells Jane she is free to go, but Jane stays.	Jane does not want to punish Adele for Rochester's wrongs.		Same
				TRANSITION
Act I: Scene VIII #18- The Fire	(4) Jane and Rochester go to bed. Jane paints Rochester's portrait. Rochester drinks himself to sleep. Woman appears and goes to Jane's room. Then goes to Rochester's room and lights his bed on fire. Jane awakens Rochester and puts out the fire. Mrs. Fairfax comes and goes.	Who is this woman, what is she doing? Rochester has a deep secret	Fire, pain, later purification Jane- savior	Jane and Rochester's bedrooms, tray bottle of brandy, glass, sketch book, box of pastels, candle, upper level, staircase, fire, night stand, water jug, bed drapes,
#18a- After the Fire	(2) Rochester thanks Jane- too much, Jane leaves awkwardly.	Rochester wants more with Jane.	Clock- time passing	Same, clock striking
#19- Secret Soul	(2) Jane sings about wanting to love and heal Rochester. Rochester wants Jane to heal his pain and secrets.	They both must overcome their secrets to be together.	Infection	Same
Act I: Scene IX	(3) Grace enters Jane's bedroom. Visitors are coming. Jane questions Grace about the night before. Something is amiss.	Grace is lying, there is more to the fire than Jane knows		Same, morning
#20- Society's Best	(2+) Mrs. Fairfax and Jane search for Adele in prep for party. Jane finds out about Blanche Ingram	Jane is curious and jealous.	The press of her dress is expressive	Corridor, garden
#21- Galloping Up to the Drive	(14+) Adele enters, Mrs. Fairfax runs off to prepare, Jane and Adele go to dress her, the guests arrive with Roch. Jane and Adele re-enter. The guests hate on governesses.	Class is important. Jane is beneath them.	Adele as fairy Blanche is a "lily flower"	Same
#22- The Finer Things	(14+) Blanche sings about how Rochester needs a wife- her. Guests applaud. Tea is served. Guests exit toward garden.	Blanche's presence will mean Jane must leave.		Same, Chinese Chippendale, walls covered in silk, Rembrandt, breughel, Bosch, rug from chen

Figure 33. Scenic analysis paperwork

Breakdown	Action/Personae	Subtext	Metaphors/Symbols	Locale/Needs
	Blanche leaves with Adele and Rochester.			chou, glasses, claret (wine)
#22a- The Request	(2) Mrs. Fairfax tells Jane she must come to the dance that evening.	Jane is pained but must go as requested.		Same
				TRANSITION
#23- The Ball	(14+) Jane sits to one side as guests dance. Jane starts to leave, Rochester stops her. Blanch and Roch sing. Robert goes to answer door and returns with Richard Mason. Blanche takes Mason into the library. Roch and Jane go to garden. Roch breaks down, Robert enters. Roch sings about Jane, Jane enters from inside house and joins singing. Woman appears upstage on upper level and sings. End of Act I.	Rochester wants to love Jane but fears he will hurt and lose her, his past haunts him. Jane wishes to embrace Roch's pain, but knows she is not "fit" to love him.	House is a dungeon, vault of living death, Jane calls like a "Siren"	Main salon of Thornfield. Doors to exterior, others to library. Chair, - stone bench in garden, window from exterior. Upper level of house.
Intermission				
Act II: Scene I #26- Sympathies Exist	(1+) Jane stands in a reverie while ensemble sing around her	Ghosts do live	Ghosts of our past Haunting	?
#27- The Scream	Mason searches for the right door leading to his sister, Mason follows the figure through the door and then shouts for Roch. Jane comes running and meets Roch in hall. J and R go up stairs to a special corridor and room with Mason bleeding in a bed. Mason is helped to coach by Robert	The secret involves a woman related to Mason somehow. Mason did not believe Roch, but finds he was right.	Woman is siren now	The trap door to attic? Or just the upper level, lantern, stairs, door, candle, bandages, bed and room where Mason lies bleeding, Mason's coat and bag. Bed pulled away into darkness.
Act II: Scene II #27a- The Strange Night	R leads J back to her room (chamber). Talks to her about the mystery and Blanche. Almost tells her he loves her, then says he will marry Blanche.	R is testing J to see if she loves him.	Hope/sun has left R Swallowed in fire J is little elf.	Halls and corridors of Thornfield. Candles.

Breakdown	Action/Personae	Subtext	Metaphors/Symbols	Locale/Needs
#28- Painting Her Portrait	Jane paints her portrait and Blanche's.	Jane is jealous and angry.	Portraits, surface beauty versus inner beauty.	Some part of the house? Maybe her room? Small table, drawing box, paints, brushes, 2 pieces of smooth ivory drawing card, small angled easel.
Act II: Scene III #29- In the Light of the Virgin Morning	Blanche wanders the garden ahead of Jane, both imagine a life with R. J leaves as Ladies enter. J re-enters looking for R. J leaves, Robert enters and tells of gypsy.	Blanche only cares about his money and status. Jane only cares about his love.	The focus for Blanche on flowers, pretty surface stuff, J cares about the Chestnut Tree.	Parterre (?) Garden of Thornfield. (summer), sun-dial, half covered in flowering creeper. Haze, pinks, roses, columbine, chestnut tree, shrubbery upstage
#30- The Gypsy	Single young ladies enter to talk with gypsy, including J.	Blanche is not as uncorruptable as she may seem		Same.
Act II: Scene IV	Gypsy reads girls' palms, convinces Blanche R is a fraud, reads J's palm and then reveals he is R. Guests leave.	R. wants Blanche to leave and J to stay.	Flame in the palm of your hand	Darkened Library, chimney corner, easy chair, chandle on table, little footstool
#30a- Into the Garden	J and R go into garden and J says she will leave. R says she will go to Ireland	R is playing with J.	Impending storm	Library turns into garden (night)
#31- My Hope of Heaven	R pushes J into admitting her feelings for him. R proposes to J. J accepts and a storm approaches. J and R kiss and then enter house.	R made J jealous for his own delight.	Leaving= death, Jane is fairy "you will lead me blind"- hear your voice across the skies	Garden
Act II: Scene VI #32- The Chestnut Tree	Servants discuss how the Chestnut has been split by lightning. Fairfax enters in a fit with Adele.	God is punishing Thornfield for something- Impending doom	Chestnut is Thornfield's soul	Morning- window onto garden
#33- Slip of a Girl	Mrs. Fairfax berates J for thinking she can marry out of her place, but is happy anyway.	Jane's class might be the reason for the broken chestnut		Same room? Sewing stuff for Jane, jewel case with Rochester jewels, wedding dress on tailor's dummy
				TRANSITION

Figure 33: Scenic analysis paperwork

Breakdown	Action/Personae	Subtext	Metaphors/Symbols	Locale/Needs
Act II: Scene VII #34- The Wedding	Ensemble, Vicar, R and Mrs. Fairfax ready for wedding, Mason in shadows. J enters. R and J kneel and Vicar proceeds. Mason stops marriage.	The Secret is revealed		The parish church of Thornfield Hall.
Act II: Scene VIII #35- The Secret of the House	Bertha (woman) is in attic and all enter. Bertha attacks R. She is bound into a chair. J gives her the book. Grace releases Bertha and they leave together. All exit but J and R.	Parallel stories of J and little girl in attic and trapped Bertha. Bertha is trapped in her mind.	Book is freedom	Attic of Thornfield Hall, ragged book. Reminding of Jane's attic, Chair with leather straps, sedative
#36- Sail Away	J decides she must leave R		R is the siren now	Same
#37- Farewell Good Angel	J leaves and R. is in despair. He goes to her bedroom and Fairfax says she has left. He goes into the garden.		"Why must I have eyes?"- blindness, rather burn in hell	Moving from attic to Jane's room then to Garden
#38- The Fall	The Stage lights up with flame while Bertha runs madly through the house. R tries to rescue her but the house splits and burns and Bertha falls and burns.		Purifying flame	Entire house with attic and garden outside
Act II: Scene IX #39- Rain	Jane travels with ensemble, begging, sleeping on the ground. St. John finds her and brings her to her aunt's home, Reed.	Jane has done the right thing and so is saved.	Cleansing, saving rain	Moors, Gateshead Hall
#40- The Death of Mrs. Reed	Jane and Young Jane visit Mrs. Reed on her deathbed. J learns John has killed himself. Mrs. Reed gives Jane two portraits of her parents. Tells her of an uncle she never knew. J forgives her but it is too late.	Jane's story parallels Adele's	Forgiveness= hope	Mrs. Reed's room, bed, nightstand, etc.
Act II: Scene XI #40a- Paradise Lost	J and St. John grow closer, they are out on a walk on the moors.	Jane is still lost after all these years		Moors, outcrop of rock, book

Breakdown	Action/Personae	Subtext	Metaphors/Symbols	Locale/Needs
#41- The Voice Across the Moors	St. John proposes to J. She says she must do what God wills and prays to learn the answer. She hears R and knows to go back	She wants to follow God and her own love for R.	Fill her with light, show me the road to take	Same
#42- Return to Thornfield	J travels to Thornfield and meets with Fairfax (Mason) who tells the story of the burnt house and that R is blind		Blinding, fire, purification, J will lead R to sight	Moor changes into burnt remains of Thornfield, traveling bag
Act II: Scene XIII	R is in garden under tree, blind and crippled	He must be blind before he can see again	Split soul of thornfield to be mended by their love	Split Chestnut tree, bench in garden
#43- Brave Enough For Love	J speaks with R, who disbelieves what is happening. J has more money than R, They discover they both called to each other. Fairfax and Adele enter with Robert. Jane tells audience they marry, Helen brings their child- R regains sight, ensemble enters. Adele holds baby, family is happy.	Trust in love, the power of truth and love will overcome class, past, secrets, blindness. Jane has changed her fate by being brave enough for love.	Purifying flame, sign of voice on the wind- from God	Garden under tree

Figure 33: Scenic analysis paperwork

JANE EYRE UNIT LIST UNIT LIST: 4/28/05						
UNIT #	DESCRIPTION	LOCATION	APPROX SIZE/ SHAPE	HEIGHT	PAINT	MISC.
1	DOWNSTAGE COLUMNS AND ARCH	DS LEFT	COLUMNS: 1'7" DIAM IN OCTAGONAL SHAPE ARCH: 6'6" WIDTH, 1' THICK	COLUMN S: 25' ARCH: 5'6" LOW POINT- 15'	DARK GREY MARBLE	COLUMNS AND ARCH DO NOT MOVE. SCUNCES MOUNTED ON COLUMNS. A CROSS FLIES IN THE CENTER OF THE ARCH.
2,3	UPSTAGE RIGHT COLUMNS	US RIGHT	2: 1'4" DIAM 3: 9" DIAM OCTAGONAL SHAPE	2: 25' 3: 29'	DARK GREY MARBLE	COLUMNS USED FOR STRUCTURAL BRACING OF STAIR UNIT (7). SCUNCES MOUNTED ON COLUMNS. COLUMNS HAVE WIDER DECORATIVE BASES.
4,5,6	UPSTAGE WINDOW FRAMING COLUMNS	US CENTER	4: 1'4" DIAM 5,6: 9" DIAMETER IN OCTAGONAL SHAPE	4: 25' 5,6: 29'	DARK GREY MARBLE	TRACK RECESSED IN COLUMN FACES FOR WINDOWS TO SLIDE IN. TRACK ALSO RECESSED IN UPPER PORTION OF FRONT FACES FOR WINDOW CURTAINS TO TRACK IN. COLUMNS USED FOR STRUCTURAL BRACING OF UNIT 7. SCUNCES MOUNTED ON COLUMNS. COLUMNS HAVE WIDER DECORATIVE BASES. TRACKING ALSO CUT OUT OF COLUMN BASES TO ALLOW WINDOWS TO SLIDE TO DECK.
7,8	2 WINDOWS	US CENTER BETWEEN COLUMNS 4,5,6	6' WIDTH 2" DEPTH, GOTHIC ARCH SHAPE WITH TRACERY	18'	MAHOGANY WOOD	THERE WILL BE NO GLASS IN THESE WINDOWS. WINDOWS WILL BE LAYERED 1/2" AND 1/4" MDF TO CREATE DIMENSION IN THE TRACERY. WINDOWS ARE BACKED BY A "WROUGHT IRON" SCREEN IN A CRISS-CROSS PATTERN AND BY BOBBINET. WINDOWS FLY OUT AND TRACK IN BETWEEN COLUMNS. WINDOWS SLIDE
						BEHIND CURTAINS WHICH ARE A SEPARATE FLYING UNIT.
9	2 CURTAIN SETS	US BETWEEN COLUMNS 4,5,6 IN FRONT OF WINDOW UNITS 7,8	6' WIDTH WITH 75% FULLNESS, RIGGED TO SWAG, UPPER FRAME THAT HOLDS CURTAINS MIRRORS ARCH OF WINDOWS	18'	RED VELOUR (15 OZ. ENCORE IN CRIMSON FROM ROSEBRAND) WITH PAINTED STENCIL.	CURTAINS WILL BE WEIGHTED AT BOTTOM. CURTAINS WILL HANG ON FRAME THAT MIRRORS THE ARCH OF THE WINDOWS- TALK TO DESIGNER ABOUT RIGGING OF THIS UNIT.
10	TRAPDOOR	FAR DS ABOVE PIT	3' X APPROX 2' FRONT EDGE FOLLOWS SHAPE OF CURVED MARBLE INLAY	-	PAINTED INTO DECK SO AS TO APPEAR INVISIBLE. UNDERSIDE PAINTED IN WOOD PLANKING.	FRONT DECK EXTENSION OVER PIT NECESSARY TO ACCOMMODATE TRAPDOOR. PLEASE SEE SECTION VIEW FOR MORE INFORMATION ABOUT PIT DEPTH AND DIMENSION.
11	STAIR UNIT	US CENTER, DS OF SCREENS, SURROUNDED BY COLUMNS	CURVED STAIR UP TO BALCONY AT 7' WITH EXIT BETWEEN SCREENS. 6'9" WIDE STEP NARROWS TO 3' STEP AT TOP PLATFORM AREA.	6" RISE AND 1' RUN AT NARROW END OF CURVE	MAHOGANY WOOD WITH WROUGHT IRON RAILING	ESCAPE STAIR AND RAILING CONNECTED TO THIS UNIT. RAILING IN GOTHIC ARCH MOTIF WITH LOOK OF WROUGHT IRON. THIS UNIT SUPPORTED BY COLUMNS 2,3,4,5,6. DISCUSS ALL ADDITIONAL SUPPORTS WITH DESIGNER. ESCAPE PLATFORM SHOULD BE PAINTED TO MATCH ONSTAGE STAIR UNIT AND RAILING SHOULD REFLECT WROUGHT IRON LOOK. DS EDGE OF STAIR UNIT AND PLATFORM ARE DECORATED IN FLEX MOULDING #630 (P ON PAGE 29) OR EQUIVALENT SIZED MOLDING.
12	PROJECTION SCREENS	US AT ANGLES ACROSS STAGE	24'X18' EACH WITH FRAME	HUNG AT +3' OFF DECK	NONE	FRAMING SHOULD BE MASKED BY SILHOUETTE PIECE ON THE TOP. BLACK MASKING WILL BE NECESSARY ON BOTTOM. A SPACE WILL BE LEFT BETWEEN THE SCREENS FOR THE ESCAPE STAIR UNIT.

Figure 34. Unit list

13	SILHOUETTE PIECE	DIRECTLY DS OF PROJECTION SCREENS	26'x20'	20'	WROUGHT IRON ARCHES, MAHOGANY CORNICE, GREY MARBLE COLUMNS	CORNICE PIECE TO COVER TOP: 15" HEIGHT, 10" PROJECTION, 1' WIDE 1/2 COLUMNS TO COVER SIDES. LOOK OF ARCHES IS "WROUGHT IRON" GOTHIC SCROLLWORK WITH SCRIM BACKING.
14	3 PAINTINGS	REFER TO GROUNDPLAN	SIZED 2'6" x4', 3'x 2'6"	HANG HEIGHT TBD	PAINTINGS PRINTED ON CANVAS PAPER AND THEN BRUSHED OVER WITH CLEAR ACRYLIC TO CREATE TEXTURE	PROPS WILL CREATE THIS.
15.16 .17	3 CHANDELIERS	REFER TO GROUNDPLAN	ALL AT 2'6" DIAMETER	HANG HEIGHT TBD	"WROUGHT IRON"	PROPS WILL PURCHASE THESE.
18	DRAPED AND SWAGGED VELOUR BORDER	REFER TO GROUNDPLAN	BORDER INSETS TOP OF PROSCENIUM AND MATCHES MAIN DRAPE		MATCH MAIN DRAPE	DOES NOT MOVE.
19	MAIN DRAPE	REFER TO GROUNDPLAN				FROM SOFT GOODS STOCK. KNIVES OPEN.
20	FULL STAGE SCRIM	US OF 2 DS COLUMNS			NONE	THIS FLIES IN AND OUT AND MUST BE SEAMLESS. THIS MUST BE SHARKTOOTH SCRIM.
21	CROSS	FLIES IN BETWEEN DS COLUMNS	1" DEPTH AND 2' WIDTH	3'6" HEIGHT	MAHOGANY WOOD WITH GILDING	PROPS BUILT.
22	FRONT DECK EXTENSION OVER PIT	DS OVER PIT	CURVED EDGE LENGTH OF STAGE. MIRRORS CURVE OF ORIGINAL STAGE.	+0'	PARQUET FLOOR PATTERN WITH PAINTED MARBLE INLAY.	THIS DECK HAS A TRAPDOOR BUILT IN. REFER TO GROUNDPLAN FOR
22	DECK	REFER TO GROUNDPLAN	CUT FROM 1/4" LUAN	+0"	PARQUET FLOOR PATTERN INSIDE CURVED AREA CUT FROM LUAN AND PAINTED	WITHIN CURVED AREA PARQUET PATTERN IS CUT LUAN. OUTSIDE OF CURVED AREA PARQUET IS PAINTED AND FADES TO BLACK AT EDGES.

					INDIVIDUALLY. OUTSIDE OF CURVED AREA THERE IS NO CUT LUAN AND IS ALL A PAINT TREATMENT. PAINTED MARBLE INLAY.	FRONT EDGE OF DECK BORDERED IN FLEX MOULDING # 630, OR EQUIVALENT SIZED MOLDING.
	3 PROJECTORS	2 BACKSTAGE ON SCREENS, 1 IN HOUSE FOR FRONT PROJECTION	-	-	-	LOCALE DETERMINED ON GROUNDPLAN AND SECTION. IN LOFT ON 2'2" PLATFORM.
	HAZER AND FOGGER					LOCALE TBD

Figure 34. Unit list

JANE EYRE PRELIMINARY PROPS LIST		
PG #	LAKE ITEMS	DESCRIPTIONS
- 1,2,3	- SLATEROAD WITH SLATE PENCIL	- 4" WIDTH, 21" DEPTH, 6"7" HEIGHT, AGED CHERRY OAK FINISH WITH SLATE. REFER TO DRAFT.
- 4	- SMALL BED-NO CANOPY	- SMALL METAL FRAMED BED 3' WIDE, 5'6" LONG, 3' HEIGHT. DRESSINGS ARE GREY SHEETS WITH ONE THIN GREY WOOL BLANKET. MUST BE ON CASTERS FOR EASY TRAVEL. REFER TO RESEARCH PICTURE.
- 5	- STOOL	- SMALL WOODEN STOOL IN AGED OAK FINISH. FOUR LEGGED STOOL WITH SQUARE SEAT @ 12" HEIGHT, 16" WIDTH AND 10" DEPTH.
- 6	- SIDECHAIR	- BRESSLER IMPORTERS 5003-5 FRAME. UPHOLSTERY WILL BE DETERMINED- IS ALONG THE LINES OF A PATTERNED VELVET. CASTERS ON THE BACK LEGS FOR MOBILITY.
- 6	- SETTEE	- BRESSLER IMPORTERS 5013. MUST HAVE CASTERS FOR MOBILITY.
- 6	- ARMCHAIR	- PULL FROM STOOL, REUPHOLSTERED. CASTERS ON BACK LEGS FOR MOBILITY.
- 7	- TEA SERVICE CART/DRESSING TABLE	- REFER TO RESEARCH (IMAGE). APPROX. 2' WIDTH, 4' LENGTH. MUST HAVE CASTERS. REMOVABLE PENDER TRAY.
- 8	- BENCH / FOOTSTOOL	- REFER TO RESEARCH (IMAGE). 16"-20" H, 16"-20" W, 12"D. MATCHES ARMCHAIR UPHOLSTERY.
- 8	- SIDE TABLE/ NIGHT STAND	- REFER TO RESEARCH (IMAGE). ROUND TOP WITH THREE LEGGED BASE.
- 9	- 3 CHANDELIERS	- 30" DIAMETER, 27" H PENDING APPROVAL FOR PURCHASE.
10	- WALL SCONCES	- FOLLOW SILHOUETTE OF CHANDELIERS AND SCALE WITH COLUMNS. REFER TO RESEARCH PAGE FOR LOOK. SCONCES OF A SIMILAR SIZE AND STYLE MAY BE ACCEPTABLE. CONSULT DESIGNER BEFORE PURCHASE.
- 11,12	- CANDLES (16) WITH HOLDERS	- CANDLES PARTIALLY PROVIDED BY LIGHT SHOP. EACH CANDLE NEEDS ONE HOUSEHOLD CANDLESTICK BASE. DESIGNER HAS PROVIDED 2 OPTIONS TO CONSIDER FOR AFFORDABILITY.
- 13	- 1" BOOK BIRD	- 8"X5"X1 1/2", REFER TO RESEARCH
- 14	- BUCKET	- REFER TO RESEARCH
- 15	- BAG DOLL	- REFER TO RESEARCH
-	- RAG	-
- 16	- STRAP (FOR WHIPPING)	- REFER TO RESEARCH
- 17	- BIBLE	- 7" X 5 1/2" X 2", GOTHIC STYLE. REFER TO RESEARCH
-	- BLANKET	- PLAIN OLD 5' X 7'
- 18	- SKETCHPADS	- AGED LEATHER WITH PARCHMENT STYLE PAGES. REFER TO RESEARCH.
-	- PENCILS	- OLD, ALL BLACK, CHARCOAL OR GRAPHITE
- 19	- SERVING TRAY	- RE-USED TO WINE, TEA AND MEDICINE. REFER TO RESEARCH.
- 20	- MEDICATIONS	- SMALL GLASS BOTTLES FILLED WITH LIQUID. REFER TO RESEARCH.
-	- A SILY	-
- 21	- TRAVELING CASE	- REFER TO RESEARCH. OTHER BAG OF SIMILAR SIZE AND STYLE ACCEPTABLE. PLEASE KEEP DARK WITH LITTLE TO NO PATTERN.
-	- PERIOD CLOTHES	- ASK KRISTINA OR COSTUME SHOP FOR SAMPLES.
- 22	- TEA SERVICE (CREAMER, SUGAR BOWL, 2 CUPS WITH SAUCERS, PLATE WITH BREAD AND BUTTER)	- REFER TO RESEARCH. PORCELAIN STYLE MAY ALSO BE ACCEPTABLE. ASK DESIGNER BEFORE PURCHASE.
-	- 2 PAINTINGS OF VARYING SIZES WITH WHITE SHEETS TO COVER THEM	- REFER TO SCENERY UNIT LIST FOR FURTHER INFO.
- 23,27	- LARGER BED WITH CANOPY	- REFER TO RESEARCH AND DRAFT.
-	- SECOND SET OF FABRIC FOR LARGE BED	-
- 28	- BOTTLE OF BRANDY	- DECANTER
- 29	- WATER JUG	- SILVER, REFER TO RESEARCH
- 30	- BOX OF PASTELS	- SMALL WOOD BOX OF PASTELS. FITS APPROX 12 PASTELS. REFER TO RESEARCH.
-	- CURTAINS	- REFER TO SCENERY UNIT LIST FOR FURTHER INFO.
- 31	- WINE GLASSES	- MAX OF 10 GLASSES. REFER TO RESEARCH
-	- WINE	- NON-DESCRIPT WINE BOTTLE. VERY AGED. PERIOD.
- 32	- 2 LANTERNS	- REFER TO RESEARCH.
-	- MASON'S BAG	- DOCTOR'S BAG STYLE. AGED BROWN LEATHER.
-	- PAINTS, BRUSHES	- SMALL FOR WATERCOLORS. AGED.
-	- IVORY DRAWING CARDS (2)	- 2" X 3" CARDS OF IVORY TONE FOR PAINTING.
- 33	- MINI EASEL	- REFER TO RESEARCH (IMAGE).
-	- SEWING ITEMS	- 6" EMBROIDERY HOOP, LACE HANDKERCHIEF
- 34,35	- JEWEL CASE WITH JEWELS	- REFER TO RESEARCH (IMAGES).
-	- WEDDING DRESS (CONSULT WITH COSTUMES)	-
-	- RAGGED BOOK	- SIMILAR TO 1" BOOK BUT MORE AGED. SAME SIZE AND SHAPE.
- 36	- HANGING GOTHIC CROSS.	- 3"6" H, 2"W, 2" D. MAHOGANY BASE WITH GILDED DETAIL ON FRONT. REFER TO RESEARCH (IMAGE).

Figure 35. Props list

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